

Steve Wright Presents

Fundamental Body Positions, Skills, and Drills as
the Building Blocks to Effective Tumbling



Who Can Benefit from this Presentation?

Quite simply, EVERYONE can!!

This presentation is for any coach who includes tumbling into practices, games, competitions, and other performances.

In order to safely and effectively execute tumbling skills, a major emphasis needs to be placed on fundamental tumbling, including body positions, technique, and execution.

This emphasis should be taught and reinforced to athletes of all ages and ability levels for maximum learning.

Why Do We Use Fundamental Tumbling?

- **Safety** – Using lead up skills, also known as progressions, allows the coach to isolate and highlight the safe and proper way of executing body positions and technique to minimize the risk of injury to the athlete.
- **Memory of Movement** – In order to consistently and effectively master any skill, the proper way to repeatedly execute that skill is critical. Learning and reinforcing proper memory of movement with fundamental skills will allow for an easier transition to more difficult skills.
- **Maximizing Potential** – Because fundamental tumbling skills are the foundation and building blocks for acquiring more advanced skills, it is imperative that they are a part of the development of every athlete.

What Will We Cover?

- Body Positions
- Stretch
- Round
- Arch
- Tuck
- Hand Position
- Skills
- Handstand
- Cartwheel
- Roundoff
- Drills
- Toe Punches
- Run and Punch
- Forward and Backward Power Hurdle
- Basic Philosophies
- Body Angles
- Jumping vs. Pushing
- Bonus Material
- Phases of the Backhandspring



Body Positions

As far as Fundamental Tumbling is concerned,
there are (4) Four Major Body Positions

- Stretch (straight)
- Round (hollow)
- Arch
- Tuck



Stretch (or Straight) Body Position



The stretched body position is the most basic of the body positions. You should look for the following:

- Straight arms and legs
- Arms should be so close to the head that they are touching the ears
- Legs should be completely together
- The core of the body should have no hollowing in the mid section (also known as rounding of the back) or bend in the back (also known as an arched position)

Round (or Hollow) Body Position



Round (hollow) Con't.



Round generally refers to the shape of the back, where hollow refers to the shape of the mid section. They essentially refer to the same body position. This can be done with the arms both down and up. You should look for the following:

- Shrugging of the shoulders to ensure the body position is completed rounded
- The shoulders and arms should be turned slightly in to maximize the round body position
- The head should be neutral or slightly down. If it is tilted backwards, it is difficult to maintain a round body position
- There should be constant constricting (squeezing) of the abdominal muscles to maintain the round position

Arch Body Position



Arch Con't.



Arch refers to a bend in the back. As you can see, the arch can be performed on the ground (known as a bridge) or from a handstand (seen later in the presentation.) You should look for the following:

- The arms should be close to the head
- The hands should be pointed towards the feet
- The head should be neutral or slightly down, and the athlete should be able to see her hands by looking up slightly. The head should not be tilted down or pulled back too excessively
- The legs should be straight (no bending of the knees) as well as squeezed together
- The feet should always be flat (bridge) and pointed (handstand)



Tuck Body Position

Tuck body position refers to the closed, compact shape of the body where the knees are close to the torso, head, or arms (depending on the skill being performed.)



- The best way to practice this position is laying on the ground (see picture)
- The knees should come close to the body, resulting in the lower back being lifted off the floor
- The upper body position (including the head) should remain neutral while the tuck is being performed
- The abdominal muscles should be used to create the lift of the knees to accomplish the tuck position

Proper Positioning of the Hands



Proper positioning of the hands is often neglected, yet extremely important to allow the arms and shoulders to resist against the performing surface for maximum power. You should look for the following:

- The pinky fingers should be turned away from the body (or slightly backward), as well as the thumbs (or slightly forward) when preparing for any tumbling skill (handstand, cartwheel, roundoff, backhandspring, etc.)



- Mastering this position is imperative to ensure that the hands will form the proper shape when they touch the performing surface.

- When the hands touch the performing surface, they should form a triangle shape which allows them to resist and push against the performing surface after passing through the inverted (up-side-down) phase of the skill.

Skills

The (3) Fundamental Skills that are building blocks and lead up progressions to more advanced tumbling are:

- Handstand
- Cartwheel
- Roundoff

The Handstand



The Handstand is one of the single most important basic skills to learn. Executing a good handstand involves good technique, body position, and body awareness, which are all essential when expecting to progress to more difficult skills.

As you will see later in the slide show, focusing on a consistent way to execute the handstand will be the most effective way to teach cartwheels, roundoffs, and backhandsprings, among other tumbling skills.

There are (5) distinct and specific phases to executing a good handstand. None should be rushed or ignored.

- Stretch
- Lift
- Lunge
- Handstand
- Finish

Phase 1: Stretch

There is no difference between the stretch phase of the handstand and the stretched body position discussed earlier. However, all five phases of the handstand are equally important.

What to look for in the Stretch Phase of the Handstand:

- A straight body position – no rounding or arching in the back
- Arms completely straight and touching the head
- The proper hand position – pinky fingers and thumbs turned away from the head
- Straight knees and legs together



Phase 2: Lift



The lift phase is important because it serves two purposes. First, it tests the athlete's body awareness and balance. Here's how:

- From the hips up, there should be no change in the body position. It should be a good stretch, with proper arms and hand position. From the hips down, the dominant leg should be raised to about knee high, with both legs remaining straight. Obviously, when standing on one leg, balance becomes part of the equation.

The second purpose is to mentally prepare for the next phase of the handstand, which is often neglected and poorly executed. The phase immediately following the lift phase is the Lunge. Once the proper way to do a lunge is taught, it should be a part of the mental picture the athlete creates while in the lift phase.

Phase 3: Lunge



The correct execution of the lunge is critical to ensure that not only the handstand is properly done, but also cartwheels, which leads to correct roundoffs, which leads to correct roundoff backhandspring, and so on.

Here's what to look for:

- The same body position with the arms and hands
- Now the core goes from a stretch to a slight round
- The dominant leg goes FORWARD before it goes DOWN

Very Common Mistakes:

- The core is Arched and NOT Round
- The dominant leg goes either directly down or even backward . It needs to go FORWARD!! Watch the foot!

Phase 4: Handstand

Make no mistake about it, holding a good handstand can be challenging. However, although it's exciting and rewarding to hold a good handstand, it's more about technique prior to and after the handstand, as well as the body position during the handstand that are more important than holding it for along time. Take notice:



- When going from the lunge to the handstand, the athlete should reach forward, away from the front leg. If she reaches too close to the front foot, she is likely to have a large arch that would either prevent her from getting upside down at all, or the other extreme, fall over entirely.
- The arms should never leave the head going into the handstand. If they reach down instead of forward the mistake listed above is likely to occur.
- Once inverted, look for a straight or VERY slightly arched body position (because balancing is achieved more in the finger tips than the palms, it's ok to have the weight be slightly over the fingers, which can result in a slight arch)

Phase 4: Handstand Con't



- Straight arms and legs
- Legs together and toes pointed
- Hands forming a slight triangle on the floor (see picture)
- The head should be angled so that the athlete is looking directly down on her hands. The chin shouldn't be buried down to the chest nor should the head be excessively tilted back. Both will affect body position.

Phase 5: Finish



If this picture looks familiar, it should. The final phase of the handstand is finishing in a good lunge position. Although the athlete can rush through this phase, it should be stressed that not only is the finishing position important, but finishing it properly. Here's what to look for:

- From the handstand phase to the finish, the arms should never leave the head. Many times, the arms will finish away from the head, and the athlete “relocates” them back to the proper position. It needs to be stressed that at no time should the arms leave the head.
- The feet should be completely still when finished. No shifting or balancing should occur.
- All other positions should be correct (arms, core, and distance of the legs in the lunge)

The Cartwheel



The Cartwheel can be performed several different ways and still look great. However, because the cartwheel is the closest and best progression to the roundoff, it is essential that the technique and execution is perfect. There are very specific and distinct ways to perform the cartwheel in order to ensure that the roundoff (seen later in the presentation) will be executed correctly.

The phases of the cartwheel are almost identical to the handstand. However, although there are few differences in the phases (keeping the progressions easy and understandable) it is extremely important to recognize and teach the proper execution of the cartwheel. Here are the phases:

- Stretch
- Lift
- Lunge
- Cartwheel
- Finish

Phases 1 and 2: Stretch & Lift

Both the Stretch and Lift Phases of the Cartwheel are the exact same as the Handstand.



Phase 3: Lunge

As you can see, the lower body of the Lunge Phase is the exact same as the handstand.



- Remember, emphasis on getting the front leg to go forward and NOT directly down or even backwards is extremely important.

There is a MAJOR difference in the arm position for the cartwheel.

- The front arm (in this picture it's the right arm) has to reach away from the head in a forward direction. Like the handstand, the arm should reach away from the front leg, making the cartwheel long.
- The back arm (here it's the left) needs to stay closer to the head to start, and it needs to reach over the second arm (almost like a traditional over-arm swim stroke.)
- The core should be in a slight round position.

Phase 4: Cartwheel

Two major things to look for in the cartwheel are the positioning of the hands and lower body.

Hands

- The hands need to reach directly out and centered from the body (as if you drew a straight line from the foot to the hand.)
- The hands need to be turned in towards the head.
- There needs to be some separation between the hands. If the hands are too close together, the cartwheel will be finished with the arms in front of the body as opposed to up by the head (many times if the athlete goes from inverted to a stand with the front arm finishing across the body or if the torso is crooked, this is the reason why.) I refer to it as having “handcuffs” on. This means that there has to be some separation of the arms from the lunge all the way to the placing of the hands in the cartwheel. If the back arm goes exactly where the front arms goes, this would be like doing the cartwheel with handcuffs on.

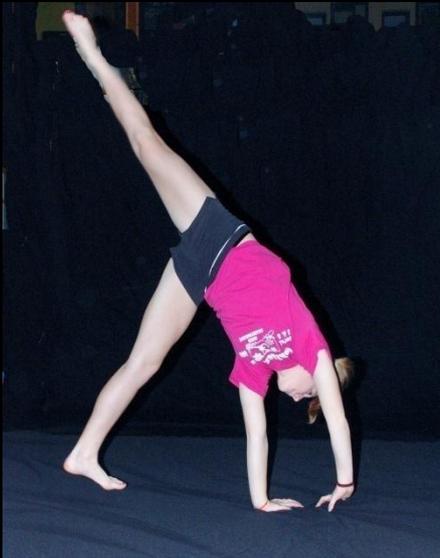


Phase 4: Cartwheel Con't



Lower Body

- The lower body should have straight legs and pointed toes.
- The legs should be slightly wider than shoulder width.
- The entire lower body should travel directly over the core, shoulders, and hands. Many times, the athlete will not hit a completely inverted position, thus traveling off to the side rather than over the hands. If the athlete cannot hit a completely inverted position, it is likely that the reaching of arms is not big enough. If the hands are too close to the front leg, there wouldn't be enough time or space to go completely upside down. You would also see the head pulled back away from the arms. This would also explain why the cartwheel is finishing very crooked, far off to the right or left from where it was started.



Phase 5: Cartwheel Finish

Just like the handstand, the cartwheel finishes in a lunge position. There are (2) major differences, either or both may be obvious to you.



- The athlete is finished in a lunge looking directly opposite of the direction she started.
- The other leg is in front to finish. This is true because the back leg in a cartwheel kicks over first, and therefore, finishes on the ground first. The front leg, which kicks over second, lands last and therefore behind the front leg.

Landing the Cartwheel

- When landing the cartwheel, the hips should be centered to where on the floor the cartwheel started.
- The feet should be still, and positioned directly in front and behind other, with no crossing over the center line.

The Roundoff



The roundoff is the most widely used entry skill into series (also known as running) backwards tumbling. Mastering a perfect roundoff is absolutely critical to consistent, safe, and technically solid series tumbling.

If the proper time and emphasis has been placed on the lead up progressions (handstands and cartwheels) then learning the proper roundoff technique and execution should be much easier and more effective.

Before doing a power hurdle or running into a roundoff, the skill should be performed from a standing position (just like the handstand and cartwheel) to isolate and break down the proper technique and execution.

As with the cartwheel, the Stretch, Lift, and Lunge phases (including the arm angle in the Lunge) will be the same with the roundoff.

The Roundoff Con't



The difference between the roundoff and the cartwheel occurs as the second hand is placed on the ground.

Here's what to look for:

- As the second hand touches the floor, the second leg (back leg) will drive towards the front leg .
- The legs should meet just prior to the full inversion so that when the core and legs start to turn over the hands, they are completely together.

As where the cartwheel finishes in the lunge, the roundoff finishes with a snapdown. This refers to the legs driving downwards into the floor, while the upper body (hips to hands) travels upward in an attempt to go from inverted to upright. The next slide shows how the upper and lower body work together to properly finish the roundoff in the correct position to travel backwards (as to prepare for a roundoff backhandspring.)

The Roundoff Con't (2)

Snapdown Phase



Remember the positioning of the hands in order to resist and push against the floor? This is why proper hand positioning is important.

- In the first picture, notice the hands positioned perfectly on the performance surface.
- In the second picture, notice the forceful push from the hands through the fingertips. This allows the upper body to recover from the inversion back to the upright position.



Even if the legs are snapped down in a perfect motion, if the upper body is slouched forward because there wasn't enough force generated by the pushing of the hands, the athlete would not finish at an angle that would allow her to travel either up (for a flipping skill) or backwards (for a backhandspring.)

The Roundoff Con't (3)

The last part of the snapdown is the angle of the legs as they land on the floor.

- In order to travel backwards (from the roundoff to the backhandspring) the feet need to finish in front of the body (see the left picture.)

In the right picture, notice how the feet landing in front of the body puts the athlete in the best possible position to seamlessly go from the roundoff to the roundoff backhandspring. If the arms continue to reach backwards, it would take the body from the round position to the stretch position and finally into an arched position - this would be correct for the roundoff backhandspring.



Drills

Drills are used for improving coordination, technique, and execution of skills, as well as for conditioning and body awareness.

Three(3) drills that will be covered here are:

- Toe Punches (stationary and traveling)
 - Run and Punch
- Power Hurdles (Forward and Backward)

Toe Punches

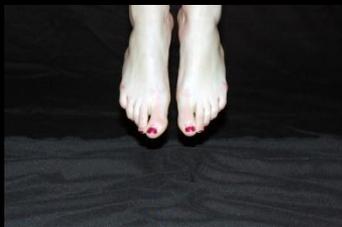
Toe punches are a great drill for three major reasons.

- They are great conditioning for calves and stamina.
- Body Awareness (while performing the movement, the legs need to be tight as well as together, the upper body needs to be in a slightly round body position, and arms need to be straight.)
- Focus (the athlete needs to utilize pushing through the toes rather than jumping up and down for each repetition.)

This drill starts with a very slight bend in the knees, and each bend in the knee after each repetition should be for absorbing the landing, and not for increasing height for the next repetition.

The height should be increased because of the quick and forceful pointing of the toes into the ground. This allows for faster movement and a much higher vertical.

This drill can be done stationary or travel down a mat panel.



Run and Punch

This drill is very similar to the Toe Punch, but a run and hurdle precede the punch. This drill is excellent for increasing speed and height, as well as training body position and coordination.

Here's how it should be done:

- A two or three step run will start this drill.
- After the last step, the athlete should hurdle from the last running step to two feet together (which is the take-off position for the punch.)
- The arms should go from a running movement to above the head during the hurdle phase.
 - The take-off would be the exact same as the Toe Punch, however the height should be increased because of the momentum gained from the run.
- The body should be slightly round and very tight to avoid either leaning too far forward or letting the hips thrust forward, cause the back to arch.

Remember, this is NOT a run and jump. The jump implies slowing down, letting the weight of the body go down into the ground, and then recovering by straightening the knees to get height.

The push implies absorbing the weight from the landing of the hurdle by slightly bending the knees and quickly and forcefully pushing through the toes in order to take-off with maximum height.

Power Hurdle

The Power Hurdle is not only a great drill, but it's actually the starting phase for a power hurdle roundoff (a forward power hurdle) and a standing backhandspring (a backward power hurdle.)

The power hurdle works coordination, strength in the legs, and body position.

The first three phases are the same whether the power hurdle is performed forwards or backwards. Here they are:

- Start – the starting position is a stretch with the arms either directly in front of the body (pictured) or directly above the head (previously pictured as the standard stretch position.)
- Swing – the swing should involve the arms only until they start to pass behind the body. Notice in the second picture, the knees are slightly bent. Again, this occurs just as the arms pass behind the body. If the knees bend as the arms are still in front of the body while being swung, the coordination will be off and performing the rest of the power hurdle will be very difficult. The body would be in a slight round position during the swing phase.



Power Hurdle Con't

Phases of the Power Hurdle

- Weight Transfer – after the arms are swung behind the body and the slight knee bend occurs, the weight of the body is transferred from the flat feet to the balls of the feet. This is seen in the first picture, however, it is slightly exaggerated (almost to pointed toes) because of the black surface the demo is standing on.)

- Push and Reach – now the athlete is in the correct position to push through the toes and reach with the arms. Here's where the differences come into play on whether the power hurdle is going forward or backward.

When doing a Forward Power Hurdle, the body should be in a stretch position reaching forward with the arms high in the air with and pushing through the toes (as seen in the second picture.)



Power Hurdle Con't (2)

Phases of the Power Hurdle

When doing a Backward Power Hurdle, the body should be in a slightly round body position (to avoid losing balance and falling backwards.) The reach should be the same, however, the arms should reach back towards the head and not forward.

- Landing – the landing can be done two different ways. One is a standard two feet landing and the other is a lunge.

Two Feet Landing is done with the arms above the head, the feet landing together, and a slight bend in the knees to absorb the weight and reduce stress. The core should be slightly round.

Lunge landing is done with the arms above the head, the legs landing in a standing lunge position (front knee bent and back leg straight) and in a round body position. This would be a more advanced type of landing which would be the next progression for the power hurdle roundoff.



Basic Philosophies

Two basic philosophies we'll be covering here are:

- Body Angles
- Jumping vs. Pushing

Body Angles



Although the angle from which the body either takes off or lands can be extremely complex at times, it is also very important too. The two major factors that affect and determine what the angle of the body should be are the skill being performed and the surface for which it is being performed on.



Because this presentation focuses on fundamental tumbling, let's keep body angles as simple as possible. In fact, rather than using degrees, I'll compare angles to the hands on a clock. For our sake, "6" is the ground and "12" is directly above. The angle of the body is now represented by the numbers where the clock hands are pointing.



- Therefore, someone standing in a stretch position would have her hands at "12" and her feet would be at "6" (picture one.)
- In contrast, someone holding a perfectly still handstand would have her hands at "6" and her feet at "12" (picture two.)

Body Angles Con't



A rule of thumb when referring to tumbling (either standing or series) is that you always want to travel the direction straight ahead of you. This would change when flipping is performed (you would then obviously want to travel upwards.) However, for every other pass, either traveling forwards (running, fronthandsprings, etc.) or backwards (finishing a roundoff, backhandspring, etc.) the direction is still the same – straight ahead.

- In the first picture (on the clock as hands “11” feet “5”) this would be a great angle to enter a handstand, cartwheel, or roundoff because those skills are traveling forwards. However, this would be a terrible angle to finish a roundoff into a backhandspring because the angle of the body would carry the person forwards, which is opposite of what is wanted.



- In the second picture, and as already mentioned in the roundoff section, this would be an ideal angle to finish if a backhandspring was the next skill in the sequence. Notice the hands “1” and feet “7” angle. If this angle is achieved, in order to do the backhandspring, all that’s needed is a push through the toes and a reach with the arms.

Jumping vs. Pushing



The Difference Between the Two
and Which Method Works Best

Jumping vs. Pushing

Simply stated, jumping involves a deeper bending in the knees, more usage of the overall leg muscles, and a slower process from the initial movement to the highest point of the vertical. Pushing involves less bend in the knees, a more specific pointing of the toes (which recruits mostly the calf muscles) and a quicker, more forceful process.

Although bending of the knees is extremely important to reduce the stress caused on impact (mostly from landing a skill) the degree of the knee bend and for how long determines if the action is more jumping or pushing.

If someone were to dismount from one stack of mats, land on the ground, and propel to another stack of mats, she could do this two different ways.

- First, she could land on the ground, allow enough bending of the knees to absorb the impact, continue to bend some more, and finally stand up onto the second stack of mats. This would be considered jumping.
- Second, she could land on the ground, bend the knees slightly to avoid a stressful impact on the ground, and immediately recruit her calf muscles to quickly and forcefully point her toes into the ground, causing her body to rise quickly onto the second set of mats. This would be considered pushing.

Jumping vs. Pushing Con't

Now that the differences between jumping and pushing are understood, there now has to be a preference over which one to use. In almost every circumstance, pushing is a better way to create movement towards the direction the athlete is looking to travel. The faster, more forceful movement of pushing through the toes rather than jumping with the legs allows little change in the momentum or direction of the tumbling skill.

For example, if a roundoff backhandspring was being performed, it's already been established the momentum and weight of the athlete wants to go one direction – straight ahead. When the power hurdle or run is started, the athlete is moving straight ahead. Reaching the arms forward continues the straight ahead movement. Now the legs from the roundoff have landed on the ground.

- If they are directly underneath the hips (feet at “6”) then what does the athlete have to do in order to travel backwards? If she stays fairly tall and pushes through her toes, she will travel up, but not backwards (and backwards at this point would be straight ahead which is what she wants to accomplish.) If she allows herself to bend her knees to absorb the landing, and continue to bend them some more in order to jump, she is now traveling down, which again is not straight ahead as she wants.
- Now if she lands with her feet slightly in front of her (feet at “7) absorbs the impact by bending her knees slightly, and then immediately starting the pushing phase, she will then travel backwards. Add the reaching of the arms, and her momentum is carrying her body exactly the direction she wants to travel, which is straight ahead (and backwards.)

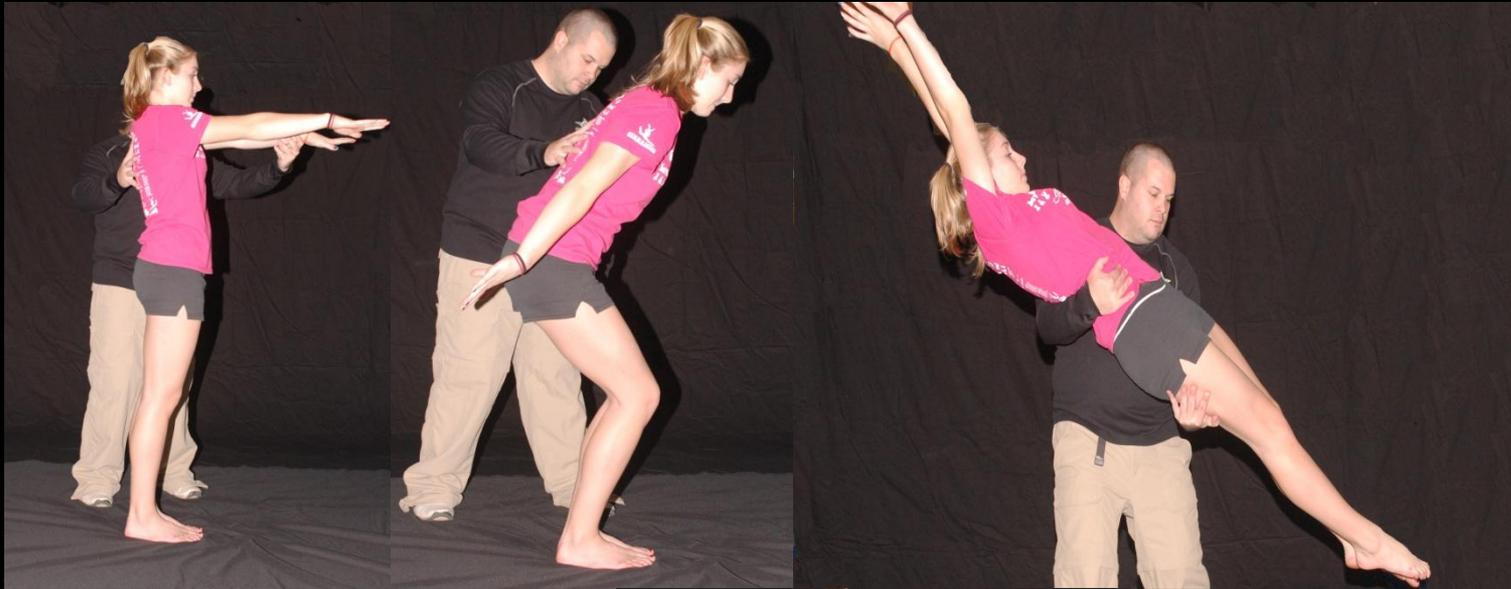
Jumping vs. Pushing Con't

- Not only would the momentum be affected if the athlete were to jump from the roundoff to the backhandspring, but so would the speed and her overall effort. The amount of energy spent sitting and jumping backwards would greatly reduce the speed created from the run or power hurdle, the angle and long reach into the roundoff, and the forceful pushing through the hands to help in the snapdown.

As you can see, the angle of the body and the ability to push through the toes go hand in hand. If the angle of the legs, either starting a skill or going from one skill to another, is correct, then the ability to push through the toes is easier. This makes achieving the skill far more effective than excessively bending the knees in order to jump from one skill to the next.

Now here's the hard part as a coach – can you take jump out of your “tumbling vocabulary?”

Bonus: Phases of the Backhandspring



Phases One and Two: Stretch and Swing (with Weight Transfer)



Just like the Backwards Power Hurdle, the Backhandspring starts with the same two phases.

The starting position is Stretch.

- The arms can start either in front of the body (pictured) or directly above the head (standard stretch position.)



The second phase is the swing. Remember to reinforce the following technique, which is crucial for proper coordination:

- The knees don't bend until the arms are just about to pass behind the body.
- For the sake of consolidating the phases, this step can now include the weight transfer to the toes. If the athlete can properly do this when executing the power hurdle, this should not be a difficult concept to understand and demonstrate.

Phase Three: Push and Reach



Although there are three pictures in this slide, they all represent the same action, the push and reach. When the backhandspring is spotted all the way through (as pictured) you can isolate how this is accomplished from the feet leaving the ground (picture one) to the stretched out aerial position (picture two) to the hands touching the ground (picture three.)

The Push refers to the force created by the feet as they resist against the floor. The reach refers to the arms being thrown behind the head as quickly as possible. Doing both powerfully and quickly is imperative if the athlete wants to accomplish this on her own without a spot. You should also notice:

- The body goes from a stretch (immediately off the floor) to an arch position through the aerial phase and maintains the arch as the hands touch the floor.

Phase Four: Snapdown

The last phase of the backhandspring is the snapdown. The technique is very similar to snapping down from a roundoff.

- Notice in the first picture, the hands are still touching the ground. However, now the body position goes from an arch (seen in the previous slide) to a straighter one. This is because the legs are being forced in a downward motion towards the ground. That will change the body to go from the arch to the stretch.

- The hands are also in a good position to push through the ground. This will help the upper body recover from the inversion to the upright position.

- In the last picture, the force created from the push through the hands has caused the upper body to recover from being at a hands "6" feet "12" angle to a drastically different hands "1" feet "5" angle.

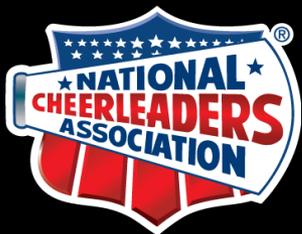
- This should clearly illustrate how important it is to push through both the hands and feet in order to put the body in a position to either rebound or go into another skill.





About Steve Wright

Steve is a graduate of Westfield State College. There, he cheered all four years, his final two serving as captain. He is the former Head Coach of the University of Hartford, and former Program Director and Head Coach of the Centre Stage All Stars. He is also the former Head Coach for the women's gymnastics team at the Gymnastics Training Center in Simsbury, CT.



Steve served as an Instructor / Head Instructor for the Universal Cheerleaders Association from 1998 – 2008. He is the current State Director for the Universal Cheerleaders Association (UCA) and the National Cheerleaders Association (NCA) which are both camp companies for Varsity Brands Incorporated (VBI.) Additionally, Steve continues to coach tumbling and gymnastics, as well as choreographs and consults on all levels of cheer and tumbling.

Email:

swright@varsityspirit.com

Phone: 866.652.1907

www.uca.varsity.com

www.nca.varsity.com

As your State Director, Steve can register you for camps and clinics, including overnight camps, home camps, day camps, and choreography camps. He can also answer any questions related to cheerleading, including but not limited to stunt legality, choreography, fund-raising ideas, and more! He can also provide judges and staff for events. Consider him your primary resource for anything cheerleading!

Photography Provided By:

Distinctive Digital Images

TODAY'S MOMENTS ... TOMORROW'S MEMORIES

SPECIALIZING IN SPORTS COMPETITION PHOTOGRAPHY,
TEAM AND INDIVIDUAL PICTURE DAYS

ERIC D. WALLIS

413. 364. 1269

ERIC.WALLIS1@GMAIL.COM

DISTINCTIVEDIGITALIMAGES.COM

A Very Special Thanks:



Lauren Winkleblack

Ellen Bridgman

Both girls who appeared as skills demos are competitive gymnasts at the Gymnastics Training Center in Simsbury, CT. Lauren is a level 4 gymnast. Ellen is a level 8 gymnast.

Thanks girls!