

# NAWGJ NATIONAL NEWSLETTER



A Publication of the National Association  
of Womens Gymnastic Judges

1989  
Volume 11, No. 4

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### TABLE OF CONTENTS

Compulsory Beam: 5 - 10	2
Compulsory Floor: 5, 6, 7	5
How To Have A Good Meet	9
Future of Bars	10
Attracting New Judges	11
Compulsory Shorthand: Floor	12
Becoming An Elite Judge	13
Q & A: Compulsories	15
Library Materials	16
Judge's Survey	17
Q & A: Optionals	18
National Judge's Cup	20
Minutes: Fall, 1989	22

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# COMPULSORY BALANCE BEAM

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**Dale Kephart**

**Compulsory Authors Chairman, 1989-92**

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*In this article, Dale Kephart provides information for judging the new balance beam routines. Suggestions are given to help judges recognize and deduct for errors in body alignment, dance technique, and foot work.*

## LEVEL FIVE

**Squat Jump Mount:** Judges should look for good amplitude in the height of the mount. The absolute amplitude is to pike the lift of the hips and land in a squat. If a gymnast does not attain this amplitude, judges should apply a deduction up to .20. The body should also be in good alignment; if not, apply a deduction up to .20.

**Curtsey:** The hips should be aligned forward squarely to the beam. Twist only the upper body.

**Backward Swing Turn:** The turn must be done on toe but the gymnast may drop her heel upon completing the turn (she may stay on toe); the free leg must show control at horizontal or above at the end of the turn. The kick should swing directly into the turn; if not, apply a deduction up to .20.

**Body Wave:** The body wave is done with a flat back on the de-

scendent and a sequential contraction as the gymnast comes back up. The hips should be tucked under (not sticking out behind) and should stay in line with the heels. The knees bend only to about 90 degrees. The body waves in Levels 5 and 6 DO finish in relevé.

**Handstand:** The gymnast must remain on toe as she kicks her leg. Watch for good body alignment in the kick. The gymnast may stylize the way she gets her arms into position for the handstand. The handstand position is held with the legs together at vertical. Watch for perfect alignment in the vertical. The gymnast is not required to do a 180 degree split at vertical and she should not receive a deduction for not achieving a 180 degree split. If she does do a 180 degree split, she would be showing extra amplitude and, of course, there would be no deduction.

**Charleston Step:** Watch for rhythm! The gymnast must show control by being able to maintain relevé in the last three steps.

**Split Leap:** Watch for hip rise. Compare the leap performed to the ideal leap. The rear leg should show control in arabesque position as the gymnast lands but she

should not "stop" in arabesque. Be sure the gymnast maintains good alignment in the plié following the leap (shoulders over hips over ankles).

**Stretched Jump:** The gymnast should show good height and should move forward about 6 or 8 inches on the beam. The heels lower toward the beam; a good plié should cushion the landing. The legs should straighten before the gymnast executes the half-turn on toe. The gymnast must remain on toe as she kicks for the cartwheel.

**Cartwheel:** The deduction for incorrect placement of hands (up to .20) refers to the 1-2-3-4 rhythm of the cartwheel. Each hand should land and push off separately. If the hands land at the same time, the gymnast will probably not be passing through vertical (up to .20) or stretching her body (up to .20). In the half-turn following the cartwheel, the gymnast must shift her weight to the left leg and turn on toe. While the right foot does not lift off the beam, it does not bear weight during the turn.

**Assemblé:** The gymnast must close her legs in the air before landing. Watch the gymnast for correct body alignment and make

sure she cushions her landing correctly in plie. The legs must straighten before the gymnast executes the half-turn.

**Forward Passé and Kick:** These movements are performed on flat foot. Rising to relevé would be a demonstration of extra amplitude and would not be deducted.

**360 Turn:** The back foot is flat in the lunge preceding the turn for proper alignment and for setting the body to prepare for the turn. The turn initiates from the support leg with the free leg in low second position. The turn must be completed with the toe in passé position at the ankle. The gymnast must show control in this position before doing the pose or she should be deducted up to 0.10. The deduction for incomplete turn is up to 0.30 and might also be applied in this case. A deduction of 0.30 would be given if only 3/4 of the turn were completed.

**Scale:** The sequence of the scale is passé, rear attitude, arabesque, scale (hold), arabesque on toe. Be concerned with proper technique more than with stylizing the scale. The rear leg needs to be at 45 degrees above horizontal in order to receive no deduction.

**Pose:** The pose only turns 45 degrees off center (for style, the body may move slightly more from the waist up). Watch for the alignment and for expression.

**Dismount:** There is no kick into the run. The gymnast should run

down the beam instead of walking slowly. The use of a hurdle is optional.

## LEVEL SIX

See Level Five for similar text situations.

**Back Walkover:** The correct hand placement is the English or "cross" handstand position with hands side by side. If the gymnast has her hands in any other position, a deduction for incorrect hand placement should be taken (up to .20).

**Stag-Split Leap:** The gymnast should stag the front leg to at least 90 degrees and should then open into the split. The stag must be shown when she is in the air, not just as she starts to take off.

**Handstand Straddle Down:** The gymnast must place her feet gently on the beam, showing control as she lowers to the straddle position. If the feet "klunk" down or if the gymnast shows lack of control as she moves into the sitting position, deduct for lack of control and heavy landing. Watch the gymnast's body alignment as she rises up to a stand and make sure that the free leg does not drop below the beam.

## LEVEL SEVEN

**Body Wave:** Watch for a flat back on the descent and sequential contraction through to extension on the way up. The Level 7

body wave does NOT finish in relevé. A gymnast "could" finish on toe for extra amplitude but make sure balance and execution come first.

**Flic Flac:** The legs should be together until just prior to vertical.

**Split Leap, Hitchkick:** The hips must be lined up over the ankle before the gymnast initiates the hitchkick. If not, the gymnast will have problems with continuity between the skills and will be unable to execute the hitchkick with proper alignment and good height. The legs should be above horizontal during the hitchkick.

**Handstand—Back Walkover:** The handstand must be held with the legs together; the legs must then split 180 degrees while the gymnast is in vertical. The gymnast must step down in controlled arabesque. When the second leg comes down from the handstand, the other leg should be lifting for the back walkover.

## LEVEL TEN

**Mount:** The arms should be straight throughout the mount. Look for good compression. The free straddle position is NOT held, i.e., there is no free straddle—just a straddle down to stag position.

The gymnast should move directly into the stag sit. Watch for good continuity and proper alignment as the gymnast rises to stand.



**Chassé:** The chassé should be high with the legs closing into a tight fifth position in the air. The gymnast should lead the chassé with her toes. The half-turn is performed on the ball of the foot.

**Cartwheel—Flic Flac—Sissone:** The gymnast may reverse whichever elements she needs to reverse this sequence. Don't worry about which leg the gymnast is on; just be concerned with her execution and that extra steps aren't taken once the series begins. The gymnast may circle her arms between the flic flac and sissone, but she does not have to. If the gymnast falls between the cartwheel and flic flac, she should receive a deduction for not connecting the elements (lack of continuity up to .30) as well as the deduction for the fall. This same rule applies if she falls between the flic flac and the sissone, but the deduction is up to .20. The sissone may be done by moving the back foot to the front or by leaving the same foot in front. Just look to see that it is immediate!

**Neckstand:** The legs come together at vertical (where she may reverse). Each split is deducted up to .10 for lack of 180 degree split. The needle scale is also required to have a 180 degree split (up to .10) but it is not required to be held, just to show control and move on.

**Demi-Plié Scale:** There should be resistance in the gymnast's body in the scale. As the leg lifts and the knee pliés, the chest

should resist lowering. The chest should not be below horizontal. The rear leg must be at least 45 degrees above horizontal for no deduction.

**Assemblé—Arched Jump:** The gymnast's body should be aligned (shoulders over hips over ankle) before she takes off into the assemble. The legs should close in the air before landing (up to .10). The arched jump should show a little bit of heel stretched behind the vertical line and a little bit of shoulders and arm behind the vertical line. The gymnast should maintain a tight fifth position while she is in the air. The jump will travel slightly forward. Don't expect the gymnast to throw her head back, but do expect a small upper back arch.

**Back Walkover:** The step and turn into the back walkover should be smooth and continuous. The gymnast should releve in the turn but the heel may drop as she lifts her leg into the back walkover. The hands must be side by side in good English ("cross" handstand) position in the back walkover. The gymnast should show a good stretch of the shoulders in proper alignment in the handstand phase of the back walkover. The two arabesques are not held; the body should not drop forward as the leg lifts to the rear in the arabesques. Be sure the hips are in alignment in the pose before the leap pass.

**Split Leap — 360 Turn:** The leg lift in the pose before the leap

pass is not high but is just an extension. There are only two steps into the leap whether the gymnast reverses the pass or not. There is no extra step between the leap and the turn. The leap landing should move continuously into the turn. There is no hesitation but it may move a little slower than you expect. The gymnast lands the leap in plie with her rear leg controlled behind her. If the rear leg is falling forward as the gymnast lands, the deduction is up to .10 for poor body alignment. The gymnast should maintain forward passé position at the end of the turn and then touch her toes to the beam in the pose with her weight on the turning foot.

**Scale:** The gymnast should move with continuity through the outward passé and into the scale. In the curtsy, the hips are forward as the upper body twists to the side. Watch for a sickled or "turned in" back foot and deduct if you see it. Allow for a little style in the following lunge as the gymnast looks over her shoulder.

**Fish Pose:** The gymnast must be in alignment in the pivot turn before transferring her weight into the fish pose in relevé.

**Running Steps:** There should be an upper body contraction in the forward steps and a smaller contraction in the backward steps to show suppleness. Be sure the gymnast is stretched and presents well in the pose before the dismount.

*Reported by Shirley Tranquill*

completed on toe. There may be some stylizing in the half-turn.

**Back Walkover:** The back walkover may be done from toe or flat-footed. As the gymnast completes the back walkover, the front leg should bend as she lowers herself into the bow; then the leg straightens for the bow. In the kneeling side lunge, judges should look for a very big stretch in the side sweep of the arms. The gymnast should show toe point in the front foot before she rises to stand (in turn out). This section of the routine allows the gymnast to demonstrate elegance, focus, and expression and deductions should be taken if these characteristics are lacking.

**Kick - Skip - Fouetté:** The kick is in forced-arch (plie and releve). If the kick is performed on flat foot, a slight deduction should be taken (0.05). Lack of good body alignment in the kick should receive another slight deduction (0.05-0.10). The skip should show hip rise as well as good extension of the foot and leg. The fouetté should brush forward to 45 degrees. As the half-turn is completed, the leg should rise with control and stretch. Watch for alignment (upper body remains close to the vertical line) in the landing and for turn out as the landing foot is placed and the gymnast pliés. In the curtsy before the tumbling, judges should watch for good turn out, good alignment, and correct position of rear foot (not sickled). In the stretch before tumbling, watch for good body alignment.

**Front Handspring - Round Off Back Extension Roll:** In the back extension roll, the legs split on the way down. However, if the gymnast splits the legs horizontally, it would not be a deduction.

**Hitch Kick, Handstand Roll-Down:** This pass goes down the side line. Follow the text for 45 degree pivot into the steps for the hitch kick. Look for the arms to line up correctly by the ears following the arm circle into the needle scale before the forward roll. The gymnast should not stag her leg while in vertical during the roll down. She should slide the leg into a stag position as she rolls to a sitting position. As the gymnast faces side number 4 for her stag sit, her hip will be slightly off the floor as she turns her body. Don't get hung up on the degree to which she spirals her last two poses; look instead for a stretched body line, an upper back stretch through both shoulders, focus, and expression.

## LEVEL SIX

**Body Wave:** The initial arm raise is supple, then the arms lower sharply on the second move. The body should remain in a straight line during the demi plie pose. The waves should be supple. The first wave is slow with the shoulders over the hips over the ankles throughout the contraction and release. The side wave is quicker, but with great amplitude from the side contrac-

tions up through the finger tips. The 3/4 turn is executed on toe and the heels should not drop at the end of the turn.

**Side Aerial:** The style of the hurdle is optional. Look for good body position and stretch and a light landing in correct fourth position lunge. This element may be reversed; the gymnast hurdles on the preferred leg following the 3/4 turn and then takes an extra step after landing the aerial into the lunge position.

**Round-Off, Flic Flac, Back Tuck:** This salto does not have to kick out at vertical but must show stretch and control before landing.

**360 Front Attitude Turn:** Refer to the notes in Level 5 for information about the preparatory positions. A correct front attitude position, turned out, with the foot as close to knee height as possible should be maintained throughout the turn.

**Arabesque in Demi-Plié:** This position is not an element but it should be a held position. The foot is flat in the arabesque but relevés for the half-turn following it; the foot may lower again at the end of the half-turn.

**Switch Leg Back Walkover:** There is a clear developé of the lifting leg from the forward passé position before the back walkover. A 180 degree split is required for both split positions. It was suggested that the deduction for each split between 179

and 150 might be up to 0.10 while the 0.20 deduction might be reserved for the gymnast whose split is less than 150 degrees each. The arch position on the floor should be supple; the gymnast should demonstrate elegant movement as she contracts and rise up. She should show toe point before standing up on her support leg.

**Split Leap - Tour Jeté:** Judges should see quick extension of the feet and legs in the split leap, a split of 180 degrees, and beautiful body alignment. In the tour jeté, there is not as much emphasis on the split (90 degrees) as there is on proper technique, crisp half-turn, correct landing in plie, and turn out with the body maintaining good alignment.

**Attitude Positions:** Watch for good alignment and turn out. It does not matter which hand is crossed over the top in the pose before the tumbling.

**Front Handspring - Round Off - Flic Flac:** The discussion of the flic flac in Level 5 is relevant here (see previous discussion).

**Hitch Kick - Front Walkover:** The gymnast should show good upper body alignment while performing the hitchkick. A good stretch should be shown through the need scale into the front walkover. The prances should be performed with the foot passing through toe-ball-heel each time. Watch for good presentation and alignment on the last curtseys. Deduct for a sickled foot.

## LEVEL SEVEN

**Body Wave:** As in Levels 5 and 6, the emphasis is on suppleness and good technique. The 360 pivot turn within the element is done on toe, with good stretch of the body.

**Front Salto:** The gymnast may choose whichever technique gives her the most amplitude for her front salto.

**540 Degree Turn:** Refer to the discussion in the Level 5 section for information on the turn preparation. The turn must finish in control, on toe, with the leg still in low passé. Watch for good turn out and upper body alignment in the backward step following the turn.

**Arabesque:** This turn is in relevé but the gymnast may lower her heel upon completing the half-turn into the arabesque. Make sure that the gymnast is in turn out on her support leg and that her foot is not in a sickled position.

**Handstand 180 Pirouette:** Only two hand changes are allowed to complete the pirouette. The gymnast may turn either direction. She must HOLD the handstand for one second after the pirouette is complete. She may split while stepping down or at horizontal. She must show the arabesque position while stepping down.

**Back Walkover:** The leg must lift to horizontal preceding the

back walkover. The arabesque must be shown as the gymnast steps down before the drop to the floor. There should be no pike in the lying position on the floor.

**Staccato Stomps:** These are small, precise steps in parallel forced arch. They should be performed with good body alignment. The lunge should show great presentation with good upper body stretch and legs in turn out. The side kick is on toe and the alignment is very important. The leg lifts directly to the side without causing the hips to stick out.

**Stag-Split Leap, Side Leap, Chasse Tour Jeté:** The stag should be clearly shown before splitting the leap. The side leap does not show a stag position but the leg will have to bend a little as it passes through the bottom; it should be extended as quickly as possible. The side leap is followed by a clear half-turn into the side chassé. Watch for improper alignment and lack of turn out in the side chassé.

The tour jeté must show 120 degree split in Level 7 with the same emphasis on correct technique (see discussion in Level 6 section of this article). The backward steps may show some stylization as long as there is correct alignment and turn out.

**Hitchkick - Aerial Cartwheel:** To reverse the aerial cartwheel, the gymnast may take only one step into the hitchkick; lift the front knee instead of the back



*Compulsory Floor Continued*

knee into the little pose following the aerial.

**540 Chainé Turn:** The turns should be performed on toe and with good control. Upon completing the last chainé, the heel lowers in turn out into the curtsey, with the body facing side six. The final extension is dramatic and sharp with good alignment and focus.

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**GOOD LUCK !**

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## GYMNASTICS TICKETS

*The United States will host two important competitions this summer. Judges will have the opportunity to see some of the best gymnasts in the world at the Goodwill Games. The top U.S.A. Juniors can be seen at the Olympic Festival. Ticket information for each event follows.*

### 1990 Goodwill Games

Goodwill Games SOC  
999 1st Avenue  
5th Floor  
Seattle, Washington 98154  
1-900-773-4567

### 1990 Olympic Festival

Olympic Festival Tickets  
Twin Cities Org. Committee  
1290 Minnesota Trade Center  
30 E. Seventh St.  
St. Paul, MN 55101



*JoAnne Pasquale assisted the judges at the National Symposium in learning the new compulsory routines.*



*Judy Dobransky took to the floor and earned a perfect "10" for effort and enthusiasm.*

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## HOW TO HAVE A GOOD MEET: PREPARE FOR IT !

**Nancy Hulshult**  
**Ohio State Judging Director**

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*Nancy Hulshult, elite judge from Ohio, prepared a list of suggestions to help judges have a good meet. Take a few minutes to review the list. You're bound to find a new idea that will help make judging a more positive experience for you and for those around you. Thanks Nancy!*

Stay well-rested, fed, and healthy.

Study your event(s) before the meet. Look at videotapes; go to a gym workout equivalent to the level you are going to judge and watch (not coach). Prepare referral sheets to help you during the judging process. Practice your shorthand so you can judge faster.

Arrive ahead of schedule. Call your driver/rider to confirm departure time. Recheck your contract for the meet time. Allow time for rush hour traffic, road construction, getting lost, car breakdown, etc. Take the telephone number of the gym and a map in case you get lost or detained unavoidably. If you are judging another meet earlier in the day, allow for plenty of time between meets.

When you arrive, greet the parents at the gate with a smile. Find the meet director/coach of the

host gym and say hello. Ask how everything is and if there are any problems with which you may help.

Spend a few moments taking in the scene. Overview the gym: amount of tension/relaxation in the air, the general level of skill in warmups, potential problems concerning the equipment or your seating or number of gymnasts.

Find the judges' meeting area and greet the other judges with a smile and a friendly and positive expression.

Get down to business. Listen to the persons in charge of the mechanics of the meet. Sit together with other judges on your event and discuss the questions and performance expectations. In compulsory meets, review the specific penalties and general penalties that may be applied. For optionals, review compositional deductions, specific apparatus deductions, difficulty rules applicable to the meet, and possible bonus situations.

Be in your chair or in the march-in line on time. Stand during the presentation of the gymnasts, avoid talking during the national anthem and introductions, and be ready to begin your job.

Smile and look friendly—it could be catching. Even if you are not the chief judge, you can make the gymnasts and coaches comfortable by showing that you are interested in the routines.

Keep conversations with coaches and competitors brief to avoid the appearance of unequal attention to one team or another. If gymnasts or coaches need to be given a direction, a request with a smile is always preferred over a military-style order.

Judge as quickly and accurately as possible. Preferably the chief judge calls out the score for the immediate feedback to the judging panel and the coach. Keep conferences brief, with the chief judge initiating discussion and pointing out differences in scores or problem areas of the routine. Comments should be specific to the deductions, avoiding subjective personal comments regarding the gymnast. Workers at the chief judge's table are very sensitive to negative "harmless" remarks. While confidentiality may be maintained by the judging panel, it may not be by the helpers. Don't make statements that could be hurtful to the coach, gymnast, or parent if overheard or passed on. Think in the positive sense always. The scoring



system itself is negative enough. If you disagree with a score or if you are far from the average, draw a line on your paper and concentrate on the next routine. Do your best with the experience.

After the last routine, thank the other judge(s) and give feedback immediately. "I appreciated knowing the average right away." "I like judging with you because you are so cooperative." "It was great to see you bounce back so quickly from that difficult conference." "I surely learned a lot judging with you today." "Next time we can do even better if we..." "I'm sorry we didn't agree on that routine..." Thank your helpers. It may have been a long meet for them too. Everyone likes to be appreciated.

Check scores quickly but accurately and quietly. Check every one. If your daughter won first place, would you want someone else standing in her place on the victory podium?

Thank the score table workers, boosters, and meet director. A friendly good-bye leaves a nice impression that will set the stage for the next meet at this gym.

Follow-up notes are appreciated, either to a gym or judge, or to your state judging director for unusual circumstances.

Did you enjoy judging today? If not, how could **you** be a part of making each experience more positive and enjoyable?

## THE FUTURE OF UNEVEN PARALLEL BARS

**Don Peters**  
**Head Coach, SCATS**

Uneven parallel bars is one of the most exciting events in gymnastics because of its fast pace and breathtaking release moves. However, in recent years, the routines have become fairly standard with virtually every top gymnast performing the same release moves and dismounts. What used to be exciting is now predictable.

That may soon change. Following the 1989 World Championships, the bar setting for elite gymnasts was changed allowing the gymnasts to spread the bars further apart. Opening the bars to wider settings may result in the introduction of many new elements and combinations.

Don Peters, Head Coach of the highly successful SCATS team, predicts that elite judges will soon be seeing a whole new range of skills and that it won't be long before Level 10 judges will have an opportunity to judge these same skills in the Age Group program. Here's what Don predicts.

### **Dismounts**

The full-twisting double back dismount soon will become the standard difficult dismount

from the bars and we will soon be seeing double fronts and double fronts with twists. Don has already seen Russian gymnasts perform double layouts and it won't be long before there'll be double layouts with twists as well as triple backs.

### **Release Moves**

Women gymnasts have tended to perform only three major release moves on bars: Tkachev, Jaeger, and Ginger. The male gymnasts are already performing these elements with full twists on High Bar. Don predicts the women will soon be demonstrating these same skills.

### **Directional Changes**

If the bars open to wider settings, we may begin to see some of the same elements but they may be performed in a different direction. Don speculates that we may see the Hayden flip over the bar performed by a female gymnast and that we may see releases that go from one bar to another, e.g. a release move from the high bar to catch the low bar.

If these predictions come true, uneven parallel bars may return to the spectacular event of former days. If not, it sure has been fun thinking about the possibilities.

## ATTRACTING AND RETAINING NEW GYMNASTICS JUDGES

Robin Ruegg  
Region IV Newsletter Representative

It's rule-change and test-taking time again for gymnastics judges. Unfortunately, it's also the time when a number of former judges quit. As a result, many states don't have enough judges. In order to help recruit and retain new judges, Robin Ruegg, Region IV newsletter representative, conducted a survey of 20 Minnesota judges from all levels, Class III through Elite (67% response rate). Although the focus of the project was on Minnesota judges, she thought that the information might be helpful to other states.

### Why Did You Start Judging?

Three major reasons were cited by the judges surveyed:

- Love of gymnastics (100%)
- Someone asked me to judge/I was needed (80%)
- I could earn extra money (60%)

The respondents indicated that they started judging when they were between the ages of 17 and 30 years old. The average age of new judges was 25.2 years. The results of the survey suggested that the "target market" for recruiting new judges is individuals between 20 and 30 years old who have been involved in and enjoy the sport and who would enjoy earning extra money. Once these potential judges are identified, the most important recruiting tool is to extend a personal invitation to them and to emphasize the need for new officials.

### Retaining Gymnastics Officials

Recruiting new, enthusiastic judges will only solve part of the problem. These judges must remain satisfied with the judging environment in order to remain in the sport. Part of the retention strategy must include the identification and resolution of problems experienced by current judges. The three major problems or issues that the survey respondents want to see resolved are:

- lower the costs associated with judging (clinics/memberships, etc) (65%)
- develop opportunities for judges to advance to higher levels (55%)
- have more high-level meets available to judge (40%)

None of these problems have simple answers. However, these issues must be addressed in order to satisfy the NAWGJ membership and retain qualified officials.

### How Do YOU Feel?

The NAWGJ would like to know how judges in other states feel about their current status in judging. What attracted you to judging? What problems or issues need to be addressed to retain qualified judges? Most importantly, what solutions have been found by some states to resolve the problems of professional expenses, judges advancement, and high-level meet assignments? Send your problems and/or your solutions in care of the NAWGJ Newsletter Editor. If enough responses are received, a new section of the newsletter will be started entitled "Problems and Solutions." Help NAWGJ attract and retain qualified judges by sending in your suggestions soon. Thank you.

# COMPULSORY SHORTHAND: FLOOR EXERCISE

Judy Dobransky, Region V

Every effort was made to transcribe the shorthand exactly as presented by the originator. If errors exist, they are the responsibility of the editorial staff, not the originators. The editor.

## Level Five

S X h m o n u n

l e < ! e

## Level Six

? x f h n r o z e y

n h n e n.

## Level Seven

? m e h n e o ! n

e e e n h n e e x f

## Level Ten

h n e e o m z o

x f n e e h n m n

o



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## THE ADVENTURES OF BECOMING AN ELITE JUDGE

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**Priscilla Hickey**  
**Elite Judge, Washington**

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It's been almost a year since the candidates for the elite judging course took their exam. In honor of the first anniversary of this event, Priscilla Hickey gave NAWGJ permission to publish her recollections of the historic occasion. NAWGJ Thanks the Washington Association of Women's Gymnastics Judges for first publishing Priscilla's mis-sive in their state newsletter. We hope you enjoy it:

It all began with a letter of invitation in the summer of 1988 to the Elite Judges Course in February of 1989. We committed ourselves to the Elite programs for the next four years and to studying the new 1989-93 Code of Points. The five Washington State Judges who agreed to this adventure included Denise Burt, Priscilla Hickey, Donna Lucero, Laurie Reid, and Laurel Tindall.

Each of us began our "studying" of the new provisional code sometime in the fall, with symbol charts, flashcards, tape recordings, notes, lists of new elements, lists of new bonus, etc. By January, we were all beginning to feel the stress of the commitment we had made. Our only Brevet Judge, Karen Wisen, went to her Brevet Course in January. We planned

to have a study session with all the Elites in our Region in early February, but it snowed!! Denise and all of the Oregon judges did not come up to Seattle. We decided to have a study session anyway but Karen got in a car accident on the way to the PNOI and our study session that evening was rather disjointed.

We finally packed our bags and left "cold" Seattle and arrived in "cold" Indianapolis along with the other 95 judges for the Elite course. Priscilla and Laurie roomed together with Laurie's mother, Lila, and Laurie's three-month old son, Christopher! Donna roomed with Marlene Robbins and two other Utah judges. Laurel roomed with Denise and two Oregon judges.

Jackie Fie, Vice President on the Women's International Technical Committee, was our instructor and she was assisted by Audrey Schweyer, a Brevet Judge from Pennsylvania who placed first at the International Judges Course!!

All 95 judges attended three days of lectures in a small auditorium with approximately 100 seats. Jackie did a wonderful job of presenting the materials.

The lectures were presented in the same fashion as the International Brevet Course. All the materials were displayed on videotape and overhead projectors. All our questions were to be submitted in writing for an evening question and answer session. Each lecture included videotaped practice judging with routines from the World Championships.

Each night was filled with study sessions; videotape practice judging, flashcards, lists, questions, a little sleep, and a quick meal. The hotel provided a morning buffet breakfast and most everyone was up early to enjoy the food service.

The fourth day, our testing day, was very emotional. We were split into two groups (odd and even) to take the practical exam in the same small auditorium. The test did not have a "forerunner" or "practice routine," so we jumped right into four routines on each of the four events. We were given 1 to 1 1/2 minutes to complete score slips, complete with signatures, score, starting values, missing difficulty, and special requirements, value parts, and bonus. Our scores and start values were graded on accuracy to an FIG panel. The closer the scores, the higher the test results. We were

given the panel's score after each routine was evaluated, so anxieties were immediately relieved or confirmed. Most of the routines were equal to Elite/Class I routines in our area. There was a big "sigh" of relief when the morning practical tests were over.

At 1:00 p.m., we lined up and filed into the written exam room. After instructions, we dove into the pages of questions (10 for each event including 10 general). The test included many questions that were written with symbols. Most of the questions were multiple choice. After the two-hour

exam, we were exhausted, but it was good to be finished.

The next morning, we attended an Elite compulsory workshop and learned about our Elite program. Our minds were actually not functioning very well that day but we politely listened to the lectures. After lunch, we had a reception for all the judges. Jackie Fie was very happy to announce that all of the participants had passed the course. The top ten judges were announced and each judge received an Elite Judges Pin and diploma and our individual scores and ranking. Most of

the Region 2 judges were among the middle group of "good" judges! We were all happy to have completed the course and ready to return home and get back to a normal schedule!

Having attended two other elite courses in 1980 and 1985, this 1989 course was by far the best organized and prepared event. We were very fortunate to have Jackie Fie as our instructor. It was truly a privilege to be invited and to be able to endure the testing and to be able to return to the supportive group of judges in Washington State.



### ***Region II Judges--They all survived !***

*Top row left to right: Cindy Lord (OR); Ann Heppner (OR); Marline Robins (WA, Utah); Denise Burt (WA); Jackie Fie (Instructor); Priscilla Hickey (WA); Jeannie McElory (OR).*

*Bottom row left to right: June Houghton (OR); Laurel Tindall (WA); Vad Woodside (OR); Sam Sandmire (ID); Laurie Reid (WA); Donna Lucero (WA); Ruth Sandoz (OR).*

# QUESTIONS AND ANSWERS: COMPULSORY ROUTINES

Prepared by Marilyn Cross  
Reviewed by Karen Wisen

*The information presented in this article represents interpretations of rules at the present time. The answers are not official until printed by the FIG and/or the USGF.*

## General Questions

**Question:** The deduction for changing an element is .50 + value of the element. What is considered changing?

**Answer:** Two examples of changing an element follow. If an aerial cartwheel is replaced by a cartwheel. If a front handspring is replaced by a front tinsica.

## Bars—Level Five

**Question:** If the gymnast does the underswing and rips off, can she do the counter swing from any start position?

**Answer:** Yes

**Question:** If the gymnast is attempting the counter swing to straddle stand and misses her feet three times and then falls, do you deduct three intermediate swings?

**Answer:** Deduct for three intermediate swings plus the fall. Deduct execution on the first attempt only.

## Bars—Level Ten

**Question:** What is the deduction for giant to handstand and then 1/2 turn?

**Answer:** It is considered an intermediate error of "up to .30" for incorrect timing of hand change.

**Question:** What is the deduction for a turning uprise instead of the 3/4 giant 1/2 turn?

**Answer:** .60 + .50 This is changing an element.

## Beam—Level Five

**Question:** Can the arabesque in and out of the cross handstand be on a bent leg?

**Answer:** Yes, but straight would show more amplitude.

## Beam—Level Six

**Question:** During the cartwheel handstand straddle down, does the gymnast have to touch both feet to the beam before bending the one leg?

**Answer:** Yes

## Beam—Level Ten

**Question:** When may the feet be changed on the cartwheel, flic flac, sissone?

**Answer:** The foot may step in front or behind for each element.

## Floor

**Question:** Is it acceptable to do a beat of the legs during the front handspring step out?

**Answer:** Yes. It is not required.

**Question:** During the Hitch Kick, does the deduction for legs below 45 refer to 45 above the horizontal?

**Answer:** No—between floor and horizontal for all levels.

**Question:** What is the deduction for adding an element at the end of a series? For example, Round off, flic flac, flic flac, back walkover.

**Answer:** This is a medium error of .30. It may also cause a rhythm error.

## Floor—Level Six

**Question:** Which body wave is the element or are they both considered elements?

**Answer:** Both. All of #2 listed on page 137.

**Question:** Should each body wave be subject to the deductions listed?

**Answer:** Yes.

## Floor—Level Seven

**Question:** Why is the deduction .40 and not .60 on the layout salto for a pike or tuck position?

**Answer:** This should be corrected to .60.

## Floor—Level Ten

**Question:** During the split position of the jete en tournant, should the hips be square or is it done in an open position?

**Answer:** At the completion of the split, the hips should be square.



## COMPULSORY TESTING: Level 6/7

Delene Darst, President of Judges' Certification, asked NAWGJ to remind all members who are testing to become certified as a Compulsory Level 6/7 judge in the present program that Level 5 Dance is included in the Level 6/7 exam. When the USGF made the decision to change the dance program in March and again in June, 1989, Judges' Certification had to decide how to make sure all Certified Judges would be knowledgeable of the dance rules that they would need for judging. The decision the USGF made was that Level 5 Dance would be part of the Level 5, 6, and 7 compulsory competitive program at some time during the cycle. Thus all Compulsory Judges would be required to evaluate Level 5 Dance at some time during the cycle. Since judges are not required to test every year or with every program change, it would be necessary to include the information needed when they tested, even though they would not use the information for a year or two. Any questions or concerns regarding this decision should be directed to Delene Darst, President Judges' Certification or Varina French, Certification Coordinator.

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### ORDER FORM NAWGJ EDUCATIONAL LIBRARY

Name: \_\_\_\_\_ Address \_\_\_\_\_

Phone: \_\_\_\_\_ City/State/Zip \_\_\_\_\_

I would like to order the following materials from the NAWGJ Educational Library.

Quantity	Description	Unit Price	Total
	FIG Code of Points Print-out for Labels for Flash Cards (cards not included) Developed by Mary Van Grinsven	\$7.00	
	Dance Manual Definitions and illustrations of all dance terms in the 1989-92 Compulsories Developed by Linda Kardos Barnett	\$3.50	
	Compulsory Reference Sheets: Symbols, elements, and deductions enclosed in plastic. Great for using at your desk while judging. All events and all levels included in packet.	\$3.50	

Send order form and check to:  
Yvonne Hodge  
NAWGJ Educational Library  
4304 Mt. Vernon Rd.  
Louisville, KY 40220

TOTAL \_\_\_\_\_

## AGE EXPERIENCE, EDUCATION AND ABILITY CORRELATIONS IN WOMEN'S GYMNASTICS JUDGING

The following questionnaire was designed to be completed by all women's gymnastics judges to help collect data for a study concerning age, experience, and ratings in judging. Please complete the survey and return it by March 1, 1990 to: Lee Bjella, 2311 Jade Avenue, Everett, Washington 98201.

1. How many years have you been involved with gymnastics? \_\_\_\_\_
2. How many years have you been a rated women's gymnastics judge? \_\_\_\_\_
3. What is your current highest rating? \_\_\_\_\_
4. Are you male or female? M F
5. What is your age? \_\_\_\_\_
6. Are you employed outside the home? Y N
7. What is your occupation? \_\_\_\_\_
8. Do you consider judging a hobby or part-time work? \_\_\_\_\_
9. Are you a parent? Y N
10. Are you a parent of a gymnast or a former gymnast? Y N
11. Did you become a judge because you are or were a parent of a gymnast? Y N
12. Do you have a college degree? Y N  
If yes, in what field and what level (bachelors, masters, doctorate)? \_\_\_\_\_
13. If you attended college but did not complete a bachelor's degree, how many years of college did you complete? \_\_\_\_\_
14. Have you ever been a gymnast? Y N  
If yes, for how many years? \_\_\_\_\_  
At what level? \_\_\_\_\_
15. Have you been a gymnastics teacher or coach? Y N  
If yes, how many years? \_\_\_\_\_
16. Have you attended a State gymnastics Clinic or Congress? Y N  
Regional Clinic or Congress? Y N  
National Clinic or Congress? Y N

## QUESTIONS AND ANSWERS

### OPTIONALS

Submitted by Marilyn Cross

*The information contained in this section represents interpretations of rules at the present time. The answers are not official until printed by the FIG and/or USGF.*

#### General

Question: Does the chief judge's score determine the range?

Answer: Generally use the chief judge's score but you may use the average score. This is up to the chief judge.

Question: If the gymnast runs and touches the board, bars or beam but does not mount, what are her options and what deductions should be taken?

Answer: Touching the board or apparatus is considered a fall—deduct .50. She may repeat the mount if necessary. If she simply climbs up on to the apparatus, there would be a .10 deduction for mount less than A. (The deduction for "no mount" has been deleted from the Code).

Question: If a gymnast balks two times (no touch) then just climbs up (no mount), what is the maximum deduction?

Answer: .10 for "Mount easier than A." A composition deduction could be considered.

Question: If a gymnast does the compulsory mount or dismount, can she receive value part credit or compositional credit?

Answer: She receives value part credit and compositional credit.

Question: If a gymnast does four compulsory elements in a row, can they count for value parts?

Answer: She receives value part credit and compositional credit.

Question: Please clarify the following. Medium faults in the CODE are .25 - .40 but in the training manual medium faults are .25 - .35.

Answer: Follow the Code. There is an error in the training manual.

Question: Is the .20 deduction for not having a natural "C" in competition Ib considered a value part deduction?

Answer: Yes, and it is taken from the Start Value.

#### Optional Vault

Question: If the gymnast balks twice (no touch), can she change the flashed vault number before the third attempt?

Answer: Yes.

Question: Although a handspring and a yamashita are listed under the same number, can a Level 10 gymnast do a handspring vault as her optional vault?

Answer: Yes, this has been approved by the WTC.

Question: Does "different vaults" mean different numbers?

Answer: Yes.

Question: Is there a way for judges to distinguish between vaults listed under the same vault number so they know which vault to expect?

Answer: No, judge what you see.

Question: What is the deduction for bent arms?

Answer: Use the small, medium, or large faults table in the Code. The deduction will depend on the degree of bend.

Question: Is there going to be a late repulsion deduction?

Answer: Late repulsion is now considered under dynamics. This is why dynamics was increased.

Question: What is poor technique of a vault?



Answer: Whenever the body position does not correspond to the prescribed text.

Examples: Preflight—tucking knees on a front hand-spring—front salto  
In support phase—body over arched or piked

### Optional Bars

Question: Does kip, cast handstand 1/2 turn count as one skill for the number of elements in a row or does that only apply to kip, cast handstand?

Answer: Consider this as one element for counting elements on one bar or as two elements for the ten-element requirement if needed.

Question: Can you count front hip circle, cast handstand as one element if necessary?

Answer: Yes.

Question: Can a gymnast do cast handstand + belly beat straddle over-straddle back and have it value raise?

Answer: No. The straddle over breaks the value raising possibility.

Question: The flyaway tuck, pike, layout, and layout 1/2 are listed in the CODE under the same number. Are they considered four different dismounts?

Answer: Yes. They are all different.

Question: Can mounts fulfill the "B" flight requirement? Eg. free straddle mount?

Answer: No. Must be during the exercise.

### Optional Beam

Question: Are flic flac to two feet and flic flac step out considered different for value part credit and for bonus series?

Answer: They are different for value part credit and the same for a bonus series.

Question: Can a gymnast do flic flac step out, layout step out, flic flac step out and later in the routine do flic flac to two feet, layout step out, flic flac to two feet and receive value part credit for all flic flacs and both saltos? Bonus?

Answer: All the flic flacs and both saltos receive value part credit. It is considered the same series for bonus and receives the BCB bonus credit only once.

Question: Can the mount and dismount be used to fulfill any or all special requirements?

Answer: Yes. The acro series special requirement may be met in a dismount series if the element on the beam has flight. However, if this is the only acro series, there would be a compositional deduction.

Example: Round off, back tuck dismount—meets the acro series requirement.  
Cartwheel, back tuck dismount—does NOT (no flight)

Question: Clarify the leg position relative to the beam for pike jumps C and D.

Answer: Ideally, legs should be parallel to beam. Closure and height should also be considered.

Question: If a gymnast does a plain layout step out and later in the routine does flic flac, layout step out, does she receive value part credit twice for the layout step out?

Answer: Yes. The entrance to the layout step out is different.

Question: Since we continue to judge after time is called, if the gymnast falls after time, is she permitted to continue and do her dismount?

Answer: Yes.

Question: Can the holds listed as "5. Holds — Stands" in the CODE be used as the second element for value raising?

Answer: No.

Question: Can the waves listed as "4. Waves" in the CODE be used in value raising?

Answer: Yes.

### Optional Floor Exercise

Question: What is the maximum deduction for the acrobatic series special requirement?

<u>Answer:</u> .10 (each)	acrobat series
.10	must show 2 different saltos
.10	must show D salto or 2 salto series
Total possible	.50

Question: In an indirect connection, does a roll element break value raising possibilities?

Answer: If the roll is of A value and does not have flight, it

will break the value raising.

Example: Front tuck, forward roll, round-off, back layout full twist will break the value raising. However, front tuck, full twisting dive forward roll, round-off, back layout full twist—the front tuck (A) value raise the roll to (C) and the salto to (C).

Question: Can the following example fulfill the series with two saltos and the mixed series, since there are enough elements for both? Round-off, whip back, flic flac, straddle jump, flic flac, back tuck.

Answer: Yes.

Question: Can aerials and front handspring step outs be used as part of the acrobatic series (special requirement)? For example, aerial cartwheel, flic flac, back salto. Front handspring step out, round-off, back salto?

Answer: Yes. The aerial cartwheel is an acro element with flight and without hand support and the front handspring is a fast flight element.

Question: Does the natural acro "C" and natural acro "B" refer to acro flight elements?

Answer: Yes.

Question: Two butterflies are listed in the CODE. What if the gymnast only does one?

Answer: Devalue forward to A and backward to B.

Question: Even though butterflies are listed as being done in a pair for value part credit, can the gymnast fulfill the gymnastic series by doing two butterflies + a full turn.

Answer: Yes.

Question: Please clarify value raising and bonus connection for the following:

Full twist front handspring, round-off, flic flac full, jump 2/1, pike front salto, round-off, jump 2/1, jump 2/1

Answer: C A B C C(vr) A C 0

Jump 2/1 value raise the front pike to C

The last jump 2/1 is shown for the third time and receives NO value part credit.

.20 bonus for the full twist front handspring.

.10 bonus for the gym/acro connections of at least 3 elements of 1B and 2C (hand support flight elements may be used for indirect connections for bonus points)

## 1989 National Judge's Cup California Style!

The second annual National Judge's Cup was held on June 24 and 25, 1989 at the New Hope Gymnastics Center in Fountain Valley, California. The meet attracted 220 gymnasts from eleven states including Arizona, California, Colorado, Illinois, New Jersey, Ohio, Oklahoma, Oregon, Pennsylvania, Washington, and West Virginia. Twenty-six teams competed in the two day event. The meet included beginning, intermediate, and advanced gymnasts performing optional routines.

The National Judge's Cup was designed to provide high calibre competition in a low pressure environment. For most gymnasts, the Judge's Cup was their first national meet. The gymnasts had a special treat during the awards ceremony when Lisa Dolan, an All American gymnast from Cal State-Fullerton, presented the team awards. The gymnastics facility was superb, the weather was great, the competition was fun, and a good time was had by all. Ricki Fell and her assistants did an outstanding job of making the meet a memorable occasion for gymnasts, coaches, parents, and judges.

The Third Annual Judges Cup will be held at Dynano Gymnastics in Oklahoma City, Oklahoma on June 30 and July 1, 1990. The meet will be for Level 8 and 9 gymnasts. Plan now to attend!

**NATIONAL JUDGE'S CUP  
1989 TEAM CHAMPIONS**

**Intermediate/Advanced Optionals: Session 1**

- 1st Southern California All Stars
- 2nd West Virginia All Stars
- 3rd Buckeye Gymnastics
- 4th Cincinnati Gymnastics
- 5th Gymnastics of Ohio
- 6th Mission Flites

**Intermediate/Advanced Optionals: Session 2**

- 1st Oregon Gymnastics Academy
- 2nd Oklahoma All Stars
- 3rd Gymnastics of Ohio
- 4th New Hope Academy
- 5th Kidnastics
- 6th Buckeye Gymnastics

**Beginning Optionals: Session 3**

- 1st New Hope Academy
- 2nd West Virginia All Stars
- 3rd Oregon Gymnastics Academy
- 4th San Diego Express
- 5th Brodericks Gymnastics
- 6th Santa Cruz Gymnastics

**Beginning Optionals: Session 4**

- 1st Southern California All Stars
- 2nd Broadway Gymnastics
- 3rd Oklahoma All Stars
- 4th Pacific Gymnastics
- 5th Palatine Gymnastics of Illinois
- 6th G. K. Gymnastics



*Judges from all over the United States met in California to help with the 1989 National Judge's Cup Meet.*

# The minutes....fall, 1989

## NAWGJ GOVERNING BOARD MINUTES

September 30-October 1, 1989  
O'Hare Hilton, Chicago Illinois  
9:00 A.M.

### I ROLL CALL

President	Dale Brown
Vice President	Mary Ann West (Sep 30)
Secretary/Treasurer	Betty Sroufe
Administrative Assistant	Mary Van Grinsven
Region I	Janet Packwood
Region II	Vad Woodside
Region III	Carole Bunge
Region IV	Judy Grenfell
Region V	Donnilyn Trevethan
Region VI	Pat Panichas
Region VII	Jennifer Sperring
Region VIII	Mary Lou Dillard
Members At Large:	
Symposium Director	Dr. Mary McLellan (Sep 30)

### II APPROVAL OF MINUTES

M/S/P The June 26, 1989 minutes were approved with the following addition:  
P.6 - VI - E - 5 yr officers, add Patty Hacker III.

### III DIRECTOR'S REPORT

#### A. Director's Report

The President, Vice President and Administrative Assistant discussed issues that have come to the surface since our June meeting.

The Board discussed our President's new appointment with the 1991 World Championships and felt the position was not a conflict of interest to NAWGJ. The Board unanimously supports Dale's efforts in both positions, and wishes her every success.

#### B. Secretary/Treasurer's Report

Betty Sroufe presented a written financial review of NAWGJ from November 1988-August 31, 1989.

NAWGJ has seen a decrease in memberships with the onset of a new cycle. These decreased are caused by: greater demands on the judges time (clinics & practice judging) to stay current, increased financial costs (memberships to USGF, NAWGJ and increased insurance premiums) and natural attrition. We are concerned by the number of judges leaving judging because the rules are increasingly complex and the demands on time and finances are many.



#### IV COMMITTEE REPORTS

##### A. NAWGJ National Symposium Report

Dr. Mary McLellan, Symposium Director, presented the following reports:

- written financial report of the 1989 Symposium
- written financial synopsis of last three Symposia.
- revised NAWGJ Symposium Operating Procedures

A report was given by the Future Symposium Needs Committee (Ad-Hoc Committee from June Meeting) with recommendations for developing sub-committees to support the Director. This idea was met enthusiastically by the Board and Symposium Director. The Ad-Hoc Committee will continue to work to this end, and present a recommendation in writing for Board approval.

Dr. Mary McLellan will send a revised Bid Form to all Board Members.

M/S/P The NAWGJ Symposium Escrow Account be held with the office of NAWGJ Secretary/Treasurer.

M/S/P The NAWGJ National Governing Board be mailed a copy of the completed Symposium report prior to the Board Meeting to allow time to absorb the information and ask any questions at the Board Meeting when all parties are present.

##### B. Computer/Printer Report

Research indicated the best printer selection for the office of Administrative Assistant is the Panasonic KX-P1124. Mary will negotiate the best price and purchase the printer.

##### C. National Judges Cup 1989

The National Judges Cup was held in Santa Ana, CA on June 24 & 25 at the New Hope Gymnastic Club. Profits realized were \$5171.31. A written report was presented outlining suggestions for future Judges Cups.

A Judges Operating Guide, Bid Form and Judges Cup Contract were presented to standardize procedures used in future Judges Cups.

M/S/P NAWGJ accept the Judges Operating Guide, Bid Form and Judge's Cup Contract as presented.

The 1990 Judges Cup was discussed.

M/S/P The 1990 NAWGJ National Judges Cup will be held in Oklahoma City, Oklahoma in late June 1990.  
Host Director: Oklahoma NAWGJ (SJD-Betty Roberts).

#### D. National Raffle

The 1989 raffle was successful, netting a profit of \$4004.15. Monies realized from all National Raffles are put into a separate account earmarked for Education (See Educational Library IV-G).

#### E. Fundraising Committee Report

Judy Grenfell presented a report outlining the purpose, goal and "How-To" of Fundraising. Also outlined were the needs of NAWGJ and a list of Fundraising possibilities. Judy will continue to research possible fundraisers that can be held in conjunction with our 1990 Judges Cup. Mary Ann West will follow up on Fundraising contacts established at Congress.

#### F. Steps To Becoming A Judge Brochure

The ongoing update of this brochure is being done by Jennifer Sperring. Varina French will be consulted on testing information. The final draft will be approved by the President and printed by our National Newsletter Editor.

#### G. Educational Library

Yvonne Hodge, the NAWGJ Educational Librarian, has received 243 requests to-date for materials. Judges continue to request practice judging films. The Board discussed this request and ways of building up a video library for our members.

M/S/P NAWGJ make available through Educational Funds, video tapes that are available from current national and international meets. Three (3) copies of each tape will be purchased.

M/S/P The NAWGJ Educational Library become a member of the USAIGC Video Club.

M/S/P\* NAWGJ make available through Educational Funds, video tapes for each region from current national and international meets (one copy).  
Yes-I,II,III,IV,VI,VII,VIII No-V,S/T, VP, AAsst.

M/S/P NAWGJ appoints Carole Bunge in charge of screening tapes for possible purchase.

Regional Judging Directors now have in their possession a copy of all sessions taped at the National Symposium this past summer. Please request these tapes from your RJD.

NOTE: See VI-B for additional educational tools purchased through the Educational Fund for members of NAWGJ.

V LIASON REPORTS

A. USGF Judges Training Commission

A written report was sent by Commission Chair, Sharon Weber. Session at Congress presented by the Commission were a success. Future projects include a Level 5 video to train judges using the following format: training film, excerpts of routines and exercises from around the country for practice judging. Contact your regional representative for more information.

B. Judges Certification, Inc.

Vice President, Mary Ann West, Liason to JCI presented a written report from the meeting at Congress. Because JCI did not have enough voting members present, the NAWGJ proposal to allow judges choosing to get back into judging to reenter at the level they left, was not presented. The proposal will be discussed at the January 1990 meeting.

The Provisional Judges Course Outline has been revised and the Board discussed the possibility of purchasing this Outline with Educational Funds.

M/S/P NAWGJ will purchase the JCI Study Guide for Provisional Judges for every Regional and State Director with monies from the Educational Fund.

VI OLD BUSINESS

A. NCAA

President, Dale Brown, handed out the 1990 request from NCAA. Assigning Officers were selected for Regional meets. Dale presented a letter sent to Sylvia Moore outlining recommendations for improving the communication in the process of assignment of officials between the two organizations.

B. Inventory Report Form

Betty Sroufe presented the Report Form designed with the help of our Accountants. ALL NAWGJ officers (state, regional and national) should complete this form and file with the financial statement ending October 31, 1989.

C. Insurance Information Form

Betty Sroufe presented a written summarization of use: 167 judges recorded 269 clinics and 73 consultations.

As a reminder to all judges: this form can be used by ANY LEVEL judge to document events (ie- clinics and consultations given). By filing this form with a nominal fee, the judge activates the NAWGJ Insurance Policy on her/his behalf - a small price to pay for \$1 Million coverage. We encourage more judges to take advantage of this opportunity.

#### D. Service Awards

Options were presented by Mary Lou Dillard for 15 year awards. The Board gave approval to Mary Lou to proceed with the purchase of 6-12 awards for future distribution.

#### E. Judges Operating Guide

Due to the minimal changes in the Judges Operating Guide for the upcoming season (fee structure and a few addresses) and the high cost of production and distribution, the Board voted not to re-print the Guide next year.

The major changes will be sent to every judge (First Class Mailing) when they become official.

### VII FEE STRUCTURE

NAWGJ discussed the recommendations received from USGF on the upcoming 1990 Fee Structure. After lengthy discussions and mathematical calculations, NAWGJ will present USGF with a Secondary Proposal. Due to the upcoming World Championships and the absence of key people, the presentation will be made after October 23, 1989.

### VIII NEW BUSINESS

#### A. Assigning Fees

A request by several regions to increase the assigning fees to cover expenses was discussed.

##### M/S/P\* Assigning Fees

\$4/judge - Local & State Meets

Yes-I,II,III,IV,VII No-V,VI,VIII

\$5/judge - Regional Meets

Yes-I,II,III,IV,V,VII,VIII No-VI

Effective Date: January 1, 1990 (meet date)

#### B. Insurance

The Board voiced a continued concern over escalating insurance premiums. Dale will discuss with our Insurance Broker the ramifications of decreasing the amount of coverage, and if that is even possible.

A Questionnaire will go out to all judges if any changes are made, requesting their input. NAWGJ is presently spending close to 1/3 of all income on insurance premiums. More information is needed in order to make prudent decisions.



C. NAWGJ Statement of Mission

NAWGJ is in the process of redefining our statement of mission. Preliminary work was started and the finished product will be presented at our next meeting.

D. Next Meeting Date

The next meeting will be held in conjunction with the Judges Cup in late June 1990. Tentatively, Board members should arrive on Tuesday evening, with meetings Wednesday and Thursday. SJD meetings on Friday, Judges Cup Saturday & Sunday.

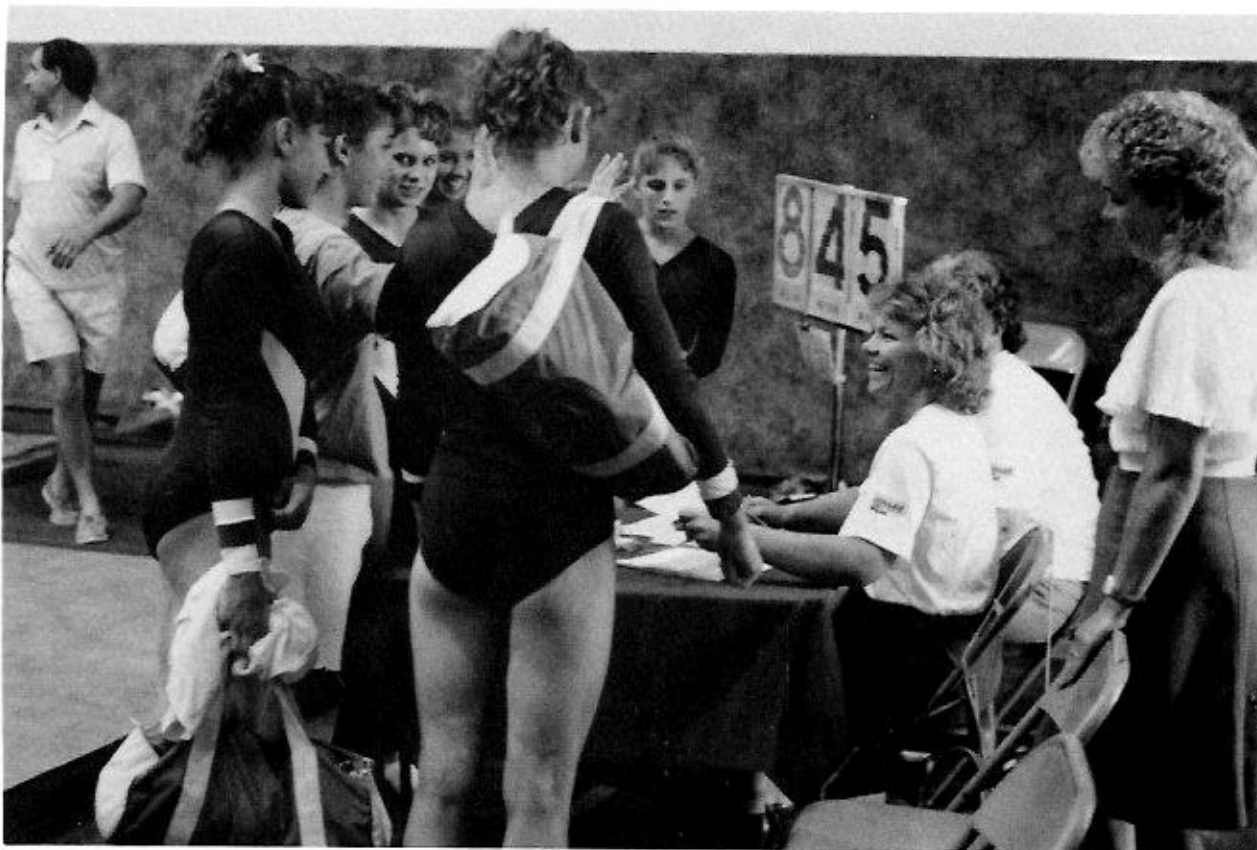
Respectfully submitted,

*Mary Van Grinsven*

Mary Van Grinsven  
NAWGJ Administrative Assistant

*Dale Brown*

Dale Brown, NAWGJ President  
approved 9 Oct 89



*Mary Van Grinsven, NAWGJ Administrative Assistant, greeted gymnasts at the 1989 National Judge's Cup*

## SCHEDULE OF EVENTS

March 3, 1990	McDonald's American Cup	Fairfax, Virginia
March 10, 1990	Mixed Pairs	Philadelphia, PA
March 31, 1990	Level 10 State Meets	Various Sites
April 7, 1990	Level 9 State Meets	Various Sites
April 13-15, 1990	USGF Division II-III Championships	Colorado Springs
April 20-21, 1990	Women's NCAA Championships	Corvallis, OR
April 21, 1990	Level 10 Regional Meets	Various Sites
April 28, 1990	Level 9 Regional Meets	Various Sites
April 28-29, 1990	USA vs USSR	Orlando, FL
May 5, 1990	J.O. Nationals (Juniors)	
May 12, 1990	J.O. Nationals (Seniors)	
May 26, 1990	Level 9 East/West	
June 8-10, 1990	Championships of the USA	Denver, CO
June 30-July 1, 1990	National Judges Cup	Oklahoma City
July 6-15, 1990	U.S. Olympic Festival	Minneapolis, MN
July 16-23, 1990	Junior Pan Am Games	Tallahassee, FL
July 27-29, 1990	Goodwill Games-Women's Gymnastics	Seattle, WA
September 15, 1990	USGF Congress	
June 26 - 29, 1991	NAWGJ National Symposium	Portland, Maine
September 7 - 15, 1991	Gymnastics World Championships	Indianapolis, IN

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