

NAWGJ NATIONAL NEWSLETTER

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MESSAGE FROM THE PRESIDENT

THE UNIFORM: SURVEY RESULTS

In the last newsletter, I asked for your opinions regarding the NAWGJ uniform and two other topics. Unfortunately, only fifty-five persons (3%) responded. Based on the results of the survey, we will remain in the current uniform for the next Olympiad. In two years, we will put another survey in our newsletters (national and state) for you to give input about the sizing, color, and material. Hopefully, we will have more response than we did this time. We would never change the uniform overnight so those of you who have already purchased uniforms (and those of you who need to buy a new one) can rest assured that the Association Blue uniform won't change for the next two and a half to three years. Then a transitional period will begin and the next Olympiad might see a different uniform if the membership votes to do so.

I would like to discuss your replies regarding the uniform since fellow judges are constantly asking me if we are going to change or improve the suit in the near future. The majority of the suggestions dealt with the comfort (or lack of) in the waist of



President Yvonne Hodge models the new navy blue uniform that will soon be available to elite and brevet judges.

the skirt. Betty Sroufe and I have spoken with the manufacturer about this problem. The president of the company said that they will try to design a skirt with elastic in the waistband. They are making sample skirts for Betty and me to try on for fit and comfort. We will be investigating this possible improvement in the coming weeks.

Regarding the color of the uniform, 28 respondents either did not mention color at all or said they were satisfied with the color we have because it is our "identity." Gymnasts become accustomed to the blue uniform at small, local meets and this

Message from the President (con't)....

helps them to be more at ease when they reach a state meet or above. Gymnasts can easily recognize which person at a table (containing timers, scores, and flashers) is the person to address. Coaches and parents know which persons are the officials by "the uniform."

There is fact and merit to your opinions that we feel wrinkled at times, that there are shiny areas at times and that, after several years, the suit begins to show stress.

Let me ask you a question at this point. How many times do you wear your uniform in one month? Some of you would easily answer 8 to 12 times a month if you judge three days every weekend. Look in your closet and ask yourself if there is any other outfit that gets worn as often as your judging uniform.

It is no wonder that the uniform gets discussed (and cussed) at times! It receives all kinds of environmental stresses such as flying chalk, cable-climbing, and chair contact including wooden chairs, metal chairs, bleachers and fat mats. Have you ever judged leaning against the beam?

Sometimes we gain a few pounds. I added six pounds about two years ago and I just knew the uniform was shrinking!! (Sure!)

The professional and positive aspects of this uniform hit me when I watched 1,700 Level V to Elite gymnasts and over 50 judges parade into the opening ceremonies of a huge USGF Invitational Meet and form long lines facing each other. As I peered up and down our ranks, I saw neat official-looking professionals. We looked good and we looked official. I was proud to be in this garment.

I will try to clear up some misconceptions that appeared in the survey because hundreds of you may have the same misconceptions.

THESE ARE THE FACTS:

1. You may order extra buttons for \$5.00 a set from Betty Sroufe, 2096 Rolling Hills Blvd., Fairfield, OH 45014.
2. You may put in an order for a different size skirt from your jacket size.
3. Sizes run from 4 to 26 (no petite).
4. You may order extra material to have slacks made to fit you perfectly. Slacks may also be warmer in cold climates.
5. You should be aware that since uniform manufacturers are controlled by government standards, the uniform runs one size smaller than your usual size. I wear a size 8 or 10 but my uniform is a size 12!
6. New judges do not need to obtain the uniform for the entire first year. They only need to wear a white blouse with the official skirt which may be ordered separately or they may substitute a navy or black skirt or slacks.
7. Brevets and Elites who assist are required to wear navy blue for international and classic meets. Upon request from some Brevets, there are several navy blue uniforms being ordered in a new material (hopsack).

Hope this helps to clear up some of the problems. The remainder of the survey items, i.e., evaluation of judges and future symposium topics, will be discussed in the next issue of the newsletter. Thanks to all of you for your responses and suggestions.

Sincerely,
Yvonne Hodge
President

A POSITIVE APPROACH TO COLLEGIATE JUDGING

Delene Darst

Reported by Brock White, Georgia
1991 National Symposium Lecture

Delene Darst, University of Georgia assistant womens' gymnastics coach, was aided by Nancy Hulshult and Lois Carson, two busy collegiate judges, when she conducted a very informative lecture on the problems facing the collegiate judge.

Delene began by acknowledging that execution deductions are becoming fewer and smaller in collegiate routines. The coaches, she pointed out, are constructing routines with elements that the gymnasts can perform almost flawlessly. In other words, the gymnast gives you few of the most obvious deductions, those in execution. What makes collegiate judging so challenging is recognizing, under a great deal of pressure, those routines which should be scored higher because of superior composition.

The F.I.G. Code describes the **minimum** required in order to score a routine starting at a 10.0. Keeping in mind that collegiate routines currently use 1-B rules, it becomes necessary to rank the routines in terms of choice of elements as well as in terms of execution.

Of course, the greater variety of routines judged gives the judge a wider base of comparison. The danger, says Delene, is when you see primarily one collegiate team during a year and you become familiar with the score a particular gymnast usually gets. In a perfect world, judges would be assigned to see many different teams; since this usually is not the case, it is important that judges keep in mind the necessity of judging what we see, not awarding a score that one particular gymnast usually gets.

To illustrate her point, Delene first put two floor routines on the overhead.

Routine A

2 D's
3 C's
.4 Bonus

Routine B

2 D's
3 C's
.4 bonus

Given this information, Routine A is equal to Routine B. We assume that all special requirements have been met and that the execution is the same for each.

Now look at these routines in shorthand.

Routine A *tree* *ZD* *tree*
e N e
tree
=

Routine B *tree* *Z* *tree*
Z e e *tree N* *tree*
A I

Looking at these examples, which routine should score higher?

Many judges at the lecture were lured by the last tumbling pass. True, Routine A ended with a D+2 pass and Routine B ended with a B. However, Routine B also ended with a C-level dance element and Delene pointed out that you must take into consideration the extra elements put into that routine, making it the one that should be scored the higher. In actual competition, Routine A score a 9.75 and Routine B scored a 9.8.

Division II Collegiate Gymnastics

The 1991 National Champion Team

The USGF Division II College Championships are living proof that the quality of collegiate gymnastics is continuing to improve. Southeast Missouri State University (SEMO) won the 1991 national championships with a team score of 188.325 (an average of 37.665 per team member and an average of 9.416 per gymnast per event)!

The SEMO team is coached by Bill Hopkins, 1991 Coach of the Year. The 1991 team is the second of Hopkins' to achieve national championship status—the first came in 1987.

SEMO also had the top two all-around gymnasts in the national meet. Senior co-captain Cheri Peterson, who earned 13 All-American awards during her career, won the national championship with a score of 38.15. Kim Carter, who was only a freshman, captured second with a score of 37.75. Peterson finished first on vault (9.6375) while Carter finished first on bars (9.60), first on floor (9.70), and second on vault (9.5625). SEMO team-mate Traci Willis tied for second on floor with a score of 9.65.

During the last two years, the Southeast team qualified to NCAA Division I regionals even though they were a Division II university. In 1990, the team was seeded as seventh going into regionals and moved up to sixth after the competition. In the 1991 NCAA regionals, the team finished fourth, just a point and a half behind LSU. In 1991, SEMO was ranked 15th in the nation, believed to be the first time a Division II team was ranked in the top twenty Division I teams. Twice in 1990, SEMO scored over 190, both at home and on the road.

Southeast Missouri moved to Division I athletics in 1991-92 and the gymnastics team competed at the Division I level in 1992.

The NAWGJ newsletter editor had the opportunity to interview Coach Hopkins and gymnast Cheri Peterson at a dual meet between SEMO and Illinois State University prior to the 1991 national championships. Here's some insights provided by the national champion coach and gymnast.

Coach Hopkins

"Division II gymnastics has advanced to the point where it's at a level somewhere between USGF Level 10 and elite."

"When I recruit, I look for gymnasts who are small, powerful, and academically sound. Last semester, 15 gymnasts on SEMO's team had a GPA of 3.0 or better. I'm also looking for gymnasts who can score 9.5 on their events and gymnasts who are hungry to improve."

"There's not too much difference in coaching college gymnasts and J.O. gymnasts. I've coached both. It may be a little easier to teach tricks to older gymnasts...they understand the importance of good technique."

"I don't notice a lot of difference in scoring at the J.O. level and the collegiate level. I do observe differences in college judging in various parts of the country. I even think the same judges score differently when assigned to meets in different parts of the country—as little as two weeks apart. I purposely schedule meets in some places because I know the scores will be higher there."

National Champion Cheri Peterson

"College gymnastics is hard but fun. We do conditioning at 6:30 a.m. then go to classes from 8:00 until 2:00. We work out from 2:00 p.m. until 5:00 p.m. and then start doing homework after dinner."

"I don't notice too much difference in judging at the college and J.O. levels. Maybe the judges don't score us as hard in college as they did in J.O. — but they aren't as easy as they were in the high school program. It really seems to be dependent on where you go in the country to compete. It bothers me that we don't score the same in different places even if our routines are better. For example, today Kim had two really good routines but they scored lower than they usually do."

"I don't remember too much about the judges when I was competing in the J.O. program. I was always worried more about what my coach thought. The judges were never scary to me. It helps though if the judges smiles at you once in a while."

"I like it when judges say something encouraging when we go to present as a team. It makes you feel like they're supporting us."

"I thought about quitting gymnastics a lot in high school. I wanted to be with my friends more and go to the Prom. I got tired of being criticized every day. College gymnastics is different. There's not as much criticism. If I had a daughter, I wouldn't want her to go into gymnastics. I would want her to be in something, but not gymnastics. The constant criticism is too hard to take. Gymnastics was worth it but I'm glad it's over! Physically, I'm ready to give it up. Mentally, it's harder to give it up."

"I like college gymnastics because it's a team sport. In the J.O. program, you're competing for yourself. At college, people are pulling for you and you work to help the team score. When your teammates fall, it gets you down. I feel more pressure after a teammate falls."

"Weight is a big problem for college gymnasts. There's a lot of parties in college and there's food everywhere in the dorm. I lost weight when I moved from the dorm to an apartment. Our coach worries about our weight. We weigh in each week and we have to run if we are overweight. I put on weight when I started lifting weights. I didn't like the way I looked with weight lifting. People were always saying 'look at those muscles.' "

"My Mom, Marjory, goes to meets whenever they're near home and she always comes to one meet in Missouri. But she has to drive 369 miles to get to see me in meets in Missouri. My Dad passed away two years ago. He helped me with all of the recruiting."

"Cheers during a meet don't distract me because we practice distractions in our gym. Coach turns the music high unexpectedly, then he turns it low. Sometimes he drops chairs to get us used to noise!"

"I probably wouldn't have gone to college if it hadn't been for gymnastics. I didn't like high school. In college, teachers praise us in class for gymnastics and we get a lot of attention on campus for gymnastics. Our friends are interested and



Cheryl Peterson receives applause from her teammates after winning the All Around competition at a 1991 dual meet.

LADY SEAWOLVES THINK JUDGING IS "TOUGH BUT CONSISTENT"

Joyce Moellering
Newsletter Editor, Illinois NAWGJ

Last season, the Illinois State University Lady Redbirds hosted the University of Alaska Lady Seawolves at Horton Fieldhouse in Normal, Illinois. It was a treat to have a chance to speak to the team about college gymnastics in Alaska. I was surprised to find there were few differences between gymnastics in Alaska and the rest of the U.S. even though the team is so far away.

All of the gymnasts came to the University of Alaska-Anchorage from private clubs, except one who came from a YWCA program. The atmosphere of working out in a private club carried over to their college careers, as that's exactly what they do now. The Lady Seawolves train at a private club, Gymnastics North, four miles from the campus. The competition arena at the University is used only for home meets.

The Seawolves are trained by Head Coach Paul Stoklos. Team performance is important to Stoklos. He teaches his gymnasts to think of their routines in terms of overall team performance. He also puts a high value on academics. The Seawolf gymnasts had the highest GPA among University of Alaska athletic teams in 1990 and were in the top twenty in the country in 1990.

All of the Seawolf gymnasts are on scholarship. The gymnasts' majors range from sports medicine to marketing. Seven of the thirteen member squad are natives of Alaska. Recruiting efforts are generally targeted to the Midwest. The Alaska coach explained, "Most girls from the Midwest can adapt very well to the climate in Alaska." One team member remarked, "Alaskan winters are not as bad as those in Minnesota."

I asked the team where the judges live who officiate their meets and was told that there are three judges from Alaska, one who is a Brevet. The fourth slot is usually filled by a judge from the state of Washington. When asked how judging compares on the road vs. at home, the gymnasts all quickly agreed that the judging at home is "tougher, but consistent."

One disadvantage the Lady Seawolves encounter is getting other teams to travel to Alaska to compete. To combat this problem, the program offers eight round trip air fares each season!

The University of Alaska has an enrollment of approximately 20,000 students. Athletic teams compete in Divisions I and II of the National Collegiate Athletic Association (NCAA). The gymnastics team competes at the Division II level.



The 1991 Lady Seawolves

CODE OF ETHICS FOR JUDGES

NCAA WOMEN'S GYMNASTICS COMPETITION

Michelle Pond, NCAA Gymnastics Liaison

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It is imperative to the dignity and growth of the sport of gymnastics that judges be well educated in the details of gymnastics and the current rules, thoroughly prepared for each assignment, and able to cover all possible circumstances. Toward that end, the NCAA Women's Gymnastics Committee has adopted the following code of ethics for judges.

All meets should be regarded as part of the national qualifying system for teams and all-around competitors. Judges should strive for consistency in scoring for all collegiate meets, regardless of division, location, or type of meet (i.e., dual, triangular, or quadrangular). The International Gymnastics Federation Women's Code of Points, Competition I-B rules, and the USGF Level 10 modifications as of November 1 of each year should be followed to the letter for all collegiate competitions.

Qualifications

It is the duty of all judges to prepare themselves thoroughly and constantly update their preparation by being appropriately recertified. They should not accept any collegiate assignment for which they do not feel well qualified.

NCAA regional and national championships require a Level 10 or higher rating. In addition, judges assigned to the regional and national championships competitions should not accept such assignment unless they have judged a minimum of two regular-season collegiate meets during that year.

Affiliation

No judge with an affiliation with an NCAA member institution that sponsors women's gymnastics will be assigned to championships competition. Ex-

amples of affiliation would be, but are not limited to, coaching-staff member, relative of a gymnast or coach, and member of an athletics-related booster club. However, meets to be used for qualification for the NCAA competition may be judged by an employee or full-time student of a participating institution if all coaches agree in writing to the host institution at least 10 days prior to the competition.

Appearance

Each judge should enter the competition site in uniform at least 30 minutes prior to the start of the competition.

Duties and Responsibilities

Judges may observe the warm-ups from a neutral location. Any discussions between a coach and a judge, other than those concerning meet administration, should include opposing coaches. Discussions with athletes, parents, alumni and/or recruits should not occur at the competition site. Judges should avoid any appearance of particular friendship or fraternization with any coaches or competitors. Event standards should be strictly enforced in all meets (e.g., timing of falls and routines, boundary deductions) and be noted on the official score sheet. Judges should be seated separately on the competition floor. Inquiries should be handled by the meet referee/head judge. The use of videotapes during inquiries is not permissible during NCAA competition. Only a spotter(s) or persons moving boards or mats should be within the judges' area during the competition. Judges are encouraged to report any infractions to the respective regional judging director. All judges must check the score sheet at the end of the competition and verify by signatures the accuracy of the scores.

AS SCHOLAR-ATHLETES, GYMNASTS SHINE

During a local basketball game last month, the half-time show included a parade of university athletes on the Dean's List. When the gymnastics team was announced, virtually every gymnast on the university team was in the academic line-up. In this day of scandal regarding college athletes and their academic performance, this is quite an accomplishment.

How big of a problem is there? "Consider this," says Sports Illustrated writer Bruce Newman, "thirty of the 120 players invited to the 1990 Nike basketball camp for top high school players tested at a sixth-grade reading level, and six of those could read at no better than a third-grade level" (Sports Illustrated, 1990). An NCAA study released in 1988 revealed that upper-division students who play football or basketball spend an average of 30 hours per week practicing and playing their sport, but only 25 hours attending class and studying.

So, when you read those articles criticizing university athletic programs, make an exception for gymnastics. Take a look at the top 21 teams.

"Oregon State University led all women's collegiate gym teams in GPA in 1990 with a 3.611. Chari Knight led the team with a perfect 4.0" (International Gymnast, 1991).

Following Oregon State were: Towson State (3.431), George Washington (3.344), Texas Women's (3.310), James Madison (3.296), Cal State Fullerton (3.290), Denver (3.280), Northeastern (3.274), Alaska (3.255), Pennsylvania & Cornell (both 3.230), Brown (3.208), California (3.206), North Carolina (3.193), Western Michigan (3.190), Bowling Green (3.180), Wisconsin (3.140), Utah State (3.102), Iowa State (3.10), Boise State (3.080), and Vermont (3.070).

ATTENTION ! COLLEGE COACHES AND JUDGES

NAWGJ is interested in keeping its members informed about college-level judging. If you have information about your team, issues you would like to highlight, insights you would like to share, or special situations that you feel judges should understand, please send an article to the NAWGJ newsletter editor:

Catherine (Cookie) Batsche
1308 A Kingsridge Court
Normal, IL 61761

After July 1, 1992:
5031 Paloma Drive
Tampa, Florida 33624

Pictures will be welcome-- black and white or color photos can be printed.

Thanks!

References

- Academically Speaking, International Gymnast, Nov., 1991, p. 38.
- Newman, Bruce. "Classroom Coaches: Academic Advisers Are in the Team Picture," Sports Illustrated, 1990.

SCORE BARGAINING IS WRONG

Ruth Morse, SJD, Massachusetts

This article was published in the NAWGJ Massachusetts newsletter and is reprinted here with permission from the author. If you would like to express an opinion on this topic, please send a letter to the NAWGJ national newsletter editor.

Every year we have a problem with something that I call "score bargaining" or "score begging." It happens at a qualifying meet; a gymnast has 0.05 less than the score she needs to qualify so the coach approaches the judge. "For the sake of the gymnast," we are asked to change a score. This is wrong for many reasons.

It is an improper procedure. A coach may file an inquiry, but only for the most recent event. Score begging often occurs near the end of a meet concerning the first event of the day. Some coaches ask each set of judges for five hundredths, thus possibly getting two tenths. This is unethical behavior by the coaches.

It is unfair to everyone else in the meet, especially those polite and ethical coaches. The benefit of the doubt has already been given when the routine was evaluated. Even "checking your math" confers an advantage. Raising one gymnast's score by one tenth is equivalent to lowering everyone else's score by one tenth. It can change the relative positions of the athletes in the meet and it affects the ranking on the event.

There will always be a line somewhere. There will always be someone right below the line and it will always seem as if you could just as easily have been a tenth higher. But you might also have been a tenth lower. You've got to stick by your score. If you really think you're inaccurate, take a course, do some practice judging, keep working at it. But don't just decide that you'll change whenever you're asked to or we might as well just have the coaches send in the scores before the meet.

If you think other judges on the meet give inaccurate scores, it isn't your job to "correct" the all-around score by raising yours. The situation should be dealt with by complaint to NAWGJ and USGF.

If you think the system is wrong, or the qualifying score is unfair, or the judges are inconsistent, appropriate channels exist for addressing these problems. Don't take it on yourself to correct these errors by adjusting your score.

If judges are changing scores at a meet because the coaches ask them to, this is an ethics violation by the judges and it should be reported. It's cheating. If you know that scores have been changed, this should go on the meet report form. You should also make a written complaint to your State Judging Director and to your USGF Chairperson. You are the only one who can be sure when this happens. The other coaches will not know why a score is changed so they are not going to be in a position to complain. To avoid even the appearance of impropriety, you shouldn't accept anything that begins "she only needs..." This doesn't mean don't handle inquiries. If you get an inquiry and do discover a legitimate error, by all means, change your score.

What's the point? Qualifying meets are to separate the "shoulds" from the "shouldn'ts." If everyone qualifies, we don't need qualifying meets. If every gymnast whose coach says "she really deserves to go" qualifies, we don't need qualifying meets. The gymnast who has to be bargained in won't be near the top--the function of the state meet is to determine who's best, not who's fortieth. The gymnast has many opportunities to qualify. If it's the first qualifying meet, she can always try again. If it's the last qualifying meet and the gymnast still hasn't qualified, maybe she shouldn't qualify. It is not setting a very good example to the gymnasts. The athletes and coaches should accept the decisions of the officials with respect.

If you are aware of any irregularities at meets, report them to your State Judging Director and to your USGF Chairperson in writing.

SECRET SOVIET TRAINING CENTER OPENS ITS DOORS!

Marc Strauss, Artistic Director
Dancer School, Florence Massachusetts

Marc Strauss is a Level 10 judge, freelance choreographer, and coach. He has a Master of Fine Arts degree in Dance Teaching and Choreography from Smith College. This article was written prior to the recent changes in the Soviet Union.

Curiosity, not fear, had been gnawing at my brain for several years on the subject of Soviet society. What was behind the Iron Curtain and what kind of people were the Russians? Would the KGB follow us everywhere or might we be free to walk around whenever we wanted? Were my suspicions and second-hand knowledge concerning the state of the art of gymnastics correct, or were the Soviets employing hypnotism, torture, and steroids?

All of my questions were answered when I dug deep into my pocket and joined 23 coaches, gymnasts, parents, and one judge (me) on a two-week tour of the Soviet Gymnastics program. We spent one week at the Round Lake Training Center outside Moscow and one week in Leningrad at the Pushkin and Zenit Clubs.

Nine hours and seven time zones east of New York on the morning of June 26, 1991, we arrived in Moscow, weary but psyched. We checked into an international hotel, took a 20-minute power nap, gobbled down some interesting Soviet food (a kind of chicken soup, great dark bread, and very hot, very sweet tea) and headed to the circus. P.T. Barnum would have dropped his jaw. For three action-packed hours, we were witness to the most incredible display of acrobats, jugglers, magicians, clowns, elephants, bears, and all-around sportive artists we have ever seen. Many of the athletes were famous gymnasts prior to the circus. On to the (no longer secret) training center. Round

Lake, about one hour due west of Moscow, is THE Soviet Center where all the best gymnasts gather and work out. One never knew which gymnasts might be there on any given week, day, or hour. We had learned, however, that a competition to determine the Soviet team for the upcoming World Championships in Indianapolis was being held later that week. As a result, we were able to see most of the Soviet hopefuls training at Round Lake.

We were not disappointed. As we descended from our bus, Svetlana Boginskaya, Natalia Kalinina, Natalia Laschenova, and a host of other unnameable but recognizable gymnasts strolled by on the way to a workout. Rushing to unpack, those of us with video cameras dashed to the gym loaded with two-hour cassettes and extra battery packs.

We were in heaven. For five days, we lived, ate, drank (watch out for those Russian toasts!) and, best of all, studied with the greatest coaches and gymnasts in the Soviet Union. We stayed in a dorm right next to their two large, nondescript, gyms.

How were we treated, these novice, bright-eyed Americans from the West? If I were the director of the greatest training center anywhere and found myself descended upon by five or six roaming video machines, 24 pairs of inquiring eyes, and four scurrying translators hanging about my neck, I might feel just a bit put upon. But you would never have known it. Dimitri Zorin, the Head Coach of Round Lake, along with his wife Elena (the beam coach), were completely unflappable as was every coach there (and there were at least a dozen other coaches in the gym). The Soviet gymnastics system is quite different from ours. Each coach works with one or two gymnasts.

That's it! Then, if they're good enough, they get to work out at Round Lake. The elementary schools isolate potential athletes early and, if their genetic, physical, and psychological make-up passes stringent tests, they may be invited to work with increasingly more demanding programs and coaches.

We watched full-body warmups at the barre and on the floor mat, mainly adapted ballet exercises, all to live piano accompaniment. After giving a present of a pack of Marlboros (they love our cigarettes), the pianist explained that he had played for ballet classes years ago but found gymnastics eminently more satisfying. I could see, watching and hearing him improvise for hours through classics and folk songs, that he certainly had found his calling.

Then, strict, repetitive, exacting beam work, alternating dance with acrobatic skills so as not to be too bored. We saw them drill elite compulsories on beam and floor, passes, elements, then full routines, six on the floor at a time, using all their time and space as efficiently as possible.

And then, optionals. Boginskaya had a new routine that was even more sophisticated than her last one. Laschenova danced plaintively and seductively to Gershwin's "It Ain't Necessarily So" from Porgy and Bess. Kalinina had her same routine and Tatiana Gutsu was working her routine, too.

I spent most of my time getting to know the beam coach (Elena Zorina) and the floor coach (Rita) in action. Rita's choreography was quite jazzy, with quick and subtle rhythmic changes and interesting spatial and thematic juxtapositions. I gave her several Miles Davis and Cole Porter tapes at our goodbye banquet later in the week, thanking her for her excellent work. She even choreographed two of our gymnasts' floor routines, challenging them to expand their sense of poise and projection.

The coaches' insistence on perfect technique, high relevés, and barre and dance work on the floor was not forced on the gymnasts, but was expected and consistently reinforced. No major trick was ever attempted unless the basics were done correctly.

That's why the difficult tricks always look so easy on the Soviets. They are inevitable skills at the end of a long line of training progressions.

My only concern was that the gymnasts looked and acted like little machines, with hour after hour of workouts (they had two or three each day). Once we got comfortable with each other, however, we could see that the gymnasts were still kids at heart and that they could and did indeed smile—often and broadly. After two long nights of coaches inviting us to their rooms for friendly toasts (the first for cooperation and peace, the second for friendship, the third for love...), my roommate and I finally bowed out.

Leningrad (now St. Petersburg again) was more of the same--great training and wonderful hospitality. And the museums! They would take a whole article themselves--700 years of turbulent history has left a fascinating world of art and culture.

Speaking of the Circus...

Did you catch the ESPN feature on the Russian Circus? The program included former Olympic gymnasts in their new careers—circus performers. Acro skills were performed on two bamboo poles that were taped together. The combined width of the two poles appeared much smaller than balance beam. Each end of the pole was held approximately four feet off the floor by a male gymnast. The poles were flexible so the holders were able to move the poles up and down for a slight bouncing effect. You won't believe this!

First the gymnasts performed several high layout back flips—and landed them perfectly. Next, they performed a double back and once again landed with no wobbles. One of the gymnasts performed a full-in, back-out on the poles only to be followed by a gymnast who nailed a full-in, full-out! Do you think we'll see more flexible beams in the future?

PUZZLE SECTION

Myra Elfenbein
Maryland State Judging Director

Every month, Myra Elfenbein publishes a puzzle section in the Maryland NAWGJ newsletter. Here's a few of her puzzles for your enjoyment. The answers, as well as a few editorial comments from Myra, are provided on page 20

1. What famous U.S. gymnast performs this routine?

h n h r e p n e e z Δ L h r e e v
Δ ⊗ e! o h r e e v

2. What is the deduction in this level 7 bar routine?

L e 60° h 60° L ^ e 60° u e v

3. What is impossible about this bar routine?

L e e! e! u u e e

4. What is the Kim Counter-Salto?

5. What is the difference between this symbol e! and this symbol e! ?

6. What are the bonus points for the following sequence?

h n e r y

7. What is the Yang Bo?

8. Who was the top All-Around gymnast at the Women's NCAA Championship (Division I) in 1991?

9. How many D release skills did Gwang Suk Kim have in her perfect 10.00 routine at the World Championships in Indianapolis?

10. Can you see any compositional deductions mentioned in the Code in the following beam routine? Does the routine have all of the special requirements?

→ 7 z y n e e h L e! h e

Advanced Shorthand Practice: Floor Exercise

Carole Liedtke, Brevet Judge

<p>One</p> <p><i>hree</i></p> <p>value + bonus bonus connection</p>	<p>Two</p> <p><i>hneer</i></p> <p>-----</p>	<p>Three</p> <p><i>hree</i></p> <p>-----</p>
<p>Four</p> <p><i>hree hree</i></p> <p>-----</p>	<p>Five</p> <p><i>z z</i></p> <p>-----</p>	<p>Six</p> <p><i>hree</i></p> <p>-----</p>
<p>Seven</p> <p><i>hree hree</i></p> <p>-----</p>	<p>Eight</p> <p><i>hree hree</i></p> <p>-----</p>	<p>Nine</p> <p><i>hree</i></p> <p>-----</p>
<p>Ten</p> <p><i>hree</i></p> <p>-----</p>	<p>Eleven</p> <p><i>hree</i></p> <p>-----</p>	<p>Twelve</p> <p><i>hree</i></p> <p>-----</p>
<p>Thirteen</p> <p><i>hree hree</i></p> <p>-----</p>	<p>Fourteen</p> <p><i>hree</i></p> <p>-----</p>	<p>Fifteen</p> <p><i>hree</i></p> <p>-----</p>
<p>Sixteen</p> <p><i>hree</i></p> <p>-----</p>	<p>Seventeen last pass</p> <p><i>hree</i></p> <p>-----</p>	<p>Eighteen last pass</p> <p><i>hree</i></p> <p>-----</p>
<p>Nineteen</p> <p><i>hree</i></p> <p>-----</p>	<p>Twenty</p> <p><i>hree</i></p> <p>-----</p>	<p>Twenty-one</p> <p><i>hree</i></p> <p>-----</p>
<p>Twenty-two last pass</p> <p><i>hree</i></p> <p>-----</p>	<p>Twenty-three last pass</p> <p><i>hree</i></p> <p>-----</p>	<p>Twenty-four last pass</p> <p><i>hree</i></p> <p>-----</p>

ANSWERS

The answer column lists the value of elements after they have been value-raised. Combination bonus is in parenthesis.

- B + D (+1)
- D + B (+2)
- B + C
- C + D + C (+1)
- B + C2 + D
- B + C + D2
- B + C + C
- C1 + D + D (+2)
- C1 + B (+1)
- B + C
- C1 + D + D1 (+2)
- C2 + D + D1
- A + D + D1 + D1 (+1;+2)
- A + C
- B + C + C1
- C + D1 + D1+ (+1)
- D + B (+2)
- C + D
- C + D1 + D1 (+2)
- C + C + C1 (+1)
- B + C (+1)
- A + D (+2)
- D2 + B (+2; +2)
- B + C + C

NATIONAL JUDGES CUP 1992 IN CHICAGO SUBURBS

All members of NAWGJ are asked to encourage teams in their states to attend the fifth annual National Judges Cup. The competition will be held on June 27 and 28, 1992 at the Chicago Marriott Hotel in Schaumburg, Illinois. The competition site is 30 minutes from Great America Theme Park and 40 minutes away from all of the attractions of downtown Chicago. Downtown attractions include the Cubs and Sox baseball teams, the annual Taste of Chicago festival, Museums, the Sears Tower, Lake Michigan boat rides, and much more. Shuttle service to the hotel is available from O'Hare Airport. The hotel, with indoor and outdoor pools, is across the street from one of the world's largest shopping centers.

The competition will be held in the Grand Ballroom of the hotel. The height of the ceiling above the bars in the ballroom is 17 feet. AAI equipment will be used. Competition will be conducted at Levels 6, 7C, and 8. Levels 6 and 7 will compete on Saturday. Level 8 will compete on Sunday. A team format will be used for the meet although individual gymnasts may also participate. Three of the four team members' scores will count toward the team awards. The gymnasts on the team may be from the same club or from several clubs (e.g., an all-star team).

Trophies will be given to the top six teams and medals will be given to the top ten All-Around performers in each session. Ribbons will be awarded to the top ten gymnasts in each event per session. All Star teams will receive separate awards from other teams.

The entry fee is \$145 per team if the registration is received by April 15, 1992. After April 15, the registration fee is \$195 per team. Individuals may register for the competition for a \$30 fee before April 15 and a \$45 fee after April 15. T-shirts will be given to all gymnasts. Registration deadline is May 15, 1992. Send registration form and check payable to NAWGJ to: Hilary Carlson, 1277B Prairie, Glendale Hts., IL 60139.

REGISTRATION FORM

Team Name: _____ Address: _____

City/State: _____ Zip: _____ Phone: _____

Coach: _____ Address: _____

City/State: _____ Zip: _____ Phone: _____

Coaches Attending the Meet and USGF Numbers: _____

Level of Team: ___6 ___7C ___8

GYMNAST NAME	T-Shirt Size	USGF Number
1. _____	_____	_____
2. _____	_____	_____
3. _____	_____	_____
4. _____	_____	_____
ALTERNATE _____	_____	_____

Sleep Deprivation Can Affect Your Judging Performance

Many of the "big" meets have just been completed or are just around the corner. For judges, that means working all day, jumping in a car or airplane, traveling to the meet hotel, staying up late studying and catching up with judging friends, waking early to travel to the competition site, judging all day, having a late dinner, staying up late studying and catching up with judging friends, waking early to check out of the hotel and travel to the competition site, and judging all day again. Not only are judges faced with the stress of judging important competitions, but they're also confronted with sleep deprivation—right at the time they need to be the most rested.

Sleep deprivation can lead to a loss of mental alertness—something judges can't be without. Dr. Charles Pollak, head of the sleep-disorder center at Cornell University says that "people who don't get enough sleep can't think, they can't make appropriate judgments, they can't maintain long attention spans" (Toufexis, 1990, p. 78). An inadequate amount of sleep is a major factor in human error according to some researchers. Irritability is another outcome—an emotion judges can ill afford to show.

Here's another problem. The U.S. Department of Transportation reports that up to 200,000 traffic accidents each year may be sleep related (Toufexis, 1990). Sleep deprivation before and during a meet can jeopardize your life, and that of others, while you're traveling home from the meet.

What can you do? Recognition of the importance of sleep is a first step. Time magazine said it best: "Wake up, America—by getting more sleep!"

How to get enough sleep for "big" meets?

Plan your activities well in advance of the meet so you don't have to stay up late the night before packing your suitcase and catch-

ing up on last minute chores.

- Once you arrive at the meet site, avoid the temptation to stay up late talking to friends or watching a movie on cable TV.
- Select a roommate who has similar sleep patterns to yours.
- Study for your event well in advance of the meet so you don't have to stay up as late reviewing your notes.
- Avoid caffeine within six hours of bedtime.
- Avoid alcohol and smoking one to two hours before bedtime.
- Maintain your regular exercise schedule during the meet—get vigorous exercise in the late afternoon and avoid strenuous exercise before going to bed.
- Establish and maintain relaxing pre-sleep rituals such as taking a warm bath or reading for a few minutes.
- If you're really sleepy after the meet is over, find a place to take a nap before you get in your car to drive home! Don't risk your life or someone else's by driving while your exhausted.

References

- Neumeister, Larry. "There's a Whole Lot of Yawning Goin' On." The Gainesville Sun, June 21, 1991, p. 3A.
- Toufexis, Anastasia. "Drowsy America." Time, December 17, 1990, pp. 78-85.

BEAM TECHNIQUE, COMPOSITION, AND CONNECTIONS

Judy Dobransky

Reported by Susan Ideta, Region II Newsletter Representative

Every routine should be judged relative to the level of the meet, in terms of EASY, MEDIUM, DIFFICULT, AND UNBELIEVABLE. We can determine the level of a routine by thinking of the balance beam requirements: acro series, gym series, gym/acro series, full turn, leap, and level changes (a.k.a. sit down and get up)! But we also need to keep in mind the difficulty of the elements used to complete these requirements and if they are performed with high quality and good presentation. Take a look at Figure One to get a better understanding of the differences in easy, medium, and difficult combinations which fulfill the acrobatic series requirement. Keep in mind that a one-flight acro series doesn't necessarily make the series easy—nor does it make the mount or dismount easy.

What are the ingredients of a good beam routine?

- Beauty*
 - Aggressiveness*
 - Line*
 - Artistry*
 - Nuance*
 - Consistency*
 - Elegance*
- Balance*
 - Energy*
 - Alignment*
 - Maturity*

FIGURE ONE

	One Flight	Two Flight	Three Flight
Easy			
			<i>Easy? Well, relatively so...</i>
Medium			
Difficult			

Fossils, Antiques, Relics, and Hot Rods Compete in Florida Judges Cup

The Florida Judges Cup is one of a kind. In addition to sponsoring an annual meet for gymnasts, the Florida judges host the Judges Classic Old Timers Meet which features gymnastics competition among judges and coaches. The meet raised about \$500 for three awards to gymnasts who are seniors and have been a role model for younger gymnasts.

There are four age categories:

20 and under	Hot Rods
21 - 30 years	Relics
31 - 40 years	Antiques
40 - ++ years	Fossils

The Fossils may be spotted in their routine without penalty. The rules specify that you may compete in the compulsory or optional category but not both. The compulsories are the challenging Level 4

routines. The routines have a 9.0 start value with a 1.0 bonus skill on each event. The vault bonus skill is a handspring. The bars skill is a long hang kip. The beam bonus skill is a forward roll and the floor skill is an aerial.

Five person teams compete with the top three scores counting. Coaches pay money to the meet fund in order to get to judge the judges who are competing in the meet.

The competition also includes a mixed pairs floor exercise with one guy, one gal, and one routine.

Evelyn McCullough, Florida SJD, felt the 1991 Judges Cup was a HUGE success--well, maybe it wasn't a success, she said, but it was HUGE! The judges are already in training for next year. Don't be surprised if Florida challenges other states at the upcoming National Judges Cup in Chicago!



Evelyn McCullough led her team to its second consecutive Judges Cup championship.



Here they are! The Level 4 Senior World and Intergalactic Champions. Any challengers to this title?

NEWS UPDATE

New Computer Program Ready

Judy Dobransky, NAWGJ Educational Librarian, has announced the arrival of a new computer-based program designed to test judge's knowledge of optional gymnastics moves. The new program was developed by Robin Ruegg of Richfield, Minnesota along with some programming help from her dad.

The name of the program is The Judge's Assistant. The purpose of the program is to aid women's gymnastics judges to study for the Level 9 and 10 optional tests. The rules are updated through December 31, 1991.

The program includes over 1000 questions on optional rules. It is menu-driven and has many options. A key feature is the feedback on how well a judge is doing--available instantly with the press of a key!

The Judge's Assistant requires an IBM compatible computer. It is available on 5 1/4" (low density) or 3 1/2 " diskette.

When the rules change, Robin plans to develop a program for Level 8 judges and a program for compulsory testing.

In less than a year, we'll all start testing again. With this new program, you can be ready!

If you would like to order the new program, complete the order form for the NAWGJ Educational Library in this newsletter and mail it to Judy Dobransky.

Florida Judges Volunteer at American Cup

If you got a chance to watch the 1992 McDonald's American Cup, you were in for quite a treat. Five American gymnasts participated in the meet and all five gave outstanding performances. Kim Zmeskal and Shannon Miller kept the competition exciting with scores so close it was hard to know who would win until the last event. Unfortunately for Shannon, a fall in the floor exercise dropped her to third place behind Kim Zmeskal and Henrietta Onodi of Hungary. Kerri Strug also gave outstanding performances but was unable to compete in the final day of competition because of the American Cup rules which allow only two gymnasts per country. The U.S. Olympic team should be very strong if this competition is representative of the quality of routines we'll see.

Just as impressive as the gymnasts was the number of judges from Florida who volunteered their time to make the meet run smoothly. Led by SJD Evelyn McCullough, the Florida judges provided assistance on every apparatus throughout the entire meet.

New York South Judges Cup

NAWGJ New York (south) held its first Judges Cup: The Balloon Classic. The them used balloons and bears as decorations and mementos. The judges used balloon-bear "flags" to acknowledge the gymnasts. The competition was a great success as acknowledged by the smiles from the coaches, judges, and gymnasts. New York made enough money to pay part of the annual NAWGJ dues for judges who helped with the meet.

GYMNASTICS GREATEST STARS... THREE DECADES OF UNFORGETTABLE MOMENTS

Produced by ABC Sports

There's no doubt about it—this video rates a 10.00! Produced by ABC Sports, Gymnastics Greatest Stars relives the thrill of victory and even a few of the agonizing defeats in the history of gymnastics.

You'll see numerous "firsts" in gymnastics performed by their originators including the Brause, the Korbut flip, the Janz roll, the Tsukahara, the Comaneci dismount, the Yurchenko vault, the double Yurchenko, the Yang Bo, the first double back on floor performed by a female gymnast (Nelli Kim), and the first full in-back out (Elena Moukhina).

There's replays of some of the most exciting moments in gymnastics history including:

- Cathy Rigby's bronze medal beam routine at the 1970 World Championships (a first for the USA)
- Nadia's seven 10.00 routines at the 1976 Olympics
- Marcia Frederick's 9.95 bar routine at the 1978 World Championships (the first gold for a U.S. female gymnast)
- Kathy Johnson's last beam performance of her career, resulting in a bronze Olympic medal
- Mary Lou's 10.00 on vault!

Newcomers to the sport will be amazed at the political statement made by Czechoslovakian Vera Caslavka on the awards podium during the playing of the Russian national anthem at the 1968

Olympics. You'll gain insights into the frustrations experienced by the 1980 Olympians when President Carter declared a boycott.

You're bound to smile as you watch Olga perform her floor routine at the 1972 Olympics and you'll wonder why, four years later, she looked so exhausted.

Your heart will break when you hear the events that led to the tragic accident of Elena Moukhina.

Your heart will soar as you watch Chinese pianist, Chou Chia Sheng, devise an impromptu piano routine for Nancy Theis after she discovered her tape cassette had broken.

You'll be intrigued by the controversies surrounding international judging in the "good old days" when scores were mysteriously changed to affect the medal placements...sometimes after the meet was over.

For all of the great performances that are included, there's one major omission. No mention is made of Phoebe Mills and her medal winning performance at the 1988 Olympics. But the others are all there...Tracee, Julianne, Szabo, Brandy, Boginskaya, and many, many more.

Then, there's the perfect ending...but we won't spoil the surprise!

Available from the USGF Video Tape Collection, #2101, United States Gymnastics Federation, P.O. Box 5562, Indianapolis, Indiana 46225-5526. \$25.00.

ATTENTION JUDGES

WHO PURCHASED THE HIP POCKET INDEX

If you purchased the Hip Pocket Index from the NAWGJ Educational Library prior to June, 1991, please make the following changes to the index:

Balance Beam

- | | |
|----------|------------------------------------|
| S1.77 | Handstand double pirouette C + 2 |
| FIG 1.77 | Lori Hop (handstand jump 1/4) C +1 |
| S1.110 | Hecht one-arm cartwheel D +1 |

These changes will be noted in future printings of the Hip Pocket Index.

Judy Dobransky
NAWGJ Educational Librarian

Puzzle Answers from Page 12

1. Dominique Dawe's floor routine.
2. Deduct .6 for a pike dismount.
3. Where is the long hang kip?
4. The Counter Kim Salto was a move performed by a North Korean gymnast. It starts out like a Tkachev. She then saltos forward and catches the high bar in reverse grip.
5. The first symbol is the back extension roll on floor. The two lines under the back roll indicate support. The second symbol is the cast to handstand on bars.
6. The bonus points in this sequence are .3. The double full to punch front 1 1/4 to a front lying support is an example of two directly connected saltos with a directional change. Since this is a combination of an A and a D salto, the bonus points for the connection is .2. The front 1 1/4 is a D +1. The total combination of Originality bonus is therefore .3. This combination already includes a natural D (Who thinks the punch 1 1/4 will remain a D after the rules change?) This salto is referred to as a front salto 1 1/2 in the FIG Code.
7. The Yang Bo is performed by a Chinese gymnast of that name who appears to have no backbone whatever. She jumps and splits in the air and then practically lays her head on her back leg during the jump. Despite this rather disastrous description, it is a rather lovely move. It is number 2.98 in the FIG supplement and is valued at a D+2.
8. Hope Spivey.
9. The answer is 3 or 4. Gwang Suk Kim does the Kim salto which is one D release move. She then performs a Tkachev and Jaeger. Both are D release moves. When she hits the underswing half turn from the high bar to the low bar in handstand, she has completed 4 D release skills in her routine.
10. The routine includes a press handstand mount to reverse planche, switch leg leap to immediate sissone, back handspring-layout, forward scale on toe, stretched jump to immediate back extension, planche in cross position, round-off double full dismount. The specific compositional deduction is .1. The gymnast has a reverse planche, a scale on toe, and another planche. You are only allowed to have two held elements in a beam routine. The routine is missing a full turn which is a special requirement.

Check out the variations in amplitude, leg position, and toe point . . .









NAWGJ Educational Library Order Form

Name: _____ Address: _____

Phone: _____ City/State/Zip: _____

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

Description	Quantity	Unit Price	Total
<p>Computer Study Aids: Judges Assistant Program Developed by Robin Ruegg Study guide for optionals using existing FIG rules (will apply through the 1992-93 season). Review event rules and skill values through an IBM interactive program. Specify 5 1/4 or 3 1/2 inch discs.</p>		\$15.00	
<p>NAWGJ MIX A potpourri of judging materials collected from some of the most active judges in the USA. Includes the Komegy Kards, various reference sheets, score sheets, and other helpfals for optional judging.</p>		\$5.00	
<p>Learning and Reviewing Shorthand Beginners workbook. Includes symbols for common elements and combinations. Developed by Yvonne Hodge.</p>		\$2.00	
<p>Optional Index: Hip Pocket Code Short reference of skills in the Code and Supplement alphabetized by grouping. Developed by Faye Keller.</p>		\$5.00	
<p>Compulsory Help Sheets Includes symbols, elements, and deductions on one page. Great for using as a quick reference while judging. All events/ levels included. Developed by Yvonne Hodge.</p>		\$3.00	
<p>Compulsory Shrinky-Tines Condensed version of the compulsory routines (pictures, deductions; all levels; all events). Easy to carry.</p>		\$2.50	
<p>FIG Code of Points Print-Out Labels for Flash Cards Cards not included. Developed by Mary Van Grinsven. Only 13 left.</p>		\$7.00	
<p>Dance Manual Definitions and illustrations of dance terms in the 1989-93 compulsories. Developed by Linda Kardos Barnett. Only 10 left.</p>		\$3.50	
			TOTAL:

Send order form and check to:

Judy Dobransky
 3446 Gordan Drive
 Sterling Heights, Michigan 48310

SCHEDULE OF EVENTS

April 3-5, 1992	USGF Div. II, III College Championships	Springfield, MA
April 4-5, 1992	Level 10 Regionals	Various sites
April 11, 1992	Level 9 Regionals	Various sites
April 11, 1992	NCAA Division I Regionals	Various sites
April 24-25, 1992	NCAA Women's Championships	Minneapolis, MN
April 24-27	U.S. Classic Nationals	Knoxville, TN
May 1-3, 1992	Junior Olympic Nationals- Level 10	Boston, MA
May 8-10, 1992	Junior Olympic Nationals-Level 9	Baton Rouge, LA
May 14 - 17, 1992	Championships of the USA	Columbus, Ohio
June 4-7, 1992	J.O. Compulsory Workshop	Tempe, AZ
June 10 - 13, 1992	U.S. Olympic Trials	Baltimore, Maryland
June 27, 1992	Olympic Team Exhibition	TBA
July 25 - August 9, 1992	Games of the XXVth Olympiad	Barcelona, Spain
September 17 - 20, 1992	USGF National Congress	Anaheim, California
September 18, 1992	Olympic Team Exhibition	Anaheim, California
July 8 - 19, 1993	The World University Games	Buffalo, New York
Summer, 1993	U.S. Olympic Festival	San Antonio, Texas
Summer, 1994	U.S. Olympic Festival	St. Louis, Missouri
Summer, 1995	U.S. Olympic Festival	Denver, Colorado
Summer, 1996	The Olympic Games	Atlanta, Georgia

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