



National NAWGJ News

News for Artistic Gymnastic Judges

January 1998

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Trouble with mileage fees?

By Yvonne Hodge

Lone Drivers

The driver who travels alone subtracts 30 miles from his/her round trip mileage and receives .31 per mile payment for travel. (Those judges choosing not to car pool for any reason will not be paid mileage unless pre arranged and approval received from the meet director and the contracting official.)

Regarding Carpools

The main car pool driver receives .31 per mile from mile one and does not subtract 30 miles.

The judges driving to meet the main car pool driver receive .31 per mile also BUT there is one stipulation on payment. They must travel at least 30 miles round trip before receiving any payment for mileage.

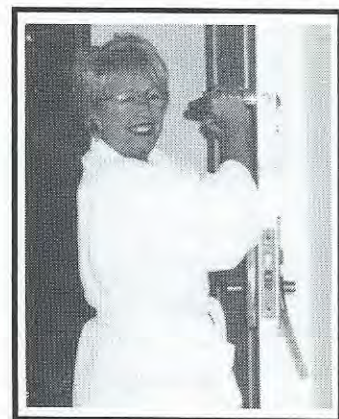
Example

Ann travels 27 miles round trip to meet the main car pool driver and receives NO payment. Barb travels 68 miles round trip and receives 68 X .31 for a total of \$21.75. Carol drives 108 miles to meet the carpool driver and receives 108 X .31 for a total of \$33.48.

Rules and Policies

Read page 92 Section IV on Travel in the Rules and Policies for complete information on travel.

Two winners in caption contest



In our last issue we asked you to submit captions for the above photo. We decided that both of the following captions were winners!

"I insist on an open 'door' policy with USA Gymnastics!"
Submitted by Marcy Lawley of Sabina, Ohio

"I can't believe I won the 'door' prize at the '97 Symposium."
Submitted by Jeanne Devenney, Franklin Lakes, New Jersey.

Both judges will receive an educational item from the NAWGJ Library.

Judge takes tests despite complications

By Judy Grenfell and Robin Ruegg

Thought you've encountered some difficult testing situations? How about taking your test in the midst of giving birth—to triplets?

It happened in August in St. Louis where a judging exam was scheduled in conjunction with a clinic. Judy Johnson Durr, the expectant mother, registered for the test but her doctor put her in the hospital for the duration of her pregnancy.

Since renewing her Level 10 rating was her paramount concern at this time, she called the test administrator to explain her situation. The television in her room had a VCR so they arranged the test for Thursday evening and

Continued on Page 2

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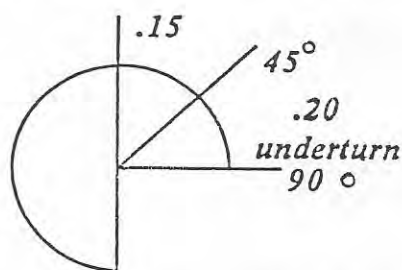
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Incomplete Gymnastic Turns 1/1, 2/1, 3/1



If 90° incomplete, credit lower VP
3/1 turn missing 90° becomes 2/1 turn
2/1 turn missing 90° becomes 1½ turn
1/1 turn missing 90° becomes ½ turn

If you award lower VP,
Do not also deduct for incomplete turn
Do deduct for posture faults, balance, amplitude.

Improving relationships with problem people

By Robin Ruegg, Region IV RJD

Dealing with difficult people is always hard. Here are some suggestions from a Zenger-Miller management training session. I keep a copy posted by my desk.

- ✂ Focus on the situation, issue, or behavior—not the person. Maintain the self-confidence and self-esteem of others.
- ✂ Maintain constructive relationships with your employees, peers, and managers.
- ✂ Take initiative to make things better.
- ✂ Lead by example.

The following ideas are from Dale Carnegie in *How to Win Friends & Influence People*, published by Simon & Schuster, Revised Edition 1981. He is describing how to be a leader in changing people's attitudes and behavior.

- ✂ Begin with praise and honest appreciation.
- ✂ Call attention to people's mistakes indirectly.
- ✂ Talk about your own mistakes before criticizing the other person.
- ✂ Ask questions instead of giving direct orders.
- ✂ Let the other person save face.
- ✂ Praise the slightest improvement and praise every improvement. Be "hearty in your approbation and lavish in your praise."
- ✂ Give the other person a fine reputation to live up to.
- ✂ Use encouragement. Make the fault seem easy to correct.
- ✂ Make the other person happy about doing the thing you suggest.

Judge takes tests...

Continued on Page 2

Judy took the Level 10 film and written exam. The Level 5/6 exam was scheduled for the next afternoon. When Judy Grenfell, the test administrator, arrived at the hospital on Friday, she discovered that Judy Durr was in labor! The babies were two months early.

Early Saturday morning, Judy awakened Judy Grenfell to report the birth of two girls, Savannah and Posey, and their brother, Jett—all healthy and weighing in the two to three pound range. She then asked her TA to drop by the hospital with the 5/6 exam, which she took just 12 hours after giving birth to triplets.

Is that dedication, or what? Other judges can't help but wonder when is she going to have time to use her new ratings?

Compulsory Bars, Beam and Floor

By Tom Koll, National Junior Olympic Program Chairman

In this article, Tom Koll provides information for judging the new compulsory routines. Remember that you must always refer to your general deductions for faults. Only specific deductions for specific techniques will be listed in the gray boxes.

Bars Level 5

STRADDLE OR PIKE GLIDE KIP

The technique for this skill has not changed from the last cycle; however, there are some new deductions for judges to use to help separate the gymnasts.

FRONT HIP CIRCLE

Judges should look for a straight body going into the circle. An arched "swan" position before piking is not desirable and is a deduction. There is no deduction for specific timing of when the pike occurs. It is acceptable to have a slight arm bend in this skill, but the arms must be straight at the completion of the circle.

CAST TO HORIZONTAL

AND RETURN TO FRONT SUPPORT

Points of emphasis on the cast are the body alignment and height. Casts that have the heels at horizontal with the back arched and torso well below horizontal would receive the body position deduction, and the amplitude deduction as well. As in all casts, the arms *must* be straight.

CAST SQUAT ON

This specifically does not have an amplitude deduction because there is no height requirement.

JUMP TO LONG HANG KIP

This forward swing is not the same as the tap swing later in the routine. Here the gymnast should maintain a straight hollow position from the time she jumps off the low bar until she pikes for the kip. There should be no arch in the swing. The new deduction of "failure to finish in a straight hollow position with feet slightly in front of bar" needs to be a straight hollow position from the shoulders to the hips. The feet in front of the bar will show a pike in the *hips*. That body position is the correct technique.

CAST TO HORIZONTAL: SEE #3

BACK HIP CIRCLE

A straight hollow body position, straight arms, and good rhythm are the key points to look for here.

UNDERSWING

The emphasis on this skill is the straight hollow body position. There are not specific height requirements on this skill; however, the deduction of external amplitude listed on page 158 could be applied here if the gymnast lacks swing.

COUNTERSWING

The text and deductions are very specific here. Remember that the focal point of the straight line is from the hands to the *hips*, NOT hands to feet. The feet must stay together on this skill. The gymnast is allowed to have a pike in the hips or extend her hips open.

TAP SWING FORWARD

Be sure to look for the changes in body positions from hollow to slight arch to hollow again.

COUNTERSWING: SEE #9

TAP SWING FORWARD WITH 1/2 (180°) TURN DISMOUNT

Look for the same body position changes as in #10. To fulfill the amplitude requirement, the body must swing above 45° (from vertical under the bar). The major point of discussion has been the "regrasp" deduction. It is important for the gymnast to "contact" the bar again after the 180° turn. If there is no attempt to get the hand back to the bar, the 0.30 deduction would be applied. Slapping the bar would be a 0.05 - 0.20 deduction. Remember that the hand position is optional. Both hands do not have to change.

LEVEL 6

See Level 5 for similar skills.

CAST TO 30° ABOVE HORIZONTAL

Points of emphasis on the cast are the body alignment and height. Casts that have the heels at 30° with the back arched and torso well below horizontal would receive the body position deduction and the amplitude deduction as well. As in all casts, the arms *must* be straight.

CLEAR HIP CIRCLE TO 30° ABOVE HORIZONTAL

The deduction of contacting the bar with the hips has been reworded to help clarify the proper technique. "Hips touching the bar as upswing finishes 0.80." If a gymnast brushes her thighs along the bar while circling, it is considered an external amplitude deduction, NOT a 0.80 deduction.

CAST TO HORIZONTAL: SEE LEVEL 6 #2

Compulsory Bars, Beam and Floor

LONG HANG PULLOVER

Be sure to look for the changes in body positions from hollow to slight arch to hollow again. The text states to pass through a support phase. It does not specify whether or not this phase can be in a clear support or not. Good rhythm and continuity from the pullover to the underswing is essential.

TAP SWING TO FLYAWAY DISMOUNT (TUCK, PIKE, OR STRAIGHT)

Be sure to look for the changes in body positions from hollow to slight arch to hollow again. The major emphasis on the dismount is the height of the salto. The degree of bend of the hips and legs in the tuck and pike salto is only a minimum of 135° as opposed to the 90° in the back salto in floor exercise. There is not a deduction chart to show the degrees of the forward swing into the salto. Therefore, judges will need to use a salto releasing at the height of the high bar as their "perfect model" and tailor the deduction according to the lack of forward swing.

Balance Beam

Please refer to the article on posture and alignment for additional comments.

LEVEL 5

MOUNT: JUMP TO FRONT SUPPORT, STAG SIT

The arms are not required to be straight as the gymnast jumps off the floor. However, she must straighten them as she finishes the front support. The mount through to the stand should show good continuity and rhythm. A knee scale is not desired and would be a break in the continuity.

BACKWARD SWING TURN

The height of the leg *does not* have to be even. This means that if a gymnast kicks shoulder height on the first swing and the leg reaches slightly above horizontal, there is no deduction.

CONTRACTION

This is a tempo/rhythm change *NOT* a major element. Look for quick sharp changes. It is not a body wave.

CROSS HANDSTAND

The lever position on a *straight leg* both in and out of the handstand is something new for the judge to evaluate. Also, the gymnast should kick directly to vertical and join her legs immediately. Holding a split handstand before closing the legs together would be a rhythm error. The deduction for "failure to close feet in vertical" has been changed by the WTC so that everyone understands that the deduction is to be taken only if the gymnast never closes her legs during the attempt of the handstand.

¼ (90°) TURN TO SIDE POSE ¼ (90°) TURN

Body alignment and high relevé positions are the key here. If performed correctly, the steps will be small and quick.

½ (180°) TURN ON ONE LEG IN FORWARD COUPÉ

As in all the dance skills, posture and alignment is the key. The turn should be performed on high toe; however, be aware that the heel *must* lower at the completion of the turn. As in the last cycle, the gymnast has a choice in transferring her weight to prepare for the turn. All four acceptable turn preparations are listed in the glossary on page 180. The turn technique for all compulsory turns HAS changed. Gymnasts should no longer circle their leg through a low side position (ronde de jambe). This would be incorrect technique and would be considered a text error.

ARABESQUE-SCALE-ARABESQUE

During each arabesque, the chest must remain erect. While tilting in and out of the scale position you should see an "arabesque position" as opposed to a straight line lever position. Be sure to look for squared hips with the legs turned out.

TWO STRAIGHT LEG LEAPS

Even though this is not listed as a "series," the elements must be directly connected. Failure to connect these would lead to an up to 0.20 deduction. The emphasis here is *NOT* on split. Judges will need to key in on good hip rise and correct posture. The back leg should pass through the arabesque position as she lands but she should not stop in arabesque. This would be a rhythm deduction. The deductions written for the leaps are very helpful to aid you in separating good leaps from bad leaps.

SQUAT TURN

Watch for good vertical alignment of the torso during this turn. The quick jumps following the squat turn should show sharp precise position both in the arms and legs. Another key point of focus on these small jumps is the tight relevé positions.

CARTWHEEL ¼ (90°) TURN INWARD

As in all the acrobatic skills on balance beam the gymnast must pass through *NOT* hold the lever position going in and out of the cartwheel. The cartwheel should be stretched completely through the vertical with the head in alignment. A long cartwheel will show the nice stretch with the feet landing approximately five of the gymnast's feet away from the hands. When dealing with the completion deduction, judges need to remember that this is not like judging optionals. In optionals, if only the hands made it to the beam, and both feet fell to the side, we would not recognize it as a value part, and there would be no credit for the element.

Compulsory Bars, Beam and Floor

This is not so for the compulsory routines. In the above example, a judge would deduct half of the element (0.40 in this case) for not completing the cartwheel (plus 0.50 for the fall).

180° PIVOT TURNS

Watch for completion of each turn on high relevé.

PRESENTATION

This should be a smooth transfer through 4th position demi-plié with an expressive presentation of the arms.

STRAIGHT JUMP, STRAIGHT JUMP, SPLIT JUMP

Even though this is not listed as a "series," the elements must be directly connected. Failure to connect these would lead to an up to 0.20 deduction. All three jumps are major elements. In our last cycle of routines, we required the gymnast to travel forward on straight jumps. We are no longer looking for that. The emphasis on the jumps is height and vertical alignment of the torso. As in the leaps, split is not what is most important. When performing split jumps, height, body position and a balanced split is what is important. The heels **MAY** lower to prepare for all the jumps, but **MUST** lower at the completion of the final jump.

CARTWHEEL TO SIDE HANDSTAND, ¼ (90°) TURN DISMOUNT

Remember that completion of the element is up to the value of the element (up to 0.80 in this case). Execution and amplitude is up to the value of the element (up to 0.80 in this case) plus 0.50. The gymnast's hand **MAY** remain on the beam as she lands.

LEVEL 6

See Level 5 for similar skills.

BACK WALKOVER

New points to focus on here include:

- The continuous leg lift into the walkover. The gymnast should not stop with her leg at horizontal, nor should she begin arching back without lifting her foot.
- Vertical alignment of the torso in the handstand phase (not a sag or arch in the back).
- Correct hand placement i.e. hands placed side by side with the thumbs on top of the beam. A gymnast could have more than just her thumbs on top of the beam. The incorrect hand placement deduction is for a staggered hand placement, hands on top of each other, etc.

When dealing with the completion deduction, judges need to remember that this is not like judging optionals. In optionals, if only the hands made it to the beam, and both feet fell to the side, we would not recognize it as a value part, and

there would be no credit for the element. This is not so for the compulsory routines. In the above example, a judge would deduct half of the element (0.40 in this case) for not completing the back walkover (plus 0.50 for the fall).

1/1 (360°) TURN ON ONE LEG IN FORWARD COUPÉ

As in all the dance skills, posture and alignment is the key. The turn should be performed on high toe; however, be aware that the heel **must** lower at the completion of the turn.

As in the last cycle, the gymnast has a choice in transferring her weight to prepare for the turn. All four acceptable turn preparations are listed in the glossary on page 180. The turn technique for all compulsory turns **HAS** changed. Gymnasts should no longer circle their leg through a low side position (ronde de jambe). This would be incorrect technique and would be considered a text error.

CARTWHEEL ¼ (90°) TURN TO STEP DOWN, STRAIGHT JUMP

Even though this is not listed as a "series," the elements must be directly connected. Failure to connect these would lead to an up to 0.20 deduction. The gymnast should not lower her arms between the elements. This would be a text error and could very well lead to a break in the series. Look for a good vertical position in the straight jump with the feet closed in the air. The heels **MAY** lower to prepare for the jump. As in all jumps, the gymnast should land through the balls of the feet and finish with the heels down on the beam.

STRAIGHT JUMP, SPLIT JUMP, SPLIT JUMP: See Level 5 #13

CROSS HANDSTAND ¼ (90°) TURN TO SIDE HANDSTAND ¼ (90°) TURN DISMOUNT

Remember that completion of the element is up to the value of the element (up to 0.80 in this case). Execution and amplitude is up to the value of the element (up to 0.80 in this case) plus 0.50. The gymnast's hand **MAY** remain on the beam as she lands. This element has been raised in value by the WTC to be worth 1.2.

Floor Exercise

Please refer to the article on posture and alignment for additional comments.

Note that this routine may be done on just a section of the floor mat, therefore omitting the floor pattern entirely. It is strongly recommended that if available, you use the entire mat with the desired floor pattern. It is **NOT** an option in Level 6.

LEVEL 5

ASSEMBLÉ WITH ½ (180°) TURN

Look for good vertical alignment in the air as well as upon landing. There is no height requirement for the arabesque position following, so just focus on posture and alignment.

Compulsory Bars, Beam and Floor

BACK WALKOVER TO KNEEL

New points to focus on here include:

- The continuous leg lift into the walkover. The gymnast should not stop with her leg at horizontal, nor should she begin arching back without lifting her foot.
- Vertical alignment of the torso in the handstand phase (not a sag or arch in the back).
- Correct hand placement i.e. hands placed side by side shoulder width apart.
- Straight leg lever on the way out.

FORWARD SPLIT

There is not a requirement for squared hips during the split, just that the split be flat to the floor.

PRONE 1/2 (180°) TURN

This should be a smooth transition. Performing this in a "tight arch" position with the feet off the floor would not be a deduction; however, a deduction could occur if the gymnast over or under turns.

On the contraction to the stand, the gymnast should show a smooth supple movement. This is *NOT* meant to be a full body wave, and should never receive *major* deductions. (Unless she falls standing up).

FORWARD WALTZ STEP

The 45° turn into the corner was designed to be a small transition turn into the waltz. It is *NOT* a horizontal arabesque turn. The waltz step was not written with a contraction. Adding a contraction, if done well, would be considered stylization or "fluff" and would be acceptable.

1/4 (90°) TURN TO SLIDE STEP

The true expression of this step is difficult to grasp by reading the text. The gymnast should pass through the side lunge, arms side middle without the torso twist. As the gymnast drags the toe, the torso twists. It should move smoothly and be a very expressive movement.

FRONT HANDSPRING TO TWO FEET

This skill should show strong forward *horizontal* momentum. The goal in the front tumbling of these compulsory exercises is to develop momentum and power to go forward. We are *NOT* looking for a high rising floating front handspring. Repulsion means quickness off the hands, *NOT* hip rise. This does not mean that we do not want repulsion. On the contrary, if the gymnast does not block through her shoulders, she will not show the power we are trying to develop. We just do not want to see a front limber here. The deduction for repulsion was changed by the WTC to up to 0.20.

STRADDLE JUMP, BACKWARD ROLL TO HANDSTAND

Even though this is not listed as a "series," the elements must be directly connected. Failure to connect these would lead to an up to 0.20 deduction. Look for good posture during the demi-plié both in and out of the jump. There is also no required split in the handstand. We are no longer requiring a hold in the handstand of the backward roll to handstand. Alignment, straight arms, and a vertical handstand are the key points of the focus.

BALANCÉS AND HOP WITH 1/4 (90°) TURN

One of the nicest things about these new exercises is the variety of style and tempo in the dance. This section should show nice contrast from the elegant down up up rhythm of the balancés, to the sharp, precise quality of movement in the hop, kneel stand.

LEAP HOP

This should just show nice execution of the legs and feet with good posture. It is only designed to move forward, *NOT* turn into a major leap element. (That leap is later in the routine!)

DIVE FORWARD ROLL

The emphasis here is the straight hollow body position. Deduct for arch or pike.

1/1 (360°) TURN IN FORWARD COUPÉ

See Level 6 beam #6. The 180° and 45° turns that lead into the arabesque should be one continuous turn with good posture.

TWO STRAIGHT LEG LEAPS, FORWARD CHASSÉ

See Level 5 beam #8. Look for the fourth position demi-plié into the chassé. Make sure to look for the tight relevé ("lock") position in the air of the chassé.

GRAPEVINE STEP

The choreographers specifically left the focus optional here to allow for some stylization. These steps need to show the proper rhythm and the legs should be turned out. There is no hip twisting in these steps.

ROUND-OFF BACKHANDSPRING, BACK HANDSPRING, REBOUND

The new deduction listed in most of the tumbling is "Lack of acceleration...Up to 0.20." The judges must look for the gymnast to gain in speed and power throughout her series. The landing should be a "stick" not a lunge. A lunge would be a 0.10 deduction (using a 0.10 step deduction from landings).

CANDLESTICK

Look for good body alignment here. As the gymnast performs the final pose, even though the arms and focus are optional, body alignment is not. The hips should push forward on the very last note of the music, *not before* that. Look for good posture in the torso during this pose.

Compulsory Bars, Beam and Floor

LEVEL 6

TOUR JETÉ

Look for good vertical alignment in the air as well as upon landing. There is no split requirement in this element. There is no height requirement for the arabesque position in landing, so just focus on posture and alignment.

BACK WALKOVER, BACK ROLL TO HANDSTAND

This is the only place in the compulsory exercises where a 180° split is required. See Level 5 floor #2. We are no longer requiring a hold in the handstand of the backward roll to handstand. There is also no required split in the handstand. Alignment, straight arms, and a vertical handstand are the key points of the focus. If the hands come off the floor early (before the buttocks touch the heels) to perform a "fluffy toe fall," it would be a text error.

FRONT HANDSPRING STEP OUT, FRONT HANDSPRING TO TWO FEET

These skills should show strong forward *horizontal* momentum. The goal in the front tumbling of these compulsory exercises is to develop momentum and power to go forward. We are NOT looking for a high rising floating front handspring. Repulsion means quickness off the hands, NOT hip rise. This does not mean that we do not want repulsion. On the contrary, if the gymnast does not block through her shoulders, she will not show the power we are trying to develop. The deduction for repulsion was changed by the WTC to up to 0.20.

Upon landing of the front handspring to two feet the gymnast needs to perform the rebound in the tight arch position. She is required to land the rebound on two feet; however, she does *not* need to pause in this landing position.

STRADDLE JUMP, FLIC FLAC STEP OUT

Even though this is not listed as a "series," the elements must be directly connected. Failure to connect these would lead to an up to 0.20 deduction. Look for good posture during the demi-plié both in and out of the jump. The lever position out of the flic flac does *not* have to be performed on a straight support leg.

AERIAL CARTWHEEL

The emphasis here is a nice high stretched aerial through the vertical. Stylizing by putting an arabesque at the end is *NOT* a requirement and should not be rewarded.

ROUND-OFF BACK HANDSPRING BACK TUCK

The new deduction listed in most of the tumbling is "Lack of acceleration...Up to 0.20." You must look for the gymnast to gain in speed and power throughout her series. To prepare for landing, the body must extend open from the tucked position. This is not a "kick out at vertical." The emphasis is

on the height and body position of the salto. The landing should be a "stick" not a lunge. A lunge would be a 0.10 deduction (using a 0.10 step deduction from landings).

POSE

It is acceptable to slide the support foot to a turned out position as the gymnast extends the leg sideward. As the gymnast shifts her weight to the final pose, she may do so with her legs straight or shift through plié to finish straight.

Name this judge and win a prize



Old judge revealed in new vocation

Do you recognize this former Brevet judge? If your guess is correct, you will receive a NAWGJ bag. If there is more than one correct entry, the entries will be put in a "hat" and the winner selected by draw.

Send your guess to:

Judy Hoeferlin,
8660 New Carlisle Rd.
New Carlisle, OH 45344
Fax to 937-846-1179.

Collegiate Vault Table

Effective August 1, 1997—Revised 10/97++

Group 1 Handsprings, Yamashitas & Cartwheels

1.101	Handspring		8.6
1.102	Handspring	½ turn	8.7
1.104	Yamashita		8.7
1.105	Yamashita	½ turn	8.8
1.106	½ on	½ off	8.9
1.202	Handspring	1/1	9.3
1.205	Yamashita	1/1	9.4
1.206	½ on	1/1	9.3
1.207	1/1 on	Handspring	9.6
S1.210	1/1 on	½	9.6
1.302	Handspring	1½	9.5
1.306	½ on	1½	9.5
1.307	1/1 on	1/1 off (H/Y)	9.7
1.402	Handspring	2/1	9.9
1.406	½ on	2/1	9.9
S1.410	1/1 on	1½	9.9
1.502	Handspring	2½	10.0
1.503	Handspring	3/1	10.0

Group 2 Cuervos & Saltos Forward

2.301	Handspring	Front Tuck	9.8
2.302	Handspring	Front Tuck ½	9.9
2.303	Handspring	½ Back Tuck	9.9
2.402	Handspring	Front Tuck 1/1	10.0
2.403	Handspring	½ off, back w/½+	10.0
2.404	Handspring	Front Pike	9.9
2.405	Handspring	Front Pike ½	10.0
2.406	Handspring	½ Back Pike	10.0
2.501	Handspring	Double Front	10.0
2.507	Handspring	Front Layout	10.0
2.508	Handspring	Front Layout ½	10.0
2.509	Handspring	½, Back Layout	10.0
2.510	Handspring	Front Layout 1/1	10.0
2.511	Handspring	Front Layout 1½	10.0
2.512	Handspring	Front Layout 2/1	10.0
2.513	1/1 on	Front Tuck	10.0
2.514	1/1 on	Front Pike	10.0
2.515	1/1 on	Front Layout	10.0

Group 3 Tsukaharas* & ½ Turn Entry Phase

3.201	Tsukahara	Tuck	9.5
3.303	Tsukahara	Pike	9.6
3.305	Tsukahara	Layout	9.8
S3.310	Tsukahara	Tuck ½	9.7
S3.311	Tsukahara	Pike ½	9.8
S3.312	Tsukahara	Layout ½	9.9

3.402	Tsukahara	Tuck 1/1	9.9
3.403	Tsukahara	Tuck 1 ½	10.0
3.405	Tsukahara	Layout 1/1	10.0
3.407	½ on	½ off, Front Tuck	9.9
3.408	½ on	½ off, Front Pike	10.0++
3.501	Tsukahara	Double Back Tuck	10.0
3.504	Tsukahara	Double Back Pike	10.0
3.505	Tsukahara	Back Layout 1½	10.0
3.506	Tsukahara	Back Layout 2/1	10.0
3.508	½ on	½ off, Front Layout	10.0

*All Tsukaharas may be performed with 90 to 180 degree longitudinal axis turn in first flight phase

Group 4 Round-off Entry (Yurchenko)

4.201	RO, FF	Back Tuck	9.5
S4.210	RO, FF ½,	1/1 Twist off	9.3
S4.211	RO, FF ½,	1 ½ Twist off	9.5
4.302	RO, FF,	Back Tuck 1/1	9.8
4.303	RO, FF	Back Pike	9.6
4.304	RO, FF	Back Layout	9.8
4.306	RO, FF	½ off, Front Tuck	9.8
4.307	RO, FF	½ off, Front Pike	9.9
4.315	RO, FF 1/1	Handspring 1/1	9.8
S4.320	RO, FF,	Back Tuck ½	9.6
S4.321	RO, FF,	Back Pike ½	9.7
S4.322	RO, FF,	Back Layout ½	9.8
4.402	RO, FF,	Back Tuck 1 ½	10.0
4.404	RO, FF,	Back Layout 1/1	9.9
4.407	RO, FF,	½ off, Front Layout	10.0
4.408	RO, FF ½,	Front Tuck	9.9
4.409	RO, FF ½,	Front Tuck ½	10.0
4.410	RO, FF ½,	½ off, Back Tuck	10.0
4.411	RO, FF ½,	Front Pike	10.0
4.415	RO, FF 1/1,	Back Tuck	9.9
S4.420	RO, FF ½,	2/1 Twist off	10.0
4.501	RO, FF,	Double Back Tuck	10.0
4.502	RO, FF,	Back Tuck 2/1	10.0
4.503	RO, FF,	Double Back Pike	10.0
4.504	RO, FF,	Back Layout 1 ½	10.0
4.505	RO, FF,	Back Layout 2/1	10.0
4.511	RO, FF ½,	Front Pike ½	10.0
4.512	RO, FF ½,	½ off, Back Pike	10.0
4.513	RO, FF ½,	Front Layout	10.0
4.514	RO, FF ½,	Front Layout ½	10.0
4.515	RO, FF 1/1,	Back Pike	10.0
4.516	RO, FF 1/1,	Back Layout	10.0

Rule Modifications for NCAA Collegiate Judging

The National Collegiate Women's Championships and all meets used to qualify will be conducted according to International Gymnastics Federation Women's Code of Points (modified rules), with the Junior Olympic (Level 10) modifications as of November 1, 1997. [Note: If the value of a skill (JO) is raised after November 1, it will be effective immediately.] All rules and guidelines for execution and compositional deductions as applied to the USAG-JO program (Level 10) will be used with the following collegiate modifications/clarifications.

Equipment

- Bar height adapters may be used for regular season competitions. They will be used at the regional and national championships.
- If the bar height adapters are used, the gymnast will be allowed to place the springboard on two landing mats to mount.
- Low bar must be adjustable to 165 cm and the high bar adjustable to 245 cm without the bar height adapters.
- Wide base uneven bars (160 cm width) are required for the 1998 regular season.
- 1/2" plywood may be used under the springboard for mounting bars and beam.
- If a gymnast has a broken/torn grip, she may repeat her routine as the last team competitor or after the all-around competitor (specialist). If this does not allow for a sufficient amount of time to change grips or enough time to prepare, the gymnast will repeat the routine as soon as it is safe to do so. However, the time should not exceed five minutes. [Note: Common sense and safety must always prevail.]
- A chalk arc line is allowed to be placed on the corners of the floor exercise mat.
- Except for a small mark, chalk may not be applied directly to the beam. A small amount of chalk may be applied to the gymnasts hands and feet as needed for safety.

Rules

- A .30 deduction for competing out of order will be taken from the team score.
- Collegiate Vault Table (Effective August 1997)
 - A safety zone must be used if the gymnast performs a round-off entry vault
- Beam
 - 30 second intermediate fall time
 - #8.305 Salto backward stretched with step-out = D

- #8.306 Gainer salto backward stretched, also with leg change in flight = D
- #8.405 Salto backward stretched with legs together = E
- **Exception to Special Connection Rules:** Any flic flac to any salto backward stretched, in a two acrobatic flight element series *will not* receive special connection bonus points.
- #2.307 Stag-ring leap or jump = D
- #7.302 Free (aerial) walkover forward = D
- #7.310 Flic-flac with 1/4 twist (90°) to side handstand = D
- Floor:
 - All 1 1/4 saltos to a prone landing will be valued at one level higher than landing on the feet.
 - Straddle jump with 1/2 turn - (lean backward) 1/2 turn in horizontal plane to land in front lying position = D
 - Clarification: All variations of the Popa landing in a prone position = D
- Uniform
 - Retain the .10 deduction for leotard above the hip bone. A warning must be given first.
 - There is no deduction for a matching sports bra that is exposed.
 - Backless leotards are permissible.

NCAA Regionals

April 4, 1998

Central:	University of Alabama
Midwest:	Arizona State University
Northeast:	University of Pittsburgh
Southeast:	University of Georgia
West:	University of Washington

NCAA Nationals

April 16 - 18, 1998

UCLA

Notes on Level 7 Session at Congress presented by Connie Maloney

Level 7 is intended to be a transition from compulsory to optional. The majority of gymnasts end their career at Level 7/8. It is hoped that more gymnasts will be able to compete as optionals before their gymnastic career ends.

- Each club can choose the format of level 7 for their team:
 - compulsory - everyone does the same routine
 - modified optional - connections are the same, elements are different
 - optional - each routine is individualized
- Music may be individually chosen or may use music USAG has provided
- Emphasis is not on the selection of skills, but on execution. Level 7 should be a building block for optionals (working on maximum amplitude).
- JUDGES should *not* be swayed by the more difficult skills. There are NO composition deductions (because of choice above) BUT artistry, dynamics and rhythm should be considered in the evaluation. Take into consideration the form, height, and stretch, not how it is composed.
- No C's - Only use skills that are not a problem. Don't mess with C's. On beam: straddle jump A or C = OK; switch stag = OK; switch leg leap (less than 160°) = B is now OK; and switch leg leap 160°-180° = C is also OK. You don't need count A's and B's, but know which elements are C's.

Vault

- All start from a 10.
- No more than 1/1 in any one phase.
- Use optional deductions, including the handspring deductions

Bars

- Kip (any)
- Cast 60° (not in chronological order)
- Circle that finishes at 360° - e.g. giant, clear hip, staldler
- Dismount with salto
- 7 elements (4 elements required above plus 3 additional A or B elements.)
- 1 bar change

Beam (Time: 1:00 - 1:20)

- Isolated 360° turn (inward turn OK)
- Large leap 180° - 1 foot take off
- Non-flight acro series (handstand OK)
- Flight element - e.g. dive roll, dive cartwheel, front and back handsprings

- Gym series - any combination or repeat
- Dismount salto/aerial e.g. barani, front, back tuck

Floor (Time: 1:00 - 1:30)

- Forward acro - 2 elements directly connected
- Round off, back handspring, layout - *only body position allowed* (tuck, pike = .8 deduction)
- Large leap 180° - isolated
- 1 ½ turn on one foot
- 2 gymnastic elements
- Acro/gym

Level 7 Questions & Answers

- Q** Can a back hip circle count as the circling element on bars?
- A** No, the element must be clear of the bar. If the feet or hips finish on the bar, the criteria was not met.
- Q** Can wave and hold elements be used to meet a gym or a gym/acro series' requirements?
- A** No, waves and holds may not be used.
- Q** If a gymnast performs a back tuck dismount preceded by an acro element (FF or RO), can the FF or RO count as her acro element on the beam?
- A** Yes.
- Q** If a gymnast falls on the second element of her non-flight acro (on beam), does she get the special requirement credit?
- A** Yes, just deduct up to .8 for being incomplete. Do not deduct 1.8.
- Q** On floor, can a dive forward roll be used in the forward acro series?
- A** No, it does not meet the requirement for forward acro. It must be a salto or hand support element with repulsion. However it can be part of the mixed series.
- Q** If a gymnast performs a RO, FF, whip, FF, back salto tucked, can we deduct 0.50 for adding extra elements and 0.80 for a tuck instead of taking 1.8 for deliberately omitting the required series RO, FF, back salto stretched?
- A** Yes, always use deductions to the benefit of the athlete.

What judging image do others see?

How are you perceived by others. . .
or why wasn't I assigned to *that* meet?



The 1996-97 judging season is over and we are learning and testing the new rules and routines. But before we move on, let's review our judging performance and personality to see what improvements we can make for the current season in our ongoing efforts to be more professional.

When things go wrong or if we aren't assigned to a meet we feel we deserve, our tendency is to blame others, including the politics of judging. Could the problem be something in our attitude or behavior? How do others see you when you have on your judge's uniform.

Other Judges

- Are you prepared when you arrive at the meet? Have you studied the event you are judging—whether it is Level 4 local or a Level 10 regional?
- Do you keep up with changes? Do you go to a gym to watch? Do you attend more than the obligatory clinics each year?
- If you are a support judge, do you get in range with your head judge or do you want to "prove your point" and argue or discuss the whole routine on each conference? Don't be inflexible! Your head judge was assigned for a reason.
- If you are slow to arrive at your score, keep a time frame in mind—there is a limited amount of time. Practice and remember, you have the right to be wrong. You can't possibly know everything!
- Do you make an effort to be pleasant or are you assertive and argumentative? Do you complain about other judges, meets you weren't assigned to, affiliation, fees, food, etc.?
- Are you considerate of the other judges in your car pool? Do you arrive on time? If you are driving, do you have directions, is your car full of gas and relatively clean? Do you always have to be the driver or find a reason you have to drive separately?
- Do you remain at your event until the last competitor has completed her routine? Or should your fee be calculated from the time you finished judging and left the competition area?

Host Club

- Are you fair with your fees? Do you pad your mileage to avoid the 30 mile deduction? If you don't abide by the rules, you may not get the meets!
- Do you complain about the type or quality of the food?

There are occasional problems but embarrassing your host isn't the way to handle it.

- Are you careful what you say when the parents and gymnasts can hear? Remember your flashers/runners/score keepers are usually gymnasts or parents of a gymnast and they listen very carefully to your comments.

Coaches

- Keep the talk to coaches, gymnasts and parents to a minimum. Some people may think you are giving someone an advantage.
- When you receive an inquiry, do you consider the source and brush it aside or do you treat each one as an honest request for information and stick to the facts and avoid personalities?
- Are you very careful to keep your judging consistent and not let any coach intimidate you and affect your score? Do you judge "leotard color" by expecting a certain team to score higher or lower?

Parents and Spectators

- What do others see when they watch you judge? Do people watching see you smile at the gymnasts? Or do you look like you wish you were some place else?
- Do you wait until the final salute and acknowledge the gymnast with a smile before you lower your eyes to your paper and compute your score?

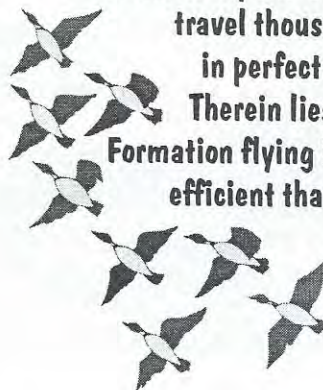
How's Your Image?

To be a professional when we put on our judging uniform, we need to invest the time to become competent because *"the more you know, the more you realize you don't know."*

We also need to be aware of our attitude throughout the meet because a bad attitude will affect the morale of the other judges and will negate our professionalism as well as how we are perceived by the spectators, coaches and gymnasts.

Most of us can use improvement in some aspect of our judging image so let's make the effort.

**Instinctively the Great Northern Geese
travel thousands of miles
in perfect formation.
Therein lies the secret.
Formation flying is 70 percent more
efficient than flying alone**



Dan Zadra

Posture and Alignment...the new compulsory routines

By Tom Koll, National Junior Olympic Program Chairman

The major theme running through the new compulsory program is posture and body alignment. As judges and coaches, we often hear people talking about posture and body alignment. What is good posture? How do judges deduct for bad posture? Do judges deduct for incorrect alignment every time they see it, or just on major elements?

Many specific deductions have been written to help train the eyes of coaches and judges to look and recognize correct body positioning.

The best explanation I have heard to describe good posture and body alignment is "Straight is great." Even when a gymnast is even simply standing, there should be a straight line from her head to her feet. One needs to understand that there are different body structures that will stray slightly from that pure line. Powerful buttocks muscles will show a more "rounded" buttocks as opposed to gymnasts that have flat buttocks. As a gymnast develops from their "twiggy" figure to that of a young lady, it will be important to realize that a well developed figure with more curves can still show a straight back and good posture and alignment.

Deviations from good posture and alignment often occur for many reasons including, lack of strength, flexibility, or a lack of body awareness. Let's start from the feet and work up and point out different crucial points that lead to proper alignment and good posture.

Feet

In the new Junior Olympic (JO) Compulsory program, the JO Committee has placed a great deal of emphasis on a tight relevé (stand high on the toes) position. In an attempt to get a complete understanding of this, we described specifically in the text (too many times to count)... "Relevé with the heel of the front foot pressed against the front of the back foot." In this position, coaches and judges should look for a straight line from the ball of the foot up through the ankle. The heel should be lifted as high as possible, *not halfway*. There is a general deduction of up to 0.10 each time the gymnast does not show this position (high on toe and feet touching) when required.

Knees

Unless stated in "plié" (bend in the knees), the knees should be straight in a standing position. A gymnast's flexibility in the hamstrings (back of the legs) will have a great deal to do with whether or not her legs are completely extended. Tight hamstrings will often lead to bent legs, which leads to deductions.

Hips, Abdominals, and Pelvis

This is the area of the body where most of the problems occur. After coaching and judging for many years, I'm convinced that many gymnasts are not aware that they are standing with their "butts and guts out." This needs to be

constantly corrected on a daily basis. You will hear many coaches say "hips flat, pelvis tilted under, etc." In many instances, the hip flexor muscle in the front of the leg is so tight that it causes the pelvis to tilt and consequently pushes the hips back. A consistent flexibility program of stretching this muscle will help with the problem. The pelvis should be straight with the abdominals pulled in to straighten this line.

Rib Cage

I really do not understand why pushing the rib cage out (forward), and sticking the buttocks out has become such a popular thing to do. Many top international performers do this every time they present to the judges as well as during their routines. This is NOT correct posture. If they have studied any dance at all, I'm positive this could not have been taught by a dance teacher. Needless to say, this "fancy little flair" has trickled down to our young athletes and has created nightmare posture problems. In a straight body position, the ribs should be pressed together and down (not sticking out with an arched back) to create a flat straight line.

Shoulders

New deductions have been added to help judges see what the shoulders should be doing when showing good posture. The shoulders should be pressed down and wide. They should not be pulled back causing the shoulder blades to pinch together. Nor should they be rounded forward like a "hollow" position on the bars. They need to be wide, open, and pressed down. When the shoulders are pressed down, the neck will appear longer and the gymnast will have a taller, lighter, more elegant appearance.

Head

Too often a gymnast performs a nice leap with good height and extension but she is staring down at the floor. The chin should be lifted with the neck long. Generally, the focus should be slightly above eye level. There are many times in the new compulsory exercises where there is no mention of focus at all. In these cases, the gymnast is allowed to look wherever she wants. However, good alignment during this optional focus is still required.

Good posture and alignment is essential throughout the entire exercise—from the beginning pose to the finishing pose. The deduction is listed on page 157 of the new compulsory book, and it states, "Incorrect body alignment, position, or posture—Up to 0.20 each." The WTC clarified deductions regarding this issue. Incorrect body alignment, position, or posture during major elements is up to 0.20 each. Incorrect body alignment, position, or posture during connections is a general deduction for the whole exercise of up to 0.30. As a judge, during the connections, I would put a

Continued on page 13

Stressed Up and No Place to Go??

This article helped Illinois NAWGJ win the Information and Education Nettie Award.

National Congress session conducted by Joan Duda on Stress Management was great. Interestingly, the first three judges to enter the session were from Illinois—prompt or stressed?

Joan is the person who sent the stress survey to judges last year. She's famous because the survey had a 97% return rate—unheard of in the field of marketing.

Stress is a function of our PERCEPTIONS. We must become aware of our stress - what causes it and how it affects us - to effectively work on it. It must be consciously dealt with. Stress won't just go away.

Why do we get stressed? WELL...1,000 elements, six sets of rules, four events and the fact that almost everyone (including us) expects us to be perfect on every routine, every meet. How does stress affect us? Cognitive effects include anxiety, doubting our abilities and eventually a decrease in enjoyment and satisfaction, impairment of performance, loss of concentration, and burnout.

Somatic effects include tight muscles, sweating, increase in blood pressure and heart rate, and constricted blood vessels. The big question is what do we do? To change, work on both the cognitive and somatic areas. Concentrate on your breathing, relax muscles and talk yourself to confidence. Take deep breaths, imagine yourself giving the correct score, and work on concentration. Help each other at the meet. Judges at the session had suggestions: play the "glad game," more clinics, better communication, review before each meet (especially newer judges), be a calm chief judge, keep distractions away, recognize what is out of your control. Stress cannot be avoided in judging but it can be reduced. Any other suggestions?

Posture and alignment

Continued from page 12

"P" on my paper if a gymnast has bad posture during connections. At the end of the routine, I count up all the "P"s on my paper and decide how great in total were the errors and apply the appropriate deduction.

In closing, I would like to encourage judges to work with the coaches and gymnasts at clinics, workshops, or even visit gyms. Working together to recognize good posture and alignment is what is needed. Only through this collaboration and "meeting of the minds" will our gymnasts benefit.

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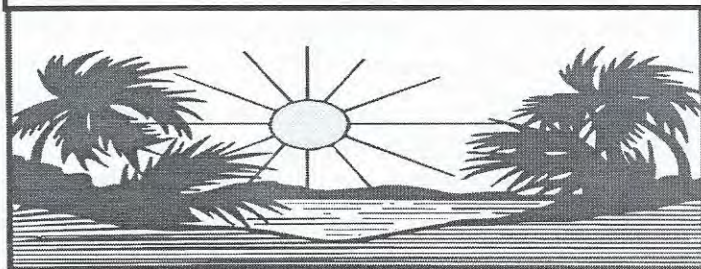
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Clarifications

By Connie Maloney

Q On Level 7 vault, should you use the lack of dynamics deduction to make a difference if gymnast is doing a harder vault, i.e., handspring versus a half on, half off vault?

A Absolutely NOT!! The deduction for lack of dynamics (up to 0.3) is to be used to evaluate the power, quickness, sharpness of twists, etc. of the particular vault performed. Judges do not have to be concerned with whether the vault is "more difficult" or not. Their job is to correctly evaluate the execution of the vault performed. Remind the coach that the gymnast may chose to perform either two of the same vault or two different vaults.

Q If two Level 7 routines (either bars, beam or floor) are equal in deductions but one routine had more difficult skills or more variety in the choice of elements, would you use the deductions for dynamics, artistry and rhythm to make a difference in choice of elements?

A I specifically emphasized in all my Level 7 lectures that NO COMPOSITION deductions are to be taken. This level is all about EXECUTION, AMPLITUDE, and PRESENTATION!! If one gymnast meets the minimum requirements and another performed more difficulty and/or better choice of elements and both executed equally well, they should receive the same score, *unless* the *quality* of their *performance* could be differentiated by virtue of their artistic presentation, dynamic performance or rhythmical quality.

Q The coach told the judges the Level 4 gymnast would be doing a handspring vault and she performed a squat vault instead. Should a deduction of .3 for coach calling wrong vault be taken?

A There is no deduction for wrong vault for Level 4, as both vaults are "legal." Judge from the value of the vault performed, if the values are different in your state for the Handspring and the Squat vault. By the way, the deduction for wrong vault is now 0.20.

Q On Level 4, 5, and 6 Handspring vault does the 2.0 deduction for a headspring apply if the gymnast's head touches the horse during her vault or only if she actually performs a headspring?

A Performance of headspring refers to a vault performed with arms so bent that the head rests on the horse. In this case, do not deduct an additional "up to 0.50" for bent arms, since the 2.00 actually is deducting for extreme arm bend that causes the head to contact the horse.

Q During beam and floor routines, is the deduction for not maintaining the high, tight relevé position a general deduction for the entire routine or is it up to 0.10 deduction

each time?

A The deduction for high, tight relevé position (up to 0.10) is applied EACH TIME.

Q On Level 4, 5, and 6 Beam, is there a deduction on the dismount, if after landing on the floor the gymnast immediately turns and salutes the judge, and leaves out the leg extension and arms lifting to high position?

A This would be considered a small text error, and would be considered when applying the up to 0.40 for incorrect position of arms, head or feet for the entire routine.

Q On Level 4, 5 or 6 Beam, the gymnast kicks up to a handstand, attains vertical (either holds the handstand or not) but before turning and completing the element, she comes back to the beam and must kick up to a handstand again. Is this a fall or a 0.30 deduction for extra kick to handstand?

A A 0.30 deduction for extra kick to handstand would be taken. The 0.50 deduction for fall would be applied if the gymnast actually fell down (did not step down, but rather fell to her knee, buttocks, etc.) on the beam or off the beam.

Q On Level 6 Beam, the gymnast kicks up to a cross handstand, attains vertical, holds but comes back down to beam before ¼ turn. She then performs a cartwheel to handstand, holds the handstand and does ¼ turn off the beam. What is the deduction?

A Take 0.30 for extra kick to handstand plus 0.20 for omitting the ¼ turn from cross handstand to side handstand.

Q On the Level 6 Bar dismount, gymnast swings forward from counterswing and does a "skin the cat" under the bar. What is deduction?

A Deduct 0.80 + 1.00 for change of element.

Q On the Level 4 or 5 vault, the coach stands between the board and the horse (no deduction) and places arm straight out above vault. Arm is removed before gymnast arrives at horse and coach does not touch gymnast. Is there a deduction because this is a visual coaching aid?

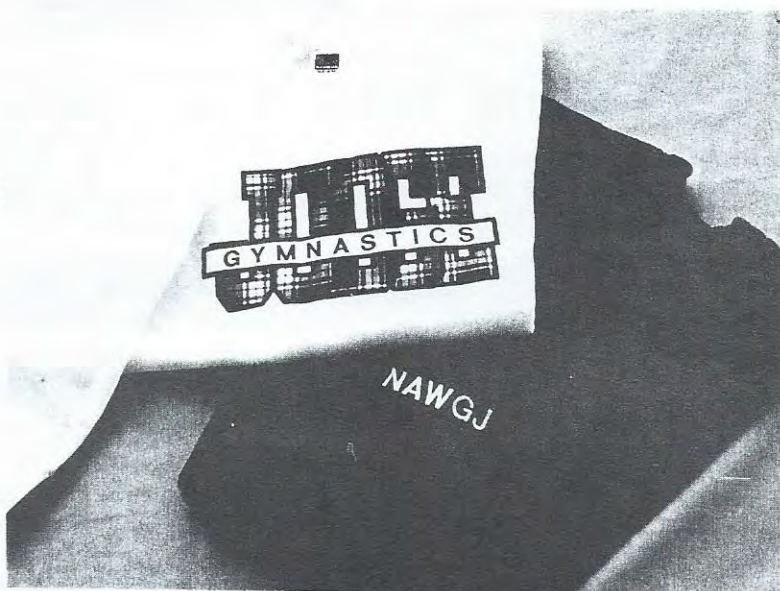
A No. Actually the presence of the coach could be considered a visual coaching aid; nevertheless, there is no deduction if the coach does not touch the gymnast.



Put gratitude in your attitude.

Casual clothes for the stylish judge

- ✿ Pants have NAWGJ embroidered on one leg.
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Ordering your NAWGJ Uniform

By Judy Grenfell

Wearing the NAWGJ uniform is a statement about your professionalism and your dedication to judging gymnastics.

JCI reports that after five months of testing for the new cycle, there are many new judges. Since new judges (and a few *old* judges) need to order the NAWGJ uniform, let's review a few points regarding the uniform.

Order forms are published in the NAWGJ National Newsletter periodically for your convenience. Uniforms can also be ordered by telephone by calling Midway Uniform Company at 612-644-1773. In order to purchase a uniform, you must fulfill the following requirements:

- You must be a member of NAWGJ.
- You must purchase the full uniform, i.e. skirt and jacket (or slacks and jacket for the gentlemen) the first time you order. Once you own the full uniform, you can purchase an additional jacket, pants, or skirt.

When ordering, please give Midway Uniforms Company your NAWGJ membership number. This number is on your membership card and begins with a "P" or an "N." Midway will compare this number with the membership list provided by NAWGJ before completing the sale.

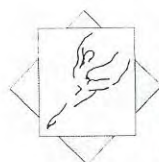
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