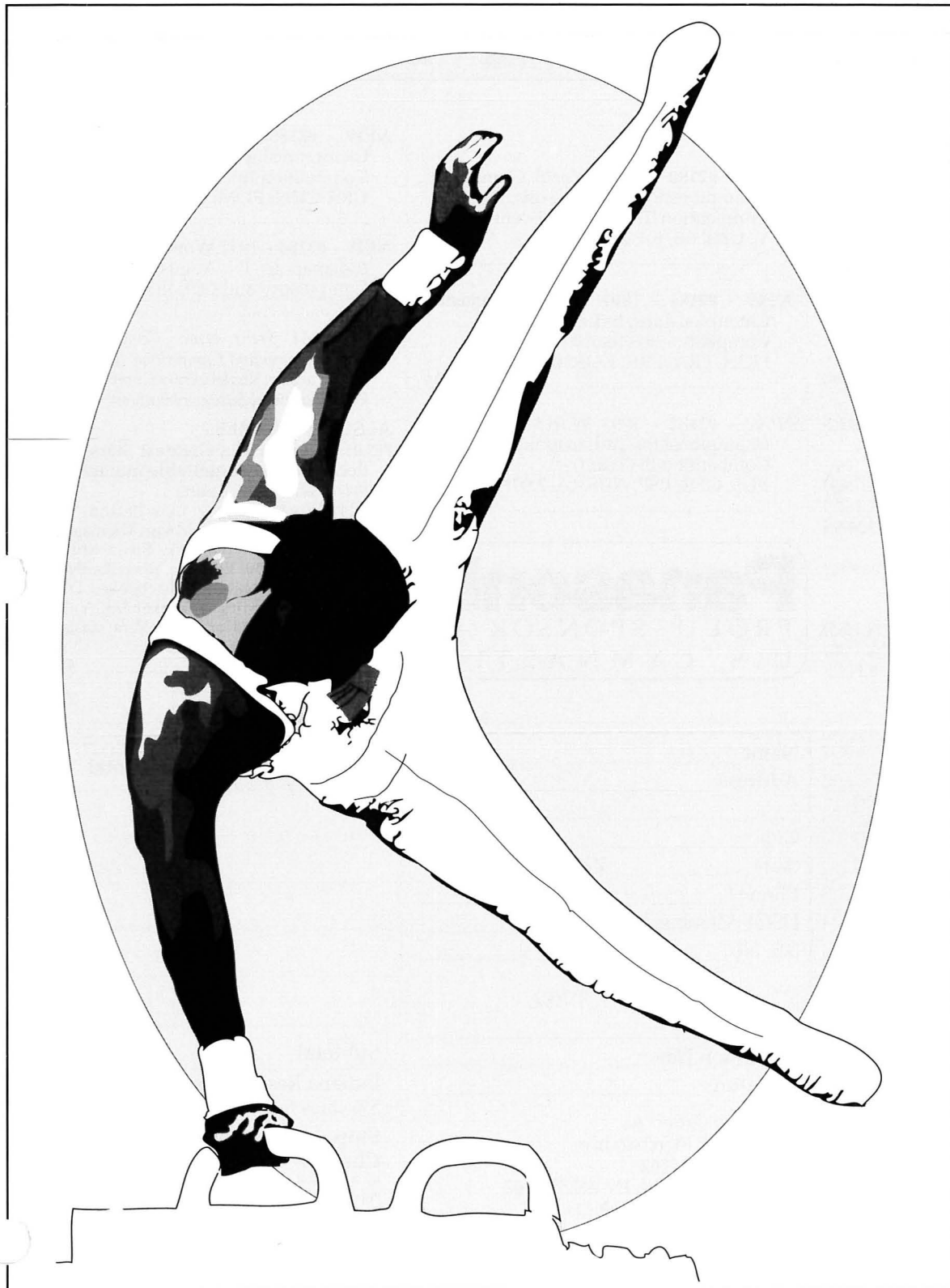


U.S. Gymnastics

TECHNIQUE

The Official Technical Publication Of The United States Gymnastics Federation

Oct.-Dec. 1991 Vol. 11, #4



*Motivation vs.
Intimidation*

*Calcaneal
Apophysis*

*Elite
Conditioning
Programs*

*USGF Best
Kept Secret*

*Originality
List*

*RSG Code
Recap*

*Reports &
Minutes*

TECHNIQUE

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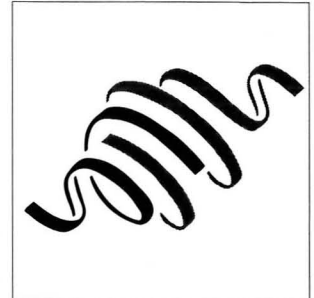
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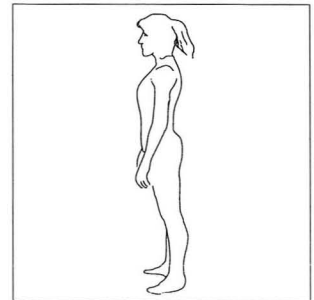
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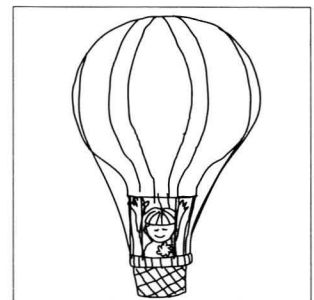
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Motivation vs. Intimidation

Shane Murphy, Ph.D.
and Vance Tammen,
Ph.D. Candidate



Are You a Motivator or an Intimidator?

What do top athletes crave from their coaches? The answer is always the same — technical instruction and encouragement. Note that giving one without the other is usually ineffective. Lots of technical instruction with little encouragement causes athletes to doubt their own abilities. Lots of encouragement with little technical instruction is perceived by athletes to be empty praise. Coaches who fit this style become known as “cheerleaders,” but are not regarded as top coaches. The quality of technical instruction will be the focus of another “mind games” article. In this column we examine ways in which you can more effectively encourage your athletes.

First, you must ask yourself if you are presently a motivator or an intimidator. These are some ways to tell the two apart:

The Motivator

Focuses on a person's strengths. Gives positive recognition. Verbally recognizes any abilities of the athlete. Builds self-esteem, self-concept and feelings of self-worth.

I fit into this model:

Not at all Somewhat Very much so

The Intimidator

- Uses sarcasm as a coaching tool.
- Is concerned with prestige and status.
- Uses intimidation as a coaching tool.
- Does not accept the athlete and wants to change him/her into another model (usually similar to themselves).

I fit into this model:

Not at all Somewhat Very much so

No matter which style describes you best right now, there are some simple strategies that can help you become a more effective motivator. The following four strategies have stood the test of time.

Showing Faith: Encouragers have confidence in their athletes. These coaches believe in their athletes without requiring them to prove that the faith is deserved. This does not mean that coaches don't set limits and restrictions. It does mean, however, that once guidelines have been established, coaches consistently indicate to athletes

that they expect the guidelines to be followed, and that they believe they will be.

Building Self-Respect: Encouragers avoid comparing athletes with siblings, teammates or even other athletes. Comparisons are often a slap in the face. Why mention how well another athlete is doing, or point out that someone is more assertive, more outgoing, more industrious, more helpful, or more anything? Comparison reduces self-respect and encouragers value their athletes' goals, efforts and endeavors.

Recognizing Effort and Improvement: It is easy to give recognition for such tasks as interceptions, home runs or game-winning goals. But no one achieves such outcomes everyday! If coaches restrict their encouragement to successful results, they'll have far fewer opportunities to encourage. By systematically encouraging their athletes' efforts rather than achievements, coaches can help the athletes find value in work and improvement as well as in final accomplishments.

The coach's first step is to guide the athlete to develop realistic goals. These goals may be improving 30 pounds on the bench press, shaving 20 seconds off of the athlete's two-mile time, improving a grade — anything positive the athlete seeks to accomplish.

Focusing on Strengths and Assets: We live in a society that puts a great deal of emphasis on mistakes. Fault-finding rivals baseball as the national pastime! But instead of nagging and pointing out mistakes, encouraging coaches look for their athletes' strong points and comment on them. Encouragers are talent scouts, busy searching for positive behavior in their athletes. They encourage all sorts of strengths and assets to help their athletes become responsible individuals.

These four ways of encouraging athletes serve as the foundation of a coach-athlete relationship based on equality and mutual respect. They are tried and true methods that build self-esteem. Be honest with yourself and recognize how many times you actually encourage your athletes during any one training session. Even some of the very best athletes, Olympic champions and world title-holders, tell us that they wish their coaches showed them more support at times. Remember, a little encouragement goes a long way, but a lot of encouragement goes even further.

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regular feature contributed
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partment of the USOC.

Crossroads as a Modern Sport?

Introduction

Will collegiate gymnastics continue to exist as a modern sport? In his book *From Ritual to Record* (1978), Allen Guttmann describes the evolution of modern sport in terms of seven categories. These categories provide a useful framework for viewing changes occurring within modern sport across time. The history of men's collegiate gymnastics in the United States follows this framework rather well except in two areas. These areas appear to be deviations from Guttmann's thesis and lead one to ask the question, "How must men's collegiate gymnastics change in order to continue as a modern sport?"

This paper will focus on two particular deviations from the Guttmann model; first, equality and opportunity to participate, and second, specialization. I believe these two deviations offer an interesting look at the evolution of men's collegiate gymnastics in the world of sports.

Equality and Opportunity to Participate

Guttmann contends that as a sport becomes modernized, equality and opportunity to participate will increase. The historical roots of collegiate gymnastics can be traced to the work of Friedrich Ludwig Jahn. Jahn's "gymnasticks" was rooted in a political orientation and a particular view of life. The word "popular" is often used in the literature when describing Jahn's movement, however it has been reported by actual participants (Ueberhorst, 1979) that Jahn was personally intolerant of opposing views and ideologies. As popular as the original Jahn movement may have been, one can assume that opportunity to participate was "open" only to those supporting the ideas of Jahn. The point here is that the very origins of competitive gymnastics as we know it today did not support equality of opportunity.

Although this paper is not centered on female participation, it should be noted that females were systematically excluded from gymnastics competition through much of the nineteenth century due mostly to Victorian notions of femininity at that time (Mangan & Park, 1987). Women's participation was limited to physical education settings. Even in Germany where the first gymnastics facility for women was established in 1832, the first important gymnastic competition was not staged until 1913 (Guttmann, 1978, p. 34). Catherine Beecher's work in this

country modified the strenuous gymnastic activity of men with light hand apparatus for women attending private schools (Lumpkin, 1990). Ironically, today eight out of ten gymnastics participants in the United States are female (USGF, 1990).

Through the first half of the twentieth century, gymnastics participation in the United States was centered primarily in Turner and Sokol organizations which were representative of various ethnic groups which had emigrated over the years. Again, it can be assumed that membership into these organizations was originally select and ethnically guarded. From personal observation it appears that, over the years, the homogenizing of ethnic membership and identity has led to a loosening of membership standards as evidenced by the diverse gymnastic membership in the few remaining Sokol and Turner organizations of today.

These Turner and Sokol groups are important when historically viewing collegiate gymnastics because they provided quality athletes to the college ranks. Although these groups were fairly widespread and provided a network of availability to participate, the equality of participation remained an issue.

The first NCAA Gymnastics Championship was held in 1938. The participants comprising college teams at this time were either (1) Sokol, Turner, or YMCA members who were recruited or attending the university, or (2) were "recruited" from an institution's Physical Education classes. Gymnastics in the public school was, of course, existent but did not flourish until after World War II (Koszuta, 1986), particularly through the 1960's. By the seventies the predominant recruiting pool for college coaches was the high school gymnastics program, numbering nearly 1000 boys programs in 1978 (Johnson, 1985). The flourishing of high school programs in the sixties and seventies went a long way toward providing expanded opportunity and equality to participate.

It is at this point that men's collegiate gymnastics becomes an aberration in Guttmann's modernization thesis. Between 1972 and 1979, gymnastics reached an unprecedented popularity (Cumiskey, 1983). It began with the media coverage of Olga Korbut at the 1972 Olympic Games, and continued through the 1970's. Parents began to perceive gymnastics as an answer to their search for an acceptable and even prestigious athletic alternative for their children. Thousands of new young gymnasts began enrolling in gymnastics lessons across the country (Fredericks, 1985). This unprecedented

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As long as the modern Olympic Games have been staged, gymnastics has traditionally been contested as an all-around endeavor, requiring all competitors to compete in all the Olympic events.

popularity gave birth to an expansion of the private gymnastics club industry. Private clubs grew from a few hundred in the early seventies to 2,700 by 1985 (Johnson, 1985). Today, private gymnastics clubs are a common sight in many towns both large and small. The United States Gymnastic Federation (USGF) estimates a total paid membership of coaches, judges, and athletes at \$170,683 in 1989 (USGF, 1989).

Concurrent to this prodigious rise in gymnastics interest, club owners, YMCA and recreation program directors found themselves hiring marginally trained gymnastics teachers or coaches to meet the swelling interest. Fredericks (1985) notes that "because of (1) the greater number of gymnasts, (2) the use of novice coaches, and (3) the higher skill level demanded of the gymnasts, the number of sport related injuries began to rise." In short, a crisis had accompanied the new found popularity of gymnastics.

In 1977 Kenneth Clarke's study, "Survey of Spinal Cord Injuries in Schools and College Sports, 1973-75" concluded that gymnastics, particularly trampoline, was responsible for more injuries than football. Citing this study, the American Academy of Pediatrics issued a statement explaining that a consistent number, albeit low, of serious injuries was occurring from use of the trampoline (AAHPER, 1978). This statement was particularly damaging to gymnastics at the high school level and spurred a severe rise in insurance rates.

Between 1978 and 1984 a dramatic decrease in the number of high school programs took place. Most of this decline can be attributed to the litigious "aura" building around gymnastics as well as the recession of the 1970's. Participation by boys in competitive high school programs decreased nearly 60% during this time period (Johnson, 1985). Interestingly enough, growth in private club memberships continued to rise during this same period of decline in high school participation. This created a radical shift in the collegiate recruiting pool from the high school to the private gymnastics club.

Today, the private gymnastics club affords an aspiring gymnast a twelve month training program in a setting not found in many of the still existing high school programs. These training advantages substantially contribute to the higher achievement rates of the private club clientele. Subsequently, the present recruiting pool contending for men's college scholarships resides nearly 100% in the private gymnastic club, as evidenced from the rosters and public relations brochures of the top NCAA men's gymnastics teams.

In effect, gymnastics has become an elitist sport in the United States. Entry into the college gymnastics scholarship race is only open to the few that (1) can afford the tuition of a private gymnastics club, and (2) reside in an area with reasonable access to a private gymnastics training facility. Both these factors suggest that college gymnastics recruits enjoy a higher SES than at any

other time. In terms of equality and opportunity of participation, men's collegiate gymnastics is clearly unlike many sports today in that opportunity to participate is limited primarily to those at private clubs. What was once a sport open to the many through school programs, appears to be the bastion of those who are economically predisposed.

What further confounds Guttman's modernization thesis is the declining number of college gymnastics programs which pride aspiring gymnasts an opportunity to compete. In 1979 there were 107 men's collegiate gymnastics teams (Johnson, 1985). Today only 43 teams remain (Holt, 1990). Although the USGF boasts record numbers of gymnastics participants at the grass roots level, the opportunity to compete in men's collegiate programs continues to decline.

Specialization

The second deviation from the Guttman model, that this paper addresses, deals with specialization of athlete roles. Guttman contends that as a sport becomes modernized, it will increase in specialization of athlete roles as a result of the emphasis on success. Collegiate gymnastics in the United States offers an interesting exception to this maxim.

As long as the modern Olympic Games have been staged, gymnastics has traditionally been contested as an all-around endeavor, requiring all competitors to compete in all the Olympic events. While track and field has allowed specialization, Olympic gymnastics has traditionally required its participants to compete in all events. This "all-around only" format has framed how other countries hold their local through national competitions, as alignment with the Olympic program makes sense if a good result at the Games is desired.

The United States, of course, is an exception to this rule and has traditionally held national, as well as local meets, emphasizing specialists and a variety of non-Olympic events. No doubt the multi-national characteristics of the United States allowed varying conceptions of gymnastics to co-exist. Combined with the "rugged individualism" of the American psyche, local and national gymnastics meets have traditionally allowed specialization by individual gymnasts. It was not uncommon for a local gymnastics meet to last nearly five hours due to the number of events contested. Of seemingly minor importance was the "also contested" status of the all-around gymnast. In addition, the all-around event was often not uniform in the number or type of events comprising it. Personal observation of the 1929 AAU Gymnastics Championship (Maloney, 1976) revealed competition in the traditional Olympic events plus flying rings, club swinging, calisthenics, tumbling, and rope climb.

Specialization in gymnastics has long been a distinguishing feature of the American gymnastics scene for men, and has been perceived by

many as a major deterrent to U.S. Olympic success until 1984. In his summation of the 1952 Olympic Gymnastics team, Cumiskey (1983) pointed out that gymnastics was a major sport in Europe, where many teams practiced and competed using the Olympic format of events. He adds, the U.S. team of 1952 was not 100% all-around competitors but "men with one or two strong events and just about enough in the other events to get by." Cumiskey also commented that if the U.S. wanted to win Olympic medals, the all-around had to be emphasized in college competition with competition in the "Olympic" all-around events as opposed to some arbitrary group of events constituting the all-around.

Although the first intercollegiate gymnastics competition was held in 1898 (Smith, 1988), the first NCAA sponsored gymnastics championship was not held until 1938. Since this date, college gymnasts have competed in a variety of Olympic and non-Olympic events. It was not until 1969 that the NCAA contested only the Olympic program of events.

Since 1952, each successive Olympic Games has increased pressure to improve our Olympic effort. This pressure generated increasing criticism and debate about how to succeed at the Games. Most of the change and debate took place in the college ranks, as most Olympians were coming from college programs by 1960. Coaches were generally divided into two factions. One supported a more Olympic style program, while the other wanted to keep specialization as an option. Each year since the mid-seventies a continuous change in the NCAA program toward the Olympic all-around has taken place. These changes occurred in stages, first by requiring one or two all-around competitors on each team, then later by decreasing the number of competitors allowed to be used in a meet from 15 in 1971, to 12 in 1976, 10 in 1983, and finally to 9 competitors since 1984. While never really achieving the exact numbers used in the Olympics (six), this decrease to nine competitors appears to be a lasting compromise between the two coaching factions.

What was once an NCAA Championship dominated by specialists in the sixties and early seventies, is now a competition dominated by all-around competitors. Many attribute our Olympic success in the 1984 Games to the efforts of the college coaches in slowly injecting the Olympic format into men's collegiate gymnastics.

This trend away from specialization appears to be a contradiction to Guttmann's modernization thesis, however when viewing the future in light of the latest ideas of the FIG, Guttmann's wisdom may eventually prevail.

Epilogue

One of the major issues in college gymnastics today is the attrition of college programs, as described in the previous section of this paper. In April of 1990, Mike Jacki, Executive Director of the USGF, made a bold and impassioned plea to

the National Association of Collegiate Gymnastics Coaches (NACGC), warning of the perilous status of gymnastics in the college ranks. His plea highlighted the necessity of programs being able to generate income and be self-sustaining. His suggestions for the future were a series of radical changes to make gymnastics more exciting in terms of spectator appeal and revenue production. His suggestions were radical and creative calling for a change in the competitive scoring scheme as well as a return of rope climbing, power tumbling on 60 foot mats, and **the return of specialists**, in an effort to bring parity to the college gymnastics ranks. To the coaches' amazement, Jacki revealed the conceptual plans of the FIG to bring specialists to the Olympic Games in order to increase excitement and create parity in major international competitions as well. Jacki explained that the FIG felt all of these changes were necessary in order to gain a new appeal and attract lucrative television contracts - the new lifeblood of the FIG. What makes these ideas even more astounding is that they were the ideas of the President of the FIG, Yuri Titov - a Soviet!

What once appeared an aberration to the modernization thesis, is now entering a new era - an era of change. One can almost feel Guttmann's smile as the stage appears to be set for the eventual return of specialization at all levels of gymnastics both here and abroad. The stage is set for gymnastics to continue as a modern sport.

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1991 World Gymnaestrada Report

Steve Whitlock,
USGF Delegate



The Gymnaestrada is conducted every 4 years under the control of the FIG General Gymnastics Technical Committee (FIG/GG/TC). "General Gymnastics" is a term used in Europe to describe a wide range of physical activities/participations that we here in the United States might group under a more specific set of sub-categories. Another commonly used description is, "Gymnastics for All" — and includes participants of all ages... from preschool to seniors. Again the use of the term "gymnastics" is used in the most broad sense, as opposed to the standard connotation in the United States where "gymnastics" activities only include recreational and competitive participation in "Artistic Gymnastics" (Men and Women) and Rhythmic Sportive Gymnastics.

The Gymnaestrada is a non-competitive event. No scores or rankings are given. The emphasis, instead, is on participation and performance. The participants switch back and forth between performer and audience. An integral part of the Gymnaestrada experience is the opportunity for all to share in a cultural and sports/social participation camaraderie. This is encouraged through a variety of associated activities, including: group housing (many delegations stay in local schools in a dormitory-type setting), shared meals (each day, nearly 40,000 meals are served on site), Recreation Park (a wide variety of activities are planned daily in the special recreational areas), game room, special city events, Exhibitors and Information Hall, to name a few.

Additionally, with the influx of over 20,000 participants to the City of Amsterdam, virtually everywhere you went and anything you did gave the opportunity to interacted and share with Gymnaestrada participants and the "spirit" of the event — the trams and buses, restaurants, tourist attractions, shopping, museums, airport, etc.

The Participants

In 1991 well over 20,000 people actively participated in the Gymnaestrada. To gain a real impact of the total participation, to this number should be added the thousands of volunteers from Amsterdam and the host LOC, the Dutch Gymnastics Federation, and the spectators from Amsterdam and all over Europe. The audience is even "more grand" considering that the Gymnaestrada was televised in the Netherlands and many other nations.

The Venues

Three major venues were utilized for the performances.

1. **The RAI Congress Center.** This was a huge complex of meeting rooms, halls, and exhibition space and serves the City of Amsterdam in a similar capacity to some of the larger "Convention Centers" found in U.S. cities. For the Gymnaestrada, the RAI was configured to include 11 indoor performance halls with seating accommodations from 1000-5000, and performance areas from 6,000-12,000 sq. ft. Two of the larger Halls were equipped with full theater lighting and sound capabilities. The other Halls provided excellent sound systems and uniform lighting. Also included in the RAI complex were restaurants, a Recreation Park, Exhibitors Hall (huge), ticket sales, Game room, and meeting rooms.
2. **The Olympic Stadium.** The Stadium is similar to many U.S. outdoor stadiums. The Stadium served as the site for the Opening and Closing Ceremonies as well as all of the large group outdoor performances.
3. **City Performances.** Various locations throughout Amsterdam served as sites for smaller outdoor performances.

Typical Performances

According to the general format of the Gymnaestrada, each group has a 15 minute time period for their performance. Within this period, the group must set-up all of their equipment needs, do their performance and then vacate the space completely so that the next group begins with a "clean-stage." Groups are assigned to Halls based upon performance categories: for example, gymnastics groups might utilize a Hall with a "spring floor" or tumbling platform provided, while other groups might utilize a Hall with a wooden floor. Performances included: group tumbling, Acro Sport demonstrations, RSG group routines, modern and jazz dance performances, Gym Wheels, aerobics, senior exercise groups, parent and child groups, juggling, jump-rope and "double Dutch" groups, comedy routines, mini-tramp performances, more traditional apparatus gymnastics performances, educational presentations on movement education themes, untraditional hand apparatus (umbrellas, wands, clubs, and even ceremonial drums), benches, ladders, or "combined" offerings where many of these

kinds of activities might be displayed in one performance. Some performances "told a story," some were pure movement expressions, some attempted an educational message, and some were just for fun!

Over the 5-day period, each group repeats their performance three times. Additionally, they also participate in the Opening and Closing Ceremonies, and may be assigned to participate in the Gala National evenings, Outdoor Large Group events, and/or the City performances.

National Gala Evenings

Based upon a number of criteria, countries participate in special evening performances that might last from 1.5 hours to 3 hours. These are GREAT shows! Audience attendance is by prepurchased tickets (\$12.50-\$17.50). Many of these were SOLD OUT.

Of particular interest this year was the USSR performance evening. This was the first time that the USSR was represented at the Gymnaestrada and there was great curiosity about their performance. The two scheduled performances SOLD OUT quickly, so the organizers added a special third performance on Saturday morning. The Soviets showed a very high quality production that included apparatus gymnastics, dance, aerobics, folk dance, etc. The theme was "Gymnastics for All," but included many former World and Olympic Champions in Artistic, RSG and Sport Acrobatics.

Outdoor Performances

The schedule allowed for one full day of mass outdoor performances. These are great fun to attend and observe. The concept here is strength in numbers! Like the choreography of a Super Bowl half-time presentation, the movements are usually fairly easy. However, when you observe several hundred (or several thousand) participants all performing in unison, the effect is dramatic and inspiring. These groups routines make excellent use of color of costume, simple hand implements, and "surprises."

While the outdoor performances permits presentations of a nationalistic bent, many nations selected themes that were more general. Great Britain's offering was "Fit Brits" and showed how

their program was contributing to the general fitness of the participants. Another offering featured activities by senior citizens... including a fantastic aerobic routine by 100 senior men!

The Opening Ceremonies

This was a really fun evening! Most impressive was the march-in of ALL Gymnaestrada participants. At 10 abreast, this alone took over an hour! Very impressive. The rest of the evening included a variety of activities and offerings from a "cast of thousands" that concluded with a magnificent fireworks display. Of particular fun was watching the stadium seating swell as all of the marchers exited the arena and took their place in the stands — the color of the uniforms in the seating area showed-off each participating nation... especially when everyone participated in "the Wave."

Education

A 1-day FIG Symposium on "Club and School Gymnastics" was conducted in conjunction with the Gymnaestrada. A variety of presenters offered historical background and model programs. A healthy debate and a question and answer period concluded the Symposium that offer insight to the role of General Gymnastics in Club and School programs. It should be noted that the FIG/GG/TC conducts a complete and thorough evaluation at the conclusion of each Gymnaestrada to assist them in evaluating the cultural impact of the Event and planning for the future direction of General Gymnastics.

Future U.S. Involvement

The FIG/GG/TC is looking forward with great anticipation and hope that the United States will field a full delegation of participants at the Gymnaestrada in Germany in 1995.

As I observed the performances, I kept thinking that "We do this! — We should be here!" ... and that we do it very well! Our problem is an unfamiliarity of the definition and scope of "General Gymnastics" and the fact that many acceptable activities seem to fall under the jurisdiction of a variety of governing bodies.

If you are interested in General Gymnastics or desire more information, please contact Steve Whitlock at the USGF Office.

1991 Gymnaestrada Videotapes

Eight hours of Gymnaestrada activities and performances have been video-taped. These tapes are available for purchase through the *USGF Merchandise Department*. To order: use the Form on page 2 of this magazine. These tapes will provide you with a much better representation of the kinds of activities and performances of the 1991 Gymnaestrada than can be easily described in this brief written summary. The available videotapes include:

<u>Item #</u>	<u>Cost</u>	<u>Description</u>
2702	\$16.95	Opening Ceremonies; Outdoor Performances; other.
2703	\$16.95	Various country group performances.
2704	\$16.95	USSR Gala Performance; plus various country performances.
2705	\$16.95	Amsterdam Gala Performance.

Calcaneal Apophysitis

(An Overuse Condition in Children)

Blake S. Starr,
EMT, AT
University of Utah
Sports Medicine
Department

Introduction

In an effort to try to increase performance as rapidly as possible, most coaches utilize some type of exercise program to supplement gymnastics training. Careful planning should precede the exercise program to reduce the amount of microtrauma induced in the young athlete. This paper deals with one "common" overuse syndrome, calcaneal apophysitis, or Sever's Disease.

Clinical Definition

The syndrome of heel pain and tenderness localized to the *os calcis apophysis* in children and adolescents. (3)

History

Calcaneal apophysitis was first categorized in 1912 by Dr. Sever, and is therefore referred to as "Sever's Disease." This entity was grouped in the general class of osteochondroses by later authors, however, Sever, in his original paper, hypothesized that this heel pain was due to an inflammatory apophysitis associated with increased muscular activity in the growing child, and he believed it was traumatic in origin.

Osteochondrosis: Degenerative changes in the ossification centers of the epiphyses of bones, particularly during periods of rapid growth in children. The process continues to the stage of avascular and aseptic necrosis and then there is slow healing and repair.

In 1917, Kurtz (4) re-emphasized the mechanical etiology of this syndrome, as suggested by Sever. In 1981, McKenzie *et al.* (6) added further support to this mechanism in a study of 20 cases of Sever's disease. Of the 6 girls and 14 boys who presented with this heel pain, all were involved in running activities. They noted a high incidence of biomechanical abnormalities in these children, including genu varum, and forefoot and subtalar varus, and recommended orthotic corrections as part of their management. (8)

Age Groups

Calcaneal apophysitis seems to occur most often in children between the ages of 8 to 13 years old, but is sometimes found in children younger or older. (10) Until recently, the disease has occurred predominately in young

males. With the emergence of females in athletics, the number of reported cases among females has been increasing steadily. (14)

Causes

The epiphyseal plate of the calcaneus is the weakest part of the developing heel and is much softer than the mature bone at either end. The heel is placed at considerable stress with walking, but the amount of stress at this point increases up to six times during activities such as basketball, soccer, and running. It is the repeated small amounts of stress, or microtrauma, that is believed to result in inflammation at the epiphysis. A number of factors have been shown to be associated with calcaneal apophysitis, including 2 or 3 cleated heels on soccer shoes, faulty foot biomechanics, overgrowth (hypertrophy of muscle), a tight gastrocnemius/soleus muscle complex with associated weakness of the dorsi-flexors, poorly padded and constructed shoes, and repeated jumping. (14) Especially susceptible are athletes performing unregulated plyometric types of exercises.

As a result of the findings for the purposes of this paper, calcaneal apophysitis appears to be an overuse injury.

Table 1 shows the sports causing symptoms as a result of a study done in 1987, and published in the *Journal of Pediatric Orthopedics*. (8)

Symptoms

The child experiences pain behind the heel and will walk with a little spring in his/her step (calcaneous gait), in a subconscious effort to reduce the powerful pull of the Achilles' tendon on the apophysis. Local tenderness and slight swelling are usually found over the posterior aspect of the heel. (11) The heel is almost always sore to lateral compression, commonly called the squeeze test. There may also be pain with passive stretching of the achilles tendon. Often the problem is bilateral and is occasionally associated with a concomitant achilles tendinitis. Most often this child will have a violent heel strike while walking or running and is characterized by a thumping or pounding. If the heel pain is severe enough to cause the child to limp, or if swelling is evident, investigation by a trained medical person is necessary.

Biomechanical Observations

"Frequently the child will have tight heel cords, a tendency toward toeing in secondary to internal femoral rotation, or internal tibial torsion with a

TABLE 1. Sport causing symptoms

Associated Sport	No. of patients		
	Boys	Girls	Total
Soccer	21	0	21
Basketball	9	2	11
Gymnastics	1	10	11
Track/running	9	1	10
Baseball	5	0	5
Football	3	0	3
Figure Skating	0	2	2
Ice Hockey	2	0	2
Tennis	1	0	1
Field Hockey	1	0	1
Ballet	0	1	1
Nonsport	7	1	8
Unknown	6	3	9
TOTAL	65	20	85

degree of compensatory subtalar and midtarsal joint pronation, a forefoot that is inverted in relation to the rearfoot when the subtalar joint is held in the neutral position, or what is referred to as forefoot varus, all of which can force the heel to make a violent contact with the ground in a maximally pronated position. This maximally pronated position forces the heel to make violent contact because there is no subtalar joint pronation after heel contact. The growth plate is a more sensitive area and responds to this by inflammation." (9)

Diagnosis

Assessment of the athletically active child complaining of heel pain must, of course, be comprehensive. Assessment must rule out other possible causes of heel pain, including os calcis stress fracture, infection, or neoplasm. Radiographs (x-rays) are usually normal in patients with calcaneal apophysitis. (5, 7) In rare instances, a bone scan may be necessary.

It is also important to note at this time the importance of seeking out a reliable medical person. There have been instances with children at local gymnastics schools in the Salt Lake City area that have been casted and immobilized with a "broken heel" which in fact have been mild to moderate calcaneal apophysitis. The radiographs can give the appearance of fracture, though the experienced clinician will recognize that in the absence of a single traumatic event, this would be impossible. The line seen on an x-ray is simply the growth plate, and can commonly appear to be fragmented through it in a normal variant.

Treatment

There are several methods of treatment available, and will depend on the individual's needs, however one of the simplest is to keep the child from walking barefoot, and in a well constructed shoe with a heel height at least 1/2 inch higher than the front. Other methods of treatment include: decrease in physical activity, orthotics, and flexibility and strengthening programs. (14)

Treatment of the disease tends to be sport specific. For the purpose of this paper, the focus here will be towards those children participating in gymnastics.

Since gymnastics is an activity performed indoors on a soft surface (carpet, mats, etc.), shoes are usually not worn. The sport does however involve a tremendous amount of jumping and landing, on a wide variety of surfaces.

The diagnosis of calcaneal apophysitis in these athletes is usually a result of overuse and microtrauma, resulting from jumping and landing (plyometrics) rather than running. In some cases running is prescribed by the coaches to increase cardio-vascular endurance, and is usually done on a hard surface (school track, etc.). The differences in surfaces seem to increase the irritability of the athlete. It is unknown at this point whether it is the surface difference, or the type of shoes the

athletes wear.

According to our sports medicine team physician, the treatment for our athletes consists of wearing a good athletic shoe for most of the gymnastics activities when applicable, and discontinuing jumping and landings. When the athlete is almost pain free, heel cups are recommended and secured with pre-wrap and athletic tape. In more severe cases, the gymnasts are advised to only work on the events that use upper body strength, and be spotted on all skills where the chance of a landing exists.

Conclusion

With the increasing demands placed upon the child athlete at a younger and younger age, special considerations must be made concerning both the sport specific skill activities, and the conditioning programs for these athletes. Care must be taken in developing programs that maximize performance, while at the same time minimize excessive repetitions of movements that would tend to promote overuse, and skeletal microtrauma.

Professional physical educators need to better understand the mechanisms of injury for conditions such as calcaneal apophysitis, and more important, how to try to avoid these conditions with a well thought out training program.

Once diagnosed, the condition needs active treatment, so as to help the young athlete return to sports participation as quickly and safely as possible.

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Conditioning Programs, U.S. Elite Gymnastics

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Irvin, R., Lemons, P.,
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Department of Exercise
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Salt Lake City, Utah

Introduction

There is no longer any excuse for an intensive gymnastics program without conditioning. Conditioning is essential for safe and effective gymnastics. However, conditioning for gymnastics is a complicated and serious issue. Conditioning programs must include adequate flexibility to be implemented in a variety of gymnastics settings and facilities while complying with sound training principles. Three programs have been prepared, supplemented with daily exercises for injury prevention and flexibility. The overall program is depicted in the training planner. Exercise groups are listed, diagramed, and charted with regard to sets and reps. An interval training program is provided with special attention to the transition from skills to routines. Finally, a 1 repetition maximum (1RM) Table is provided to gauge intensity.

This is the second year of conditioning programs periodized to account for the U.S. Elite qualifying and championship schedule. Feedback from coaches regarding last year's conditioning program has been extremely good. Several improvements have been made with this year's program without radically changing the exercise groups or the approach. It is our hope that you will use this program following the instructions contained in it.

Training Planner

The **Training Planner** shows the entire competitive year by weeks. The chart gives each week in columns by the Saturday date. The rows show different facets of training and their relative placements in the training year. The competitions selected for this program include the domestic Elite competitions; including Regionals, Classic Nationals and the USA Championships. The program is periodized around these competitions. If the coach would like to include other competitions, they would be best placed during the precompetitive and competitive phases of the plan.

The *Training Phase* row shows the various periods of training. The General Preparatory (Prep) Phase, Specific Preparatory Phase, Precompetitive Phase and Competitive Phase refer to the general phases of development of the athlete. Tr indicates a transition rest period where little, if any training occurs.

Comp/Opt/Both indicates the emphasis in training; compulsory, optional, or both. This particular plan indicates that both areas of skills and routines are being developed. This is largely due to the year in the quadrennium. If this were the first year of new compulsories, much of the general preparatory phase would be devoted to compulsories only.

The rows *Skill Training*, *Combination Training*, and *Routine Training*, should be self-explanatory. The periods blackened on the chart indicate the periods when the emphasis corresponds to skills, combinations, or routines. These periods should alert the coach that as the end of the skill training period approaches, the skills for each routine should have been learned and selected. At the end of the combination training period the gymnast should have her routine determined and she should be ready to begin full routine trainings.

The *Strength/Power* row shows the various phases of strength and power conditioning. This row is of primary interest to these plans. It has been shown that better results occur if there are separate and distinct periods of training with distinct goals, rather than increasing training load generally throughout the season. The Build Up period includes training that is relatively high in volume but low in intensity. This period prepares the body for the Max Strength phase which follows. The number of sets and reps in the Build Up phase are fairly high, but the weight lifted (i.e. intensity) is fairly low. The Max Strength Phase is when the athlete alters the training load to include higher weights and lower reps. This period is when the athlete acquires new strength. The Conversion Phase is when the athlete converts the newly acquired strength gained during the max strength phase into gymnastics-usable strength by performing more gymnastics related skills for conditioning. Conversion exercises are included in Group 10 of the Calisthenic Strength Training Program.

The *Muscular Endurance* row shows the period of time when interval training is undertaken to prepare the gymnast for routine training. The idea behind interval training is to prepare the gymnast's metabolism for longer duration work and power production without just doing routines to get in shape. Eventually routines will need to be performed, but the gymnast can be prepared for the type of endurance routines re-

weight training is inherently harmful to children, on the contrary. But, most young gymnasts are still learning many skills during these younger years and the skill portions of the exercises should not be overlooked. For example, we believe that it is better to perform a handstand push up rather than a military press due to increased exposure to the skill of a handstand, even though both exercises should develop similar muscles through a similar range of motion. Moreover, it is understood that conditioning with weights is going to be somewhat new to most gymnastics coaches.

Weight training, and all forms of conditioning, requires careful supervision by the coach. There are as many technique demands in performing a good squat lift as there are in performing a good flic flac. And, as you know, if you do not perform the technique of a flic flac correctly you can hurt yourself. Therefore, as a coach, you should learn more about weight training to understand the techniques if you don't already know, **before** you implement a weight training program. Most importantly, **you must supervise the conditioning program.** This will help prevent poor technique and reduce the risk of injury. You should not use conditioning as something for the gymnasts to do while you talk to parents or answer the phone.

Correct lifting technique can be practiced with unweighted barbells and light weights/machines. When correct technique is stabilized, resistance can be progressively increased. Treat this as you would any other gymnastics skill.

The athlete should determine the 1RM for each weight training exercise on the first day of the first week of training for each new exercise group. The weight lifted is used to estimate the 1RM (from the chart) and is then used to calculate the weights for each lift in the succeeding weeks with the exercise group. See the information regarding determination of 1RMs for help.

Each lift must be carefully spotted to keep the weight in control. If you are in doubt of how to implement a weight training program, consult books on weight training or a certified strength and conditioning specialist for help in teaching your athletes correct lift techniques and training procedures. If you do not have access to weights, you can be creative and implement the weight training plans using partner resistance or other means. The problem with partner resistance is that you cannot determine intensity with any accuracy so, it will be difficult to follow the plan precisely.

Weight Training/Conditioning Outside Practice

This program is considerable more ambitious from a time commitment stand point. The previous two programs should require from 30-45

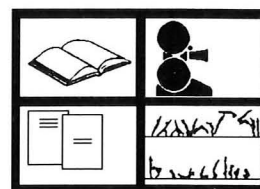
minutes to complete while this program may require 45-75 minutes. Those gyms that train twice per day may look at this program as the more desirable for morning strength training three times per week. This program could be a good alternative for teams that want to train twice a day, but cannot make it to the gym or don't have a gym available. Gym time could then be solely devoted to gymnastics.

Editors Note:

Besides teaching and research responsibilities with the Department of Exercise and Sport Science at the University of Utah, Dr. Bill Sands serves as a consultant to the USGF Department of Educational Services and Safety and is the Chairman of the USGF Sports Science Advisory Committee.

While the above Conditioning Programs were developed to address specific needs of U.S. Women's Elite Gymnastics programs, these programs can easily serve as a models for coaches to design their own specific conditioning/flexibility training regimes for both boys & girls and men & women involved in Junior Olympic, High School and Collegiate gymnastics training. If you are convinced of the necessity of implementing a systematic intensive gymnastics conditioning program, but are "at a loss" as to how to accomplish this goal, then this program will be of great assistance.

A reprint of the complete paper (43 pages) on Conditioning Programs: U.S. Elite Gymnastics, 1991-92 is available for purchase through the USGF Merchandise Department for \$5.00 (Item #3607). Please use the Merchandise Order Form on page 2 of this magazine.



USGF COACHES
EDUCATION

How do you Stand?

A look at Gymnastics and Posture

How often have you heard someone say, "She looks just like a gymnast." I am beginning to believe that there is a stereotypical pattern of posture to an average American female gymnast's body. Bucheister (1990), a former gymnast, holds the same opinion. Sometimes I have observed that gymnasts who have worked under the same coach sometimes will develop similar postures, they begin to look alike. I believe that much of this pattern may be attributed to some of the traditional training regimens specific to gymnastics.

From my standpoint as a coach, I will attempt to sketch out this stereotypical posture pattern in the female gymnast as I have observed it. The feet are usually turned out. The gluteal muscles (buttocks) appear to ride rather high and seem to carry a lot of tension in them. The peroneal muscles (outside of the back) are usually tight and shortened giving the lateral leg a rounder look that makes the whole lower extremity appear a little bow legged. (See Rolf 1977, p. 53) The abdominal area is flat with the rib cage slightly pulled down. The whole area in front of the hip is contracted. The hip position is rotated or tilted forward. The combination of the high gluteal muscles and the flat abdominal muscles give the midriff a narrow anterior-posterior appearance in the area of L-3 (about at the navel). The shoulder girdle is well muscled but usually held back. The head and neck positions vary but is usually slightly forward. It is very important to note that the pattern being described is a generalized one from years of observation and that many gymnasts do not conform to explicitly to this pattern and that there are many variations of it.

This pattern appears to be more evident in the middle and upper levels of American gymnasts. At the highest level this pattern begins to diminish. The Soviet gymnasts which are dominant in world competitions show a much more integrated structure with Svetlana Boguinskaia, a World Champion, showing a more horizontal pelvis and a more integrated stance.

What might cause this posture? I believe that much of it might lie on the way gymnasts are trained. A female gymnast, if she is to reach international or national prominence has a relatively short career of 7 to 10 years, a short time preparation for a demanding sport. This means

producing a high quality gymnast in the least amount of time. By taking short cuts, strengthening and lengthening the "most important" muscle groups while neglecting other "less important" ones, coaches contribute to the problem. The gymnast becomes a victim of over-specialization. As Fahey writes:

This over-specialization can also lead to structural problems . . . the stronger already healthy body areas get overworked and the weaker, less healthy body regions remain unattended. This over-specialization perpetuates musculo-skeletal imbalances, increases long term deterioration and overall shortens the quality and quantity of one's life. (p. 167)

Please note that most coaches are not trying to create imbalanced athletes. They often are just not educated in how an integrated body should look and behave.

Let us look at the muscle strengths and flexibilities that are often considered the "most important" for gymnasts.

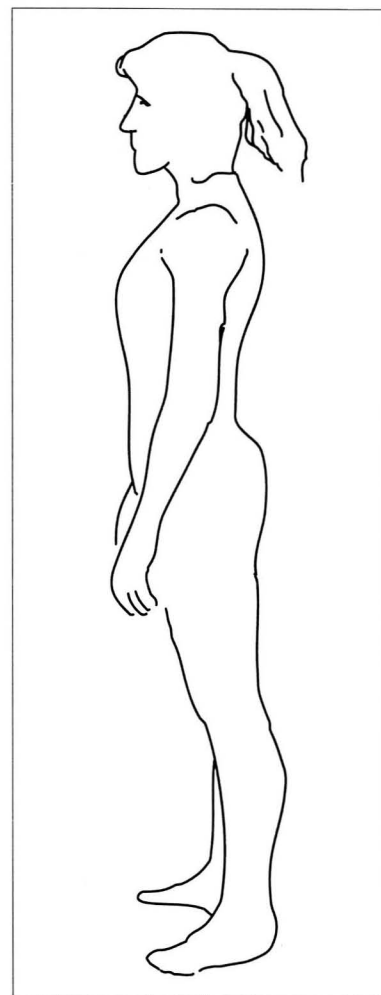
Hip flexion is probably the most important strength for a female gymnast. It is this strength that allows them to do kips, leaps, snap downs, and pull into rotational movements. Often the body needs to be folded in half with speed and power.

Arm extension (especially in the frontal plane) is also very important as it allows one to do a handstand, perform a cast on bars and provides lift in jumping movements. The muscles of the shoulder girdle that stabilize it (trapezius and pectoralis minor) and the anterior deltoid are often very strong.

Flexibility is important in most all parts of the body for a gymnast but none is more important than **hamstring (pike) flexibility**. This allows the gymnast to use hip flexion through a larger range, do piking movements, and perform splits (although often poor, unbalanced ones with the hips tilted forward because the hip flexors in the front of the leg are so tight).

Another strength that is required is the ability to keep the body tight in order to transfer force from one pole of the body to the other, from the arms and shoulders to the hips and legs, and back again. Gymnasts are often told to squeeze their

Scott Gauthier
Harrisonburg, VA



body tight. Many gymnasts are taught to accomplish this by contracting two basic groups of extrinsic muscles¹, the gluteal muscles in back and tightening up the rectus abdominus in front. This locks the body into a firm and unitary structure. Although better more efficient results might be obtained by using more of the psoas and the external obliques, many gymnasts have little awareness of these intrinsic muscles. The use of the intrinsic is not as easily identified by the coach.

There are many more strengths and flexibilities involved in gymnastics but these are probably the most important. If the above pattern of specific strengths and flexibilities is added together (strong, tight hip flexors; overly lengthened hamstrings; tight abdominal and gluteals; and large trapezius and anterior deltoids), the posture of the stereotypical gymnast begins to emerge.

So if a coach is in a hurry to produce a gymnast and he/she must prioritize which strengths and flexibilities to use, he/she is of course going to choose those that will give the gymnast the ability to do the greater number of skills. Often he/she does not see that the body must be in balance to prevent injury and upgrade the gymnast's quality of life and the subtle qualities of gymnastic's performance. I have heard that the Soviets have

their gymnasts hang by the knees at the end of workout (to tighten and strengthen the hamstrings and stretch the hip flexors) and call it preventative. The coaching community needs to learn to identify postural imbalances and create ways to correct them. I have found the following people as good sources for information on posture: Structural Integrators, Rolfers, teachers of Alexander Technique, and Physical Therapists. If you have these people in your community they are a valuable resource. Use them!

¹Extrinsic muscles are the larger muscles that are closer to the surface of the body. Intrinsic muscles are muscles that are closer to the center of the body. Extrinsic muscles are more under conscious control than intrinsic. Use of intrinsic muscles develops with maturity.

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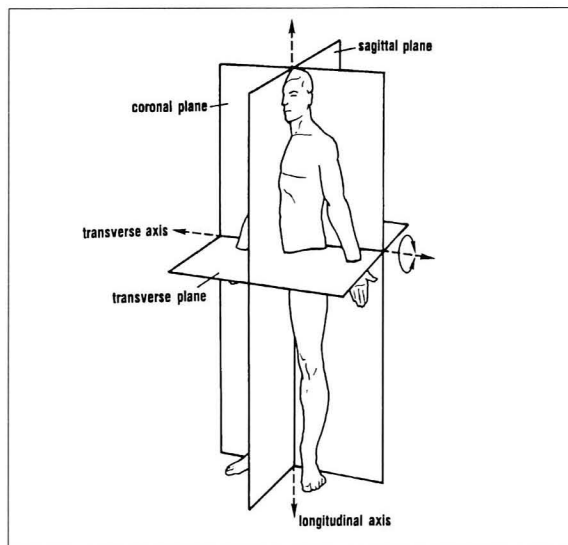
Errata:

Dear Steve:

I was reviewing the article you published for me in the first quarter of this year and I noticed that one of the diagrams had been omitted. This diagram was the one on body planes and axes of rotation. I was chagrined, since this was one of the last diagrams made and I had debated and decided against renumbering the whole set in order to make it number one. No doubt some readers have been perplexed to read on the first page the instruction to "see the diagram on body planes and axes" and not find such an item within the article.

Sincerely,
Christopher D. Clagett, PT

7/91



1996 Elite Compulsory Seminar

Sunday, November 10, 1991
University of Utah, Salt Lake City, UT
9:00 am - 3:00 pm

The United States Gymnastics Federation and the United States Elite Coaches Association will present the 1993-1996 Elite Compulsory Exercises at a Seminar following the U.S. Classic competition.

The routines will be presented by the USGF National Coaching Staff.

Materials available at the Seminar:

- VHS of the compulsories (\$ 15 value)
- Music Cassette (\$ 6 value)
- Jr. A testing cassette (\$ 6 value)
- Provisional text of the compulsory exercises (\$ 6 value)
- Total value of materials \$ 33 value

Cost:

- Seminar only:
 - USGF members \$ 25.00
 - non-USGF members \$ 35.00
- Seminar + all materials
 - USGF members \$ 50.00

Participants may register on site.
For more information, call 317-237-5050

The Training of Children and Young People

It is important, that the training before puberty is all around both physically and mentally. Only in the time of puberty one ought to think of specializing in a certain type of sport. To do this earlier can be harmful.

It is important to deal with different sports at an early age and to play in order to find out what is the most suitable sport for the respective individual, because early specializing normally means a restricted choice of exercises with a restrictive pattern of movements.

We achieve all around training by starting from the basic forms/basic skills:

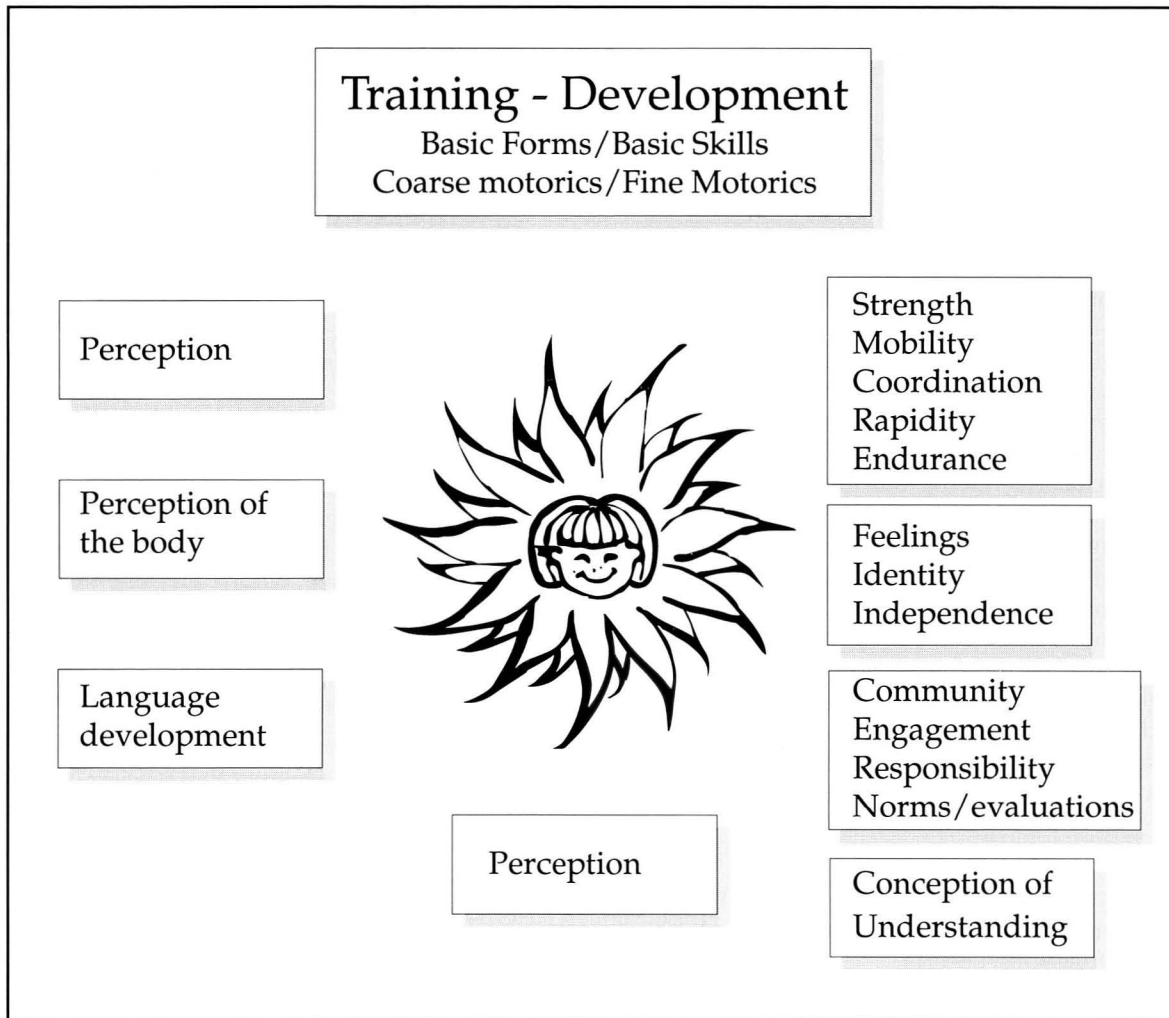
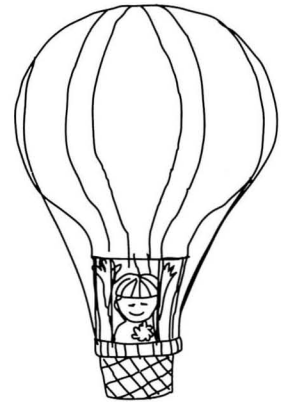
Crawl	Balance	Roll/rotate
Climb	Creep	Support oneself
Jump	Walk	Throw/catch
Run	Hang	

At the same time we train coordination, mobility, strength, rapidity (speed) and endurance.

The Swedish Basic Course has chosen a child as a symbol, on whom the sun is shining from clear and bright skies without blocking and dimming clouds. The total youth leader must be able to give "a free soul in a free body" and at the end this may be symbolized by the child sitting in a balloon, free to mount to wanted height and direction.

The training ought to be planned in a playful and varying manner so that the children/young people are stimulated to try themselves actively, to ascertain and find their own ways to solve tasks. It is important that children/young people become conscious of **what** they are training and **why!**

**Kasja Murmark and
Gun Ståhl**
Swedish General
Gymnastics
Committee

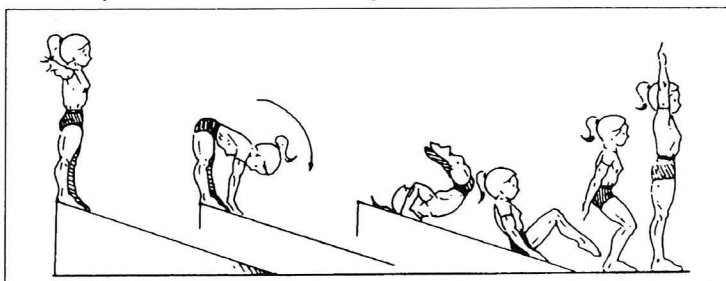


The Best Kept Secret of the USGF

Dr. Patty Hacker
Chair, USGF Education Subcommittee
Asst. Professor South Dakota State University

In the United States today, most school physical education programs have become games/sport oriented, and most gymnastics (when present) in public schools and private clubs is modeled very strongly after the Olympic model of artistic gymnastics. Not much thought is given in either program to designing a gymnastics unit or program that is developmental in nature for those who are non-competitors. We know gymnastics by what we see on television — a competitive, highly structured and skillful activity.

Sample - Forward Wedge Rolling - Sequence II



4. STAND-STRADDLE ROLL DOWN WEDGE: Stand on high edge of wedge in straddle position, facing down the wedge (legs can be bent). **Reach hands between and behind the legs to perform a straddle roll.** For safety purposes, place upper back on wedge at beginning of roll.

Gymnastics can be conceptualized as an activity which can enhance one's physical abilities of flexibility, strength and muscular endurance, and basic motor abilities of balance, general coordination, agility and spatial orientation (Russell, 1988). Gymnastics taught from a developmental, sequential approach is soundly based in motor learning theory; as children develop skill, they develop motor patterns, laying the foundation for more highly skilled movement through a process of building one skill upon another. As each skill is learned it becomes an integrated part of a neuromotor path, fluid and subconscious. At this point, new, more complex gymnastics skills can be learned as the foundation (both mental and physical) is now present. Skills learned sequentially become integrated into movement patterns, creating a safer environment for the learner and teacher. The potential for success in performance also becomes greater (Bean 1989; Hacker, Malmberg, Nance, Tilove, & True, 1989).

Both the developmental (O'Quinn, 1990) and sequential (Hacker et al, 1989) programs are based on the following criteria:

1. requirement of minimal equipment

2. safety inherent in all activities
3. activities sequential in nature and grouped according to neuromuscular patterns
4. activities to be internalized at one level before moving on to the next level
5. all activities follow the guidelines of the *USGF Gymnastics Safety Manual* (United States Gymnastics Federation, 1990).

The work completed by the USGF Education Subcommittee in 1989 represented a major step in the development of age and ability appropriate activities for gymnastics in an educational, non-competitive setting. The skills included in *Sequential Gymnastics Grades 3-6* (Hacker et al, 1989) were intended as guidelines for gymnastics activities in school settings, created specifically to address concerns typically encountered by physical education teachers (safety, ease of use, availability of equipment required). The following factors governed the development of the program:

1. minimal equipment required
2. program could be taught to people with little or no gymnastics background
3. activities required minimal or no spotting. Skills were to be taught as listed and internalized by the child before moving to the next skill (the child could perform the skill properly without constant conscious attention).

Finally, the following criteria were met:

1. safety inherent in the program and in teacher training
2. sequential lessons listed in the order to be taught
3. movement skills grouped according to common neuromuscular patterns
4. variations used for internalization of skills
5. skills internalized before moving to next skill
6. appropriate increases in difficulty
7. non-competitive instructional environment
8. coeducational program (Hacker et al., 1989; O'Quinn, 1990).

As the *Sequential* program has become more widely available and used, it has become necessary to look at the original work as to its appropriateness. After considerable discussion and feedback from programs using the material in levels other than 3-6 grades, it was determined by the committee that the original *Sequential Gymnastics Grades 3-6* (Hacker et al, 1989) would be renamed *Sequen-*

Illustrations by James H. Stephenson

tial *Gymnastics Level II*. Level I would be designated as *Teaching Developmental Gymnastics* (O'Quinn, 1990).

The renaming has allowed for the introduction of the most recent work completed by the committee. *Sequential Gymnastics III* presented in draft form at the USGF Congress in September, 1991.* The material included in this level can be used with those students who are no longer beginners, who have achieved some measure of skill in gymnastics and are now prepared to combine those skills into series.

**Sequential Gymnastics III* is scheduled for printing in 1992.

The skills included in *Sequential Gymnastics Level III* also address the needs of students who are middle level students (junior high and middle school). These students generally have some degree of skill, but are in a stage of development where interest in activity is varied and fluctuates from being intense to being that which is fleeting and reflects the current interest of the peer group. *Sequential Gymnastics Level III* will provide opportunities for those students whose attention to the activity is perfunctory to participate in sequences and combinations which will capture their interest and yet still allow for learning to occur. The

program will still maintain its ease of use for teachers; it will also add material that adds the use of equipment which supplements the original program but which is (or may be) available in most public school programs.

Sequential Gymnastics Level III combines series of skills (which can be the basis for routines) and presents material on parallel bars, pommel horse, rings, floor and uneven bars. It is felt that the material in this work will represent activities which can help fill the void that exists in school and clubs between the beginner level students and those who compete; the activities are directed at those students in the middle.

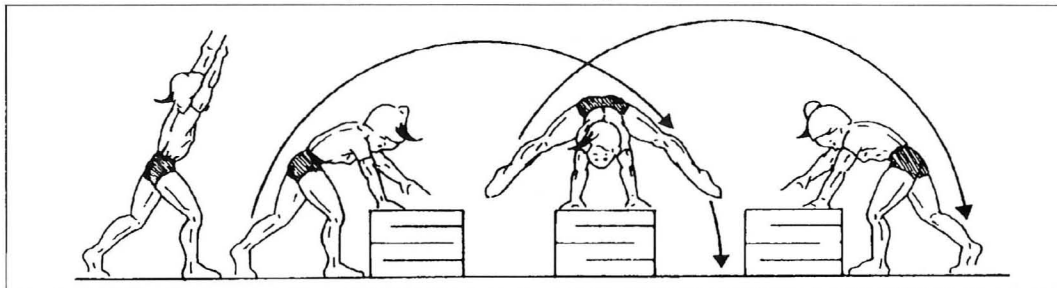
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NOTE:

As the USGF Professional Development Program begins implementation (Summer 1992), several announcements will be published in *Technique* magazine. Level I of the coaches education program will utilize *Sequential Gymnastics Level II* for its primary skills text. Look for additional announcements relative to the Professional Development Program in future issues of *Technique*.

Sample - Front Vaulting Sequence I



1. BARREL ROLL OVER STACKED MATS WITH ONE FOOT TAKEOFF AND LANDING: With folded panel mats stacked two high (sideways): move forward toward mat, with two hand support on top of mats, swing one leg sideways up and over mat, landing on leg that swings over the mats first.

Sequential Gymnastics Level II

Sequential Gymnastics Level II (formerly named *Sequential Gymnastics Grades 3-6*) has recently been reprinted and is now available from USGF Merchandising at a special reduced price.

To order, use the form on page two of this magazine. Please request:
Item # 3604 Price.....\$10.00

Also available, the *Sequential Gymnastics* Video tape. This includes all of the skills listed in *Sequential Gymnastics Level II* plus additional drills.
Item # 2128 Price.....\$15.95

(T491)

USGF Recreational/Optional Competitive Program

Elaine Thompson
Region VIII J.O.
Program Chair.

The Recreational Optional program is offered for the general recreational athlete. It is **not** considered part of the USGF J.O. Developmental Competitive Program.

There is **no** petition procedure to allow gymnasts to move from the Recreational Optional program directly to Level 7 or 8. Gymnasts who desire to move into the J.O. Program must follow the normal procedures to move through Levels 1-4 into Level 5.

Vault

The height of the horse may be set at 100, 110, 115, or 120 cm. at the discretion of the athlete. Runway length: 65' minimum, 82' maximum.

Gymnast may perform 2 vaults, same or different. The higher scoring vault counts for score. The coach must announce the vault to be performed. A 0.3 deduction will be taken for performing the wrong vault.

On Bars, Beam, and Floor an element may receive difficulty credit 2 times in an exercise if they are preceded or followed by a different connection. If performed a third time, difficulty value is not given.

Bars

The bars may be set to fit the gymnast, raising or lowering either bar.

Composition requirements:

- 8 elements minimum.
0.1 ded. for each missing element.
- Elements must be performed on both bars.
0.2 ded. (lacking)

Beam

The beam may be set at 100, 110, 115, or 120 cm at the discretion of the gymnast.

Composition requirements:

- Recommended routine length 0:45-1:15 minutes - however, the event is **not** officially timed.
- 8 skills minimum. 0.1 ded. (lacking)
- One element performed close to the beam.
0.1 ded. (missing)
- Minimum of one acrobatic element with/without flight. 0.1 ded. (missing)

Floor

Area should correspond to current J.O. requirements. A spring-type floor is recommended.

Composition requirement:

- Recommended routine length is 0:45-1:15 minutes - however, the event is **not** officially timed.

- 2 different acrobatic (tumbling/flight) series are required, with a minimum of 2 directly connected elements in each series.
0.2 ded. (missing)
- One gymnastics series that has at least 2 directly connected elements.
0.2 ded. (missing)

Tumbling

The event is competed on the diagonal of the floor or on a tumbling strip (approximately 57' in total length). A spring-type floor system is recommended. The gymnast must begin her run on the mat. It is recommended that matting be placed at the end of the tumbling area in case the gymnast goes out of bounds.

Tumbling is scored differently from the other events. Each gymnast performs three different passes, each with a maximum value of 3.0. The final score is determined by adding the scores for the three passes together.

Composition requirements:

- One pass with BACK tumbling skills predominating.
- One pass with FRONT tumbling skills predominating.
- One pass with MIXED front, back, and/or side skills.
0.3 ded from the total score for each type pass missing

Difficulty:

Maximum difficulty for each pass = 1.2 total

Execution:

Maximum execution deduction for each pass = 1.8

- The passes should be completed within a 1:15 minute time limit - however, the event is **not** officially timed. Pauses for rest are permitted between the passes.
 - Stops between skills in a pass.
0.2 ded. (each time)
 - Addition extra steps between skills in a pass.
0.1 ded. (each time)
- Each pass must contain at least 3 skills directly connected. 0.2 ded. (only 2)
- Repetition: The same element may be given difficulty credit 4 times in total (for all three passes). **NO CREDIT** for difficulty will be awarded after the fourth repetition.
- Falls. 0.5 ded. (each time)
- Extra steps on final landings. 0.1 ded. (each)
Final landings may "stick" or "rebound lunge" at no deduction.

The Recreational/Optional Program may be ordered from USGF Merchandising. Item #1100, \$7.00

Table of Allowable Vaults
(Only vaults listed are allowed)

Vaults	Value
Squat on, jump off	5.0
5.01 Squat vault	6.5
5.02 Stoop vault	7.0
5.03 Straddle vault	7.0
5.04 1/2 on, repulsion off	7.9
1.01 Handspring (H.S.)	8.3
1.01 Yamashita	8.3
1.02 1/4 — 1/4	8.3
1.03 H.S./Yami — 1/2	8.5
1.30 1/2 — 1/2	8.7
1.31 1/4 — 3/4	8.8
1.32 1/4 — 1 1/4	8.9
1.33 H.S./Yami — 1/1	9.0
1.34 1/2 — 1/1	9.0

**Bars, Beam & Floor
Scoring Breakdown**

Difficulty*	2.5
Composition	0.5
Execution	5.5
General Impression	0.5

Maximum score 9.0

*Difficulty is "additive." The gymnast will receive credit for each element performed up to the maximum of 2.5.

Basic elements	0.1 each
"A" elements	0.2 each
"B" elements	0.3 each
"B+" elements	0.5 each

TUMBLING (sample)			
BASIC SKILLS	A	B	B+
<p>Slower Acrobatic</p> <p>ROLLS Forward Roll Backward Roll Handstand Forward Roll Back Extension Roll</p> <p>CARTWHEEL/WALKOVER Cartwheels Front Limber Back Limber Front Walkover BackWalkover Front Tinsica Back Tinsica</p>	<p>Acro flight elements with hand support</p> <p>ROLLS Dive Roll</p> <p>CARTWHEEL/WALKOVER Dive Cartwheel Dive Front Walkover/Tinsica Headspring Round-off Front Handspring Flyspring (forward flic-flac) Flic-Flac, also with 1/2 twist</p>	<p>Basic saltos without twist and non-hand support flight elements</p> <p>ROLLS Arabian Dive Roll</p> <p>CARTWHEEL/WALKOVER Aerial Cartwheel Aerial Walkover Aerial Round-off Arabian Handspring</p> <p>SALTOS Front Salto (tucked/piked) Back Salto (tucked/piked) Side Salto (tucked/piked) Whip-Over Brani</p>	<p>Saltos/Aerials with twist or extended body position. or hand support flight with 1/1 twist</p> <p>WALKOVERS Flic-Flac 1/1</p> <p>SALTOS Back Layout Salto Side Layout Salto Arabian Salto Back Salto 1/2 or 1/1 Tuck Front Salto with 1/2 Pike Front Salto with 1/2</p>
UNEVEN BARS (sample)			
BASIC SKILLS	A	B	B+
<p>CIRCLES 1. Hip circle forward on HB or LB to support (with/without hand support) 2. Hip circle backward on LB or HB to support (with/without hand support) 3. Stride circle forward or backward 4. On LB single leg swing-up catch HB 5. Long hang pullover on HB</p> <p>BACKWARD SWINGS - CAST 1. Straight arm cast to horizontal 2. Cast to single leg shoot through to stride support 3. Flank cut forward or backward</p>	<p>CIRCLES 1. Underswing on LB, to catch HB in hang or eagle hang 2. Underswing on LB with 1/2 turn(180°) to catch HB in hang 3. Underswing with 1/2 turn (180°) on HB to hang on HB or front lying hang 4. Clear hip circle to clear front support 5. Backward sole circle, release hands, regrip in Eagle grip on backswing 6. Clear straddle circle forward or backward on LB or HB to clear straddle support or rear lying hang 7. Clear straddle circle forward or backward on LB with grip change to hang on HB 8. Clear (straddle) circle forward or backward on LB with 1/2 turn (180°) and grip change to hang on LB</p>	<p>CIRCLES 1. Underswing on LB with 1/2 turn (180°) and grip change to eagle hang on HB 2. Underswing with 1/2 turn (180°) and side flair of arms in flight to hang on same bar or front lying hang 3. Underswing backward (inverted pike swing), dislocate to hang or front lying hang 4. Clear hip circle (60°) from handstand 5. Stalder circle forward to clear front support 6. Stalder circle backward to clear front support</p> <p>BACKWARD SWINGS-CAST 1. Cast to handstand with legs together and hips extended 2. Front lying hang-uprise backward to clear support on HB</p>	<p>CIRCLES *1. Giant circle bkward to handstand on HB or LB 2. From hang on HB (facing LB) -underswing with 1/2 turn (180°) and flight over LB to hang on LB 3. From hang on HB (back to LB)-swing forward, stoop through, underswing backward, dislocate with flight over LB to hang on LB 4. Clear hip circle to handstand 5. Clear hip circle to handstand with 1/2 turn (180°) after handstand 6. Clear hip circle to handstand with release-hop to reverse grip after handstand 7. Stalder forward to 60° from handstand 8. Stalder backward 60° from handstand</p>

Round off Entry Vault Training Tips

Tony Gehman
Head Coach,
North Stars
Parsippany, NJ

What to look for:

- 1. Proper Run-Up - "Good" Running Technique**
 - smooth rhythm
 - use medium speed at first, gradually build to speeds the gymnast can control
 - try about 5 to 9 steps at first, then build to full run
- 2. Stretched Aggressive Hurdle**
 - perhaps most important part for consistency
 - arms swing up and stop abruptly overhead
 - hips should be square, and the hurdle should move forward very fast and straight
 - it is very important that forward momentum is maintained or increased during the hurdle
- 3. Round-off that Turns Over Fast**
 - last step into roundoff with hips square and foot stepping straight ahead, not crossing over (this should be from a consistent spot)
 - first hand down with open shoulder angle
 - second hand down used to block or punch the floor, the hands should also be placed in a consistent spot
 - the body passes through the handstand completely stretched to a hollow position
- 4. Board Contact**
 - when the gymnast contacts the board he/she is in the process of moving from the hollow round-off to a tight arch position from hands to feet; head should remain neutral
 - the center of gravity will be rising very fast, and the gymnast will bump the horse on the way up
 - the gymnast should punch the board, not sit and jump
- 5. Horse Contact**
 - as the gymnast contacts the horse the shoulder angle should be completely open, the body should be in a tight arch from hands to feet
 - this position will snap to a slight hollow throughout
- 6. Off Horse**
 - look for vertical take-off (arms by the ears)

Learning Steps

1. Run approximately 5 to 7 steps and execute a round-off, punching off the board to a stack of mats 3-4 feet high or to a spotter. Begin by going to your feet and then progress to the back. Once consistency with the roundoff has been developed, move to Step 2.

Drill: Do a round-off onto a 8" or 10" mat. Hands are placed on the floor in front of mat. Attempt to over rotate (roll out).

2. Round-off to a whipback onto mats stacked about 2" high. Emphasis should be on tight arch off the board, hollow thru the air to a stretched finish. Arms should be overhead throughout entire somersault.
Drill: Round-off layout onto stacked firm mats from 3 feet to competitive horse height, about three to four feet wide. Immediately jump to a back salto (tuck, layout, or full). This should be done with a spotter into a safety pit.
3. Teach the gymnast the positions he/she will be passing through upon contact with the horse, by using a folded panel mat on the floor.
4. Once Step 2 has been developed to the point of good speed, raise the height of the blocks in increments of 1 foot, until they are vaulting at regulation height. **Do not progress in height unless excellent technique and speed has been achieved.**
5. Develop an excellent timer to the back with the mats stacked at horse height or higher. During this time it is permissible to introduce the actual horse surface. Spotting should be done between the board and the horse.
6. **The gymnast may turn the vault only when Step 5 is very consistent.** It is advisable to begin turning this vault into a safety pit, with a spotter between the board and the horse. You may want to use spotters on the front and back side of the horse.

Notes

1. The gymnast should perfect each step before progressing to the next.
2. **The safety zone must be used throughout the entire learning and competing phases.**
3. The last step into the hurdle as well as the hand placement on the round-off should be from a consistent spot.
4. It is important to protect the wrists by using a spring floor or spongy mat where the hand placement occurs in the round-off, especially during the developmental phases. Wrist strengthening should be done prior to and during the use of this vault.
5. It is recommended that the gymnast be turning this vault for approximately one year before competing the vault.
6. Gymnast should easily be able to complete a double back on the floor.

This article was written at the request of the Women's Junior Olympic Development Committee.

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1989 Code of Points: Recap of Changes

I. RULE FOR COMPETITIONS: GENERALITIES (page 7)

I. Competitions

1. Competitions for Individual Exercises

a) Competition I:

b) Competition II:

Note: During the even years of the World Championships for Individual Group Exercises, the 36 best individual gymnasts from the previous World Championships for Individual Exercises (a maximum of 2 per country) will participate at Competition II.

c)

4. Jury (pages 9 and 10)

1. Each jury is made up of 4 or 6 judges and 1 judge-secretary. For FIG Championships there will be a control jury made up of 3 expert judges.

2. Each individual exercise will be judged by two juries of 4 judges each:

1 composition jury, 1 execution jury and 1 judge-secretary.

Each group exercise will be judged by two juries and 6 judges each:

1 composition jury, 1 execution jury and 2 judge-secretaries.

3. The judges, the judge-secretaries and the expert judges for Rhythmic Sportive Gymnastics

4.

5.

Note: In case of an insufficient number of judges for international competitions and tournaments, the juries may be made up differently.

For example:

Groups: 4 composition judges and
4 execution judges

Individuals: 4 composition judges and
2 execution judges

5. Judges (page 10)

1.

2.

3. All judges must give their scores independently of each other. These scores will then be passed to the judge-secretary for verification.

4. During the competition the 4 or 6 judges in a jury may be called together by the judge-secretary if this is necessary.

5.

6. Judge-secretary (pages 10-11)

1. The judge-secretary does not judge the exercises.

2. She checks whether the difference between the two middle scores given by the judges conforms to the regulations (see paragraph 8 "Judging Procedure").

3. She calls the 4 or 6 judges together if this difference does not conform to the regulations and informs the Jury of Appeal if the judges cannot

come to our agreement.

4. The judge-secretary applies the penalties for which she is responsible and deducts the total of those penalties from the final score (composition score + execution score).

Note: For FIG Championships, the Control Jury will be made up of 3 expert judges for each jury. However, only one final control score will be given.

8. Judging procedure (page 11)

1. Faults will be penalized according to their degree:

- 0.05, or point for "small incertainties" only during the Competitions II and III individual, exercises and Finals for group exercises

- 0.10 or 0.20 point for small faults

- 0.30 point for medium faults

- 0.50 point and more for major faults

2. Each judge will give a score as follows:

Competitions for individual exercises:

- Composition judge: a score of 0 to 6.80 points

- Execution judge: a score of 0 to 3.20 points

Of the 4 scores obtained for composition and the 4 scores obtained for execution, the highest and lowest scores of each jury are eliminated, and the 2 middle scores averaged. The average score for position and the average score for execution are added together, and any penalties to be applied by the judge-secretary deducted from this total.

Competitions for group exercises:

- Composition judge: from 0 to 10 points

- Execution judge: from 0 to 10 points

Of the 6 scores obtained from each jury, the two highest and the two lowest scores are eliminated, and the two middle scores averaged. Any penalties to be applied by the judge-secretary will be deducted from these average scores and, finally, added.

3. During the competitions, the difference between the two middle scores may not be greater than:

Competitions for Individual Exercises:

a) Composition:

- 0.10 point between the scores of 6.50 to 6.80

- 0.20 point between the scores of 6.00 to 6.49

- 0.30 point in all other cases

b) Execution:

- 0.10 point between the scores of 2.90 to 3.20

- 0.20 point between the scores of 2.40 to 2.89

- 0.30 point in all other cases

Competitions for Group exercises:

a) Composition and Execution:

- 0.10 point between the scores of 9.70 to 10.00

- 0.20 point between the scores of 9.30 to 9.69

- 0.30 point in all other cases

4. For all the competitions, the difference between the highest and the lowest scores of the 4 or 6 judges must not be greater than 0,60 point.

9. Base score (page 11)

1. The Base Score is calculated as follows:
$$\frac{\text{Avg. of the judges} + \text{Control Score}}{2} = \text{Base Score}$$
2. The Base Score may be taken into consideration by the Jury of Appeal if the need arises.

10. Jury of Appeal (page 12)

1. For the official Championships of the FIG, the Jury of Appeal is composed as follows:
 - the President of FIG or his representative
 - the President of the Technical Committee
 - the Control Jury of the respective apparatus
2. For International Tournaments, the Jury of Appeal is composed as follows:
 - the Director of the competition
 - the person in charge of the judges
 - the judge-secretary for the respective apparatus
3. The role of the Jury of Appeal is to make a ruling in those disputes which cannot be resolved by the 4 or 6 judges.
4. In case of a judge's meeting, one member of the Jury of Appeal has the right to attend.

III. OPTIONAL INDIVIDUAL EXERCISES : GENERALITIES

3. COMPOSITION OF THE EXERCISES: ESSENTIALS

7. Originality (page 46)

1.
Bonus:
 - 0.10 point when the originality pertains to superior difficulties (one minimum)
 - 0.10 point when the composition is original in its entirety (original music, by its character and its rhythmical components, in conjunction with the character of the movements and their rhythmical structures, and with different original elements which result in an expressive and personal interpretation)
2.
3.

8. Risk Taking (page 46)

For Rhythmic Sportive Gymnastics, risk taking is represented above all by the loss of contact with the apparatus.

A) Generalities:

1. The "loss of contact with the apparatus" is mainly represented by a large throw of the apparatus.
 2. Loss of contact with the apparatus + momentary loss of visual control.
The momentary loss of visual control can be verified:
 - at the moment of the catch of the apparatus: catch in the back during or immediately following an element of body movement difficulty or a dynamic element with a rotating motion.
- Examples:
- 1) Large throw and catch during a jump or leap of medium or superior difficulty
 - 2) Large throw and catch immediately after a jump or leap of medium or superior difficulty
 - 3) Throw, then roll and catch immediately in

the back either standing or in a position on the floor

- during the flight of the apparatus: catch during or immediately after an element of body rotation of medium or superior difficulty, or immediately after two or more elements of body rotations.

Examples:

- 1) Throw, pivot of medium or superior difficulty, and catch immediately
 - 2) Throw and catch during or immediately after and "illusion"
 - 3) Throw, a series of "chaine" turns, and catch immediately
3. Loss of contact with the apparatus plus catch in a position on the floor after one or several dynamic elements.
 - a) In case of a single dynamic element:
 - the element must be of medium or superior difficulty with a rotating motionExample: Throw, jump or leap with successive kicks of the legs to the back with a half-turn, trunk momentarily horizontal, facing the floor butterfly) (Leaps, Difficulty 19, page 29), ending with support on the knees, and catch immediately.
 - b) In case of several elements (a minimum of two):
 - the two elements may be one with difficulty and one without: one of the two elements must be with a rotation.Examples:
 - 1) Throw, roll plus balance on one knee and catch during the balance
 - 2) Throw, jump or leap of medium difficulty plus roll and catch immediately
 - the two elements may be without difficulties: both must be performed with a rotationExamples:
 - 1) Throw, "chaine" turns plus roll, and catch immediately
 - 2) Throw, two or three rolls and catch immediately

Bonifications:

- 0.10 point for a minimum of 2 different risk elements performed flawlessly
 - 0.10 point for a minimum of 1 risk element executed during a flawless performance of a superior difficulty
- Note: In order to obtain the 0.20 point of bonus, a gymnast must perform a minimum of 3 elements of risk, one of which must be with a superior difficulty.

B) Specification regarding the catches

Rope:

- 1) For the open rope: catch by both hands at each end of the rope.
- 2) For the rope folded in two: catch both ends with one hand and the folded end with the other hand, or catch both ends of the rope with one hand (the rope ends may be tied together).
- 3) For the rope folded in four: catch each end of the folded rope with both hands, or catch one end of the folded rope with one hand
- 4) For the full length of the straight rope: catch

one end of the long straight rope, and with the same momentum, catch immediately the other end

- 5) Special Cases: catch with precision on different parts of the body (without alteration in the shape of the rope) or with precise wrapping movements

Note: Catches "at the end of the rope" means: no more than 5cm from the end of the rope (a 5cm tolerance zone is acceptable).

Hoop:

- 1) Catch with one hand, with or without interruption of the movement of the hoop
- 2) Catch with another part of the body, with or without interruption of the movement of the hoop
- 3) Catch the hoop with a roll on a part of the body and recatch it at the end of the roll.
- 4) Catch the hoop with a rebound on a part of the body and recatch it.

Note: A catch passing through the hoop in a position of vertical splits (front of back) is considered as a catch with momentary loss of visual control during an element of body movement difficulty (risk taking).

Ball:

- 1) The ball must be caught with one hand, without intermediary rebound, either in a position on the floor, or outside of the visual field.
- 2) The ball may be caught with another part of the body under the condition that it is not helped with one or both hands
- 3) Catch the ball with a roll on a part of the body recatch it at the end of the roll

Clubs:

- 1) During elements of risk, the clubs may be caught with one or two hands, by the head, by the neck, by the body.
- 2) The catch may be performed with another part of the body under the condition that the gymnast does not help the catch with one or both hands. *Note:* The element of risk can be executed with a single club

Ribbon:

- 1) Catch by the stick with one hand
- 2) Passing catch by the ribbon with one hand, and immediately throw
- 3) Catch by the stick with another part of the body (ex.: a leg)

Note: A catch with the hand must be done at the end of the stick; a tolerance zone of 5cm is acceptable

General remark: The "Risk" bonus be granted for all the above mentioned cases only if the specific conditions mentioned under "A) Generalities" are present.

Exception valid for all apparatus: a large throw performed with the foot and caught with the foot (or with the leg - ribbon) is considered as "Risk Taking" regardless of the body movement performed by the gymnast.

5 Virtuosity (page 49)

.....
.....

Bonus points for "virtuosity" will be granted under the conditions:

- That the totality of the exercise is performed flawlessly
- That the exercise, in its totality, is performed with a perfect technique, great ease, and exceptional amplitude

Bonus:

- 0.20 point, if the execution corresponds to the above criteria

6 Judging: composition of the Juries-Duties (page 50)

1. Each individual exercise is judged by two groups of judges (under the control of a judge-secretary) Each of these groups is made up of 4 judges (plus a Control Jury made up of 3 expert judges).

2. The first group of judges (Jury A) evaluates the composition, the technical value of the exercise, its originality and the risk taking it involves. This jury gives a score of 6.40 points, by tenths of a point.

For exceptional compositions, Jury A may award bonus points up to 0.40 point for "risk taking (0.20 point) and originality (0.20 point)."

Therefore, the maximum score possible is 6.80 points. The Composition Jury must give its score independently from the value of the execution.

3. The second group of judges (Jury B) evaluates the technique of execution and the virtuosity of the gymnast. This jury gives a score of 3.00 points, by tenth of a point.

For exceptional performances, Jury B may award a bonus of 0.20 point for "virtuosity". The maximum score possible is therefore 3.20 points. The Execution Jury must give its score independently from the technical value of the composition.

4. For both juries, the lowest and the highest scores are eliminated and the arithmetic mean of the two central scores is then calculated.
5. For each exercise, the composition and the execution scores thus obtained will then be added (10.00 points maximum).

7 Judging: Penalties deducted by the Judge Secretary (page 50)

- Length of the exercise not conforming to the rules: 0.10 point for each second under or over time
- Apparatus not conforming to the official regulations: 0.50 point
- Dress of gymnast not conforming to the official regulations: 0,20 point
- Traveling or leaving floor area by either the gymnast or the apparatus: 0,10 point each time
- Early or late presentation by the gymnast: 0.50 point
- Gymnast warming up in the competition hall: 0.50 point
- Return of apparatus from outside the floor area by another person or use of a replacement apparatus: 0.50 point
- Use of a replacement apparatus above the number allowed: 0.50 point for each extra apparatus
- Coach communicating with the musician or the gymnast in any manner whatsoever : 0.50 point
- Lack of discipline by the musician : 0.50 point
- The total of these penalties is deducted from the final score (composition score + execution score).

Originality List

Updated 4/91 to include new elements from FIG & USGF Supplement

• M. Cross

<p>NOTE: Element values and bonus awarded in USGF Supplement are for use in the Jr. Olympic Program only. Elite athletes performing those elements must submit them for evaluation at Elite competitions or FIG International events.</p> <p>+ indicates FIG supplement S indicates USGF supplement</p>		<p>1.92 Jump with extended body and 1/2 (180°) turn to HS on LB .20</p> <p>1.93 Salto fwd tucked or piked over LB without touching LB .20</p> <p>1.94 RO in front of LB-tucked salto bkwd over LB to hang on LB .20</p> <p>1.95 RO, Arabian salto tucked or piked over LB to brief sit .20</p> <p>1.96 RO, Arabian salto tucked or piked over LB without touching LB .20</p> <p>1.97 RO, flic-flac with 1/1 (360°) twist to clear support or HS on LB .20</p> <p>S1.98 Jump with bent hips to handstand with 1/1 (360°) turn in HS .10</p> <p>S1.99 Jump with extended body to handstand with 1/1 (360°) turn in handstand phase .20</p> <p>S1.100 Jump with 1/1 (360°) or 1 1/2 (540°) turn-to arrive in handstand on LB .20</p> <p>S1.101 Forward salto over LB with 1/2 (180°) turn to grasp LB .20</p>
<h2>Uneven Bars</h2> <h3>MOUNTS</h3> <p>1.61 Jump to brief hang on HB-underswing to HS (clear hip circle mount) on HB with regular, mixed, or reverse grip .20</p> <p>1.63 Salto fwd tucked or piked over LB to brief sit on LB .10</p> <p>1.65 Salto fwd piked or straddle over LB to eagle hang on LB .10</p> <p>1.66 From stand in front of HB-salto fwd to brief hang on HB with direct grip change to hang on LB .20</p> <p>1.67 Round-Off in front of LB-flight bkwd straddled thru brief clear straddle support on LB followed by stalder circle to HS .10</p> <p>1.68 RO, free flight bkwd 1/1 (360°) turn over LB to hang on HB .10</p> <p>S1.70 Hecht vault over LB to front support on HB .20</p> <p>1.90 Clear hip circle to HS with 1/2 turn in HS on HB (McNamara) .20</p> <p>1.91 Jump with extended body to Handstand on LB .20</p>		<h3>CIRCLES</h3> <p>2.63 Underswing with 1 1/2 (540°) twist on LB to hang (LB only) .20</p> <p>2.66 Outer front support on LB-clear hip circle thru HS with flight & 1/2 (180°) turn to hang on HB .10</p> <p>2.67 Outer front support on LB-clear hip circle thru HS with flight & 1/2 (180°) turn to hang on HB, immediate 1/1 (360°) turn in hang on HB. .20</p> <p>2.69 Clear hip circle to HS-1/1 (360°) after HS .10</p> <p>2.70 Clear hip circle to HS-hop to reverse grip in HS .10</p> <p>2.71 Stalder fwd to HS .10</p>

<p>2.72 Inner front support on LB-stalder fwd thru HS with flight to hang on HB .10</p> <p>2.73 Outer front support on LB-stalder fwd thru HS with 1/2 (180°) turn & flight to hang on HB .20</p> <p>2.74 Stalder fwd to HS with 1/2 (180°) turn after HS .10</p> <p>2.75 Stalder fwd to HS with 1/2 (180°) turn in HS .10</p> <p>2.76 Stalder fwd to HS with 1/1 (360°) turn after HS .20</p> <p>2.78 From inner front support on LB-stalder bkwd thru HS with flight to hang on HB .10</p> <p>2.79 From outer front support on LB-stalder bkwd thru HS with 1/2 (180°) turn & flight to hang on HB .20</p> <p>2.81 Stalder bkwd to HS with 1/2 (180°) turn in HS .10</p> <p>2.82 Stalder bkwd to HS with 1/1 (360°) turn after HS .10</p> <p>+2.84 Giant circle bkwd with bending of hip joints in upper vertical (Normal giant circle bkwd does not receive bonus) .10</p> <p>2.85 Giant circle bkwd to HS with 1/2 (180°) turn in HS (turn after HS does not receive Bonus Points) .10</p> <p>S2.86 From long swing forward, or beat swing forward, salto forward on backswing to catch same bar (also from grip change) .10</p> <p>S2.87 Underswing backward, dislocate with 1/1 (360°) turn (Schleudern 1/1) .10</p> <p>S2.602 Sole circle to 7/8 handstand-stretch roll forward to catch with straddled legs .10</p> <p>2.90 Underswing on HB with 1/2 (180°) turn in flight to HS on LB .20</p> <p>2.91 From hang on HB-underswing with 1 1/2 (540°) turn and flight over LB to hang on LB (Strong) .20</p> <p>2.92 Underswing with 1 1/2 (540°) turn on HB & direct grip change to hang on LB .10</p> <p>2.93 Inverted pike swing bkwd on HB, dislocate with flight to HS on LB (Zuchold Schleudern) .20</p> <p>2.94 Inverted pike swing, dislocate to near HS on HB, with release-hop to regular grip on HB .20</p> <p>2.95 Hang on HB (back to LB) swing fwd, stoop thru, back kip swing with extension and flight to HS on LB .20</p>	<p>2.96 Inner front support on HB-clear hip circle thru HS on HB with flight over LB to hang on LB .20</p> <p>2.97 Outer front support on HB- clear hip circle on HB with flight to HS on LB .20</p> <p>2.98 Outer front support on HB-clear hip circle & 1/2 (180°) turn with flight to HS on LB .20</p> <p>2.99 Clear hip circle to HS with 1/1 (360°) in HS .20</p> <p>2.100 Clear hip circle to HS on HB-counter straddle to hang on HB .20</p> <p>2.101 Stalder fwd to HS with 1/1 (360°) turn in HS .20</p> <p>2.102 Stalder bkwd to HS with 1/1 (360°) turn in HS .20</p> <p>2.103 Stalder bkwd to HS-with release hop to reverse grip in HS .10</p> <p>2.104 Stalder bkwd on HB with reverse hecht- counter straddle to hang on HB (Kessler) .10</p> <p>2.105 Stalder bkwd thru HS on HB, counter straddle to hang on HB (Ricna) .20</p> <p>+2.106 Giant circle bkwd with 1/1 (360°) turn in HS or after .10</p> <p>+ Giant circle bkwd with 1/2 turn in 1 direction, then 1/2 turn in other direction .10</p> <p>2.107 Giant circle bkwd to HS-hop to reverse grip in HS .10</p> <p>2.108 Tkatchev (Giant circle bkwd on HB to reverse hecht-counter straddle to hang on HB) .10</p> <p>2.109 Giant circle bkwd on HB with reverse - counter tuck to hang on HB .10</p> <p>2.110 Giant circle with 1/1 (360°) turn & straddle flight bkwd over HB to hang on HB (Schuschunova) .20</p> <p>+ 2.111 Giant circle backward through handstand with 1 1/2 (540°) turn to eagle hang on HB .20</p> <p>+2.112 Hang on HB, facing LB-underswing with 1/2 (180°) turn to handstand on LB .20</p> <p>S2.901 3/4 bkwd giant circle (between the bars) to tuck salto with 1/1 (360°) twist, regrasp LB .20</p> <p>S2.902 Back giant to handstand, hop to recatch LB, and glide kip .20</p> <p>S2.903 Hindorff (#2.100 in Code) in tucked position .20</p> <p>S2.904 Giant circle backward to handstand on HB, release, catch LB into glide (similar to #2.96 in code from giant) .20</p>
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BACKWARD SWINGS - CASTS		3.99 Mixed grip salto (tucked or straddled)	.10
3.60	Front lying hang (FLH) - uprise to HS on HB	+3.100 Swing forward on HB, facing outward-counter salto forward to hang with reverse grip (Counter Kim)	.20
3.61	Hang on HB, facing LB or HB - uprise bkwd to clear support on HB	S3.100 Front lying hang, cast (uprise) to front salto to sit on HB	.20
3.64	FLH - uprise to HS on HB with 1/2 (180°) turn after HS	S3.101 From handstand, long swing between bars, counterswing salto fwd over LB to catch LB	.20
3.66	Kreisel (#365) with additional 1/2 (180°) turn	S3.102 Toe on front salto over LB to eagle hang on LB	.20
3.67	From HS on HB-swing down between bars with 1/2 (180°) turn, uprise to clear support on HB (Turning uprise)		
3.68	Cast to HS with 1/1 (360°) turn after HS		
3.69	FLH - Uprise to HS on HB with 1/1 (360°) turn after HS to eagle hang		
3.72	1 1/2 (540°) lying hang pirouette with bkwd straddle of legs to hang on HB	CIRCLE SWINGS	
3.74	FLH - uprise to HS on HB with release-hop to reverse grip or eagle grip after HS	4.61 Free hip circle bkwd on LB, hecht with free straddle fwd over bar to rear support (Korbut)	.10
3.77	Straddle salto roll bkwd between both bars to brief clear straddle support on LB - followed by B or better	4.62 Free hip circle bkwd on LB or HB, hecht with 1/2 (180°) turn passing over bar to hang on same bar (Hechtkehre)	.10
+3.79	Hang on HB, back to LB-uprise backward with straddle flight over HB to eagle hang (Schier straddle)	4.63 Clear hip circle bkwd on HB or LB, with flight & 1/2 (180°) turn passing over bar to hang	.10
+3.80	Hang on HB, back to LB-uprise backward with rear vault in flight over HB to hang - (Schier-kehre)	4.64 Clear straddle circle fwd on HB with flight backward over LB to hang on LB	.10
S3.81	Uprise with 1 1/2 (540°) twist to catch LB	4.66 Pike sole circle fwd to HS with 1/2 (180°) turn after HS	.10
S3.82	From handstand, long swing between bars with 1/2 (180°) twist (one hand change), back uprise, release HB, 1/1 (360°) twist to recatch HB	4.67 Pike sole circle fwd to HS with 1/2 (180°) turn in HS	.20
3.90	Hang on HB, facing LB or HB-uprise bkwd to HS on HB	4.68 Pike sole circle fwd to HS with 1/1 (360°) turn after HS	.10
3.91	FLH - uprise to HS on HB with 1/2 (180°) turn in HS	4.71 Pike sole circle bwd to HS w/ 1/2 (180°) turn in HS	.10
3.92	Cast to HS with 1/1 (360°) turn in HS	4.72 Pike sole circle bkwd to HS with 1/1 (360°) turn after HS	.10
3.93	FLH -uprise to HS on HB with 1/1 (360°) turn in HS	4.74 Clear pike (seat) circle fwd or bkwd to HS	.20
3.94	FLH-uprise to HS on HB with 1 1/2 (540°) turn after the HS	4.75 Giant circle fwd to HS	.20
3.95	FLH -uprise to HS on HB with release-hop to reverse grip in HS.10	S4.78 Single bar hecht, recatching same bar in eagle grip	.20
3.96	Support on HB-cast, salto roll to hang on HB (Comaneci)	S4.79 Backward sole circle, release HB and regasp in eagle grip on backswing, straddle front salto catching same bar	.10
3.98	Jaeger salto (From HS on HB, swing down in reverse grip between the bars, swing bkwd with salto forward to hang on HB)	S4.81 Sole circle 1/1 (360°) turn, regasp in eagle grip on back-swing, straddle front salto catching same bar (Schlegel Salto)	.20
		4.90 Clear straddle circle fwd or bkwd on HB with flight to HS on LB	.20
		4.91 Pike sole circle fwd to HS with 1/1 (360°) turn in HS	.20
		4.92 Pike sole circle bkwd to HS with 1/1 (360°) turn in HS	.20
		4.93 Pike sole circle bkwd to HS with release hop to reverse grip in HS	.10

4.94	Clear Pike (seat) circle fwd or bkwd to HS w ith 1/2 (180°) or 1/1 (360°) turn in HS or after	6.63 FLH - uprise with 1/2 (180°) turn in the upward movement, free straddle bkwd over HB to hang on HB	.10
4.95	Giant circle fwd to HS w/ 1/2 (180°) turn in HS or after	+6.65 Hang on HB with back toward LB-swing forward, straddle flight backward to handstand on LB with 1/2 turn (180°) in HS	.10
+4.96	Giant swing (circle) forward with 1/1 (360°) turn to eagle hang on HB	S6.65 Counterswing to handstand on LB with 1/2 (180°) turn in or 1/1 (360°) turn after handstand	.10
+4.97	From handstand on HB, back toward LB - swing foward downward with upper grip, straddle flight bkward to hndstd on LB	6.90 FLH - Uprise, straddle fwd over HB with flight to catch in	.20
4.98	From a rear support on HB - circle swing backward in clear pike support (Steinemann-Uprise) with stoop out backward to hang (Li Li)	6.91 FLH - Uprise with free rear vault with 1/4 (90°) turn over HB to hang on HB with direct grip change to hang on LB	.10
S4.96	Underswing (backward sole circle) reverse hecht	6.92 FLH - Uprise with free stoop vault & 1/2 (180°) turn over HB with direct grip change to hang on LB	.10
S4.97	From HB, underswing (backward sole circle) to front salto 1/2 (180°) twist to catch LB	6.94 FLH - Uprise with 1/2 (180°) turn in the upward movement, free straddle bkwd over HB, with direct grip change to hang on LB	.10
		S6.95 Counter swing, uprise with 1/2 (180°) turn to handstand and flight to handstand on LB	.20
SWINGS FORWARD		S6.96 Counterswing, straddle back to handstand on LB with 1/1 (360°) turn in handstand	.20
5.60	From HS on HB-swing down between bars, swing fwd with 1 1/2 (540°) turn at height of HB to hang on HB	S6.97 Whipsalto (Tanac) to catch in hang on HB	.20
5.90	From HS on HB-swing down between bars, swing fwd with 1 1/2 (540°) turn at height of HB to hang on HB with direct grip change to hang on LB	S6.98 Front giant, free stoop vault and 1/2 (180°) turn over HB	.10
5.91	Deltchev (From HS, swing downward between the bars, swing fwd with 1/2 (180°) turn and salto fwd tucked or straddled to hang on HB)	S6.99 Front giant, free straddle vault forward and 1/2 (180°) turn over HB	.10
5.92	Gienger (From HS, swing downward between the bars, swing fwd with 1/2 (180°) turn and salto fwd piked to hang on HB)	KIPS	
+5.93	Hang on HB, facing LB-salto backward stretched (flyaway) between bars to clear support on LB (Pak salto)	7.61 Outer rear support on HB-seat (pike) circle fwd, straddle cut bkwd with flight over LB to hang on LB	.10
		7.62 Rear support on HB-seat (pike) circle fwd over HB, also with 1/2 (180°) turn to a clear extended support near HS (Adler)	.20
		7.63 Rear support on HB-1/2 Czech giant bkwd (stretching near HS) on HB to front lying hang or hang on HB	.20
LEG SWINGS		S7.65 From a handstand, stoop through to seat circle forward over HB to a clear extended support near handstand	.20
6.60	FLH - uprise with free rear vault & 1/4 (90°) turn over HB to hang on HB	7.90 Outer rear support on HB-seat (pike) circle fwd thru clear extended support near HS, or with 1/1 (360°) or 1 1/2 (540°) turn	.20
6.61	FLH - uprise, with free stoop vault & 1/2 (180°) turn over HB to hang on HB		

DISMOUNTS

8.61	Underswing with salto fwd PIKED with 1/2 (180°) twist	.10	8.97	HS on HB -flyaway with double salto bkwd stretched	.20
8.62	Clear underswing to salto fwd tucked, also with 1/2 (180°) twist	.10	8.98	HS on HB-flyaway with double salto bkwd tucked with 1/1 (360°) twist	.20
8.64	Clear underswing with 1/2 (180°) twist & salto bkwd, tuck or pike	.10	8.99	Outer front support on HB-cast to near HS, salto fwd piked	.20
8.65	Underswing with 1/2 (180°) twist & salto bkwd tucked with 1/2 (180°) twist	.20	8.100	Free hip circle bkwd on LB or HB-hecht with salto bkwd tucked	.20
8.66	Clear hip circle or clear hip thru HS, salto bkwd tucked or piked	.10	8.101	Clear underswing on LB or HB-clear hecht with salto bkwd tucked	.20
8.69	Outer front support on HB-cast to near HS, salto bkwd tucked or piked	.20	8.102	Free hip circle bkwd on LB or HB - hecht with 1/2 (180°) twist & salto fwd	.20
8.70	Wippsalto-Tanac with 1/1 (360°) twist	.10	8.103	Free hip circle bkwd on LB or HB - hecht with 1/2 (180°) twist, salto fwd with 1/2 (180°) twist	.20
8.71	Clear hecht with 1/1 (360°) twist (to both sides)	.10	8.104	Free hip circle bkwd on LB or HB - hecht salto bkwd with 1/1 (360°) twist	.20
S8.72	From long hang swing, beat LB, swing back to front salto with 1/1 (360°) twist (piked or stretched)	.10	+8.105	Dismount: 3/4 giant swing (circle) forward on HB, double salto forward tucked (also with 1/2 (180°) twist)	.20
S8.73	Whipsalto-Tanac with 1/1 (360°) twist off LB	.10	S8.105	Whipsalto (Tanac) with 2/1 (720°) twist	.10
S8.74	Hecht from LB with 2/1 (720°) twist	.10	S8.106	Giant circle backward to handstand, tuck salto backwards	.20
S8.76	From a handstand, clear straddle circle forward on HB to salto forward tucked with 1/1 (360°) or 1 1/2 (540°) twist	.10	S8.107	Flyaway double salto backward stretched, then piked	.20
S8.78	Forward giant to forward swing flyaway in stretched position with 1/1 (360°) or 1 1/2 (540°) twist	.20			
S8.81	Giant circle backward to handstand on LB, tucked salto backward off LB	.10			
8.90	Underswing (with or without support of feet) to salto fwd tucked or piked with 1/1 (360°) twist (to both sides)	.20			
8.91	Underswing with 1/2 (180°) twist & salto bkwd stretched	.20			
8.92	Underswing with 1/2 (180°) twist, salto bkwd tucked with 1/1 (360°)	.20			
8.93	Stalder bkwd thru HS, salto bkwd tucked or piked	.10			
8.94	HS on HB-giant circle bkwd, thru HS with salto bkwd tucked over LB	.20			
8.95	HS on HB- flyaway stretched with 2/1 (720°) twist	.10			

BONUS POINTS FOR ORIGINAL CONNECTIONS ON UNEVEN BARS

may be awarded for:

The direct connection of at least two elements. Each element must have: either one flight phase, or one long axis (LA) turn of at least 180° in each element.

C + C	.10
C + D	.10
D + C	.10
D + D	.20

This applies to the mount/dismount connections and connections in the exercise. With the direct connection of 3 or more "C" or "D" parts with flight phase or long axis turn, the 2nd element (and those following) can be used a second time.

Balance Beam

+ indicates FIG supplement
S indicates USGF supplement

MOUNTS

1.61	Free jump to cross split sit-take off both legs	.10	S1.85	Free jump with switch split to free cross split	.20
1.62	Hecht roll	.20	1.90	Free jump from 2 feet with 1/1 (360°) turn to stand	.20
1.63	Jump to neckstand-1/1 (360°) turn over shldr to stand	.10	1.91	Jump with stretched hips to planche	.10
1.64	Press to side handstand, walkover fwd to sidestand (Phillips)	.10	1.92	From rear stand-jump bkwd, press to side HS, shift to 1 arm handstand	.10
1.65	Jump, press, or swing to cross or side HS, shift weight to HS on 1 arm or planche to cross position	.10	1.93	Jump to HS on 1 arm	.20
1.67	Jump, press or swing to cross or side HS - up to 1/1 (360°) turn in HS lower to planche or clear pike support	.10	1.94	Handspring fwd with hecht phase	.20
1.68	Jump, press, or swing to cross or side HS- 1 1/2 turn (540°) in HS	.10	1.95	Jump to handstand with hecht phase	.10
1.69	Jump with extended hip to HS - end position touching beam	.10	1.96	Jump with stretched hips & 1/2 (180°) turn in flight to side HS	.20
1.70	Jump with extended hips, 1/4 (90°) turn thru brief HS on 1 arm with immediate 1/4 (90°) turn & support on second arm to side handstand	.10	1.98	Salto fwd tucked to tuck stand or stand	.10
+1.76	Cartwheel with support of one arm (support of second arm does not receive bonus point)	.10	1.99	Salto fwd tucked or piked to rear support (90° approach)	.10
+1.77	Press to side handstand-with bending/stretching of legs, hop with 1/4 (90°) turn (Lori hop)	.10	1.100	Two flank circles with succeeding leg flair (Baitova)	.20
S1.76	Free switch leg leap	.10	1.101	RO, Flic-flac with 1 arm to stand	.20
S1.77	Handstand with 2/1 (720°) turn	.20	1.102	RO, Flic-flac with 1/2 (180°) twist to side HS (Gurova)	.20
S1.78	Press to HS-hop 1/2 (180°) turn drop to forearm stand	.10	1.103	RO, Flic-flac with 1/1 (360°) twist to stand	.20
S1.79	Full twisting aerial walkover to rear support (from side of beam)	.20	1.104	RO, salto bkwd tucked to stand	.20
S1.81	Straddle jump mount on the end of the beam (180°) split	.10	1.105	RO, salto bkwd stretched with step out to stand	.20
S1.82	One arm press to handstand (2 second hold)	.10	1.106	RO, salto bkwd stretched w/ 1/1 (360°) twist to stand	.20
S1.83	Free jump with 1/2 (180°) turn and split in flight phase to a stand	.20	+1.107	Press to side handstand, shift weight to one arm, lower to clear straddle support on one arm (Lowing)	.20
			+1.108	3X flying scissors (Homma)	.20
			S1.107	Front salto with 1/2 (180°) turn to stand	.20
			S1.108	Round off, arabian salto	.20
			S1.109	Front salto in pike position to stand	.10
			S1.110	One arm cartwheel with hecht phase	.10
			S1.111	Free jump 1/2 (180°) turn and cross split	.20
			S1.112	Side salto	.20
			S1.113	From rear stand-jump backward, in pike position press to side handstand - shift weight to HS on one arm	.10

JUMPS AND LEAPS

2.61	Switch leg leap to scale fwd	.10
2.62	Split or stag leap or jump with 1/4 (90°) turn landing on 1 leg, then the other leg in side stand	.10

2.63	Split or stag leap or jump with 1/4 turn landing on both legs in side stand	.10	2.96	Tuck jump (Hop) with 1/1 (360°) turn, free leg horizontal or higher	.20
2.64	Split leap fwd with 1/2 (180°) turn	.20	2.97	Stretched jump with 1 1/2 (540°) turn	.20
2.65	Split jump in place with 1/2 (180°) turn	.20	+2.98	From cross stand-jump from both legs to cross split with over split (>180°) and backward bending (arch) of upper body parallel to rear leg (Yang Bo Jump)	.20
2.66	Stag leap fwd with 1/2 (180°) turn	.20	S2.98	Jump 3/4 (270°) turn with a 180° split sideways	.20
2.67	Tour jete (separation < 180°)	.20	S2.99	Cat leap with 1 1/2 (540°) turn	.20
2.68	Tuck jump (Hop) with 1/2 (180°) turn, free leg horizontal or higher	.10	S2.100	Straddle jump with 1/1 (360°) turn	.20
2.69	Cat leap with 1/1 (360°) turn	.10	S2.101	Pike jump 1/2 (180°) turn (90° hip angle)	.20
2.70	Tuck jump with 1/1 (360°) turn	.20	S2.102	Tour jete with an additional 3/4 (270°) turn	.20
2.71	Stretched jump with 1/1 (360°) turn	.20	S2.103	Stag ring jump with rear leg at head height	.20
2.72	Side split jump in side or cross position	.10	S2.104	Tour jete with an additional 1/2 (180°) turn	.20
2.73	Straddle pike jump in side or cross position	.10	TURNS		
2.74	Pike jump in side or cross position (hip < of 90°)	.10	3.61	1/2 (180°) illusion turn thru standing split without touching beam with free leg (brief touch of hand permitted)	.10
2.75	Ring leap or jump (rear leg at head height)	.20	3.62	One leg circle with "flair" (legs separated) (Talavera-Flair)	.10
+2.76	Cross straddle jump with bending of rear leg bkwrtd/upwrtd (Henrich)	.20	+3.63	1 1/4 (450°) turn on back-hips strongly bent (in deep pike) (Li-Turn)	.20
+2.77	Split leap forward with leg change (180° separation after leg change) and bending of both legs in cross split	.10	S3.63	3/4 (270°) illusion turn	.10
S2.76	Switch leg leap, 1/4 (90°) turn with 180° split sideways	.20	S3.64	1/1 (360°) turn in scale, leg at horizontal	.10
S2.78	Standing on the beam in a cross position-jump to 180° side split, legs rotate backward, arms reach to the beam to swing down, finishing in a cross straddle sit	.20	3.90	1/1 (360°) turn and more in scale, free leg above horizontal from start to end	.20
S2.79	From a side stand, jump 1/2 (180°) turn to side split (180°) sideways.	.20	3.91	1 1/2 (540°) turn on 1 leg, thigh of free leg horizontal	.20
S2.80	From a side stand, jump to 180° side split, legs rotate backwards and arms reach to the beam to finish in a back hip circle or prone support	.20	3.92	2/1 (720°) turn & more on 1 leg	.20
S2.81	Double hitch kick in piked position	.10	3.93	2/1 (720°) turn and more in tuck stand on one leg, free leg in fwd horizontal, placing of the free leg at end of turn	.20
2.90	Stag-ring leap (rear leg at head height)	.20	3.94	2/1 (720°) turn in knee scale, of which 1/1 (360°) turn or more must be free	.20
2.91	Switch leg leap to ring leap	.20	3.95	1/1 (360°) illusion thru standing split without touching beam with free leg (brief touch of hand permitted)	.20
2.92	Tuck Jump with arch (Sheep jump)	.20	HOLDS-STAND		
2.93	Pike jump in side or cross position (hip < 45°)	.10	5.62	Planche in cross position	.10
2.94	Switch leg leap with 1/2 (180°) turn	.20	5.65	Side HS with horizontal leg hold (Reverse planche)	.10
2.95	Butterfly	.20			

5.66	Cross or side handstand on one arm	.10	+7.80	Handspring forward with flight phase before hand support (hecht phase)	.10
+5.67	Side handstand-release one hand with swing down sideward (flank) to side sit, back lying or other end position (Hand-Li)	.10	+7.81	Flic-flac with tucking and stretching of legs in flight phase with swing down to cross straddle sit (Chen-Flic)	.20
+5.68	Side or cross handstand with 2/1 (720°) turn	.20	S7.80	Switch leg aerial walkover	.10
S5.67	Planche in a diagonal line. Hand position on beam is between cross and side position. Shoulder angled to the beam 45°	.10	S7.81	Gainer (swing through) side aerial	.10
ROLLS			S7.82	Switch leg aerial cartwheel	.10
6.60	Hecht roll	.20	7.90	Flic flac with 1/4 (90°) turn to side HS	.20
6.61	Free shoulder roll fwd with straightening to tuck stand or stand without hand support (Garrison)	.20	7.91	Flic flac with 1/1 (360°) twist-swing down to cross straddle sit	.20
+6.62	Neck roll stretched with 1 1/2 (540°) turn	.10	7.92	Arabian handspring	.20
S6.62	One arm handstand forward roll	.20	7.93	Walkover backward in side position to HS-shift to 1 arm HS	.20
WALKOVERS, CARTWHEEL, ETC.			S7.94	Aerial cartwheel with 1/4 (90°) turn outward to land in cross position on 1 foot in a balance stand - free leg extended	.20
7.60	Cross HS or walkover bkwd with lowering to planche in cross position	.10	S7.95	Flic flac with 1/1 (360°) twist before hand support	.20
7.61	Walkover fwd or bkwd with 1/2 (180°) turn in HS, lower to planche in cross position	.10	S7.96	Flic flac 1/2 (180°) turn to straddle sit	.20
7.62	Cartwheel with 1/2 (180°) turn in HS, lower to planche in side position	.10	S7.97	Side aerial crossways	.20
7.63	Walkover fwd, bkwd or cartwheel with 1/1 (360°) turn in HS, lower to planche or clear pike support	.10	S7.98	Front handspring 1/1 (360°) twist	.20
7.64	Diamidov (Valdez with 1/1 (360°) twist)	.20	SALTOS		
7.65	Walkover bkwd in cross position to HS, 1/2 (180°) turn, shift weight to HS on 1 arm	.10	8.60	Salto forward tucked, take-off from 1 leg to sit or stand	.10
7.65	Walkover bkwd in cross position to HS, 1/1 (360°) turn, shift weight to HS on 1 arm	.20	8.64	Salto backward tucked to scale fwd (2 sec)	.10
7.66	Walkover fwd, bkwd, or cartwheel with 1 1/2 (540°) turn in HS	.10	+8.66	Gainer salto stretched with step out and leg change in flight phase (Mercer salto)	.10
7.69	Valdez swing over bkwd thru horizontal plane (Garrison)	.20	S8.66	From one knee, push off to a salto forward to a sitting position	.10
7.74	Flic flac with 1/2 (180°) turn after hand support	.10	8.90	Salto forward tucked (take off from both legs)	.10
7.75	Flic flac in side position to front support	.10	8.91	Salto forward tucked with 1/2 (180°) twist	.20
7.77	Gainer flic flac with support of 1 arm	.10	8.92	Salto backward tucked or stretched with 1/1 (360°) twist	.20
7.78	Walkover forward in side position to side stand	.10	8.93	Salto sidward PIKED or STRETCHED from forward take off	.20
7.79	Walkover backward in side position to side stand	.10	S8.95	Back salto tucked sideways	.20
			S8.96	Arabian salto	.20
			S8.97	Gainer back salto with 1/1 (360°) twist	.20
			DISMOUNTS		
			9.64	Salto fwd tucked, piked, or stretched with 1/1 (360°) twist (take off from both legs)	.10
			9.65	Salto fwd tucked or piked with 1 1/2 (540°) twist (take off from both legs)	.10

9.71	Gainer salto stretched with legs together at end of beam, also with 1/2 (180°) twist	.10	2.3	Free (aerial) walkovers and cartwheels directly connected from....	.10
9.72	Gainer salto tucked or piked with 1/1 (360°) twist at end of beam	.10	a)	C + C	
9.90	Stretched jump fwd with 1/1 (360°) twist & salto fwd tucked, piked or stretched	.10	+2.4	Two acrobatic elements with flight phase and directional change (back and forth or in the same direction with directional change in one element) directly connected.	
9.91	Double salto forward	.20	a)	B + C	.10
9.92	Salto backward stretched with 2 1/2 (900°) twist	.10	b)	C + C	.20
9.93	Salto backward stretched with 3/1 (1080°) twist	.20	c)	C + D and more difficult	.20
9.94	Double salto backward tucked	.10	2.5	Acrobatic direct connections of at least 3 elements with flight phase...	
9.95	Double salto backward piked	.10	a)	B + B + C	.10
9.96	Double salto backward with 1/1 (360°) twist	.20	* (Except 2 X flic-flac with separated legs (step-out), salto backward stretched with step-out)		
9.97	Arabian double salto	.20	b)	B + C + C	.20
9.98	Double salto sideward with 1/4 (90°) twist	.10	c)	C + C + C	.20
9.99	Gainer salto backward stretched with 1/1 (360°) twist at end of beam	.20	d)	With D, i.e. B + B + D and more difficult	.20
9.100	Gainer salto backward stretched with 2/1 (720°) twist to side of beam	.10	2.6	Gymnastic-acrobatic direct connections...	
BONUS POINTS FOR ORIGINAL CONNECTIONS ON BALANCE BEAM:			a)	B + B	.10
2.1	Two saltos directly connected with directional change (back and forth)...		b)	B + C	.10
a)	B + C	.10	c)	C + C	.20
b)	C + C and more difficult	.20	d)	With D, i.e. B + D and more difficult	.20
2.2	Two forward elements directly connected, one of which is a salto from...		2.7	Gymnastic direct connections....	
a)	B + C	.10	a)	C + C	.10
b)	C + C	.20	b)	More than 2 C's	.20
c)	B + D and more difficult	.20	c)	C + D and more difficult	.20
			NOTE: All gymnastic B, C, or D elements in the Table and all acrobatic flight elements B, C, D can be used. This applies to the mount/dismount connections and connections in the exercise.		

<h2>Floor Exercise</h2>					
+	indicates FIG supplement				
S	indicates USGF supplement				
LEAPS, JUMPS, HOPS					
1.60	Switch leg leap to scale (2 sec)	.10	S1.85	Pike jump (legs above horizontal with body vertical, legs rotate rearward to attain a stretched body position in horizontal prior to landing in front lying support)	.10
1.61	Switch leg leap to ring leap	.20	1.90	Straddle pike jump with 1/1 (360°) turn	.10
1.62	Side split jump (180°) landing to front lying support or similar (Schuschunova)	.10	1.91	Hop with 2/1 (720°) turn - free leg extended forward	.20
1.63	Switch leg leap & 1/2 (180°) turn in flight phase	.20	1.92	Tuck jump or hop with 1 leg extended forward with 2/1	.20
1.64	Leap bkwd with 1/2 (180°) turn, thereby cross splitting the bent legs and arching the upper body (Thummler)	.10	+1.93	Cat-tuck leap with 2/1 (720°) turn in flight phase	.20
1.66	Leap with 1/1 (360°) turn, thereby bending fwd & thrusting bkwd free leg (180° separation)	.10	S1.93	Switch leg leap and 1/2 (180°) turn to split sit	.10
1.67	Cat leap with 1 1/2 (540°) turn - (Garrison)	.10	S1.94	Stretched jump with 3/1 (1080°) turn	.20
1.69	Series of at least 2 butterflies bkwd	.20	S1.96	Schuschunova 1/1 (360°) in horizontal plane	.10
+1.70	Split leap forward with leg change and 1/4 (90°) turn to side leap (Johnson leap)	.20	S1.97	Hop with 1/1 (360°) turn with 1 leg extended at horizontal (90°), upon landing on base leg immediately initiate a 2/1 (720°) turn on 1 leg, placing free leg at end of double turn	.20
S1.71	Switch leg leap to land in split sit	.10	TURNS		
S1.72	Tour Jete to immediate split sit	.10	2.90	1 1/2 (540°) turn in scale forward with free leg held above 90° from start to end of turn	.20
S1.73	1/1 (360°) twisting tour jete to split sit (total 540°)	.20	2.91	2/1 (720°) turn to scale forward	.10
S1.74	Jump 2/1 (720°) turn in air to immediate split sit	.20	2.92	2/1 (720°) turn in scale with free leg held above 90° from start to end of turn	.20
S1.75	Tour jete 1/4 (90°) turn to side split leap (total 270°)	.20	2.93	3/1 (1080°) turn on 1 leg	.10
S1.77	Butterfly with 1/1 (360°) twist	.20	2.94	3/1 (1080°) turn in tuck stand on 1 leg	.20
S1.78	Switch leg leap and 1/4 (90°) turn into a prone position on the floor	.10	2.95	2 X 1 1/2 turn in tuck stand on 1 leg - optional position of free leg, with change of support & free leg in each case at the end of 1 1/2 turn	.20
S1.79	Cat leap 1/1 (360°) turn to immediate split sit	.10	2.96	1/1 (360°) turn in tucked stand on 1 leg (free leg optional) stand & change free leg - 2/1 (720°) turn in tuck stand on 1 leg (free leg optional), placing of free leg at end of 2/1 turn	.20
S1.80	Jump 1/2 (180°) turn to side split jump (180° leg separation) landing in front lying support	.10	2.97	2/1 (720°) illusion turn without touching floor with free leg	.20
S1.82	Ring jump with 1/1 (360°) turn	.10	+2.98	Double scissors - Homma scissors	.20
S1.83	Forward split (180°) jump with 1/1 (360°) turn	.10	S2.98	4/1 (1440°) turn on 1 leg	.20
S1.84	Chainé turn (180° + 180°) immediate switch leg leap with 1/2 (180°) turn before landing	.20	HANDSTANDS		
			5.61	Jump with 1/1 (360°) twist to handstand	.20

ROLLS	
6.60 Backward take-off-Stretched jump with 1 1/2 (540°) twist to hecht roll	.10
WALKOVERS, CARTWHEELS, ETC.	
7.60 Handspring forward with 1/1 (360°) twist after hand support	.10
7.61 Aerial walkover forward with 1/1 (360°) twist	.20
7.62 Jump forward with 1/1 (360°) twist, handspring forward	.20
7.63 All head and neck kips with 1/1 (360°) twist	.10
SALTOS	
8.60 Salto forward stretched-also with 1/2 (180°) twist-landing on one or both legs	.10
8.61 Salto forward tuck or pike with 1/1 (360°) twist	.10
8.90 Salto forward stretched with 1/1 (360°) twist and more	.20
8.91 All saltos forward with 1 1/2 (540°) twist and more	.20
8.92 1 1/2 salto forward tuck or pike to roll out or front lying support	.10
8.93 Double salto forward	.20
8.94 Salto backward with 2 1/2 (900°) twist	.10
8.95 Salto backward with 3/1 (1080°) twist	.20
8.98 Double salto backward stretched, then piked	.20
8.99 Double salto backward stretched	.20
8.100 Double salto backward tucked with 1/1 (360°) twist	.20
8.101 Double salto backward piked with 1/1 (360°) twist	.20
8.102 Double salto backward stretched with 1/1 (360°) twist	.20
8.103 Double salto backward with 2/1 (720°) twist	.20
8.104 1 1/2 Arabian salto tuck or pike to roll out or front lying support	.20
8.105 Arabian double salto	.20
+8.106 Arabian salto stretched to roll out forward	.20
S8.106 1 1/2 (540°) twisting 1 3/4 salto to forward roll	.20
S8.107 1 1/2 (540°) side salto to roll or front lying support	.20

BONUS POINTS FOR CONNECTIONS ON FLOOR EXERCISE	
3.1 Indirect acrobatic connections of at least 2 saltos:	
a) A or B + D	.10
b) C + D and more difficult	.20
c) Two saltos (from A) + D	.20
3.2 Direct acrobatic connections of 3 or more elements:	
a) from B + B + C	.10
b) B + C + C	.20
+c) D + B + B	.20
d) D + B + C and more difficult	.20
3.3 At least 2 saltos directly connected with directional change in a line.. • back and forth (counter), or • in the same direction (with directional change in one salto):	
a) B + B	.10
b) C + A (not reversed)	.10
c) B + C	.20
d) D + A (not reversed) and more difficult	.20
3.4 Gymnastics/acrobatic connections (or reversed) of at least 3 elements... * indirect (only acrobatic) and also, • direct (gymnastics/acrobatic) connected within a series.	
a) from C + C + B	.10
b) C + C + C and more difficult	.20
3.5 Dismount series:	
a) D salto	.10
b) D salto with one or more saltos in a series (A, B or C salto)	.20
3.6 Gymnastics direct connections of at least 3 elements:	
a) C + C + C	.10
b) C + C + D and more difficult	.20

Note to Principle 3.4 and 3.6:
 All gymnastics C or D elements may be used, also gymnastic B elements for 3.4.

4. GENERAL DIRECTIVES

4.1 The order of succession of value parts A, B, C and D can be freely chosen.

4.2 Bonus points for elements and connections (0.1 or 0.2) in a series may be added.

+4.3 Directional change on Beam and Floor is understood as:

- a) Long axis turns of 180°, 540°, or 900°, etc. and continuation in the same line
- b) Movement execution
 - forward-backward, OR
 - backward-forward (back and forth)

4.4 All other connections must be submitted to FIG/WTC.

1991 Congress Evaluation Form

Please find below the 1991 Congress Evaluation Form. As Coordinator for the Congress, I would greatly appreciate hearing from you! The Evaluation Form is an important part of continuing to provide the best possible program.

If you didn't attend the 1991 Congress in Indianapolis, don't stop reading! There are several questions that you can still answer to assist us in future planning. Your comments and suggestions are welcome!

The first section includes some demographic data that helps us evaluate the comments and ratings. This is followed by an evaluation of the Speakers, and then other questions.

Your Name: (optional) _____

Category: (check more than one category if appropriate)

Program: Womens Men's RSG Exhibitor
 Club Owner Coach Judge Administrator
 Other _____

USGF Region: I II III IV V VI VII VIII

The following section will help us to evaluate the quality of each individual session. If you want to make additional comments on a separate page regarding any session or Speaker, please refer to the question number.

NA = "Not Applicable," 1=Poor.... 3=Average.... 5=Excellent

Business Topics

1. **Lulla:** Cashing in on the Youth Fitness Explosion NA 1 2 3 4 5
2. **Metzger:** Good People: Get Them, Keep Them NA 1 2 3 4 5
3. **Sharlow:** Gymnastics on Wheels NA 1 2 3 4 5
4. **Sahlein:** Building a Professional Office Image NA 1 2 3 4 5
5. **Sahlein:** Cash Flow for Retirement Income NA 1 2 3 4 5
6. **Biron:** Summer Day Camp Profits NA 1 2 3 4 5

Preschool/Developmental/Movement Education Topics

7. **Komara:** Innovative Tumbling & Trampoline NA 1 2 3 4 5
8. **Komara:** Creative Lesson Plans NA 1 2 3 4 5
9. **Pica:** How You Gonna Keep 'Em Off the Walls NA 1 2 3 4 5
10. **Pica:** Natures Ways to Holidays NA 1 2 3 4 5
11. **Exner:** Contemporary Preschool Gymnastics NA 1 2 3 4 5
12. **Hacker/Nance:** USGF Sequential Gymnastics NA 1 2 3 4 5
13. **Allen:** Wax on,Wax off: Communication Skills NA 1 2 3 4 5

Women's Program Presentations

14. **Thompson:** USGF Rec/Optional Program NA 1 2 3 4 5
15. **Dykes:** Practice Judge Levels 5-6 NA 1 2 3 4 5
16. **Dobransky:** Practice Judge Levels 7-8 NA 1 2 3 4 5
17. **Beran:** Practice Judge Levels 9-10 NA 1 2 3 4 5
18. **Hodge/Kelly:** NAWGA/USGF Joint Session NA 1 2 3 4 5
19. **Mahoney:** Administration of USGF Programs NA 1 2 3 4 5
20. **Elliott:** Spatial Awareness and Visualization NA 1 2 3 4 5
21. **Peters:** The Criteria for "Hitting" NA 1 2 3 4 5
22. **Gehman:** RO entry Vaulting NA 1 2 3 4 5
23. **Biggs:** Construction of Opt. FX Routines NA 1 2 3 4 5
24. **Grossfeld:** Coaching Techniques BB & FX NA 1 2 3 4 5

25. **FIG:** Presentation of 1996 Compusories NA 1 2 3 4 5
26. **Grossfeld/Kreutzer:** 1996 Compulsories NA 1 2 3 4 5
27. **Schweyer:** Elite Judging NA 1 2 3 4 5
28. **Cook/Maloney:** J.O. Program Update NA 1 2 3 4 5
29. **Lewis:** Techniques for UPB Trainng NA 1 2 3 4 5
30. **Lewis:** Conditioning NA 1 2 3 4 5
31. **Tranquill:** USGF Dance Program NA 1 2 3 4 5
32. **Hitzel/Exner:** RSG Programs in Artistic Clubs NA 1 2 3 4 5

Men's Program Presentations

33. **Roetzheim:** The Code Through 2000 NA 1 2 3 4 5
34. **Mizoguchi/et al:** J.O. Program Update NA 1 2 3 4 5
35. **Cowan/et al:** Conducting a Men's
Sanctioned Event NA 1 2 3 4 5
36. **(staff):** '96 Compulsory Preview NA 1 2 3 4 5
37. **Beckstead/et al:** Judging Nat. Competitions NA 1 2 3 4 5

Sport Science Topics

38. **Benardot:** Nutrition for Optimum Performance NA 1 2 3 4 5
39. **Starr:** Overuse Syndromes NA 1 2 3 4 5
40. **Starr/Nassar:** Taping Modalities for Coaches NA 1 2 3 4 5
41. **Curtin:** Physical Preparation NA 1 2 3 4 5
42. **Nassar:** Plyometric Training NA 1 2 3 4 5
43. **Nassar:** Proprioceptive Training NA 1 2 3 4 5
44. **Sharzyl/Henley:** Massage Techniques NA 1 2 3 4 5

USGF Sport Science Congress

45. **Crowe:** Effect of Visualization on FX
Performance NA 1 2 3 4 5
46. **Witten:** Back Giant on UPB NA 1 2 3 4 5
47. **Nassar:** Isokenetic Strength Values... NA 1 2 3 4 5
48. **McNitt-Grey:** Effect of Impact on
Momentum... NA 1 2 3 4 5
49. **Crain:** Psychological Cast Study... NA 1 2 3 4 5
50. **Yuen:** The Back Handspring... NA 1 2 3 4 5
51. **Sands:** Physical Abilities Tests Norms... NA 1 2 3 4 5
52. **Hartfel/Reeves:** 3M Pilot Study: New
Vault Cover... NA 1 2 3 4 5

Miscellaneous Topics

53. **Phelps:** Gymnastics Renaissance in Chicago NA 1 2 3 4 5
54. **Schenk:** Writing a History of Gymnastics NA 1 2 3 4 5
55. **Robinson:** Your Gymnastics Image NA 1 2 3 4 5
56. **Howard/Taringtin:** Aerobics NA 1 2 3 4 5
57. **Robbins:** Work Authorization for Foreign
Coaches NA 1 2 3 4 5
58. **Athletes Council:** Athlete Representation NA 1 2 3 4 5
59. **Moskovitz:** USGF Professional Development NA 1 2 3 4 5

"Club '91"

60. Facility NA 1 2 3 4 5
61. Check-in/Registration procedures NA 1 2 3 4 5
62. Food Quality NA 1 2 3 4 5
63. Food Prices NA 1 2 3 4 5
64. Hospitality NA 1 2 3 4 5

- 65. "Happy Hours" NA 1 2 3 4 5
- 66. TV presentations NA 1 2 3 4 5
- 67. USGF Awards Presentation/Reception NA 1 2 3 4 5
- 68. Final Banquet (at Union Station) NA 1 2 3 4 5
- 69. Credential Access Control NA 1 2 3 4 5

Convention Center Facilities (Meeting Rooms)

- 70. Credential Access Control NA 1 2 3 4 5
- 71. Audio-Visual NA 1 2 3 4 5
- 72. Hospitality Service (coffee, etc.) NA 1 2 3 4 5
- 73. Seating Accomodation NA 1 2 3 4 5
- 74. Room temperature NA 1 2 3 4 5
- 75. "Practice Gym" set-up/layout NA 1 2 3 4 5

Exhibition Hall

- 76. "Public" Access area (in the front) NA 1 2 3 4 5
- 77. "Controlled" Access area (in the back) NA 1 2 3 4 5
- 78. Hospitality/helpfulness of the Exhibitors NA 1 2 3 4 5

Congress Packet

- 79. General Handouts NA 1 2 3 4 5
- 80. USGF Congress Program/Proceedings book NA 1 2 3 4 5
- 81. USGF Sport Science Congress Proceedings book NA 1 2 3 4 5

Should children be permitted to attend Congress Sessions?

For the 1st time, we had a situation where many participants expected that their children would be permitted entrance to the Congress sessions. Perhaps this situation was unique to the fact that Congress was conducted in conjunction with the World Championships... in any case, the situation indicates additional thought for the future. You are invited to respond with your own comments and input:

- As Coordinator for the Congress, I have designed the entire program around the supposition that Congress is for USGF PROFESSIONAL MEMBERS — including coaches, judges, administrators and other **adult** guests. Congress sessions are not designed as an entertainment for children or athletes, but to promote and provide critical information to gymnastics professionals.
- As per the USGF Safety Certification participation policy that has been in effect for several years, the USGF permits full "Certification" by those who have attained the age of 18 years. Because we recognize the fact that junior teaching aides might benefit from the Safety course, we have permitted 16 year olds to "audit" the course. (these people may attend the course, but may not take the examination).
- I guess the question is: should the USGF assume this additional responsibility, or is it the responsibility of the parents? I welcome your response to the questions below and to your written comments. — Thanks, *Steve Whitlock*

82. Should "children/youth" be permitted to attend Congress sessions?

YES NO

83. What ages define "children/youth?" (circle)

6 or below 8-9 10-11 12-13 14-15

84. Should the USGF provide "baby-sitting/youth recreation" activities for children of Congress participants?

YES (resp. of USGF) NO (resp. of parents)

85. How much should this service cost per child/youth?

_____ Amount

Comments, Suggestions, etc.:

Please return to:
*S. Whitlock, USGF, Pan American Plaza, Suite 300,
 201 S. Capitol Avenue, Indianapolis, IN 46225
 by November 15, 1991*

USGF Professional Development Program

Update USOC

The United States Olympic Committee has created a new division to work directly with the development of athletic coaches. Dr. Tom Crawford was selected recently to head that division as director of coaching development. This commitment has far-reaching implications for the efforts of the USGF in terms of coaches education.

First, we now have a specific individual to contact regarding the entire area of coaches education and development. Second, and more important, this commitment demonstrates the importance of coaches education for olympic sports as well as all of youth sport, grass-roots programs, interscholastic, and intercollegiate athletic programs.

Material Development

As the world championships were under way here in Indianapolis, contract negotiations with Human Kinetics Publishing concluded. HKP and the USGF will jointly author an introductory coaching book, *Rookie Coaches Gymnastics Guide*. This textbook will become one of the components for Level I accreditation in the USGF Professional Development Program.

Also, within the Level I structure, is the skills textbook, *Sequential Gymnastics*. The Educational Sub-committee made a decision during the Congress to re-name the text series. The *Sequential Gymnastics, Grades 3-6*, will become *Sequential Gymnastics — II*. This book will be re-printed in early 1992, with additional skills, and fulfill the sport specific skills component of Level I.

Implementation

Levels I and II will be available during the summer of 1992. The first courses will be conducted in conjunction with the J.O. Compulsory Master Workshops.

Level I: "Teacher"

- Rookie coaches gymnastics guide: a comprehensive video tape lecture will be used to present this material.
- Sequential Gymnastics — II: lectures, demonstrations and video tape

Level II: "Master Teacher"

- Successful Coaching: 8 hour multi-media presentation
- Skills Progressions: Comprehensive presentation of specific drills and progressions leading toward the basic core skills in the entry levels of the J.O. programs (program specific—Men, Women, Rhythmic).

Instructors/Contributors

The USGF is actively searching for qualified individuals to fulfill teaching and instructor positions in the Professional Development Program. Candidates will need to be available to plan, coordinate, promote, and conduct courses. There will be instructor training clinics which must be attended in order to become USGF instructors for coaches education.

As an ongoing educational program, the Professional Development Program is continuously adapted to meet the changing needs of gymnastics coaches in the United States. Anyone interested in contributing to the program should contact Dave Moskovitz at the USGF national office.

Terminology

There are several new terms which you should be aware of, and understand their significance as related to the Professional Development Program.

Accreditation — verification that a prescribed level of achievement, based on a set of core knowledge components, has been met or exceeded.

Active — relative to the status of accreditation, the individual with active status has achieved all the requirements for accreditation at a particular level and is in good standing with the USGF.

Candidate — an individual attempting to achieve professional coaching accreditation.

Examination — a multiple choice and/or True/False test.

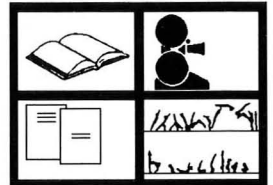
Grandparenting — process for attaining a specific entry level in the Professional Development Program the candidate would submit a resume (standard form) along with documentation of employment, experience, etc. Evaluation of the resume would place the candidate with provisional status at a given level.

Inactive — relative to the status of accreditation, the individual with inactive status has at one point in time been actively accredited, but has failed to maintain a valid level of accreditation.

Professional Membership — affiliation with the USGF through an approved application, fee payment and successful completion of at least one level in the coaches accreditation program.

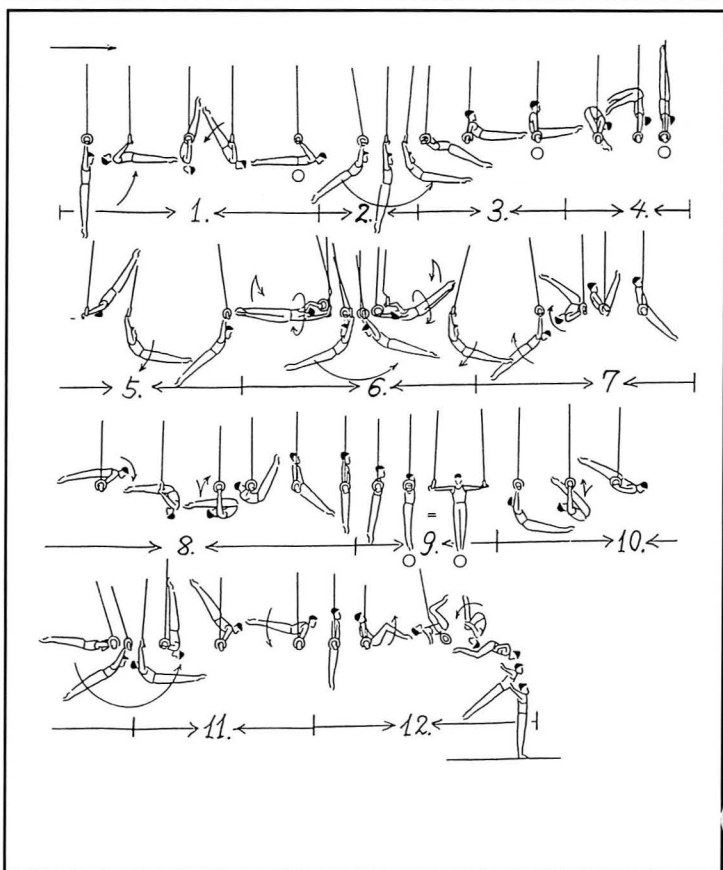
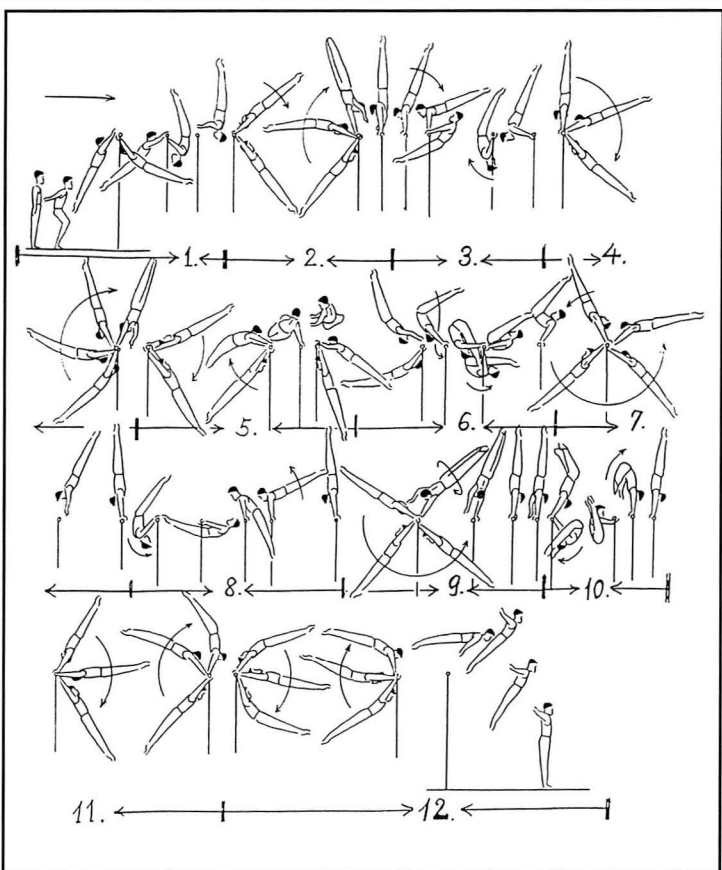
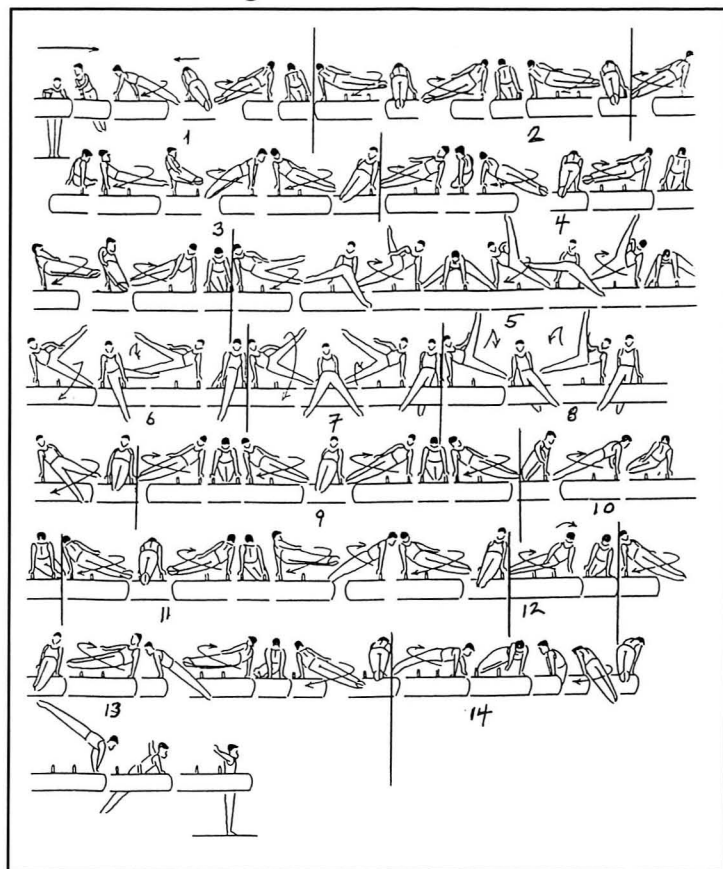
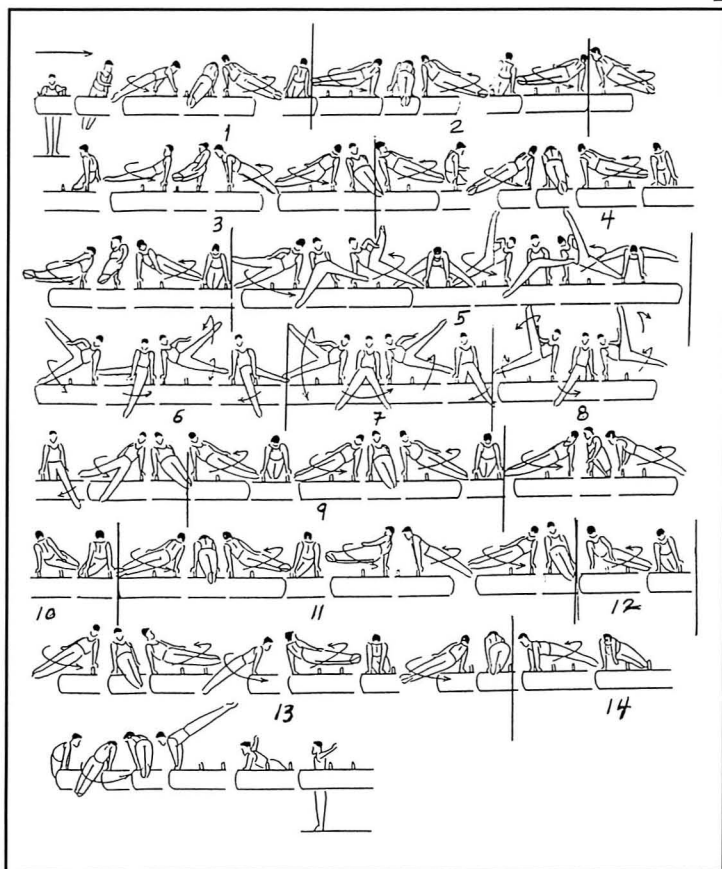
Provisional — relative to the status of accreditation, the individual with provisional status has begun the first stage of accreditation and achieved the required standards on a designated portion of the core elements.

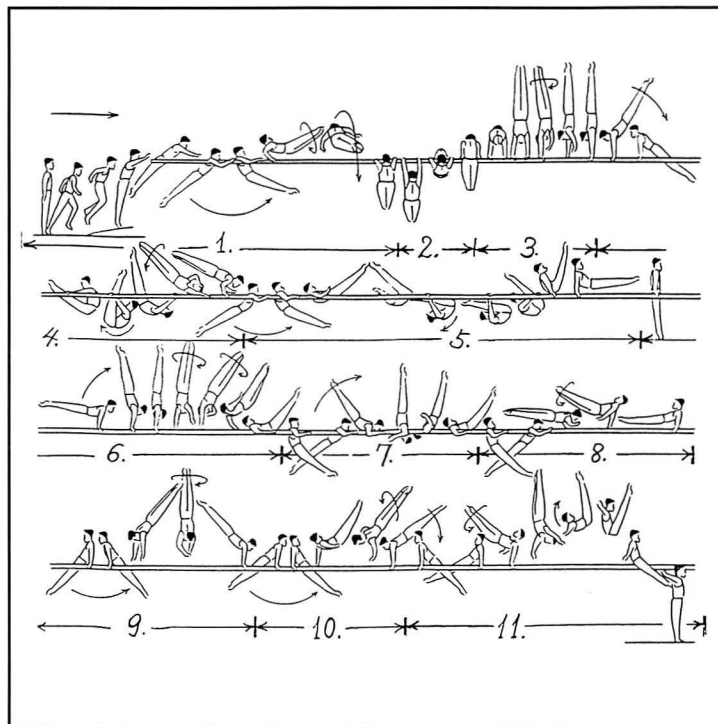
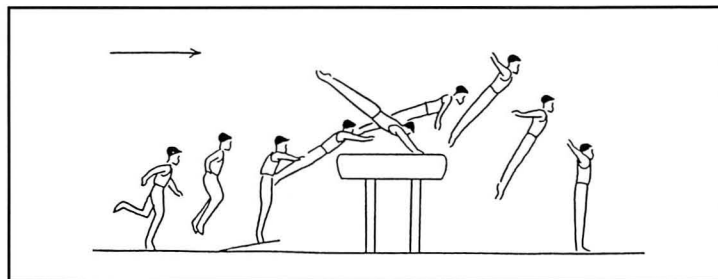
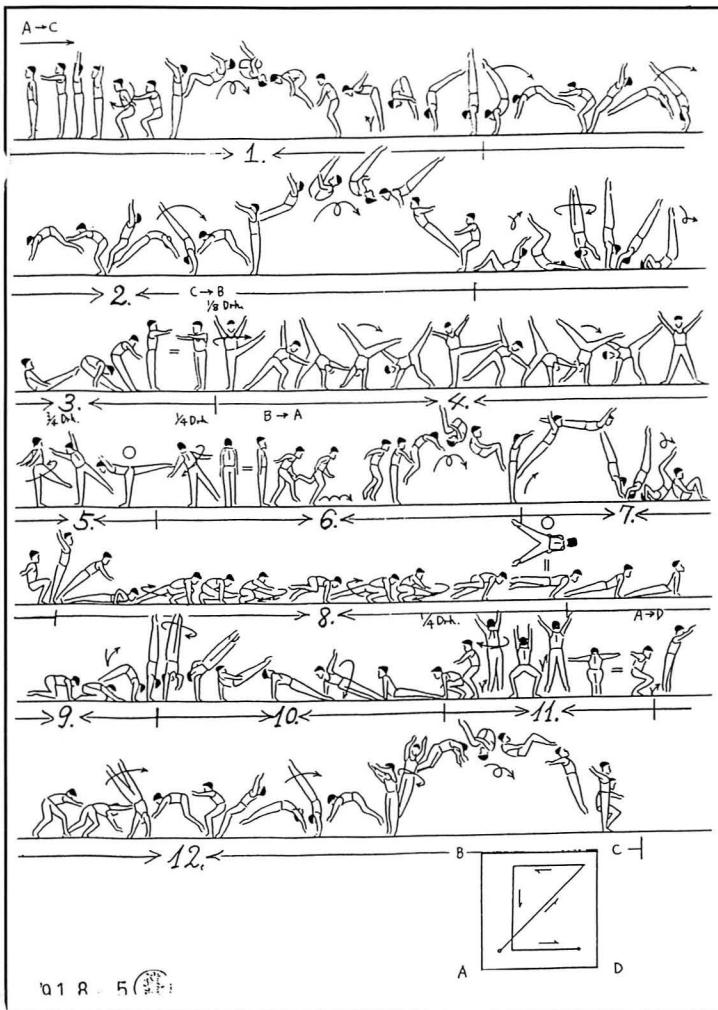
Dave Moskovitz,
USGF Coaching Education
Coordinator



USGF COACHES
EDUCATION

1996 Compulsory Exercises





1992 Junior Olympic Boys Program Coaches Symposia



**U.S. GYMNASTICS
FEDERATION**

Dates: To Be Announced (May & June)
Locations: Indianapolis, IN; Philadelphia, PA;
 Norman, OK; Atlanta, GA; and Fremont, CA.

In an effort to introduce the 1993-1996 Junior Olympic Program and the new direction to be taken, the United States Gymnastics Federation announces 5 regional sites for coaches education and participation.

The clinic/symposium will focus on the new Basic Skill Development Program, the revised Skills Testing program, an introductory Coaches' Education program and the new Age Group Competition program.

Utilizing video tape of all these aspects, as well as lectures by the authors and directors of the 1993-1996 program, the clinics will be informational, fast-paced and extremely beneficial to any individual in the men's/boy's program. Novice or advanced coaches can benefit from this opportunity.

In addition, all materials necessary for administration of the new program will be available for purchase. Video tapes, text books, skill charts, cards, awards, and other materials will be on hand for your club or school.

Make plans now to attend!

Watch *Technique* and *USA Gymnastics* for more details.



Elite Program Conference Call

July 1, 1991

Call commenced at 3:00 pm.

Roll Call:	
Region I	Nancy Roach
Region II	Brad Loan
Region III	Jim Jarrett
Region IV	Jim Schlott
Region V	Gary Warren
Region VI	Kip Reed
Region VII	Gary Anderson
Region VIII	Kevin Brown
Elite Prog. Chair.	Roe Kreutzer
Adm. Board Chair.	Mary Ann Mahoney
Elite Tech Chair	Audrey Schweyer
Womens Prog. Chair.	Kathy Kelly
Guest	Dr. Bill Sands

The Conference Call was opened by Kathy Kelly stating that the purpose of the call was to review the work that was done by the committee on the Junior A/ Sr. Development Testing Elements. The training camp staff worked with the proposal and had made a recommendation to the committee. The committee also discussed a proposal from Don Peters concerning the development of the new compulsory exercises.

The following recommendations were made after thorough review and discussion:

Recommendation that the following sequence be used for the testing: handstand pirouette on LB (straight body), glide kip cast handstand (straight body) to staldler handstand/or toe shoot to handstand.

Motion - Gary Anderson
Second - Jim Schlott
PASSED

Recommendation to allow coaches to stand between the Uneven Bars for the hecht with no penalty. If the coaches aids the gymnasts, appropriate deduction would be applied.

Motion - Gary Anderson
Second - Jim Schlott
PASSED

Recommendation that the qualification score for Senior athletes into the Classic meet(s) for the 1991/92 season will be a 73.6 AA (with a minimum of 36 gymnasts entered into the meet(s) — including waived and petitioned gymnasts.

Motion - Kevin Brown
Second - Nancy Roach
PASSED

Approved (signed) Mike Jacki, July, 1991

J.O. Program Committee Conference Call

July 2, 1991

Call commenced at 4:30 pm.

Roll Call:	
Region I	Darla Franz
Region II	Mike West
Region III	Steve Snow
Region IV	Tom Koll
Region V	John Geddart
Region VI	Frank DeFrancesco
Region VII	Kelli Hill
Region VIII	Elaine Thompson
Chairman	Mark Cook
NEPCC	Roe Kreutzer
NJOPC	Connie Maloney
WTC Re.p	Cheryl Hamilton

I. LEVEL 10 QUALIFICATION SYSTEM

Mark Cook reported on the Women's Administrative Board's concerns regarding the qualification system to Level 10 Nationals. Due to the addition of a Level 9 Nationals and a review of the number of Level 10 competitors in 1991, discussion ensued regarding the possibility of several Regions having difficulty filling two seven member teams per age division.

Motion that if a Region cannot field a "B" team of seven (7) gymnasts, all scoring a minimum of 70.00 AA, then the "open" spots will be filled by gymnasts from other Regions in rank order from all the Regional meet scores. These "All-Star" teams will compete for team awards with the Regional Teams.

Motion - Steve Snow
Second - John Geddart
PASSED

II. NATIONAL MEET APPAREL

For march-in, competition and award ceremonies at J.O. Level 10 Nationals Team/AA competition, gymnasts must wear only the apparel that is provided by the National sponsor.

For march-in, competition and award ceremonies at J.O. Level 9 Nationals Team/AA competition, gymnasts must wear only the apparel that is provided to them by their Regions.

Motion - Tom Koll
Second - Kelli Hill
PASSED (Opposed: Region III)

III. EXAM REVISION

Steve Snow reminded the office that the Meet Director and Skill Evaluator exams will need to reflect the changes made by the Committee. Connie Maloney will be updating the tests to be ready at Congress.

Conference call ended at 5:30 pm

Signed: (Mike Jacki), July, 1991

Rhythmic Technical Committee

July 14, 1991

Roll Call:

C. Feinberg	Chairman, RTC
A. Schmid	FIG Representative
N. Zabka	VP/RG
B. Fester	Member, RTC
H. Christie	Member, RTC
N. Hitzel	RPA (non-voting)

Approved Proposals that will be submitted to the National Program Committee for approval:

1. A judging panel for State and Regional 1992 Competitions will consist of:

1 Comp. J, 1 HJ (score not used), 1 Execu. J

Head Judge's duties:

- A. Act as secretary for the panel, adding together the composition and execution scores.
- B. Judge the composition of each exercise and serve as a "back-up" for questions concerning missing elements.
- C. May choose to go to base score if necessary.

Meet referee: One of the two head judges will be designated a Meet Referee.

2. For Championships, 2 panels and a MR will be used. Each panel will consist of:

3 Composition J's and 3 Execution J's.

- A. All judges score the routine.
- B. One judge from composition and one judge from execution will serve as head judges.
- C. The high and low scores from the composition panel & execution panel are eliminated.
- D. A secretary sitting between the head judges will add the two middle marks from composition and execution to obtain the final score.
- E. An assigned judge will act solely as a Meet Referee.

3. For local competitions it may be possible to use:

1 Composition J and 1 Execution J

Designate one of these judges to serve also as a meet referee.

4. For State and Regional Competitions, conduct a draw to eliminate one of the five events. This would be a random draw at each competition not more than 2 hours prior to the start of the competition. This would be the duty of the Meet Director.
5. Recommended by A. Schmid that the length of the routines be 1'27 maximum in the U.S. due to the many overtime violations at the OSF.
6. Proposal of the USGF Compulsory Elements for the 1991-92 season:

- A. Any triple turn
 1. free leg has optional position
 2. completion is optional
- B. Superior leap
 1. Must be a single leap or jump
 2. Two mediums in combination will not fulfill this requirement
 3. The superior leap may be combined with another leap
- C. Any balance
 1. The use of the hand and/or apparatus will not be allowed to hold the free leg into or during the balance
 2. Free leg must be nearly vertical
 3. Must hold balance on toe for at least 2 seconds
 4. Movement out of the balanced position is optional

These elements will be evaluated on a bonus system. For each element performed flawlessly, 0.1 will be awarded to the final composition score.

OTHER AGENDA ITEMS:

Nora expressed the need for better judges evaluations following international meets. Those judges who fail to submit this report as required, may not receive further international assignments. She will enclose a sample report used by another country in the judges letter to go out.

Candace was asked to draft a letter and send to all National and above rated judges. Content will concern:

- A. Options available to judges for the purpose of helping to evaluate gymnasts.
- B. Judges protocol concerning conversations with coaches and parents.
- C. Standardized symbols for judges use
- D. Athlete evaluation form compiled by A. Schmid and used at OSF

Barbara and Candace were asked to put together a budget for the Judges Training Video.

*Minutes submitted (signed) by Candace Feinberg, Chair
(signed) Nora Hitzel, RPA*

J.O. Program Committee

Conference Call,
August 27, 1991

Call commenced at 4:30 pm.

Roll Call:

Region I	Darla Franz
Region II	Mike West
Region III	Steve Snow
Region IV	Tom Koll
Region V	John Geddart
Region VI	Bob Colarossi
Region VII	Kelli Hill
Region VIII	Elaine Thompson
Chairman	Mark Cook
NJOPC	Connie Maloney

Absent: M. Mahoney, C. Hamilton, R. Kreutzer

I. Chairman Mark Cook explained that the purpose of the conference call was to determine the elements to be changed in Level 1-7 for the next cycle (beginning August 1, 1992). The committee had already given feedback in regards to the ad hoc committee's proposals for element changes, values of major elements and deduction changes. It was determined that the values and deductions would be discussed at the joint J.O./WTC meeting in October.

The committee voted on the following changes to be made in the Level 1-7 program:

Vault

- Level 1 Change Running Speed to:
Run in Place with proper technique
- Level 2 Change Running Speed to:
Slow Run with Proper technique
- Level 3 Change Handspring Forward to:
Handstand, fall with straight body to
straight lying position on skill cushion
- Level 4 Add Running Speed, using norms from
chart for Level 3

Bars

- Level 1 Change Counterswing to:
Tap Swing (not required to return to bar)
Add strength elements:
3 Leg Lifts, 3 Overgrip Pull-ups and 3
Single Bar Dips
Delete Forward Stride Circle at this level
- Level 3 Add Forward Stride Circle
Change Run-out Single Leg Kip to:
Any kip (may choose from run-out kip,
glide kip-straddle or pike, or long hang
kip)
Change Long Hang Kip to:
Counterswing to stand on Bar
Add Cast, Squat on, jump off forward

- Level 4 New sequence:
Run-out or glide kip (straddle or pike),
Front Hip Circle,
Single Leg Shoot Through,
Stride Circle Forward,
Leg Cut Backward,
Cast,
Straddle Sole Circle Dismount
- Level 6 Change Glide, Back Kip to:
Glide kip, Cast Squat on
- Level 7 Change Glide, Back Kip to:
Glide kip, Cast Squat on

Beam

- Level 3 Change Split Leap requirement from 120°
to 90°
Change Backward Roll to: Kick up to 3/4
Cross Handstand, step down to: lunge
Change Round-off Dismount to: Kick up
to Side Handstand, 1/4 Turn Dismount
- Level 4 Change Split Leap requirement from 120°
to: 90°
Change Round-off Dismount to: Kick up
to Side Handstand, 1/4 Turn Dismount
- Level 5 Change Split Leap Requirement from 180°
to: 120°
Change Full Turn to: 180° Sideward/out-
ward Passé Turn with foot at ankle to
balance on one foot, then immediately step
in front to 180° pivot turn
- Level 6 Change Stag-Split Leap to: Split Leap (180°)
Change 360° Turn in Outward Passé (foot
at knee) to: 360° Turn in outward passé
(foot at ankle)
- Level 7 Change Split Leap to:
Stag-Split Leap

Floor Exercise

- Level 2 Change Arabesque in Relevé to:
Arabesque on Flat Foot
- Level 4 Change Sissone to:
Jump from 2 Feet, land on 2 Feet
- Level 5 Change Skip, Chassé, Fouetté to: Kick L,
step L, R, L to Split Leap R, Chassé L,
Fouetté to Back Chassé R. Sequence con-
tinues as written with plié jumps
- Level 6 Change Sideward Body Waves to connec-
tions, not a major element.
Forward Body Wave will remain as 0.4
Major Element

Change description of Back Walkover,
Switch Legs to read: Switch legs, passing
through a vertical handstand and step out
through lever position.

Add to Front Walkover description:
Arms remain high throughout

USGF Judge's Compensation Package

Effective 8/1/91-7/31/92

As Negotiated with NAWGJ

I. HOURLY MEET FEES

Rating	Initial Rate	Running Rate
Brevet	\$23.00	\$18.00
Elite	\$22.00	\$17.00
Level 10	\$21.00	\$16.00
Level 9	\$18.00	\$13.00
Level 6/7/8	\$16.00	\$11.00
Level 8	\$15.00	\$10.00
Level 6/7	\$15.00	\$10.00
Level 5	\$14.00	\$9.00

II. COMPETITION STRUCTURE

A. In **ONE (1) round competitions**, compensation will be as follows:

1. A minimum of **two hours** at the *initial rate*.
2. If total judging time is **2 1/2 hours**, the *initial rate* will be applied for the **first hour** and the *running rate* to all additional judging time.
3. If total judging time is **3 hours or more**, the *running rate* will be applied to all judging time.

B. In **TWO (2) round competitions**, compensation will be as follows:

1. If the total judging time is **4 hours or less**, the *initial rate* will be applied for the **first TWO (2) hours** and the *running rate* applied to additional judging time.
2. If the total judging time is **4 1/2 hours**, the *initial rate* will be applied for the **first hour** and the *running rate* applied to additional judging time.
3. If the total judging time **exceeds 4 1/2 hours**, the *running rate* will be applied.

JUDGING TIME	BREAK TIME
2 hrs or less	0
3 hrs	1
4 hrs	1 1/2 hrs Comp / 2hrs Opt
5 hrs	2 hr
6 hrs	2 1/2 hrs

C. In **THREE (3) round competitions**, compensation will be as follows:

1. If the total judging time is **4 hours or less**, the *initial rate* will be applied for the **first three hours** and the *running rate* will be applied to any additional judging time.
2. If the total judging time is **4 1/2 hours**, the *initial rate* will be applied for the **first two hours** and the *running rate* applied to additional judging time.
3. If the total judging time **exceeds 4 1/2 hours**, the *initial rate* will be applied for the **1st hour** and the *running rate* will be applied to additional judging time.

JUDGING TIME	BREAK TIME
4 hrs	1 1/2 hrs Comp / 2 hrs Opt
5 hrs	2 hrs
6 hrs	2 1/2 hrs
7 hrs	3 hrs
8 hrs	4 hrs

D. Clarification:

1. Judges should report **15 minutes prior to march-in** for local and invitational competitions, unless otherwise specified by the Meet Referee.
2. Reporting time for Sectional and above competitions is up to **one (1) hour prior to march-in to include the Judges' Meeting and video analysis**. The reporting time will be specified by the Meet Referee.
3. Fees are paid based on the contracted march-in time until the last competitor of the meet has completed her routine.
4. A portion of the hourly rate may be broken into **halves**, not less. Round to the nearest hour or half hr.
5. The above fees will be applicable for all USGF Sanctioned Events, unless otherwise specified in advance by the USGF Executive Director (USA Championships/ Trials, etc).
6. **The USGF Meet Director and the contracting official may negotiate any of the above due to the particulars of the competition, and so state in the contract.**
7. Whenever actual judging time exceeds 8 hours, additional time will be compensated according to the **initial rate** for both hourly and Championship Meet Fees.
8. For USGF Junior Olympic Meets, a judge **cannot accept a higher fee** than is stated in this schedule. A judge **can accept a lower fee** if it has been negotiated and agreed upon in the contractual agreement.
9. Judging fees for competitions lasting two days or more should be calculated according to the USGF fee structure for each day. Each days' compensation begins anew each day.
10. For competitions that are sanctioned as different types of events (i.e. Level 10 State Meet + Level 7, 8, 9 Optional Invitational or an Elite Regional) held on the same weekend, in the same facility and sponsored by the same host organization, judges' compensation should be computed as **one meet**.
11. If judging begins before the maximum allotted break time has elapsed, judging time begins.

III. CHAMPIONSHIP MEET FEES are as follow:

Rating	Up to 4 hours	Up to 8 hours
Brevet	\$64.00	\$128.00
Elite	\$60.00	\$120.00
Level 10	\$56.00	\$112.00
Level 9	\$44.00	\$ 88.00
Level 6,7,8	\$36.00	\$ 72.00
Level 8 Only	\$32.00	\$ 64.00

Championship Meet fees will be paid at Regional competitions. State Meet fees may be negotiated by State Boards and the contracting official, but cannot exceed the basic fee schedule.

IV. CHIEF JUDGE/MEET REFEREE PAYMENT

A Meet Referee/Chief Judge shall receive an additional **\$10.00 fee per day** for Sectional and above competitions ONLY. No dual compensation is given if the Meet Referee also serves as a Chief Judge.

V. TRAVEL

1. Round trip expenses of **23 cents per mile from mile one for the Driver only**. Riders fees are not acceptable. Plane, train or bus travel expenses as stated on the contract shall be paid in full by the Meet Director. The total mileage cost should not exceed the cost of an airline ticket to the same location.
2. Round trip travel expenses to and from the airport, airport parking, taxi or limosine service as stated on the contract shall be paid by the Meet Director. These expenses must be listed on the contract and be approved by the contracting official to be compensated by the Meet Director.
3. Departure flights should be scheduled as close to the end of the judges' service as possible.
4. Judges must arrange to carpool whenever possible. If a judge refuses to carpool (without prearrangement and good reason), mileage will not be paid to that judge.
5. Only standard and customary expenses with accompanying receipts will be reimbursed in the actual amounts.
6. No other expenses (such as babysitters, car repairs, car rental, reimbursement for lost salary, or other normal work related expenses) will be approved.

VI. MEALS

If assignment necessitates being away from home during the hours listed below, compensation should be paid to the judges at a rate of:

1. Per diem - \$20.00 per day for single day meets
2. Per diem - \$25.00 per day if overnight lodging is required

MEAL BREAKDOWN

Breakfast	\$ 5.00	leave home before 7:00 am OR arrive home after 9:00 am
Lunch	\$ 5.00 (1)	leave home before 11:00 am OR
	\$ 7.50 (2)	arrive home after 1:00 pm
Dinner	\$10.00 (1)	leave home before 5:00 pm OR
	\$12.50	arrive home after 7:00 pm

If the judges are required to stay extra time because of travel arrangements, per diem should be paid.

OPTION: The host may provide meals in place of the per diem. If meals are provided, it should be more than concession stand snacks.

VII. LODGING

If a judge must stay overnight prior, during or following the competition, lodging must be provided and paid for by the Meet Director. The form of accommodation must be specified in the judge's contract. Accommodations should be based on double occupancy.

VIII. MODIFICATION

If any conditions on the contract are altered, the Meet Director is responsible to contact the individual judge(s) and provide that information to the official. If additional judging time is added, the judge shall be compensated according to the USGF Judges' Compensation Package.

IX. CANCELLATION

If the contract obligations are not fulfilled by either party because of extenuating circumstances, no mandatory penalties will be applied to either party.

EX: Inclement weather (which would prohibit traveling), Grave illness, An Act of God (tornadoes, etc)

Failure to comply with the contractual agreement will result in the following:

On the Meet Director's part:

- A. A minimum of **7 days notice** is required for cancellation of officials. Cancellation of officials under seven days results in payment by the Meet Director of **3 hours per judge and any non-refundable expenses** incurred.

On the Judges' Part:

- B. If a judge fails to appear without notifying the Meet Director, a penalty of **3 hours and any non-refundable expenses incurred by the Meet Director** will be paid to the Meet Director by the judge.

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Nominations for National Committee Chairs

All nominees for positions must meet the pre-requisites in Article IV of the *Operating Code*, Sections F, G, H, I and J.

National Administrative Board Chairman:

Must have been a member on the National Administrative Board for a minimum of four (4) years.

Innominate _____

National Elite Program Committee Chairman::

Must have coached Elite gymnast(s) who have qualified to an Elite National Meet within the prior or current Olympiad or served as the coach of the U.S. Olympic or World Championship Team; must have been active at the Elite National level for at least six (6) years; must have been a Regional Elite Program Chairman or National Elite Program Chairman.

Innominate _____

National Junior Olympic Program Committee Chairman:

Must have coached a gymnast who has qualified to the Jr. Olympic Nationals or E/W Championships within the prior or current Olympic cycle; presently coaching at the Jr. Olympic level; must have been Regional Jr. Olympic Program Chairman or National Jr. Olympic Program Chairman.

Innominate _____

National Technical Committee Chairman:

Must have been a Brevet judge for at least six (6) years and served as a National Technical Committee member.

Innominate _____

National Elite Technical Chairman:

Must have been a Brevet judge for at least six (6) years and served as a member of the National Technical Committee.

Innominate _____

National officers shall be elected at the first scheduled meeting (designated by the respective committee as the election meeting) held in the Olympic year.

Nominations are to be sent to the Women's Program Administrator, USGF office, by January 15, 1992.

Women's National Program Administrator
USGF
Pan American Plaza, Suite 300
201 S. Capitol Avenue
Indianapolis, IN 46225

Rhythmic Program Committee

July 15, 1991
Los Angeles, CA

Members Present:

Candace Feinberg
Andrea Schmid
Norma Zabka
Maureen Broderick
Wendy Hilliard
Marina Davidovich
Mary Ellen Holdreith
Nora Hitzel

Chairperson
FIG Rep.
V.P. RG
JOPC rep.
athletes rep.
coaches rep.
coaches rep
RPA

The Chairman, Candace Feinberg, called the meeting to order at 10:00 am.

I. USGF OFFICE REPORT

Hitzel reported about the preparation for the World University Games, Pan American Games and World Championships, Rhythmic Congress and training camps.

II. FIG REPORT

Schmid reported on the work of the FIG Rhythmic Technical committee in their preparation for the new Code of Points. A great deal of time has been spent by the technical committee reviewing the judging system and the quality of judging at international events. The new system of 1st and 2nd degree Brevet levels is now in place and judges are evaluated after every international competition. A judge cannot be granted a 2nd degree Brevet unless she receives a rating of 8.00 or more for two international competitions. The FIG technical committee will select the judges for the Olympic Games based upon evaluations process that has been in operation for about 2 years.

III. RHYTHMIC TECHNICAL COMMITTEE REPORT
MOTION that the new FIG system of composition/execution judges be applied to all U.S. Class I competitions beginning with the 1991-92 season.

PASSED 6-0

MOTION that for Class I State and Regional competitions, 2 judging panels be used, each consisting of 1 head judge, 1 execution judge and 1 composition judge. The head judge score will not count, but the HJ will actively judge composition for consultation purposes, The score is determined by adding the composition & execution scores together.

PASSED 6-0

MOTION that for the National Championships 2 judging panels be used, each consisting of 6 judges (3 execution judges and 3 composition judges) and a Meet Referee. Two HJ's per panel will be designated, 1 for composition and 1 for execution. To determine an event score, the high and low score for both composition and execution are eliminated and the remaining composition and execution score are then added together.

PASSED 6-0

VI. 1991-92 COMPETITION SEASON

The committee discussed the five event requirement and determined that this was extremely beneficial to athlete development but caused a number of problems with meet organization.

MOTION that for each Class I State and Regional competition, only four events will be completed. A draw will be conducted by the meet director not more than 2 hours before the start of the competition to determine the one event that will be eliminated from that competition. For the Rhythmic Challenge all five events will be competed. The FIG program of four events will be competed at the National Championships.

PASSED 6-0

VII. QUALIFYING SCORE

MOTION that for the 1992 National Championships the qualifying score for Seniors will be 32.00 and for Juniors and Children 30.00

PASSED 6-0

VIII. ELITE SCORE

The elite score will be determined immediately following the National Championships.

IX. NATIONAL CHAMPIONSHIPS FORMAT

MOTION that the format for the 1992 National Championships will be as follows:

- Day One - All-around for all athletes
- Day Two - Top 15 Seniors and 12 Juniors from Day One.
- Day Three - Event finals, top 8 seniors and 6 juniors per event based upon scores from Day One.

Combined score from Day One and Two will determine All-around champion and National Team. Individual event finals will be "new life."

PASSED 6-0

X. REQUIRED ELEMENTS

Motion for the 1991-92 competitive season each of the following elements, if performed flawlessly will receive 0.1 bonus:

1. Triple turn
 - a) Free leg has optional positions
 - b) completion in optional
2. Superior leap
 - a) must be a single leap or jump
 - b) two mediums in combination will not fulfill requirement
 - c) the superior leap may be combined with another leap
3. Any balance
 - a) the use of the hand and/or apparatus will not be allowed to hold the free leg into or during the balance
 - b) free leg must be nearly vertical
 - c) must hold balance on toe for at least 2 seconds
 - d) movement out of the balanced position is optional

PASSED 6-0

XI. OLYMPIC TRIALS

The top eight seniors after day two of the National Championships will qualify to the Olympic Trials. The Olympic Trials will be two days of all-around competition with NO carry over scores from the National Championships.

XII. RHYTHMIC CHALLENGE FORMAT

The Rhythmic Challenge will be held at the Olympic Training Center on February 14-15. A video review and training camp with the judges will be held for two days following the competition.

XIII. GROUP COMPETITION

MOTION that to encourage clubs to train group routines, a financial award will be given to groups who compete in the National Championships as follows:

- 1st place - \$1000
 - 2nd place - 500
 - 3rd place - 250
- PASSED 6-0

XIV. FOUR CONTINENTS

The 1992 Four Continents will include both senior and junior group competition. Because the date of this event has yet to be finalized, the committee established that criteria for sending a group to this event would be established once the date was determined. If after the National Championships, groups could be evaluated at the Nationals; if the Four Continents is before the Nationals, another system of evaluation must be devised.

XV. COACHES BEHAVIOR

The committee directed Hitzel to write a draft describing expected coach behavior at competitions and the resulting disciplinary actions if these behavior guidelines are not followed.

The meeting was adjourned at 6:00 PM

Signed (Nora Hitzel)

Signed (Mike Jacki)



General Gymnastics Coordinator
United States Gymnastics Federation

Dear Sir:

I would like to invite interested groups from the United States to participate in the eighth annual festival of General Gymnastics to be held in Scotland, on the 1st, 2nd and 3rd of May, 1992.

Gym-Fest is a non-competitive, stress free, highly enjoyable festival of gymnastics with some 2500 participants of all ages and abilities displaying their talents to family, friends and other gymnasts. The festival follows the ideals of the World Gymnaestrada and encourages people to participate in the event. All those who do take part receive a commemorative medal.

We would like to encourage the sharing of ideas and information between countries, and would be most pleased to welcome visitors to our country. If you would like to learn more about Gym-Fest, please write for more information. Please include: Name of Coach, Club/Group, Address of Coach, Country and Telephone.

Mr. W. Don, Chairman, General Gymnastics
Scottish Amateur Gymnastics Association
8b Melville Street
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Womens Elite Program Committee

Conference Call

September 30, 1991

Region I	Nancy Roach
Region II	Brad Loan
Region III	Kristie Krafft
Region IV	Jim Schlott
Region V	Gary Warren
Region VI	Gary Anderson
Region VII	Kip Reed
Region VIII	Kevin Brown
Chairman	Roe Kreutzer
ETC	Audrey Schweyer
ABC	Mary Ann Mahoney
WPA	Kathy Kelly
Nat'l Staff	Muriel Grossfeld

The purpose of the Conference Call was to inform the committee on the changes made by the FIG/WTC at their meeting held prior to World Championships. Muriel and assigned Elite athletes worked with the FIG and the coaches and presented the compulsory exercises in a session at the Congress.

Muriel apprised the committee on the changes that have been made and gave her opinion of any further changes.

The National Team Coaches were sent a questionnaire to assist the committee with their decisions concerning the '96 compulsory Junior A testing. The large majority of those coaches who responded did not want to test the Junior A's in the spring season using the current testing program. The committee members expressed concern about the integrity of the Elite Athlete and felt the testing program would assure that the quality of athletes now participating would not be diminished by lack of training in the basics as demonstrated by the compulsory testing.

The amended Junior A Testing program will be used for competition in the spring season. Junior A athletes MAY NOT qualify to USA Championships from the fall Classic. The committee made changes to the Junior A Testing Program as indicated. Committee voted on each change for each event.

The Committee also discussed the Talent Identification Program. Talent Identification will be initiated at the Regional only level this fall. Each region was encouraged to begin the identification process with either their own system or the Junior B Testing Program for appropriate age groups. The National Program will be finalized and will be implemented by the National Team Training Camp Staff in the spring season. The National Testing will be conducted separately or in conjunction with a large competition. Anyone with questions concerning this program should contact their Regional Elite Program Committee Chairman. Qualification through this system will identify "potential Elite" athletes which will be given alternatives to the normal entry into the Elite Program.

Any members of the committee who will be attending the fall Classic Meet will meet informally to continue work.

Junior A Element Testing Program

Vault

Tsukahara Pike

Uneven Bars

1st sequence - (ON LOW BAR)

Glide Kip (legs together)

Cast Handstand 180° pirouette (in handstand in phase)

Clear hip - 180° turn (technique is optional)

Jump off

2nd sequence - (ON HIGH BAR)

Stand on low bar

Long hang kip

Cast handstand, Giant (legs together)

Toe on (legs together)

Toe Circle (around the bar) to hang (coach may assist after circle)

Balance Beam

Thief vault mount to rear support

Free shoulder roll forward with hand support to tuck stand, one leg at a time

Stag jump, and on front leg

Fouette hop (1/2 turn (180°), step forward)

Stag-split leap forward (take-off from one leg), step forward, **Split leap** forward (take off from one leg), step forward, **Stretched jump 1/2 (180°) turn** landing in tuck stand

Body wave forward to balance stand on both legs
Scale forward, cross handstand with split legs - close legs - pause - separate legs and continue lowering to knee scale

Quick Plie, releve, into arabesque position (leg horizontal or higher - hold 4 seconds)

Step forward into balance stand - 180° pivot turn

Handspring forward step out, with flight high rebound to stacked mats at beam height (coach may assist with landing)

Floor

Jump 1/1 (360°) turn

Tourjete direct to roll backward (fish-flop/shoulder chest roll) to prone position

Brush/**releve leg up forward**-hold 4 counts, quickly plié and **releve (with 3/8ths turn) to back attitude**. Note: On right-left leg up, turn right; on left-right leg up, turn left.

Aerial Front Walkover, Round-Off, split jump to tuck stand, **back extension roll to split handstand**

Cabriole - side slightly forward

Tuck hop (legs turned out-toes touching, knees turned out), open/land with free leg 90° forward horizontal

Fouette hop-separated back leg developes to forward-upward into **back walkover**

Garrison (flying inside-out)

Round-Off, whip back, whip back, flic flac, Salto backward Tucked with opening

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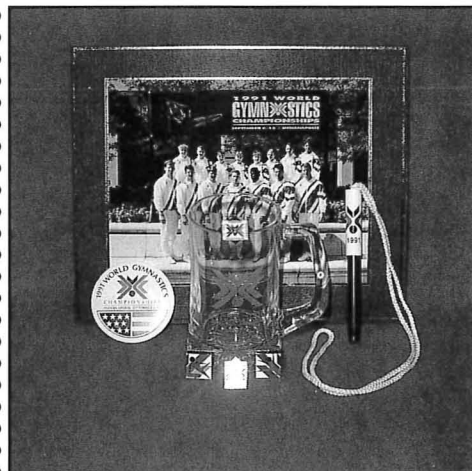
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U S G F

SAFETY CERTIFICATION TESTING

Scheduled Courses

Saturday & Sunday, November 2 & 3, 1991
 Omaha, NE
 Nebraska Gold Gymnastics, 3636 S. 144th St.,
 Omaha, NE 68137 (402) 334-0396
 Course Dir.: Mike Stanner (402) 339-2924
 Local Contact: Pat Miller (402) 330-5600

Sunday, November 3, 1991
 *Indianapolis, IN 9:00am-3:00pm
 Airport Holiday Inn, Mtg. Rm. Heathrow-B,
 2501 S. High School Rd., Indianapolis, IN
 46241 (317) 244-6861
 Course Dir.: Dave Moskovitz (317) 237-5050
This course will be held in conjunction with the USGF Men's J. O. Program Committee meeting.

Saturday, November 9, 1991
 Clearwater, FL - 12:30-6:30pm
 Apollo School of Gymnastics, 2140 G
 Range Rd., Clearwater, FL 34625
 Course Dir.: Karl Bishop (813) 447-2108

- Sunday, November 10, 1991**
1. Clearwater, FL - 8:30am-2:30pm
 Apollo School of Gymnastics, 2140 G
 Range Rd., Clearwater, FL 34625
 Course Dir.: Karl Bishop (813) 447-2108
 2. Lithonia, GA - 9:00am-3:00pm
 Lithonia High School
 Course Dir.: D.J. Milem (904) 641-9966
 Local Contact: Brian Morrett (404) 676-3309
This course will be held in conjunction with the NGJA National Judges course.
 3. Hot Springs, AR - 9:00am-3:00pm
 Hot Springs Gymnastics Center, 1610
 Higdon Ferry Rd., Hot Springs, AR 71913
 Course Dir.: Eddie Smith (314) 878-5294
 Local Contact: Doug Garner (501) 525-4503
 4. Madison, WI - 9:00am-5:00pm
 Course Dir.: Ralph Druecke (414) 782-3430

Sunday, November 17, 1991

1. Mt. Laurel, NJ - 9:00am-3:00pm
 Will-Moor School of Gymnastics, 10
 Hartford Rd., Mt. Laurel, NJ 08054
 Course Dir.: Phil Frank (609) 234-5292
 Local Contact: Jamie Stymiest (609) 234-5292
2. Chambersburg, PA - 10:00am-5:00pm
 Rainbow Gymnastics, 285-12 E. Queen St.,
 Chambersburg, PA 17201
 Course Dir.: R. Lynn Ross (717) 267-1760

Saturday, November 23, 1991
 Conway, AR - 11:00am-5:00pm
 Sonshine Academy, 803 Harkrider,
 Conway, AR 72032
 Course Dir.: Scott Wright (501) 327-7742

Sunday, November 24, 1991
 Sioux Falls, SD - 9:00am-4:00pm
 All-American Gymnastics,
 3009 S. Phillips,
 Sioux Falls, SD 57105
 Course Dir.: Bill Allen (605) 341-5914
 Local Contact: Gene Luke (605) 334-4311

Thursday, December 26, 1991
 Lilburn, GA - 12:00-6:00pm
 Gwinnette Gym. Ctr., 927 Killian Hill Rd.,
 Lilburn, GA 30247
 Course Dir.: D.J. Milem (904) 641-9966
 Local Contact: Dan Thaxton (404) 921-5630
This course will be held in conjunction with the Region VIII Christmas workshop training camp.

Sunday, January 19, 1992
 Mt. Laurel, NJ - 9:00am-3:00pm
 Jersey Jets Gymnastics, #20A Roland Ave.,
 Mt. Laurel, NJ 08054
 Course Dir.: Phil Frank (609) 234-5292
 Local Contact: Eileen Houghton (609) 273-2822

Sunday, February 23, 1992
 Rockaway, NJ - 10:00am-6:00pm
 Course Dir: Cathy Finkel (201) 586-1808

Sunday, May 17, 1992
 Columbus, OH
 Course Dir.: Bobbi Montanari (614) 457-1279
This course will be conducted in conjunction with the U. S. Gymnastics Championships.

Sunday, October 4, 1992
 Rockaway, NJ - 10:00am-6:00pm
 Course Dir: Cathy Finkel (201) 586-1808

** These courses are USGF National Courses, therefore, participants will be charged the group rate of \$60 per person.*

1. The text book for the Certification Course is the USGF GYMNASTICS SAFETY MANUAL. This text/reference manual is to be purchased and studied prior to course participation.
2. The course will take approximately six hours, including the test.
3. Certification is good for four years.
4. The Course fee is \$100.00. USGF members and second cycle recertification is \$75.00. Retest cost is \$25.00. For groups of at least 5, contact the USGF Department of Safety and Education (317) 237-5050.

Participation Registration Form

Name: Mr./Mrs./Ms. _____ Soc. Sec. # _____

Address: _____

City: _____ State: _____ Zip _____

Telephone: (H) _____ (B) _____

Course Director: _____

Course Location: _____ Date: _____

Organization Represented: _____

If USGF Member, List Type and Number _____

Form of Payment: Check Visa Mastercard

Name on Card: _____ Number: _____

Expiration Date: _____ Signature: _____

Please make checks payable in full to USGF SAFETY CERTIFICATION
 Mail Registration Form and Payment to Respective Course Contact.

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Registration Form Received: _____

Confirmation Mailed: _____