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Areas of Dance as they Relate to Gymnastics • Forward Bounding Tumbling • Small Hand Apparatus for 3-5 Year Olds • Tips for Teaching Women's J. O. Routines • Wholesale Program Update • Preparing A Group for International Travel • Women's FIG Code of Points

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VOLUME 18, #3

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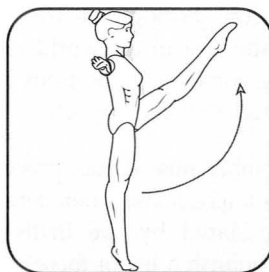
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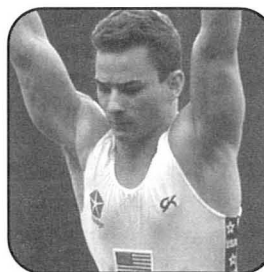
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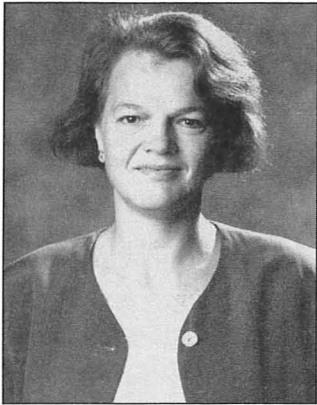
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PRESIDENT'S message



Kathy Scanlan

I am very pleased to announce a new sponsorship relationship with General Motors. In 1997 General Motors signed the largest ever sponsorship with the United States Olympic Committee. The USOC was instrumental in extending the relationship to USA Gymnastics and adding General Motors as one of our treasured official sponsors.

The USOC recently has announced two additional grants to USA Gymnastics. An International Relations grant of \$50,000 was awarded to assist with our Pan American Gymnastics Union and African Union exchange programs, and a total of \$270,000 was awarded in Peak Grants to assist with preparing our Men's and Women's Teams to

excel in international competition. Peak grants are only available to programs that are among the best in the world in their sport. Such recognition and funding for our Teams from the USOC is vitally important and we appreciate their support.

Last year I discussed our member misconduct process. We now have 26 people on our list of terminated members, plus three others who have been terminated by the British Columbia Gymnastics Association. We publish a list of these individuals to alert members who may encounter them as potential employees, contractors or colleagues. Our number one priority is to protect our athlete members. Almost every time the list is reprinted I get a call from a member wanting to discuss someone on the list.

Most of us think of sexual abuse as something that occurs between male coaches and girls. Increasingly the cases we see are male coaches accused and/or found guilty in the courts of sexual abuse with boys. We all need to be on our guard to provide the best possible protection for our athlete members. To do this, we must expand our awareness of the many different faces sexual abuse has.

If you are a club owner or in a supervisory capacity, you should be aware that the courts are increasingly holding those who know, *or who should have known*, responsible for abuse. USA Gymnastics attorney, Jack Swarbrick, reviewed a number of recent Court cases and concluded: "I believe the case summaries offer compelling testimony for the importance of creating and administering the type of member misconduct procedures you now employ. Even more so, they demonstrate why your clubs should be supportive of those efforts. While the analysis and outcomes in these cases differ, each demonstrates that 1) minors who are victims of sexual abuse will increasingly seek to recover from those individuals and institutions that could have or should have taken steps to protect them from the

abusers and 2) courts are willing to extend liability to those classes of defendants."

What can you do to protect your club and the athletes in your program against sexual abuse? A 1997 article in *Womensport* magazine offered the following key suggestions:

1. Recognize that this is a crime of opportunity.
2. Realize how abusive coaches exploit their power. Closed practices, unsupervised trips and team sleepovers provide opportunities for abuse to take place.
3. Be aware that abusive coaches recruit parents. Todd Crosset, Assistant Professor of Sports Management at the University of Massachusetts, said, "A lot of these abusers are charming, and they make it unthinkable, just unthinkable, that they would do this." (I must note that this is very often the reaction of people who know gymnastics coaches who have engaged in sexual abuse.)
4. Encourage children to report their feelings and help them understand what constitutes abuse.
5. Let coaches know they are being watched. This may include places for parents to watch practice and a frequent presence of club owners and head coaches during workouts.

The Reese's Gymnastics Cup in St. Petersburg, Florida was a great success, with a sold out, appreciative audience. The St. Petersburg/Clearwater Sports Foundation did a great job supporting this event, as did the gymnastics clubs in the area. The performances by the athletes were spectacular. I continue to be impressed with the quality of performance by our 1996 Olympians who are still doing a very high level of gymnastics. I hope many of you saw the broadcast of this event on **Feb. 14 on NBC.** ■

Women's Nominations for National Committee Chair POSITIONS

**Women's Program Director
USA Gymnastics
Pan American Plaza
201 S. Capitol Ave., Ste. 300
Indianapolis, IN 46225
fax: 317-237-5069**

All nominees for positions must be USA Gymnastics Women's Program Professional Members in good standing for a minimum of two consecutive years, be at least 21 years old, and meet the prerequisites in Article VI of the *Operating Code* Sections H, I, and J found in the *Women's Rules and Policies*. The positions are four (4) year terms 1998-2002.

Nominations are to be sent to the Women's Program Director, USA Gymnastics office by April 15, 1998.

National Junior Olympic Program Chairman (the National Junior Olympic Program Chairman is elected by the National Junior Olympic Committee).

I nominate _____

1.

National Technical Committee Chair (elected by the National Technical Committee).

I nominate _____

2.

National Elite Technical Chair (elected by the National Technical Committee).

I nominate _____

3.

From time to time, USA Gymnastics has been asked by the International Gymnastics Federation to help provide instructors for **Olympic Solidarity Courses**. These courses are held in countries that are striving to improve their gymnastics program. Recent courses have been held in Namibia, Virgin Islands, Trinidad, and Guatemala. These courses range in length from a few days to a month, depending upon the course requirements and availability of course instructors. Courses will include both in-gym training and working directly with athletes and coaches, and classroom lectures for coaches and administrators. You will be asked to cover a wide variety of aspects of gymnastics from training principals and techniques to structuring programs and sports sciences. All expenses are paid and a small stipend is usually paid. If anyone is interested in experiencing new and exciting countries and at the same time becoming an Ambassador for USA Gymnastics, this is for you!

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- Able to work with a large number of athletes and coaches at the same time.
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Fax: 317-237-5069

AREAS OF DANCE

as they Relate to *Gymnastics*

by Tamara D. Biggs, National Elite Coaching Staff and Brevet Judge, Technical Consultant Clinician

Many gymnastics programs in the United States do not emphasize the importance of learning dance basics as they relate to gymnastics. Dance incorporated into a gymnastics program will help make the gymnast aware of the correct body alignment and use of feet and legs while executing various skills in her routines. When a gymnast has complete control of her body by using a tight body alignment during training and execution of skills, it results in fewer injuries. By using the following dance basics in your training program, your gymnasts

will experience a dramatic improvement in a safe and effective manner.

Proper body alignment throughout the execution of every skill is something that needs to be expected from all of our gymnasts from the moment they walk into the gym. The gymnast should be expected to maintain and think about body alignment throughout her workout, including warm-up and conditioning. For example, if the only time the gymnast tries to hold her stomach in and maintain a flat back is in a handstand on bars and a scale on beam, then there are going to be problems with other types of skills. If a gymnast is standing in line waiting to do a floor pass with her belly out and back arched, she will be unable to do a tight body round-off, much less anything after that; so the whole pass

will most likely be loose and sloppy. It is very important for the coaching staff to emphasize proper body alignment at all times so that the gymnast will naturally maintain good alignment with very little thought. The gymnasts must create a good habit of correct body alignment at all times.

(FIGURE A)

Another area of dance that needs to be taught is that of fast leg drives, called Grand Battement in dance. Many times we, as coach-

es, expect the gymnast to perform high level leaps, tumbling and vaults, yet we do not address the issue of fast leg drives in all directions and all of the leg positions that are used in gymnastics skills. It is very important that we emphasize the following dance skills before the gymnast attempts to execute certain gymnastics skills in order to prevent leg strain or pulled muscles. Many gymnasts have legs that are so slow that they are unable to perform the skills that we expect. By adding fast leg swings with full range (overhead) in all directions, you can improve many skills quickly and safely. These leg swings need to come from a push of the foot off the ground and free of the ground (swinging action), but not lifting. Lifting is considered a different action! You want to simulate all the actions needed to be used in every skill. All actions of fast leg swings in gymnastics come from two areas: the push from the ground, the beam or the board and the swing action free of the floor, bar swings, gainer skills and switch skills. Have your gymnasts do 10 fast leg swings forward, side, and back from a 5th position or parallel at the same time emphasizing the push of the foot off the floor on every swing. The next exercise is swinging the leg in a continuous fashion forward and backward very quickly and aggressively, passing through 1st position. (FIGURE B)

It is very important for the gymnast to master the correct use of the foot off the ground so that a tight Achilles is achieved (i.e., fully extended ankle/foot)



FIGURE A

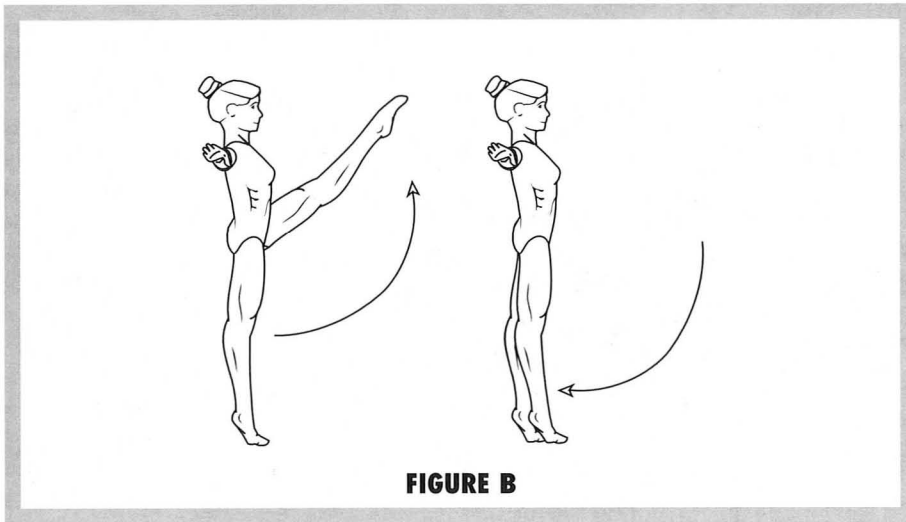


FIGURE B

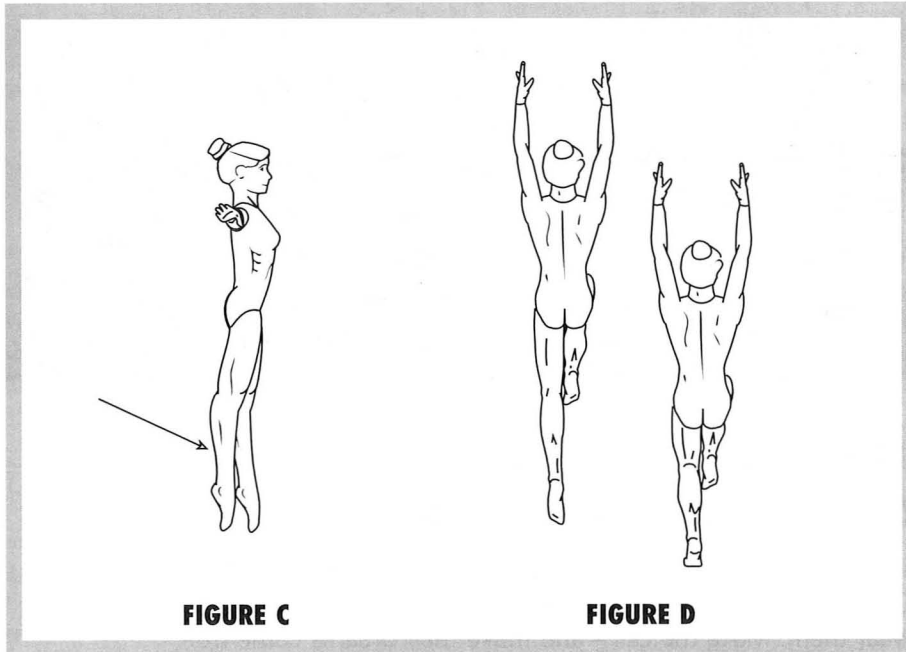


FIGURE C

FIGURE D

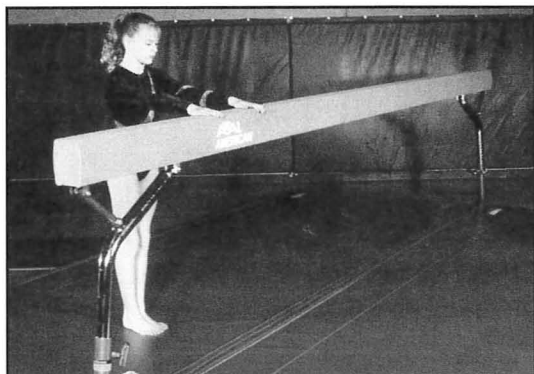
as soon as possible and maintained as long as possible. **(FIGURE C)** Many ankle injuries are due to a loose foot in the air, which causes the gymnast to land on the side of the foot, rolling the ankle. A tight foot and ankle in the air makes it easy and safe to land on the correct part of the foot. If the gymnast is reminded to "make a calf muscle," it usually helps her with the tightening of the Achilles; however, the best way to achieve this correctly is by "hands on" work of the coach or dance teacher. This really helps the gymnast to better understand and quickly achieve maximum results. **(FIGURE D)** Performing Battement Tendu Simple (extending the working foot with the toe still in contact with the floor) assists the gymnast in thinking of a tight Achilles. Use this exercise as you would a conditioning program, with a lot of resistance of the leg during opening and closing. This exercise should be done slow at first and then fast in the 5th position forward, side, and backward.

The next area to address is the breaking down of the parts of the foot so that the foot can be used efficiently and correctly for dance and tumbling. The gymnasts should perform ball of the foot snaps from 1st position, striking a soft mat. This exercise helps the gymnast feel the dynamics and speed necessary in the foot in order to do gymnastics correctly.

(continued on page 9)

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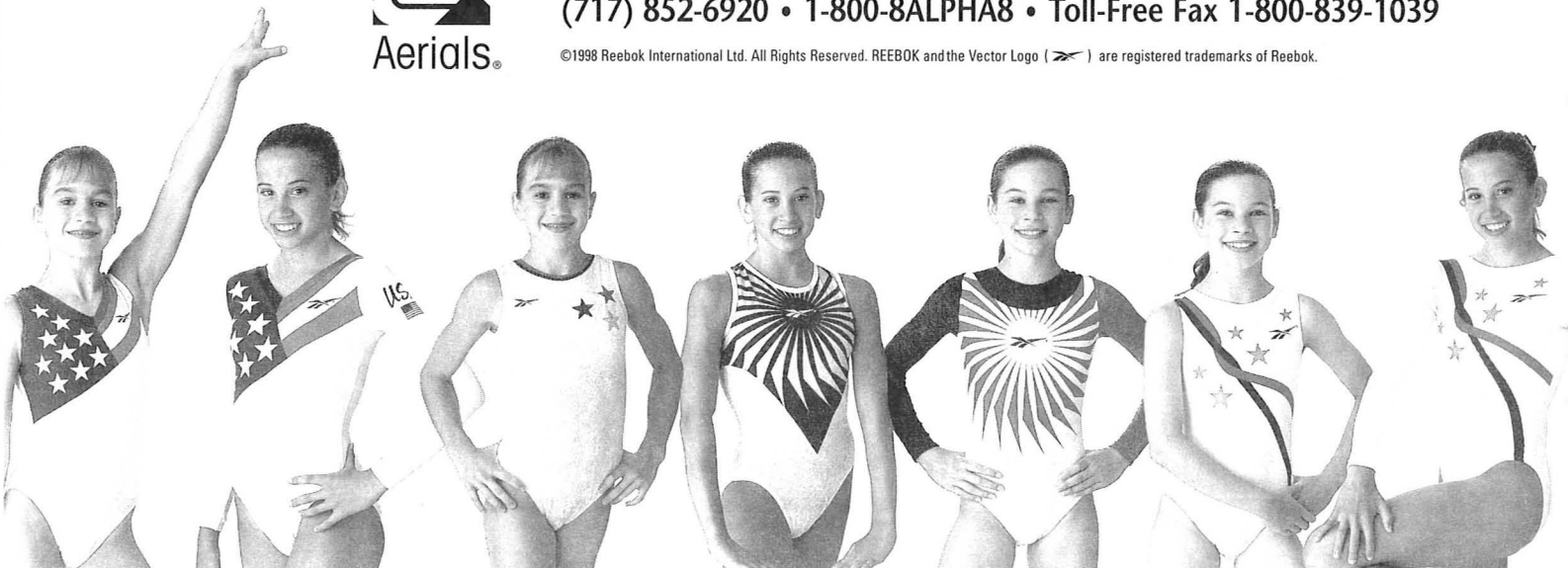
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AREA OF DANCE AS THEY RELATE TO GYMNASTICS

(continued from page 7)

Doing 10 slow and 10 fast is recommended. The gymnast usually has trouble with the fast snaps at first, but after a little practice she will improve.

Many times a gymnast has trouble with fast foot action, which can be corrected by performing toe raises properly. The toe raises must be done full range and with the correct weight displacement on the whole foot, not just one side of the foot. If the toe raises are done incorrectly, the gymnast then develops the foot incorrectly, which results in a dangerously weak ankle. Toe raises should be performed on one foot and two feet, straight and bent legs (a plié), slow and fast, parallel and turned out. If done correctly, the development is very noticeable and improvement happens quickly. This exercise can be done at any time during the workout as long as it is

supervised and corrected. These toe raises can be done 8 slow, 16 fast, and held 8 counts at the end, but there must be resistance as in any conditioning program.

The final area to cover is the plié. It is very important to incorporate pliés at some point in the workout. Most gymnasts do not have any degree of bend (plié) in their legs while maintaining good body alignment. They usually have too much bend or not enough bend to be efficient; therefore, the control of the muscles which handle changing the levels of bend is lacking. Performance of pliés in 1st and 2nd position, both demi (half-bend) and grand (full-bend), is essential. Pliés must be done with resistance and with the heels down (in second grand position) to allow for maximum benefits. Not only does it increase the flexibility in the Achilles, but it also develops the quadriceps and hamstrings, as well as increases the range of motion in the hips. (FIGURE E)

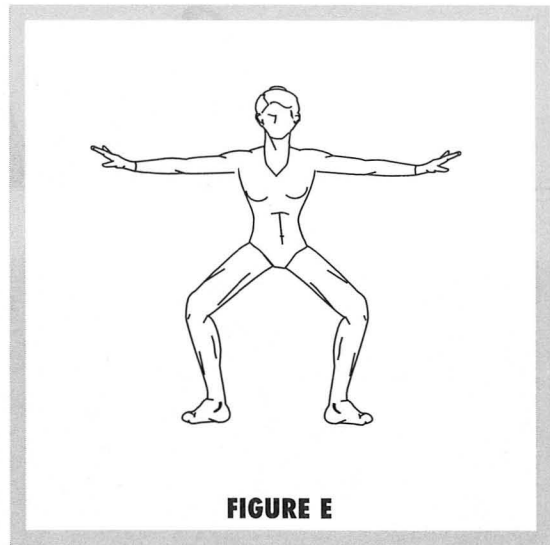


FIGURE E

I sincerely believe that if the above dance elements are included in your training program, it will be of great benefit to all of your gymnasts. Remember that these exercises only scratch the surface of what should be included in your gym's dance program. I hope you will consider placing more emphasis on dance as an integral part of the training of your gymnasts! ■



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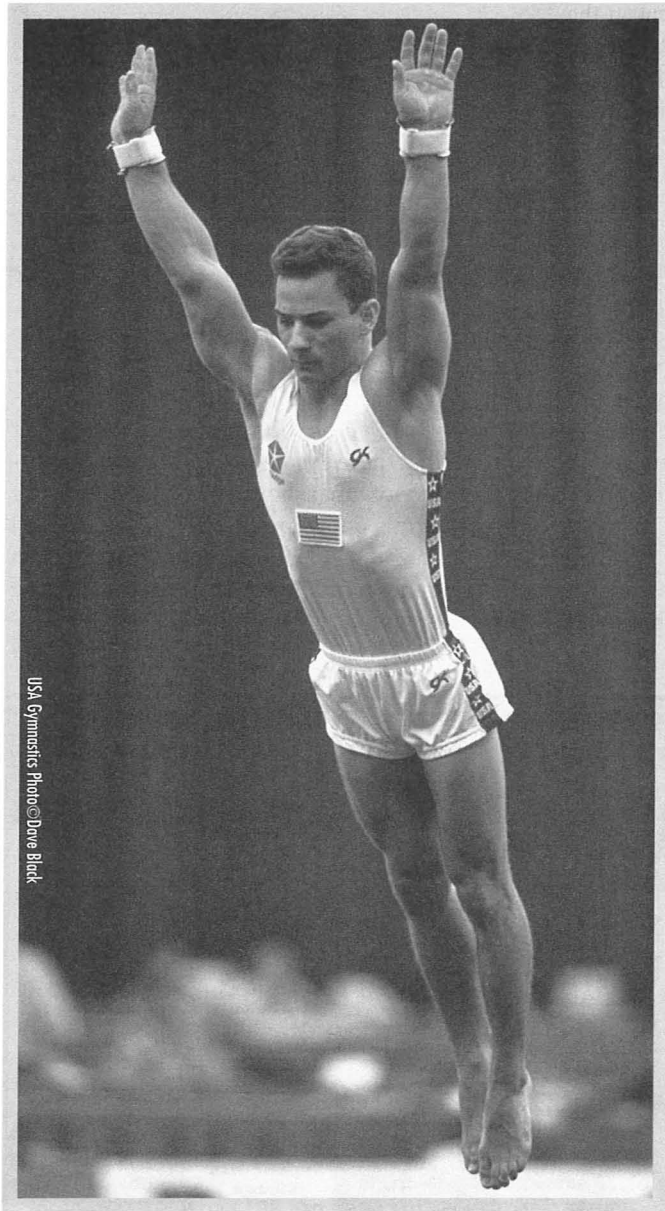
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forward

bounding tumbling



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by Mas Watanabe

A series of forward rebound tumbling skills had a very important role in the last *Code*. A series of layout front to layout front to layout front full was awarded 0.5 point in bonus in the last *Code*. Therefore, this front tumbling pass was used by a majority of gymnasts almost as if it were a compulsory pass in the routine. In the new *Code* for this

quadrennium, we find that forward rebounding tumbling is still valuable with upgraded skills combined in a series. The following are examples of series which will receive 0.5 or better bonus in the new *Code*.

1. Layout front 1/1 – layout front – layout front 1½
2. Layout front 1/1 – layout front – tuck double front
3. Layout front 1/1 – layout front – layout front 2/1
4. Layout front 1/1 – layout front 1/1 – layout front 1½

There are also many combinations of forward and backward rebounding tumbling series which also can receive 0.5 point bonus or higher. The following are some examples of these combinations.

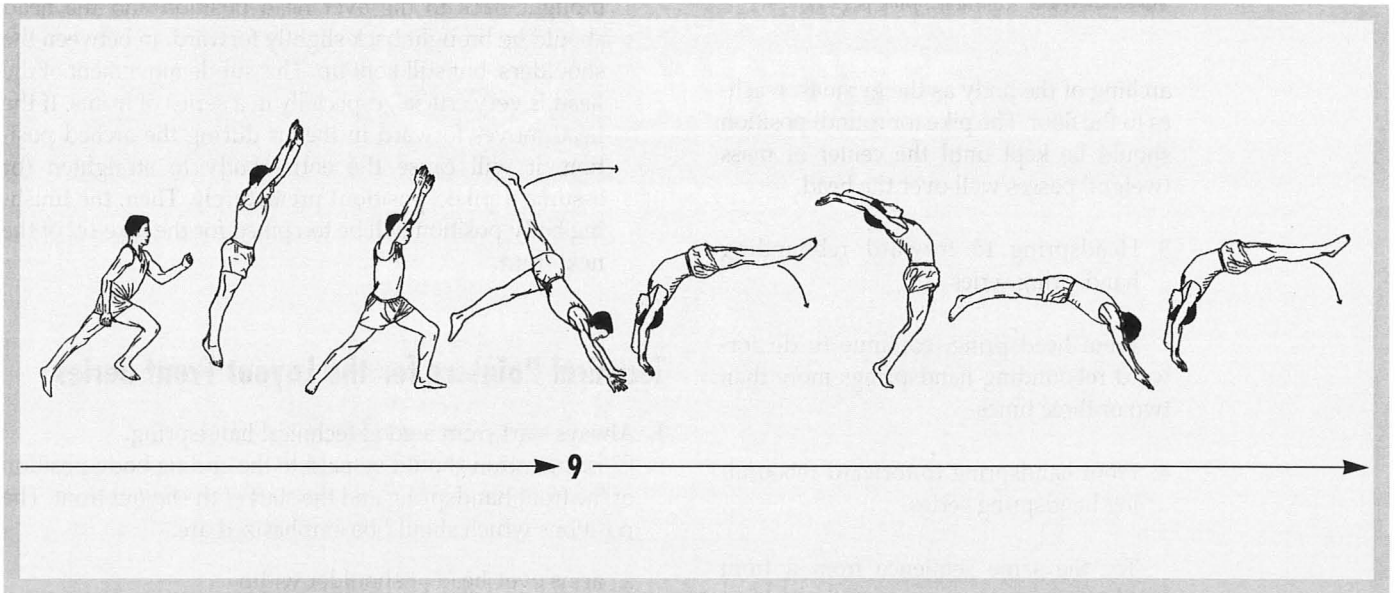
1. Whip back - layout back 1½ – layout front 1½
2. Layout front 1½ – whip back – layout back 2/1
3. Layout back 1/2 – layout front – layout front 1½
4. Layout back 1½ – layout front – tuck double front

In this discussion, we will only focus on forward rebounding tumbling series.

Since the forward rebound tumbling series will be initiated from a front handspring most of the time, it is important for a gymnast to learn a sound technical front handspring first.

Technical Pointers for a Front Handspring

1. From a hurdle step, arms and hands should be quickly brought down to the floor without creating a shoulder angle.
2. The front leg should be in a lunge position to ensure an explosive push off from the leg. (It is a very common



problem that gymnasts do not bend the front leg enough for a strong push off.)

3. The hands should be firmly on the ground prior to the completion of the front leg extension.
4. The hands should remain on the ground until the feet almost touch the ground, so the body will not float in the air for long and lose important rotational power.
5. The most important body position is the end of the handspring which leads to the take-off position for the next skill. During the turn over phase, the entire body should be fully extended in an arched position. As the feet reach the ground, the point of arch must quickly shift to the upper chest so that the gymnast can be standing up on his toes with the lower back straight except in the upper chest. The arms should be brought directly upward from the floor at shoulder width and end up straight over head. This position will ensure a proper take-off position for any type of front salto following the front handspring.

The forward rebounding handspring (forward flip flop) is an important skill to learn prior to learning the layout front. It is similar to teaching a good back handspring prior to teaching a whip back or a layout back somersault. Developing proper technical execution of this forward rebounding handspring will facilitate the mastery of a good layout forward somersault and a series of rebounding fronts.

Progression for Forward Rebounding Handspring (Forward Flip Flop) and Layout Front

1. Handspring
 - a. Handspring to handspring (Series of headsprings)

First, a gymnast must be able to execute a technically good handspring. This means that he must be able to finish the handspring in an extended body position with arms over head

without excessive knee bend. In the teaching process for a series of headsprings, the following pointers should be emphasized.

- 1) Hands reach further out for the second handspring.
- 2) Excessive knee and hip bend in between headsprings should be gradually eliminated.
- 3) Soon, encourage the gymnast to slightly dive into the second handspring without any knee bend or hip pike in the transition.

b. Handspring to dive roll

It is not necessary to emphasize an arched position in the air during the dive roll. Following are two technical pointers:

- 1) The diving action should be done forward in a rounded body position and emphasize extended legs and hips at the take-off point.
- 2) The arms should always be kept over the head at shoulder width.

2. Handspring to forward rebounding handspring

Technically, a forward rebounding handspring should be done identically to the handspring except for the arms. The arms will be kept straight instead of bent. The most common mistake here would be the premature opening of the hips and the

(continued on page 12)

FORWARD BOUNDING TUMBLING (continued from page 11)

arching of the body as the gymnast reaches to the floor. The pike (or round) position should be kept until the center of mass (weight) passes well over the head.

3. Headspring to forward rebounding handspring series

From headspring, continue to do forward rebounding handsprings more than two or three times.

4. Front handspring to forward rebounding handspring series

Try the same sequence from a front handspring.

5. Layout front off the vaulting board, mini-tramp or on and off the trampoline.

Teaching the correct body position for the layout front is very critical, particularly for developing a series of layout fronts later on. Following are the technical pointers for developing a good technical layout front:

- a. At the start of the layout front (which is the end of the front handspring), the body should be in an arched position only in the upper chest. The arms should be well over the head at shoulder width. It is also important to stay up on the toes at the take off point.
- b. At the take off, the arms should be thrust forward and upward. It is important to establish forward momentum by thrusting the arms forward in a hollow chest position first, before the body arch.
- c. Once the initial forward arm thrust is done, the arms should be spread to the side to shoulder height. Then, the arching of the body (mainly from the upper chest) should occur immediately.
- d. As the arch progresses and the chest is opened further, the head should be brought back into a proper arch position.

- e. As the feet approach the ground, the arms should be brought back to the over head position and the head should be brought back slightly forward, in between the shoulders, but still kept up. This subtle movement of the head is very crucial, especially in a series of fronts. If the head moves forward in the air during the arched position, it will cause the entire body to straighten (or assume a piked position) prematurely. Then, the finishing body position will be too piked for the take-off of the next front.

Technical Pointers for the Layout Front Series

1. Always start from a good technical handspring. Close attention should be paid to the ending body position of the front handspring and the start of the layout front. The positions which should be emphasized are:
 - a. arms over head at shoulder width
 - b. head up
 - c. arch in upper chest, not in lower back
 - d. stay up on the toes
2. It is important to establish good forward momentum from the start.

Lifting too high in the first front layout will not help to establish good rotational momentum. Rather, the first layout front should be directed forward to establish a good body rotation.
3. The precise arm action during the layout front will be helpful to keep the same rhythm during the series.
 - a. the arms should start from the over head position to forward thrust
 - b. then they should spread quickly to the side to establish the axis of the rotation
 - c. the crucial part of the arm movement in the series is bringing the arms back up to over head prior to the take-off for the following layout front
4. The body needs to be in an arched position from the upper chest.

The most common mistake is to arch too much from the lower back area which will make it impossible to take-off strong for the next front.
5. Just prior to the landing, the heels must be pulled back in order for the feet to land slightly behind the center of mass. Obviously, this action is to keep the forward momentum for the series. During this action, it is important to tighten the lower body (particularly legs and buttocks) and land on the toes. ■

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Small Hand Apparatus For 3-5 Year Olds

by Tracey L. Callahan Molnar

INTRODUCTION

Are you looking for an addition to your existing gymnastics programming that's innovative, fun and inexpensive to initiate? Consider rhythmic gymnastics for preschool age children.

Rhythmic gymnastics can begin as small and as easily as adding it as a station in your present gymnastics program. Rhythmic gymnastics at the preschool level can also be offered as its own program without ever getting into higher levels and older age groups.

For those interested in pursuing programming for 6 year olds and older, USA Gymnastics offers an excellent developmental level program (levels 1-4). Through text and accompanying video, gymnastics staff can become knowledgeable to teach beyond the preschool level.

This article will offer an introduction to methods and progressions for teaching skills using rhythmic gymnastics balls and alternative apparatus. Using alternative apparatus serves as a fun progression to the development of ability in rhythmic gymnastics for the preschool age child.

Getting Started

Both traditional and alternative rhythmic apparatus can be used to get things going! Rock-climbing rope can substitute for jump ropes, kick balls can take the place of rhythmic gymnastics balls, hula-hoops for rhythmic hoops, tennis balls in the toes of a pair of tube socks for clubs, and wood doweling attached to ribbon from a fabric store for a rhythmic ribbon! Look in all of those nooks and crannies at home and in the gym. You may just have some of these items tucked away. These implements can serve as great substitute rhythmic apparatus until classes get off the ground.

As far as alternative apparatus goes, the sky is the limit! Just about any fun and safe implements that can be used to develop hand-eye and foot-eye coordination should be considered. Balloons, bubbles, koosh balls, bean bags, light weight tennis racquets, punch balls, feathers, swim noodles, cones, sponge bats/balls, scoops and scarves are just some ideas.

Building confidence with a variety of implements which teach proper body movement is a great progression for the preschool age child! Implements that are soft (bean bags, koosh balls) are helpful because they aren't as threatening to a child if "mis-caught" as a heavier ball might be at the outset of learning a skill. Lightweight objects (scarves, balloons) are easier to visually track in the air because they stay in the air longer, facilitating in the development of hand-eye and foot-eye coordination.

Method of Teaching

Begin by separating the apparatus skill from the body skill. Provide the participant with a mental concept of the pattern of the skill. This should be done by way of demonstration and verbalization. Practicing each segment of the skill will facilitate learning the entire skill.

Even at this elemental level there should be focus on the fundamentals of good technique. It is difficult to change incorrect form and technique if it has been practiced for many years. Keep in mind though that once given the knowledge of the basic mechanics of the movement, with practice and time the skill will develop. Once the preschooler has had a chance to experience the body element and the apparatus element separately, the two can be combined.

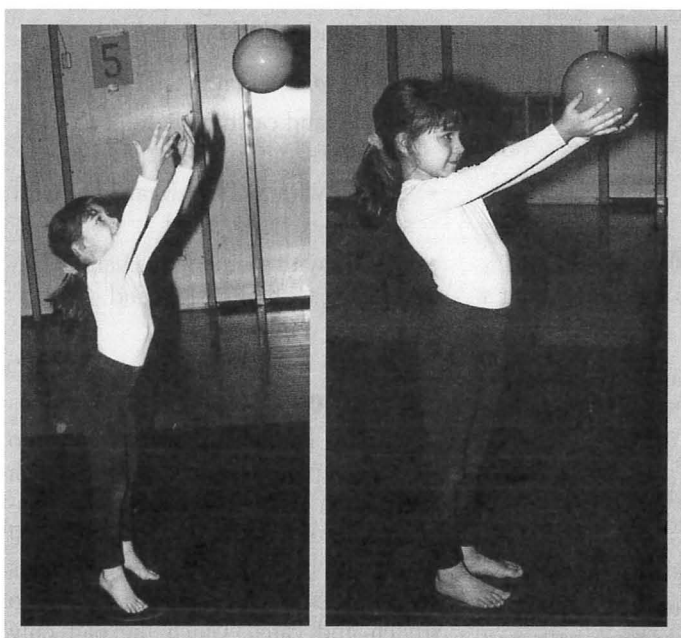
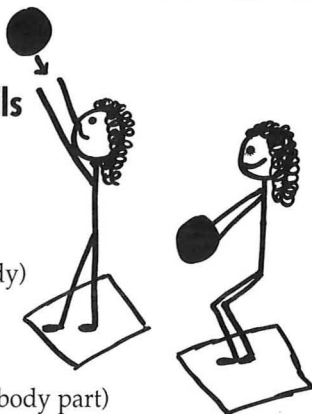
PROCEDURE FOR TEACHING

Step 1

Identify the Apparatus Skills

the skills specific to ball include;

- swings
- exchanges
- rolls (on the ground, on the body)
- bounces and catches
- tosses and catches
- balances (on the hand or other body part)



Step 2

Teach the Concepts

Familiarizing the preschool participant with correct terminology will facilitate the learning of the skill. While it is important to teach terminology, be careful not to overwhelm students with big words. It is helpful to explain concepts using similes along with a demonstration; "gently catch the ball like you would a baby bird that has fallen from its nest. Reach up to meet the bird in the air with your hands" vs. "catch the ball by absorbing the impact when the ball contacts your hands."

Incorporate and reinforce academic concepts such as;

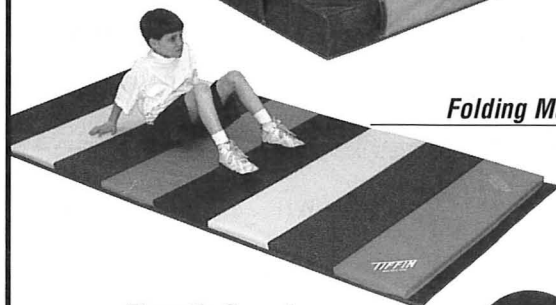
- identification of body parts
- identification of body joints

(continued on page 16)



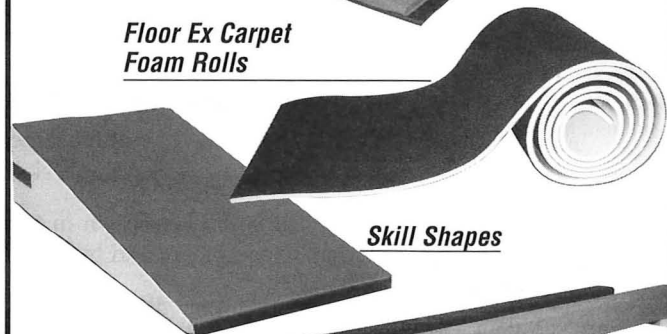
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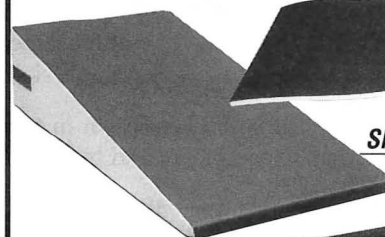


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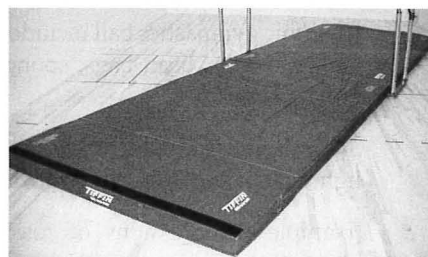
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OPPOSITES

above	←→	below	front	←→	back
around	←→	straight	heavy	←→	light
apart	←→	together	high	←→	low
before	←→	after	in	←→	out
big	←→	little	large	←→	small
close	←→	far	near	←→	far
fast	←→	slow	over	←→	under
forward	←→	backward	right	←→	left
up	←→	down	straight	←→	bent

SMALL HAND APPARATUS FOR 3-5 YEAR OLDS

(continued from page 15)

- body movement related to ball
- swinging
- circling/rotating
- rolling (on the ground or on the ball)

Step 3

Breaking Down the Skill into Smaller Parts

Feeling a measure of accomplishment is vital to keeping a child's interest when learning a skill.

A skill can be broken down in two ways; by first using alternative equipment and by breaking the skill into parts.

Alternative equipment is helpful when it can mimic the mechanics of movement of the traditional apparatus yet being perhaps lighter, easier to grasp, etc.

Alternative equipment that is relative to skills with a rhythmic gymnastics ball includes scarves, balloons, koosh or fleece balls, bean bags, sponge balls, punch balls and beach balls.

Some facilitating alternative equipment includes scoops, lightweight tennis racquets, buckets and pitch backs.

Example—progressions of tossing and catching using alternative equipment. It is suggested that this skill be taught after bouncing and catching.

The term "toss" would be explained as "up with energy" vs. "throw" which might be explained as "forward with energy."

Bean Bags and Buckets

Description

Place several floor markers on the ground, with buckets (hoops may substitute) at varying distances from the markers.

Toss the beanbag to the bucket by swinging with a straight arm. Let go of the beanbag at the top of the swing. Imagine

that the beanbag is drawing a rainbow from your hand, into the air and into the bucket ("pot of gold"). The beanbag should go up, over and down!

Koosh Ball and Scoops Description

To make a scoop, cut off approximately 1" from the bottom of a 1-gallon plastic milk or water container.

Hold the handle of the scoop with the big opening at the top. Remember to keep the arm straight. The arm swings from the shoulder to toss. Watch the koosh ball while it is in the air. Meet the koosh ball in the air with the scoop. Reach up with a straight arm so that the scoop is under the koosh ball.

Elements to experiment with:

- Tossing and catching koosh ball with scoop in same hand
- Tossing with one hand, catching with scoop in opposite hand
- Tossing with scoop in one hand, catching with opposite hand

Balloons

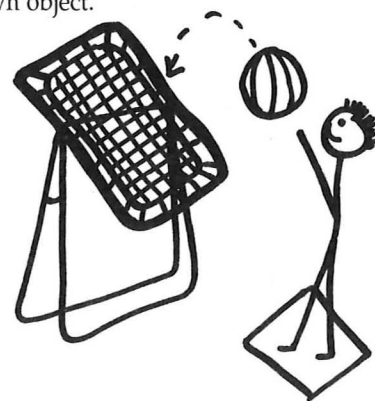
Description

Using two hands, toss the balloon into the air. Keep the arms straight and watch the balloon leave your hands (if participant holds on too long, the balloon will be tossed behind them). Keep wrists straight, reach high with both hands to stretch and catch. Catch the ball only with hands, not against the arms or body.

Beach ball and Pitch-back

Description

A pitch-back is commonly used for baseball. It usually has a metal frame and a taut net that "pitches back" a tossed or thrown object.



Place a floor marker a distance away from the pitch-back. The pitch-back should be angled up slightly.

Toss the beach ball up so that when it comes down it will bounce onto and off of the net. Watch the beach ball leave your fingertips. Keep arms and wrists straight. Be ready to step and catch because the ball may not bounce exactly back to you. Reach up toward the ball with your arms and hands. Bend at the knees when catching instead of catching "into the body."

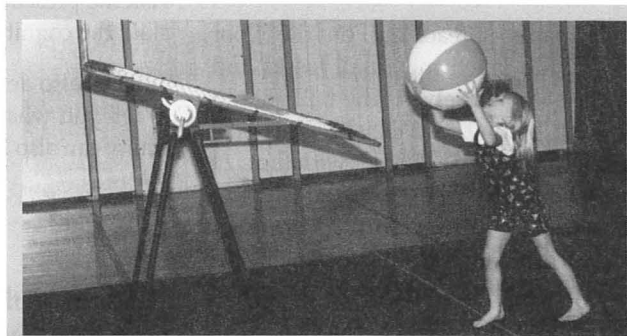
This skill can also be practiced with the allowance of the ball to bounce first before it is caught.

Step 4 Introduce the Whole Skill

Having had the opportunity to practice the correct body and equipment technique with the alternative equipment, and developing comprehension and confidence with those progressions, the whole skill can be introduced. This whole skill is introduced using the traditional rhythmic apparatus, in this case a rhythmic gymnastics ball.

Example—tossing and catching the ball

A rhythmic gymnastics ball is made of plastic or rubber and generally for the preschooler, the ball is about 16cm. Slightly larger balls can be substituted.



(continued on page 18)

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SMALL HAND APPARATUS FOR 3-5 YEAR OLDS

(continued from page 17)

Participants spread out on the floor area while practicing small tosses and catches to themselves. The ball should be kept below head height. This will familiarize the preschooler with the size and weight of the ball (the student should have already worked on other skills with the ball, i.e., balancing in hand(s), rolling on floor and body, bouncing/catching).

Participants, still spread out, can do medium to large tosses of the ball but allow one intermediate bounce of the ball before it is caught. This allows more time to visually track the ball and by letting the ball bounce, some of the force of the ball is diminished. Bend the knees ("plié") when catching the ball.

Preschoolers can next toss the balls with medium height, using learned tossing skills (watching the ball, straight arms and wrists, letting fingertips be the last thing touching the ball, tossing "up"). The ball can now be caught without the intermediate bounce, using the learned catching skills (watching the ball, meeting the ball high in the air, letting fingertips be the first thing to touch the ball, keeping arms straight, plié while catching and lowering arms).

Step 5 Develop Technique

There should be some frequency in revisiting these learned skills. Body memory is not automatic. For each correction you give, give at least one acknowledgment of something well

done. This will help to reinforce the positives and encourage improvement where it is needed.

Ask the preschoolers questions about the skill. By verbalizing the skill or parts of the skill, the cognitive process will enhance the performance of that skill.

You can also demonstrate the skill with an error in part of the skill and ask the children to tell you what they liked and what you could make better. Developing their visual acuity can also help them translate what they see into what they do.

Conclusion

- **Start with the basics. What you teach your students now will have a lasting impact on them. Keep the environment positive, make it fun, and include a variety of activities to keep their interest and meet your goals with your preschool participants.**
- Translate terminology into a language they can understand. Rolling a ball on the rug using two hands could be "building a snowman." Raising a hoop over head and lowering it toward the ground can be "sunrise, sunset."
- Be observant of the children both in what they do and what they say. If you listen and watch carefully, they can be some of your best teachers! ■

More information on rhythmic gymnastics for 3-5 year olds is available through *Building Blocks*. *Building Blocks* is an informative series by Tracey L. Callahan Molnar and Joni Spata which includes progressions, lesson plans and ideas for teaching young children rhythmic gymnastics. Tracey and Joni graduated with degrees in physical education from George Williams College. Presently, both direct and teach successful rhythmic gymnastics programs in the Chicago area.

To order your *Building Blocks* guidebook contact USA Gymnastics Merchandise at 1-800-345-4719 or for more information on future guidebooks and videos, contact:

Tracey Callahan Molnar at 630-963-1300 or Joni Spata at 630-968-2699.



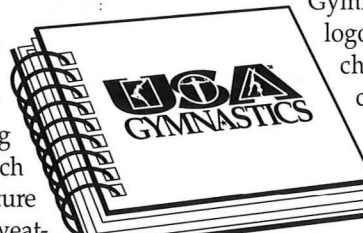
Wholesale Program Update

Snap Promotions brings you the USA Gymnastics Wholesale Program, which offers licensed USA Gymnastics gear at wholesale prices! Our goal is to provide club owners with a turnkey program that will help increase revenues for their gyms. Approximately 108 Member Clubs are currently benefiting from the Wholesale Program. Most Member Clubs use our gear for gifts or resale in order to raise money for their gym. From gym owners to Booster Clubs, everyone who is participating is benefiting from the only program that offers true wholesale prices.



What are the most popular items?

Grip bags, zipper pulls, hair twisties, and duffel bags are currently our most popular sellers. We are offering several new products in 1998. Among these are water bottles, insulated lunch sacks, journals, candles, blankets, picture frames, photo albums, tee shirts, sweat-shirts, wristbands, magnets, luggage tags and much, much more!



What is the minimum order that can be placed?

Clubs must follow the catalog's required minimums, which vary from item to item. For example, the minimum order for blankets is 4 while the minimum order for grip bags is 12.



Can custom orders be made?

Absolutely! Clubs can add their logos beneath the USA Gymnastics logo or choose to put only their logo on the products. There is an additional charge for customized products. This charge covers the set-up and running charges. For further details call 1-800-711-5338.

Snap Promotions is currently setting up a catalog that will be accessible on the World Wide Web. Here, customers can view and purchase items as well as become aware of any specials or new items that are being offered.

What is the typical profit margin?

For participating clubs, the profit margin should be the same for all items - **100 percent!**

.....
If you have any products that you would like to see in the Wholesale Program or have questions please call Snap Promotions at 1-800-711-5338. ■



Curriculum Poster Reward System



Jeff Lulla is a member of the USAG National Preschool Committee and co-author of the Kinder Accreditation for Teachers (KAT) course. He is also a USAG National Safety Training Staff member (responsible for training safety certifiers), an industry consultant, and is a seminar presenter for the USAIGC, and USA Gymnastics. He owns two successful gyms in Southern California.

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WHAT'S NEW?

Las Vegas GymFest, GG Congress, and Rhythmic Workshop

The Go For It Academy in Las Vegas will serve as the host facility for the combined event: GymFest, General Gymnastics Instructor's Congress, and Rhythmic "Get It Going" and "Keep It Going" Workshop.

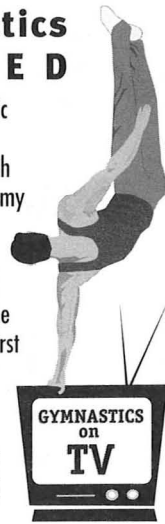
Rhythmic courses will be conducted Friday through Sunday. The GymFest is scheduled for Saturday morning with the GG Congress on Saturday afternoon and Sunday morning. For more information, workshop and GymFest costs, registration forms, etc.

contact Steve Whitlock or Cindy French at 317-237-5050 or email at gg@usa-gymnastics.org



Men's Gymnastics TELEVISED

The 1998 Eastern College Athletic Conference Men's Gymnastics Championships will be held March 27-28 at the U.S. Military Academy in West Point, N.Y. Thanks to a grant from the U.S. Olympic Committee to assist endangered and emerging Olympic sports, the event will be televised, for the first time, to more than 11 million homes. The program will air on New England Sports Network, Empire Sports Network, Comcast Sportsnet and MSG Network and will be tape delayed to air in prime time. At the time of print an airdate had not yet been established. Please check your local listings and tune in to see men's gymnastics on TV!



1998 Rhythmic Eastern/Western Open Qualifying Events

Applications for the 1998 Rhythmic Eastern/Western Open Qualifying Events are now available. If you are a coach of a Level 9 or 10 rhythmic gymnast and have not already received an application by mail, please call Cindy French at (317) 237-5050 ext. 262. The Eastern event is May 9-10 in Tampa, Fla. The Western event is May 16-17 in Downers Grove, Ill. Applications are due by April 6, 1998.

NCAA National Team Rankings

as of February 2, 1998

MEN'S

#	Team	Score (HIGH SCORE)
1.	California	229.600
2.	U. of Iowa	228.400
3.	U. of Illinois	226.970
4.	Ohio State	226.800
5.	Penn State	226.620
6.	Brigham Young	226.000
7.	Michigan State	225.750
8.	U. of Oklahoma	224.800
9.	U. of Nebraska	224.170
10.	U. of Michigan	223.800
11.	Illinois-Chicago	222.570
12.	U. of Mass.	222.550
13.	U. of New Mexico	221.600
14.	Navy	221.450
15.	William & Mary	220.950
16.	Temple Univ.	219.150
17.	U. of Minnesota	217.950
18.	Stanford Univ.	217.150
19.	Army	214.370
20.	Air Force Acad.	212.400

WOMEN'S

#	Team	Score (AVE. SCORE)
1.	U. of Georgia	196.335
2.	U. of Utah	194.667
3.	U. of Alabama	194.337
4.	U. of Florida	194.325
5.	Penn State	193.794
6.	U. of Kentucky	193.733
7.	UCLA	193.350
8.	U. of Michigan	193.160
9.	West Virginia Univ.	192.756
10.	U. of Minnesota	192.625
11.	Arizona State	192.150
12.	Stanford Univ.	192.108
13.	Ohio State Univ.	192.094
14.	Oregon State	191.983
15.	L.S.U.	191.962
16.	Illinois-Champaign	191.675
16.	U. of Nebraska	191.675
18.	Michigan State	191.550
19.	U. of Washington	191.525
20.	Utah State	191.075

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Online Search for Gymnastics Clubs

by Rachele Harless, USA Gymnastics Online Webmaster

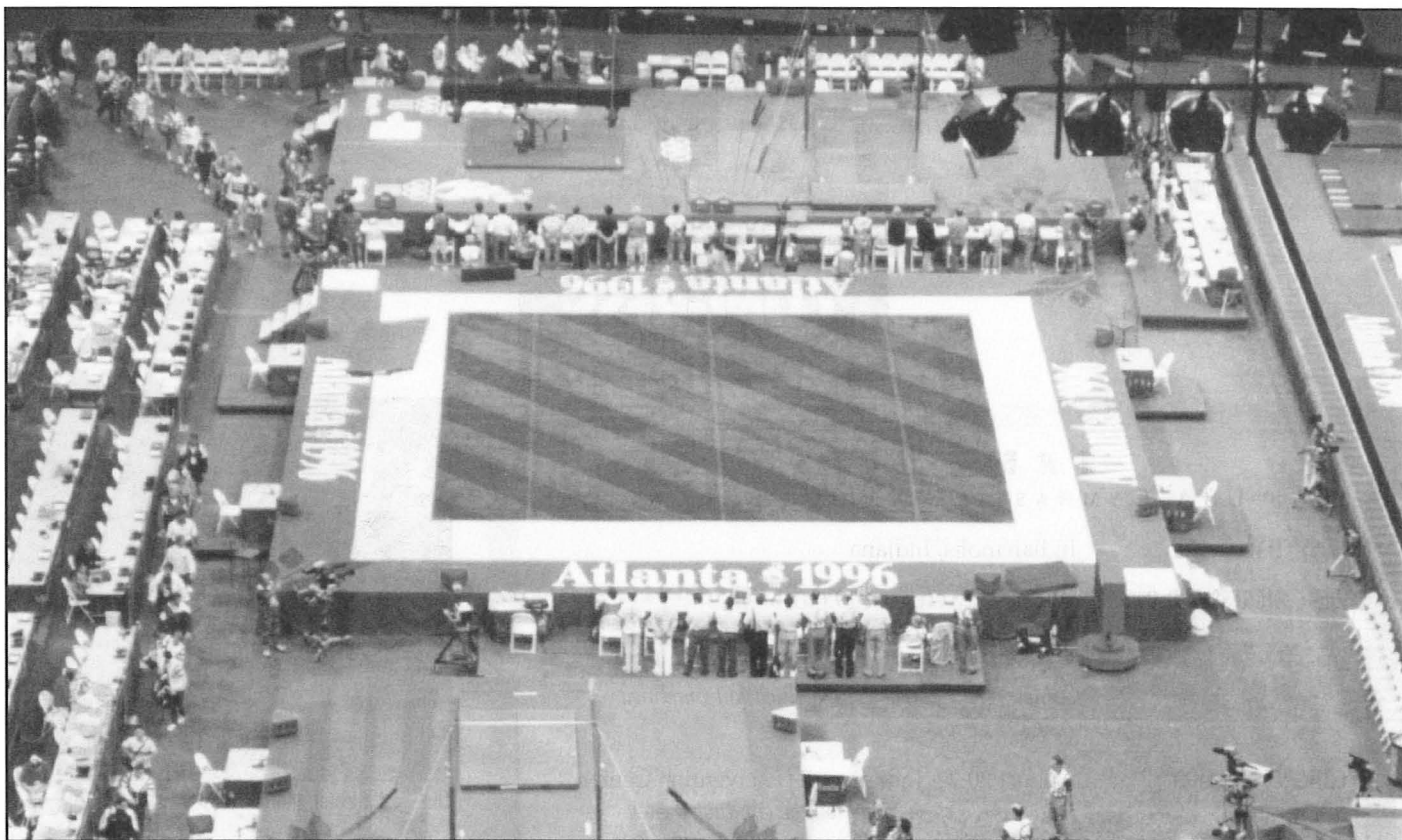
USA Gymnastics Online has added a new service—a gymnastics club search for Internet users. Parents,

gymnasts, coaches, judges and fans interested in locating a type of club in a geographic area will easily be able to access this information through the USA Gymnastics website. Online users may simply enter city, state, zip, and gymnastics program information (such as "Men's JO" or "recreational") to find the clubs in the state which fit their program description.

TO USE THE SERVICE, GO TO <http://www.usa-gymnastics.org>

- Click on the star which says "Find a gym club."
- Now you are at the "search" page of the club query.
- You can type in the following information to identify the geographic area for your search: city, state, zip.

For more information contact Steve Whitlock at 317-237-5050 ext. 236 or email Steve at educate@usa-gymnastics.org.



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THE FACTS

1998 USA GYMNASTICS NATIONAL CONGRESS

- HOST CITY:** Indianapolis, Indiana
- PRE-CONGRESS ADD-ONS:** Wednesday, August 19 (ALL DAY)
Indianapolis Convention Center
Safety Certification, KAT, CPR/First Aid, PDP, Athlete Wellness, Cheer Certification (modified AACCA), etc.
- CONGRESS SESSIONS:** August 20-22, Indianapolis Convention Center
Four Congress sessions will be conducted each day – starting 8:15 a.m. and concluding by 4:15 p.m.
- POST-CONGRESS ADD-ONS:** Sunday, August 23 (IN THE MORNING)
Indianapolis Convention Center
Safety Certification, PDP, Judging exams, Skill Evaluator, etc.

1998 John Hancock U.S. Gymnastics Championships

August 19-22 • Market Square Arena

Wed. 8/19	1:00-3:30 pm	Competition (Jr. M)
	7:00-9:00 pm	Competition (Sr. M)
Thurs. 8/20	1:00-3:30 pm	Competition (Jr. W)
	7:00-9:00 pm	Competition (Sr. W)
Fri. 8/21	7:00-9:00 pm	Competition (Sr./Jr. M)
Sat. 8/22	1:00-3:30 pm	Competition (Jr. W)
	7:00-9:00 pm	Competition (Sr. W)

NOTE: Special Championships ticket information and order form for Congress attendees will be printed in the April issue of *Technique*.

Congress Rates and Registration Dates

\$175 Pre-registration

\$200 On-site

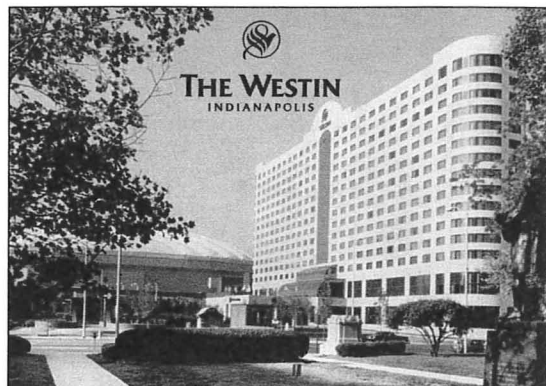
No pre-registration after July 24 (registrations must be postmarked by July 24). After July 24, you must register on site.

Non-Members \$275

NOTE: The Congress Schedule, Registration Form, and Add-On Registration Form will be printed in the April issue of *Technique*.

Official Co-Headquarter Hotels for the 1998 National Congress

The Westin Hotel, Indianapolis
50 S. Capitol Avenue
Indianapolis, IN 46204
317-262-8100



The Westin Hotel, Indianapolis

THE CUT-OFF DATE:

July 17, 1998 (You must pay a deposit equal to the room rate for one night.)

CHECK-IN TIME:

3:00 p.m.

RATES:

\$100 for single; \$111 for double; \$131 for triple; and \$151 for quad.

Reservations are made directly with the Reservations Department (317-262-8100), or through the Central Reservations Department (800-228-3000). It is important that you identify our group as the "USA Gymnastics National Congress" when making reservations.

Hyatt Regency Indianapolis

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317-632-1234

THE CUT-OFF DATE:

July 18, 1998.

Reservations after this date will be accepted on a space and rate availability basis.

CHECK-IN TIME:

TBD



Hyatt Regency Indianapolis

RATES:

\$85 single through quad occupancy.

An \$85 deposit of each of the confirmed rooms will be due 14 days after confirmation (but no later than the cut-off date). These are refundable if canceled seven days or more prior to arrival date.

Reservations made directly with the Hotel (317-632-1234). It is important that you identify our group as the "USA Gymnastics National Congress" when making reservations.

Transportation/Travel Arrangements

The above hotels are a very short walk from the Indianapolis Convention Center and a short walk (5 blocks) from Market Square Arena.

Taxi service from the airport to downtown is approximately \$20.

Hotel parking: TBD at both hotels

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Presentations

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The Exhibit Hall, located in the Indianapolis Convention Center, will provide Congress attendees with the opportunity to see the latest and best in equipment, apparel, and services. General Gymnastics groups and clubs will have the opportunity to do exhibitions in the Exhibit Hall. If you are interested in information about this, contact Steve Whitlock (317-237-5050, ext. 236) or email at educate@usa-gymnastics.org.

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For any Congress attendees with needs requiring special assistance, please contact Steve Whitlock at USA Gymnastics (317-237-5050, ext. 236) no later than July 24. ■

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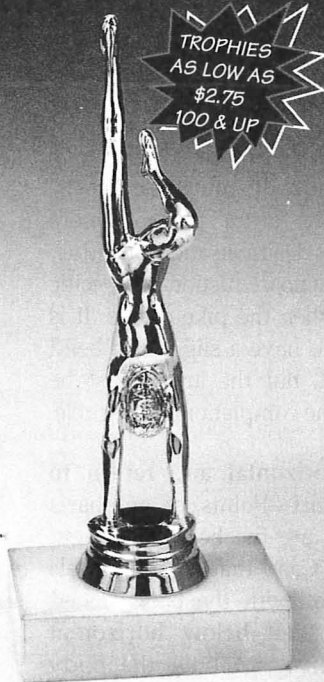
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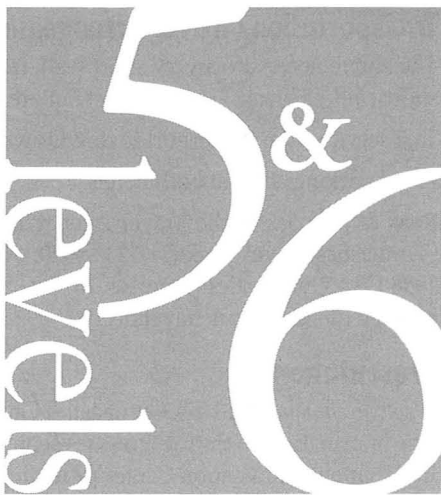
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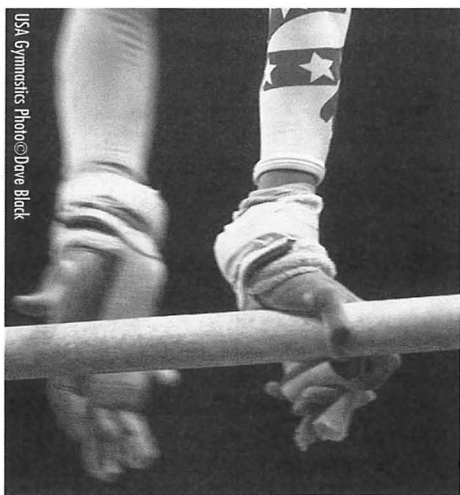
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Tips for Teaching Women's J.O. Routines



by Tom Koll, National Junior Olympic Program Chairman

After extensive travels teaching the compulsory exercises to coaches all across the country, I have outlined below some of the areas that are not emphasized in the text and should benefit you in teaching and judging the routines. Remember judges and coaches, you must always refer to the general deductions for faults. Only specific deductions for specific techniques will be listed in the gray boxes.



USA Gymnastics Photo © Dave Black

Bars ■ Level 5

1. **Straddle or pike glide kip**—The technique for this skill has not changed from the last cycle; however, there are some new deductions for judges to use to help separate the gymnasts.
2. **Front hip circle**—Judges should look for a straight body going into the circle. An arched “swan” position before piking is not desirable and is a deduction. There is no deduction for specific timing of when the pike occurs. It is acceptable to have a slight arm bend in this skill, but the arms must be straight at the completion of the circle.
3. **Cast to Horizontal and return to front support**—Points of emphasis on the cast are the body alignment and height. Casts that have the heels at horizontal with the back arched and torso well below horizontal would receive not only the body position deduction, but also the amplitude deduction as well. As in all casts, the arms *must* be straight.

4. **Cast squat on**—This specifically does not have an amplitude deduction because there is no height requirement.
5. **Jump to long hang kip**—This forward swing is not the same as the tap swing later in the routine. Here the gymnast should maintain a straight hollow position from the time she jumps off the low bar until she pikes for the kip. There should be no arch in the swing. The new deduction of “failure to finish in a straight hollow position with feet slightly in front of bar” needs to be a straight hollow position from the shoulders to the *hips*. The feet in front of the bar will show a pike in the hips. That body position is the correct technique.
6. **Cast to horizontal**—see #3
7. **Back hip circle**—A straight hollow body position, straight arms, and good rhythm are the key points to look for here.
8. **Underswing**—The emphasis on this skill is the straight hollow body position. There are no specific height requirements on this skill; however, the deduction of external amplitude listed on page 158 could be applied here if the gymnast lacks swing.
9. **Counterswing**—The text and deductions are very specific here for the judges. Remember that the focal point of the straight line is from the hands to the *hips*, NOT hands to feet. The feet must stay together on this skill. The gymnast is allowed to have a pike in the hips or extend her hips open.
10. **Tap swing forward**—Be sure to look for the changes in body positions from hollow to slight arch to hollow again.
11. **Counterswing**—see #9
12. **Tap swing forward with 1/2 (180°) turn dismount**—Look for the same body position changes as in #10. To fulfill the amplitude requirement, the body must swing above 45° (from vertical under the bar). The major point of discussion has been the “regrasp” deduction. It is important for the gymnast to “contact” the bar

again after the 180° turn. If there is no attempt to get the hand back to the bar, then a 0.30 deduction would be applied. Slapping the bar would be an up to 0.20 deduction. Remember that the hand position is optional. Both hands do not have to change.

Bars ■ Level 6

1. **Mount**—Straddle or pike glide kip—see level 5 #1
2. **Cast to 30° above horizontal**—Points of emphasis on the cast are the body alignment and height. Casts that have the heels at 30° with the back arched and torso well below horizontal would receive not only the body position deduction, but also the amplitude deduction as well. As in all casts, the arms *must* be straight.
3. **Clear hip circle to 30° above horizontal**—The deduction of contacting the bar with the hips has been reworded to help clarify the proper technique. “Hips touching the bar as upswing *finishes* 0.80.” The WTC clarified this deduction stating that to take this deduction, the gymnast would need to finish in a front support. If a gymnast brushes her thighs along the bar while circling, it is considered an external amplitude deduction, *NOT* an 0.80 deduction.
4. **Straddle or pike glide kip**—see Level 5 #1
5. **Cast squat on**—see Level 5 #4
6. **Jump to long hang kip**—see Level 5 #5
7. **Cast to 30° above horizontal**—see Level 6 #2
8. **Long hang pullover**—Be sure to look for the changes in body positions from hollow to slight arch to hollow again. The text states to pass through a support phase. It does not specify whether or not this phase can be in a clear support or not. Good rhythm and continuity from the pullover to the underswing is essential.
9. **Underswing**—see Level 5 #8
10. **Counterswing**—see Level 5 #9
11. **Tap swing forward**—see Level 5 #10

12. **Counterswing**—see Level 5 #9

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

Balance Beam ■ Level 5

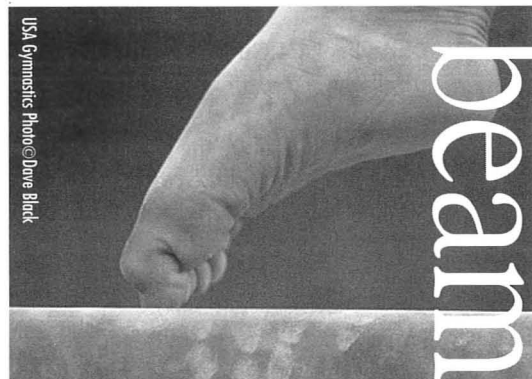
Please refer to the article on posture and alignment for additional comments.

1. **Mount-Jump to front support, stag sit**—The arms are not required to be straight as the gymnast jumps off the floor. However, she must straighten them as she finishes the front support. The mount through to the stand should show good continuity and rhythm. A knee scale is not desired and would be a break in the continuity.
2. **Backward swing turn**—The height of the leg *does not* have to be even on each side. This means that if a gymnast kicks shoulder height on the first swing and the leg reaches slightly above horizontal on the second, there is no deduction.
3. **Contraction**—This is a tempo/rhythm change, *NOT* a major element. Look for quick sharp changes. It is not a body wave.
4. **Cross Handstand**—The lever position on a straight leg both in and out of the handstand is something new for the judge to evaluate. Also, the gymnast should kick directly to vertical and join her legs immediately. Holding a split handstand before closing the legs together would be a rhythm error. The deduction for “failure to close feet in vertical” has been clarified so that everyone understands that this deduction is to be taken only if the gymnast never

closes her legs during the attempt of the handstand.

5. **1/4 (90°) turn to side pose 1/4 (90°) turn**—Body alignment and high relevé positions are the key here. If performed correctly, the steps will be small and quick.
6. **1/2 (180°) turn on one leg in forward coupé**—As in all the dance skills, posture and alignment is the key. The turn should be performed on high toe; however, be aware that the heel *must* lower at the completion of the turn. As in the last cycle, the gymnast has a choice in transferring her weight to prepare for the turn. All four acceptable turn preparations are listed in the glossary on page 180. The turn technique for all compulsory turns HAS changed. Gymnasts should no longer circle their leg through a low side position (*ronde de jambe*). This would be incorrect

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technique and would be considered a text error.

7. **Arabesque-Scale-Arabesque**—During each arabesque, the chest must remain erect. While tilting in and out of the scale position you should see an “arabesque position” as opposed to a straight line lever position. Be sure to look for squared hips with the legs turned out.
8. **Two straight leg leaps**—Even though this is not listed as a “series,” the elements must be directly connected. Failure to connect these would lead to an up to 0.20 deduction. The emphasis here is *NOT* on split. Judges will need to key in on good hip rise and correct posture. The back leg should pass through the

(continued on page 26)



TIPS FOR TEACHING WOMEN'S J.O. ROUTINES LEVELS 5 & 6

(continued from page 25)

arabesque position as she lands but she should not stop in arabesque. This would be a rhythm deduction. The deductions written for the leaps are very helpful to aid in separating good leaps from bad leaps.

9. **Squat turn**—Watch for good vertical alignment of the torso during this turn. The quick jumps following the squat turn should show sharp precise position both in the arms and legs. Another key point of focus on these small jumps is the tight relevé positions.
10. **Cartwheel 1/4 (90°) turn inward**—As in all the acrobatic skills on balance beam, the gymnast must pass through, NOT hold, the lever position going in and out of the cartwheel on a straight leg. The cartwheel should be stretched completely through the vertical with the head in alignment. A long cartwheel will show the nice stretch with the feet landing approximately five of the *gymnast's feet* away from the hands. When dealing with the completion deduction, judges need to remember that this is not like judging optionals. In optionals, if only the hands made it to the beam, and both feet fell to the side, we would not recognize it as a value part, and there would be no credit for the element. This is not so for the compulsory routines. In the above example, a judge would deduct half of the element (0.40 in this case) for not completing the cartwheel (plus 0.50 for the fall).
11. **180° pivot turns**—Watch for completion of each turn on high relevé.
12. **Presentation**—This should be a smooth transfer through 4th position demi-plié with an expressive presentation of the arms.
13. **Straight jump, straight jump, split**

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

14. **Cartwheel to side handstand, 1/4 (90°) turn dismount**—Remember that completion of the element is up to the value of the element (up to 0.80 in this case). Execution and amplitude is up to the value of the element (up to 0.80 in this case) plus 0.50. The gymnast's hand **MAY** remain on the beam as she lands.

Beam ■ Level 6

1. **Mount-Jump to front support**—see Level 5 #1
2. **1/2 (180°) turn on one foot in forward coupé**—see Level 5 #6
3. **Contraction**—see Level 5 #3
4. **Back walkover**—Points to focus on here include: 1. The continuous leg lift into the walkover. The gymnast should not stop with her leg at horizontal, nor should she begin arching back before the front foot lifts off the beam. 2. Vertical alignment of the torso in the handstand phase (not a sag or arch in the back). 3. Correct hand placement i.e. hands placed side by side with the thumbs on top of the beam. A gymnast could have more than just her thumbs on top of the beam. The incorrect hand placement deduction is for a staggered hand placement, hands on top of each other, etc. 4. When dealing with the completion deduction, judges need to remember that this is not like judging optionals. In optionals, if only the hands made it to the beam, and both feet fell to the side, we would not recognize it

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

5. **1/4 (90°) pivot turn to side pose 1/4 (90°) pivot turn**—see Level 5 #5
6. **1/1 (360°) turn on one leg in forward coupé**—see Level 5 #6
7. **Arabesque-scale-arabesque**—see Level 5 #7
8. **Two straight leg leaps**—see Level 5 #8
9. **Squat turn**—see Level 5 #9
10. **Cartwheel 1/4 (90°) turn to step down, straight jump**—Even though this is not listed as a “series,” the elements must be directly connected. Failure to connect these would lead to an up to 0.20 deduction. The gymnast should not lower her arms between the elements. This would be a text error and could very well lead to a break in the series. Look for a good vertical position in the straight jump with the feet closed in the air. The heels **MAY** lower to prepare for the jump. As in all jumps, the gymnast should land through the balls of the feet and finish with the heels down on the beam.
11. **180° pivot turns**—see Level 5 #11
12. **Presentation**—see Level 5 #12
13. **Straight jump, split jump, split jump**—see Level 5 #13
14. **Cross handstand 1/4 (90°) turn to side handstand 1/4 (90°) turn dismount**—Remember that completion of the element is up to the value of the element (up to 1.20 in this case). Execution and amplitude is up to the value of the element (up to 1.20 in this case) plus 0.50. This element has recently been raised in value by the WTC from 0.8 to 1.20. The gymnast's hand **MAY** remain on the beam as she lands.

Floor ■ Level 5

Floor Exercise—Please refer to the article on posture and alignment for additional

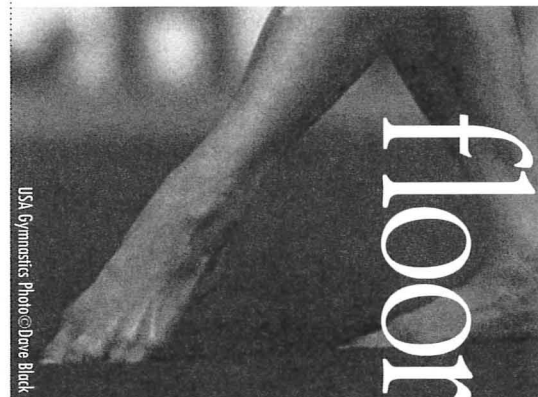
comments. Please note that this routine may be done on just a section of the floor mat, therefore omitting the floor pattern entirely. It is strongly recommended that if available, you use the entire mat with the desired floor pattern. This is NOT an option for Level 6.

1. **Assemblé with 1/2 (180°) turn**—Look for good vertical alignment in the air as well as upon landing. There is no height requirement for the arabesque position following, so just focus on posture and alignment.
2. **Back walkover to kneel**—Points to focus on here include: 1. The continuous leg lift into the walkover. The gymnast should not stop with her leg at horizontal, nor should she begin arching back before the front foot lifts off the floor. 2. Vertical alignment of the torso in the handstand phase (not a sag or arch in the back). 3. Correct hand placement i.e., hands placed side by side shoulder width apart. 4. Straight leg lever on the way out.
3. **Forward split**—There is not a requirement for squared hips during the split, just that the split be flat to the floor.
4. **Prone 1/2 (180°) turn**—This should be a smooth transition. Performing this in a “tight arch” position with the feet off the floor would not be a deduction; however, a deduction could occur if the gymnast over or under turns. On the contraction to the stand, the gymnast should show a smooth supple movement. This is NOT meant to be a full body wave, and should never receive *major* deductions. (Unless she falls standing up).
5. **Forward waltz step**—The 45° turn into the corner was designed to be a small transition turn into the waltz. It is NOT a horizontal arabesque turn. The waltz step was not written with a contraction. Adding a contraction, if done well, would be considered stylization or “fluff” and would be acceptable.
6. **1/4 (90°) turn to slide step**—The true expression of this step is difficult to grasp by reading the text. The gymnast should pass through the side lunge, arms side middle without the torso twist. As the gymnast drags the

toe, the torso twists. It should move smoothly and be a very expressive movement.

7. **Front handspring to two feet**—This skill should show strong forward horizontal momentum. The goal in the front tumbling of these compulsory exercises is to develop momentum and power to go forward. We are NOT looking for a high rising floating front handspring. Repulsion means quickness off the hands, NOT hip rise. This does not mean that we do not want repulsion. On the contrary, if the gymnast does not block through her shoulders, she will not show the power we are trying to develop. We just do not want to see a front limber here. The deduction for repulsion was changed by the WTC to up to 0.20. When counting the number of steps into the front handspring, be aware that you start counting with the first step (movement of the foot). A step into the “hurdle” is also counted. Therefore, if a “righty” gymnast were doing only one step into the front handspring, she would start by taking one step with her left foot and then hurdle. This would be considered one step. If she started with her right foot, she would be taking two steps. There is a 0.10 deduction for each additional step.
8. **Straddle jump, backward roll to handstand**—Even though this is not listed as a “series,” the elements must be directly connected. Failure to connect these would lead to an up to 0.20 deduction. Look for good posture during the demi-plié both in and out of the jump. There is also no required split in the handstand. We are no longer requiring a hold in the handstand of the backward roll to handstand. Alignment, straight arms, and a vertical handstand are the key points of focus.
9. **Balancés and 10. Hop with 1/4 (90°) turn**—One of the nicest things about these new exercises is the variety of style and tempo in the dance. This section should show nice contrast from the elegant down up up rhythm of the balancés, to the sharp, precise quality of movement in the hop, kneel stand.

11. **Leap hop**—This should just show nice execution of the legs and feet with good posture. It is only designed to move forward, NOT turn into a major leap element. (That leap is later in the routine!)
12. **Dive forward roll**—The emphasis here is the straight hollow body position. Deduct for arch or pike.
13. **1/1 (360°) turn in forward coupé**—see Level 6 beam #6. The 180° and 45° turns that lead into the arabesque should be one continuous turn with good posture.
14. **Two straight leg leaps, forward chassé**—see Level 5 beam #8. Judges need to look for the fourth position demi-plié into the chassé. Make sure to look for the tight relevé (“lock”) position in the air of the chassé.
15. **Grapevine step**—The choreographers specifically left the focus



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

16. **Round-off back handspring, back handspring rebound**—The new deduction listed in most of the tumbling is “Lack of acceleration...up to 0.20.” The judges must look for the gymnast to gain in speed and power throughout her series. The landing should be a “stick,” not a lunge. A lunge would be a 0.10 deduction (using a 0.10 step deduction from

(continued on page 28)



TIPS FOR TEACHING WOMEN'S J.O. ROUTINES LEVELS 5 & 6

(continued from page 27)

landings). When counting the number of steps into the round off, be aware that you start counting with the first step (movement of the foot). A step into the "hurdle" is also counted. Therefore, if a "righty" gymnast were doing only two steps into the round-off, she would start by stepping with her right then left foot and then hurdle. This would be considered two steps. If she started with her left foot, she would be taking three steps. There is a 0.10 deduction for each additional step.

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

Floor ■ Level 6

1. **Tour jeté**—Look for good vertical alignment in the air as well as upon landing. There is no split requirement in this element. The new point of emphasis here is the joining of the legs in the air. There is no height requirement for the arabesque position in landing, so just focus on posture and alignment.
2. **Back walkover, Back roll to handstand**—The back walkover is the only element in the compulsory exercises where a 180° split is required. See Level 5 floor #2. We are no longer requiring a hold in the handstand of the backward roll to handstand. There is also no required split in the handstand. Alignment, straight arms, and a vertical handstand are the key points of focus. If the hands

come off the floor early (before the buttocks touch the heels) to perform a "fluffy toe fall," it would be a text error.

3. **Forward split**—see Level 5 #3
4. **Prone 1/2 (180°) turn**—see Level 5 #4
5. **Forward waltz step**—see Level 5 #5
6. **1/4 (90°) turn to slide step**—see Level 5 #6
7. **Front handspring step out, front handspring to two feet**—These skills should show strong forward horizontal momentum. The goal in the front tumbling of these compulsory exercises is to develop momentum and power to go forward. We are NOT looking for a high rising floating front handspring. Repulsion means quickness off the hands, NOT hip rise. This does not mean that we do not want repulsion. On the contrary, if the gymnast does not block through her shoulders, she will not show the power we are trying to develop. The deduction for repulsion was changed by the WTC to up to 0.20. Upon landing of the front handspring to two feet the gymnast needs to perform the rebound in the tight arch position. She is required to land the rebound on two feet; however, she does not need to pause in this landing position. When counting the number of steps into the front handspring, be aware that you start counting with the first step (movement of the foot). A step into the "hurdle" is also counted. Therefore, if a "righty" gymnast were doing only one step into the front handspring, she would start by taking one step with her left foot and then hurdle. This would be considered one step. If she started with her right foot, she would be taking two steps. There is a 0.10 deduction for each additional step.
8. **Straddle jump, flic-flac step out**—Even though this is not listed as a "series," the elements must be directly connected. Failure to connect these would lead to an up to 0.20 deduction. Look for good posture during the demi-plié both in and out

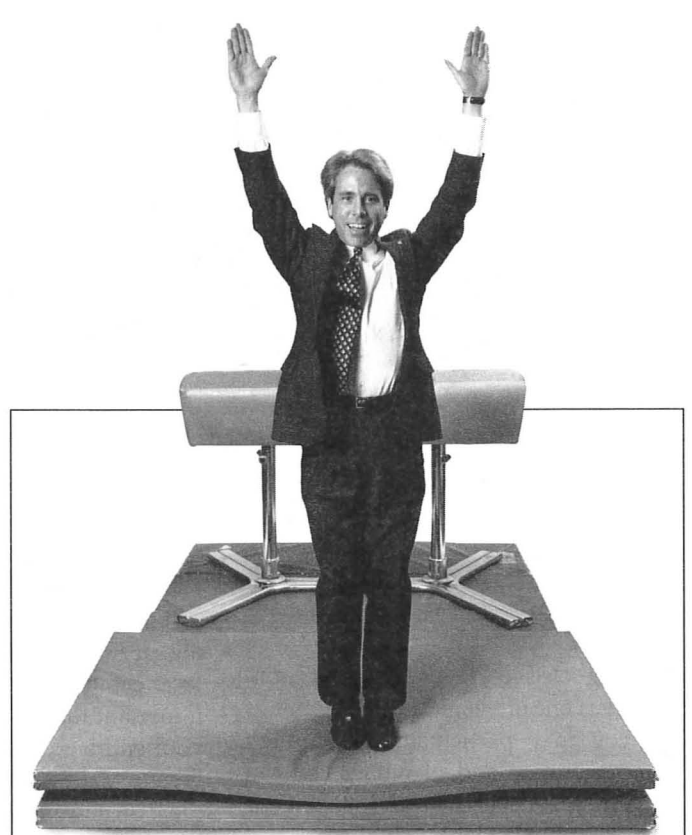
of the jump. The lever position out of the flic-flac does NOT have to be performed on a straight support leg.

9. **Balancés**—see Level 5 #9
10. **Hop turn 1/4 (90°)**—see Level 5 #10
11. **Leap hop**—see Level 5 #11
12. **Aerial Cartwheel**—The emphasis here is a nice high stretched aerial through the vertical. Stylizing by putting an arabesque at the end is NOT a requirement and should not be rewarded.
13. **1/1 (360°) turn in forward coupé**—see Level 5 #13
14. **Two straight leg leaps, forward chassé**—see Level 5 #14
15. **Grapevine step**—see Level 5 #15
16. **Round-off, back handspring, back salto tucked**—The new deduction listed in most of the tumbling is "Lack of acceleration...Up to 0.20." The judges must look for the gymnast to gain in speed and power throughout her series. To prepare for landing, the body must extend open from the tucked position. This is not a "kick out at vertical." The emphasis is on the height and body position of the salto. The landing should be a "stick," not a lunge. A lunge would be a 0.10 deduction (using a 0.10 step deduction from landings). When counting the number of steps into the round off, be aware that you start counting with the first step (movement of the foot). A step into the "hurdle" is also counted. Therefore, if a "righty" gymnast were doing only two steps into the round off, she would start by stepping with her right then left foot and then hurdle. This would be considered two steps. If she started with her left foot, she would be taking three steps. There is a 0.10 deduction for each additional step.
17. **Pose**—It is acceptable to slide the support foot to a turned out position as the gymnast extends the leg side-ward. As the gymnast shifts her weight to the final pose, she may do so with her legs straight or shift through plié to finish straight. ■



Patti's All-American Gymnastics, home of Tumblebear Gym, in Dyer, Indiana, introduced "Nutrition Week" to the class students. The parents liked the idea of education along with physical learning. The instructors took the trapezoid and made it into a food pyramid. Each trap piece had different pictures of that particular food group on it to help the students learn the proper food groups. The number 5 was the special number of the day. The phrase "5 a day" was stressed to encourage students to eat five fruits and/or vegetables a day for better nutrition. Instructors talked about "sometimes" foods versus "always" foods to encourage good eating habits and discourage dieting as a form of weight control. Foods such as swiss cheese, cookies, apples, bananas, etc. were cut out of wood and used as landing stations or to throw bean bags on or to just decorate the gym during the week. Instructors also quizzed students on nutrition at the end of class.

*PATTI KOMARA
DYER, INDIANA*



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21-22	Orlando, FL	Orlando Gymnastics
28-29	Missouri	YMCA Kirkwood/ Webster

APRIL

5	Katy, TX	Dance & Gymnastics (Safety course on 4th)
25	Greenfield, WI	YMCA

MAY

2-3	Hickory, NC	Shooting Stars
31	Clinton, CT	Gymnastics World

JUNE

6-7	Columbia, MD	Columbia Gymnastics
13-14	Newburgh, IN	Newburgh Gymnastics

JULY

11-12	Pocasset, MA	Tumble Time Gymnastics
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OCTOBER

TBD	Woodstock, GA	World of Gymnastics
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For more information about the above workshops, contact Cyndi at 317-237-5050, ext. 237.

Preparing A Group for International Travel



by Dean Capelotti, Member of General Gymnastics Advisory Panel, owner of Fallbrook Gymnastics

Being selected to represent your country is one of the most thrilling things you may participate in. Through preparation and planning, you can enhance this experience and make your job as a group leader much easier.

Selection for a Gymnaestrada

To be selected for a World Gymnaestrada, you must first have a performance group and your group will need to attend a National GymFest. You will need to complete a "Notice of Interest Form" for participating in the World Gymnaestrada—this form can be found in the *GG Rules and Policies* book. Upon review by the WG selection committee, you will be notified of your status.

Being a Good Citizen

First and foremost you are representing USA Gymnastics, your country, and local community in a foreign land. It is important that you communicate this to your entire group, including non-participants. Make an effort to learn some of the local customs of the host city you will be visiting. As frustrating as it can be when you don't speak the language of the host country, always be courteous and polite. Prepare your group to understand that things will be different in the host country and to keep an open mind and attitude.

The Rigors of Travel

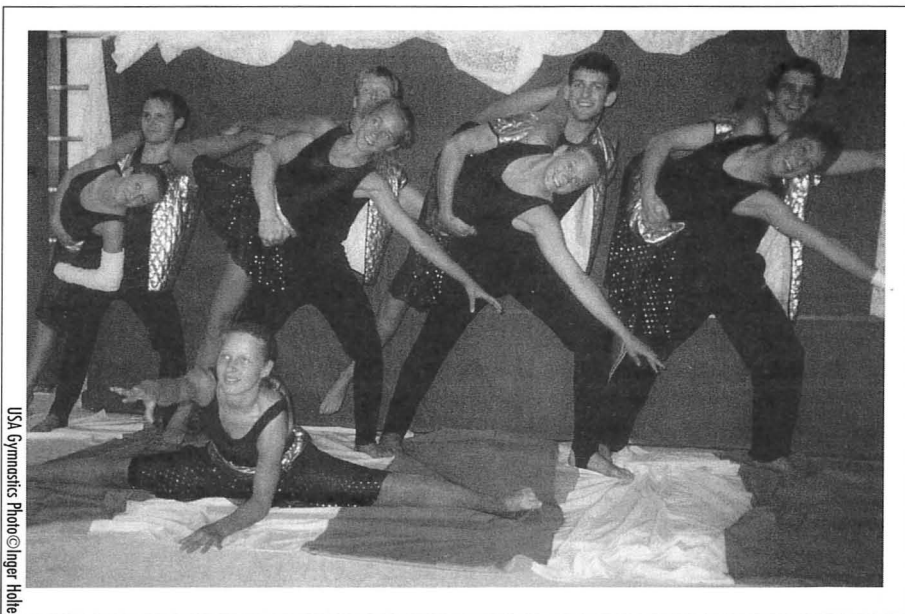
Prepare your group for what is ahead for them. Conduct meetings with all the people going on the trip. If you can

arrange it, have a guest speaker from the city or country in which you are traveling give your group an idea of what the experience may be like. Let your group know all the plans and what is expected of them. You will need to answer questions such as:

- *How do we exchange money? (How much money should we bring?)*
- *What is our schedule and how much free time will we have?*
- *When are the coaches in charge of performers and when are parents and chaperones in charge?*
- *How will the younger participants be chaperoned?*
- *Will I need a passport? (Is my passport current?)*
- *Will I need special visa documents or immunization shots?*
- *What is provided in the travel package?*

Personally check each member of your group for his/her passport. We had each member of our group make three copies of his/her passport, one to be packed in their bag, one for the group leader, and one for assistant group leader. If you lose your passport and you have a copy, it is easier to get your travel documents replaced and get back home. Make sure everyone applies for a passport at least two months prior to departure. Avoid nightmares—get passports completed ahead of time!

Avoiding jet lag will save your group



USA Gymnastics Photo © Inger Holte

headaches. Follow these tips and you will be a happy camper:

1. No alcohol or caffeinated beverages on the flight.
2. Drink at least 8 oz. of water for every hour of the flight.
3. Get up and walk around at least once an hour.
4. Set your watch to the time of the city you are visiting. (If you are switching planes, set your time to that city and, on your final leg, set your watch for your destination city.)
5. Take a shower or bath upon arrival.
6. Try to acclimate to local time by getting on their schedule immediately. (i.e. try not to sleep until it is your normal time to go to bed, eat meals on the local time not the time it is where you live.)
7. Eat a good balanced meal before you leave.
8. Avoid stress before you leave by having everything packed two to three days before departure.

Jetlag is real and results from a combination of several factors, the first being dehydration of your body. The humidity on a plane is about 3%, so you dry out quickly. This is the reason for drinking water and avoiding alcohol and caffeine. Bathing or showering after your arrival will help to re-hydrate your body. Secondly, the blood tends to pool in the lower extremities during a long flight and contributes to the feeling of exhaustion. Standing and walking every hour or so during the trip helps to counteract this effect. A third factor contributing to jetlag is your body's internal clock trying to adapt to the local time—the sooner you get on local time the sooner your body function will return to normal. If you arrive at noon and take a nap you will most likely extend the jet lag effect since you may have trouble sleeping that night as your body stays on home time instead of local time. The last factor in jetlag is stress. When you start off with a low stress level, jetlag is decreased.

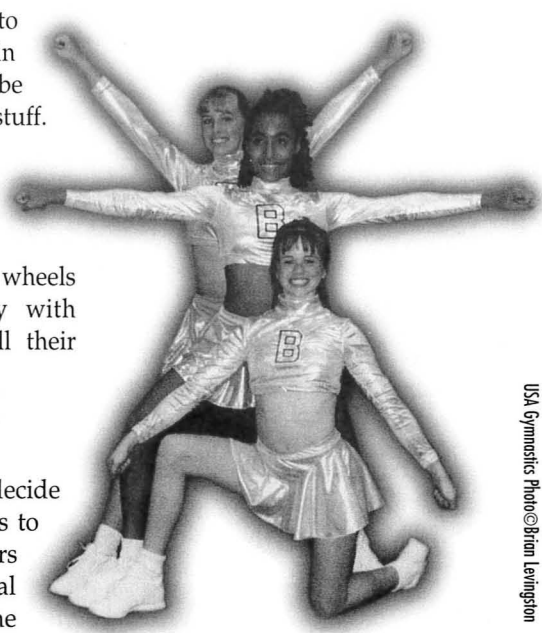
Packing Tips — You will need to carry what you bring. Travel in airports and strange cities can be cumbersome with 20 bags of stuff. Pack what you need and leave the rest at home. When packing clothes, roll them into long rolls, they will wrinkle less, and are easier to pack. Suitcases with wheels can be a big plus, especially with children who will have to pull their own weight.

Fund Raising

The first thing you need to decide when it comes to fund raising is to do it or not! Most gym owners and coaches are not professional fund raisers. Evaluate the time commitment that must be made if you take on fund raising. Will these commitments hurt the gym? (What task will you not get done because you are busy doing fund raising?)

When you decide to fund raise for a major goal (such as the World Gymnastrada), you have to be realistic—the more time you have, the greater your ability to raise funds. Fund raising is hard work—not a free ride. The people involved in the effort must be willing to do their part. You will always have some who want to fund raise and others who do not.

If your group decides to fund raise, set up a committee to oversee the project. Fund raising ideas are a dime a dozen.



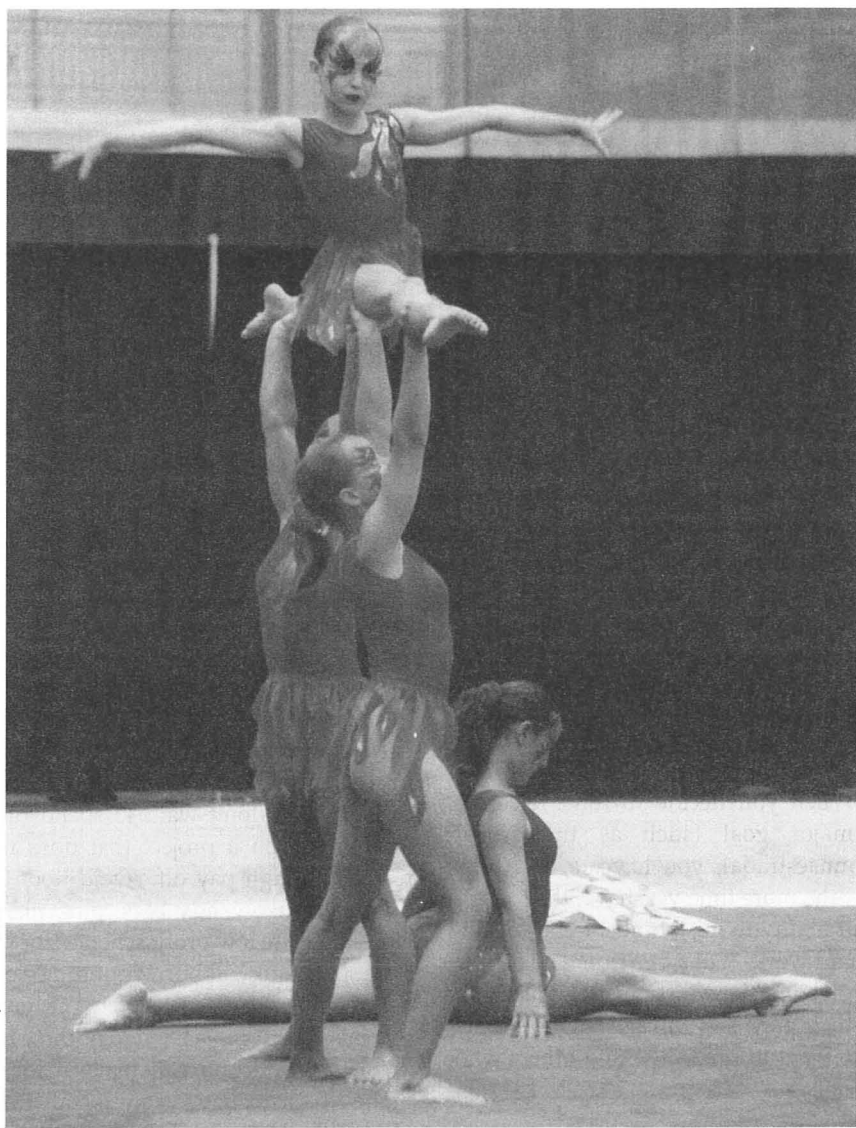
USA Gymnastics Photo © Brian Livingston

You will need a system in which to filter through the ideas so that you only put energy into the most useful ideas. Keep in mind that your group's time is precious so you don't want to spend time and energy on a project that does not result in a high pay off. Avoid door-to-door sales like candy bars, pies, pizza, etc.—these are low profit schemes for the time spent and will burn your group out before you raise even 10% of your goal. It is much better to have two or three big projects where you can make a lot of money than to have many small fund raisers. One question I use to evaluate a

(continued on page 32)



USA Gymnastics Photo © Dean Capelotti



USA Gymnastics Photo © Brian Levinston

PREPARING A GROUP FOR INTERNATIONAL TRAVEL

(continued from page 31)

potential fund raiser is, "For the time I put into the project, will I make more money than if I was working at my regular job?" If the answer is "yes" then the project is a go, otherwise I do not do the fund raiser.

Props and Stage Equipment

When traveling, you need to plan ahead and consider utilizing props that will travel well. This usually means your props need to be small and easy to pack. One idea is to have each performer carry his/her own props. If you have larger props that the local organizing committee can provide, find out how much it

will cost to ship them to your destination and add that to the cost of the trip. Fragile props and costumes that take special handling should be avoided.

Group Logistics

When traveling as a group it is a good idea to have a group uniform. This does not have to be expensive, just distinctive so you can pick out your group member in a crowd. A bright colored shirt can do the trick or a unique hat. Just remember when you try to move your group through an airport or a busy city, it is easy to lose someone. If you can spot a stray child from a mile away, your job will be easier. Use the buddy system when you travel by pairing up all your kids and have them stick together. Pair older with younger children, but never

pair two young children (7 and under). Have one adult for every two pairs. In crowded situations like airports and big cities, one adult will have his/her hands full monitoring four children.

Each person should have a watch so they know what time it is. It can be very frustrating traveling in groups if there are members who don't follow the schedule! When you get to a new time zone, make sure everyone "synchronizes their watches" to the new time.

Plan for regular group meetings to keep your group informed of daily activities and individual responsibilities. Schedules will change (sometimes with little notice)—be prepared to get the word out quickly.

Be Flexible and Stay Calm in Crisis

During international trips, something will go wrong! Besides "crisis" situations, your group members will need to adjust to differences in languages, customs, food, etc. As the leader, it is important that you set the example by always being cooperative, flexible, and accommodating.

Event Management on Performance Day

On performance day, be prepared. Take care of all your props. Meet with your group leaders early in the morning or the night before (if you have an early stage time). Plan how you are to get to the performance venue. Give yourself extra time—if your group is late, you will lose your performance time. Make sure everyone knows what to do, where to go, and when to be there! For large groups this is a major task! Arrive at least 45 minutes early. Use this time to get your group together. Sitting in the stands will help your group get a feel for the performance area and help them realize that "this is the real thing!" At your assigned performance time, quickly, quietly, and politely go to the staging area. Let the stage manager know you are there and ready. After the performance, return back stage, change, and leave the staging area neat, clean, and in good order. Thank the stage staff, and enjoy the rest of the day. ■

MEN'S 2001-2004 AGE GROUP COMPETITION PROGRAM INITIAL SURVEY

We are quickly approaching the time when committee work will begin on the Men's Age Group Competition Program (AGCP) for 2001-2004. As a start, we would like to get as much input from the coaching and judging community as possible before the committee begins its work. Please take some time to look over, think about and answer the following questionnaire concerning the men's junior program. Consider the issues and your answers carefully. This is your opportunity to provide valuable information concerning your program before the competition committee is formed or has its first meeting. Your opinions and ideas are important, so please take advantage of this opportunity to contribute. Thank you for your time and effort.

Return all questionnaires by May 1, 1998 to:

USA Gymnastics
Dennis McIntyre
201 S. Capitol Ave., Suite 300
Indianapolis, IN 46225
fax 317-237-5069

Please feel free to attach your comments and suggestions to this questionnaire on additional paper.

1. *How do you feel about the overall organization and makeup of the current Age Group Competition Program (AGCP) with regard to the following areas. What, if any, changes would you suggest.*
 - A. Age groups:
.....
.....
 - B. Level of advancement/qualification (state, regional, national championships):
.....
.....
 - C. Routine format (compulsory, modified optional etc.)
.....
.....

2. *Do you feel that the equipment and mat specifications are appropriate at all levels?*
.....
.....
.....

3. *How do you feel about the organization and layout of the current AGCP manual? How would you improve it?*
.....
.....
.....

4. *The relationship between the FIG Code of Points and age group rules has always been a topic of great debate. Do you favor (please feel free to elaborate):*
 - A. Using the FIG Code as is?
.....
.....
 - B. Using the FIG Code with only difficulty and/or bonus requirement modification?
.....
.....
 - C. Using the FIG Code as much as possible with rule modifications (current method)?
.....
.....
 - D. Writing our own Junior Code?
.....
.....

5. *In GENERAL, what do you feel are the most problematic or difficult areas with regard to judging in the age group program?*
.....
.....
.....

6. *In GENERAL, what areas do you like with regard to judging in the age group program?*
.....
.....
.....

7. *In GENERAL, what rule or format changes would you make to improve judging?*
.....
.....
.....

8. *With regard to the current program, would you prefer to keep the same basic compulsory routines (Class V, VI and VII) with only minor changes from quadrennium to quadrennium or completely revise these routines every four years?*
.....
.....
.....

(continued on page 34)

MEN'S 2001-2004 AGE GROUP COMPETITION PROGRAM INITIAL SURVEY

(continued from page 33)

9. For the compulsory levels (V, VI and VII), what two or three skills do you feel should absolutely be included in the exercise.

CLASS	FLOOR EXERCISE	POMMEL HORSE	STILL RINGS
V			
VI			
VII			

	VAULT	PARALLEL BARS	HORIZONTAL BAR
V			
VI			
VII			

10. For class I, II, III & IV, what skill or skill areas would you like to see used as special requirements? If you favor using the FIG Special Requirement, just write in FIG.

CLASS	FLOOR EXERCISE	POMMEL HORSE	STILL RINGS
I			
II			
III			
IV			

	VAULT	PARALLEL BARS	HORIZONTAL BAR
I			
II			
III			
IV			

11. What, if any, specific rules or judging areas do you feel are adversely affecting each event at each class and what would you suggest as changes?

CLASS	FLOOR EXERCISE	POMMEL HORSE	STILL RINGS
I			
II			
III			
IV			
V			
VI			
VII			

VAULT PARALLEL BARS HORIZONTAL BAR

I			
II			
III			
IV			
V			
VI			
VII			

12. What special rules or areas of judging do you absolutely want to see retained in the junior program?

.....

13. How do you feel about Developmental D's?

.....

14. What skills do you feel should be Developmental D's?

FX			
PH			
SR			
V			
PB			
HB			

15. How do you feel the junior program should handle bonus in the rules?

.....

16. GENERAL COMMENTS

.....

T

he USA Gymnastics Hall of Fame is saddened to announce the passing of several members in 1996 and 1997. They include:

Raymond "Ben" Bass ('59) was a member of the first class inducted in the gymnastics Hall of Fame. He passed away on March 10, 1997 in California. Bass was a much decorated U.S. Navy veteran of WWII. While serving in the Navy, Bass won the gold medal in rope climbing at the 1932 Olympic Games in Los Angeles.

Richard "Dick" Beckner ('92) passed away September 9, 1997. A native of Los Angeles, Beckner and his brother, John ("Jack"), were members of the men's 1956 Olympic Team. The 1956 National AAU Champion on still rings, Beckner also competed on the 1955 Pan American Games team.

Tom Hanvey ('81) died in 1996. Hanvey coached at David Lipscomb College in Nashville, Tennessee, a powerhouse gymnastics club in the Southern Intercollegiate Gymnastics League in the 1960's.

Charles "Chuck" Keeney ('75) passed away in April of 1996 in Berkeley, Calif. His early training was at a local YMCA in San Diego. He went on to coach at UC Berkeley from 1937-57. Keeney was one of America's premier tumblers in the early 1930's, winning the AAU title in 1935.

Tom Maloney ('71) died in the fall of 1996 in Florida suffering from Alzheimer's disease. A coach at the U.S. Military Academy at West Point for more than 30 years, Maloney coached the men's 1952 and 1960 Olympic Teams and 1958 and 1962 World Championships Teams.

Frederick "Freddy" Meyer ('59) was a member of the first class inducted into the gymnastics Hall of Fame. A two-time (1932 and 1936) Olympian, Meyer passed away October 1, 1996 in Virginia. Getting his start in gymnastics at the New York Turnverein, Meyer was also involved as a judge for several years.

Marian Twining Barone ('75), a two-time (1948 and 1952) Olympian, died in 1996. Known not only for her gymnastics skills, Twining Barone also excelled in other sports such as track and field. Twining Barone coached at South Philadelphia High School, Marshall University and was an assistant professor at Temple University for 17 years. ■

NOTE: Parenthesis indicates year inducted into Hall of Fame.



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by Kathy Kelly

The philosophy of the Women's Program office staff is that we are here to service the more than 60,000 athlete members and 11,000 professional members of USA Gymnastics to the best of our abilities. The sheer magnitude of the program indicates the volume of responsibility of the staff.

The Women's Program Staff works under the direction of the Women's Program Committee and five sub-committees which govern every level and aspect of women's gymnastics. The Women's Program Committee, which is comprised of the National Administrative Board Chairman, the National Elite Program Committee Chairman, the National Junior Olympic Program Committee Chairman, the National Technical Committee Chairman, the Athlete Representative, USA Gymnastics International Technical Consultant, the Vice Chair for Women, the Women's Program Director and the President of USA Gymnastics, serves as the liaison between the USA Gymnastics Board of Directors and all Women's Program sub-committees.

The administrative aspects are governed by the Administrative Board. The coaching committees, the Elite Program Committee and the Junior Olympic Program Committees, govern the structure of the two competitive levels. The International Program Committee is responsible for the activities of the national team and the Technical Committee governs technical and judging issues. All of the actions taken by the committees are distributed to the membership through the *Rules and Policies*.

USA Gymnastics staff members are here to help you—the members of our organization. In the next few issues of *Technique* we'll introduce each of the departments that make up USA Gymnastics. We'd like to introduce the staff behind the phones so that you can put a face with a name. We'd also like to tell you a little about our departments so that you may take advantage of what we have to offer.

Last issue we introduced the Men's Program Department, this issue we'd like to introduce the Women's Program Department.

On behalf of the membership, the office staff also works with the National Association of Women Gymnastics Judges (NAWGJ), Judges Certification (JCI), and the collegiate community.

To meet the needs of this diverse group, USA Gymnastics also contractually employs a Collegiate Coordinator, Sandy Thielz; a five member National Team Coaching staff (Artur Akopyan, Vladimir Artemov, Tammy Biggs, Muriel Grossfeld, and Gheza Pozsar); and a Research and Development Director (Dr. Bill Sands). The schedules and work plan of these individuals are established and arranged by the office staff. To support the education of our coaches and athletes, the women's program staff also works closely with a number of sports psychologists, nutritionists and athletic trainers. The regional clinics and training camps receive the benefits of this network.

While **KATHY KELLY** – *Women's Program Director*, **GARY WARREN** – *the Elite Program Manager*, **CONNIE MALONEY** – *the Junior Olympic Program Manager* and **ANGI ANDERSON** – *the Administrative Assistant* work closely together, we strive to integrate into each other's areas, so that service to our members does not suffer from the absence of a staff member. Each staff member prides themselves on being knowledgeable in all programs that are under our responsibility.



Kathy Kelly
Women's Program Director

USA Gymnastics Photo © Dave Bensley

The women's program staff implements all actions of the committees and interfaces with the other departments of USA Gymnastics to achieve representation of the program. Day-to-day operations might include: drafting and distribution of committee minutes, organizing training camps, negotiating meet contracts and hotel arrangements for our activities, preparing budgets, board, office and USOC reports, selecting athletes, coaches and judges for national and international competitions, producing educational manuals, videos and other materials, attending office staff meetings, and written and verbal communication with the membership.



Connie Maloney
Junior Olympic Program Manager

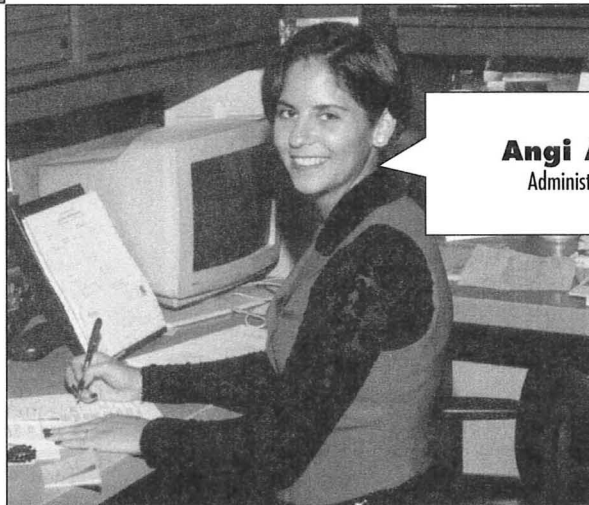
USA Gymnastics Photo © Dave Bensley

The women's program staff is dedicated to all our members and joins with our volunteer officers, coaches and judges to bring the benefits of gymnastics participation to more and more young women and to constantly seek ways to enhance the gymnastics environment for each athlete through diverse participation, educational programs, and competitive structures. We are here to serve you and to fulfill USA Gymnastics Mission Statement; "to encourage participation and the pursuit of excellence in all aspects of gymnastics." ■



Gary Warren
Elite Program Manager

USA Gymnastics Photo © Dave Bensley



Angi Anderson
Administrative Assistant

USA Gymnastics Photo © Dave Bensley





WOMEN'S GYMNASTICS MINUTES

INTERNATIONAL ELITE PROGRAM COMMITTEE

December 13, 1997

Houston, Texas

I. ROLL CALL

Chairman	Roe Kreutzer
Member	Debbie Kaitschuck
Member	Mary Lee Tracy
Member	Steve Rybacki
President	Kathy Scanlan (non voting)
WPD	Kathy Kelly (non voting)
WEPM	Gary Warren (non voting)

II. PAN GAMES SELECTION PROCEDURES

The committee discussed and finalized the Selection Procedures for the 1999 Pan American Games. These procedures will be now forwarded to the Executive Committee for approval.

III. JUNIOR INTERNATIONAL VAULTING

Recommendation that all Junior International Elites be required to compete vault at the new FIG horse height of 125 cm at the 1998 John Hancock National Championships.

Motion—Steve Rybacki
Second—Mary Lee Tracy
PASSED

Recommendation to the National Elite Program Committee that their committee consider requiring Junior International Elites to compete vault at the new FIG height of 125 cm effective at Classics.

Motion—Mary Lee Tracy
Second—Debbie Kaitschuck
PASSED

This recommendation will be faxed to the National Elite Program Committee for immediate discussion.

Meeting adjourned at 7:00 PM

.....
ELITE PROGRAM COMMITTEE

January 20, 1998

I. ROLL CALL

Region I	David McCreary
Region II	Brad Loan
Region III	Russ Ward (absent)
Region IV	Jim Chudy
Region V	Mary Lee Tracy
Region VI	Tony Retrosi
Region VII	Gary Anderson
Region VIII	Ray Gnat (absent)
EPCC	Roe Kreutzer
ETC	Audrey Schweyer (absent)
WPA	Kathy Kelly
EPM	Gary Warren
Guests	Tammy Biggs Connie Maloney

II. NATIONAL ELITE TESTING PROGRAM

Conference call was conducted to discuss the need for deductions in the National Testing Program. These deductions will become effective at the American Challenge. The deductions were added to insure consistency of applying deductions when specific deductions were not written in the past.

Recommendation that a flat deduction of 0.5 be applied if there is any deviation from the text on the first tumbling pass which states "From a stand." (If the gymnast takes one or more steps, the flat deduction will be applied.)

Motion—Mary Lee Tracy
Second—David McCreary
PASSED

Recommendation to charge Audrey Schweyer to provide deductions for the use of a Front Handspring, Front Tuck Dismount on Beam and that they are equal to those applied to the RO Layout.

Motion—Gary Anderson
Second—Tony Retrosi
PASSED

Front Handspring, Front Salto Tuck

Poor body position throughout (Open Hip/Shoulder angle desired)	Up to .20
Insufficient Flight (Quickness off hands)	Up to .20
Lack of extension during repulsion	Up to .20
Insufficient tuck	Up to .20
Insufficient Height	Up to .30
Insufficient Open	Up to .30

Recommendation to charge Audrey Schweyer to revise the deductions on vaulting to provide equality in the deductions applied for the different vaults.

Motion—Gary Anderson
Second—Tony Retrosi
PASSED

Vault Deductions:

Change the following deductions:

2nd Flight Handspring Insufficient vertical Rise	Up to .50
Failure to maintain vertical body position until hands touch the mat	Up to .50
2nd Flight Timers Insufficient vertical Rise (Change wording from Lack of vertical lift from horse)	Up to .50
Failure to maintain straight, tight body position	Up to .50

Delete the vaulting deductions listed on pg. 3 under Landing—they are previously covered.

There will be an informal meeting at the American Classic for the Elite Program Committee.

Women's FIG Code of Points

Clarification and Update

The WTC is pleased to present to your federation the 1998 CODE Supplement with the New Vault and Elements, which were performed at the 1997 World Championships in Lausanne.

During the November WTC Meeting, the committee addressed many inquiries and requests for clarification of rules related to exercise composition. In order

- to convey in writing several interpretations taught during the International Judges' Courses
- to bring about more uniformity in the application of judging rules and
- to again encourage more variety in composition and artistic expression, the WTC issues *Bulletin #4*.

Please take notice that the 1998 CODE Supplement and the modifications contained within the *Bulletin #4* are valid as of January 1, 1998.

We kindly request that this information be distributed to the WTC chairperson, national team coaches and brevet judges in your federation for use in their active preparation for competitions through 1998 and 1999, leading to the 2000 Olympic Games.

For the FIG WTC with sincere best wishes,
Jackie Fie, President

IMPORTANT NOTICE: THESE CHANGES ARE IN EFFECT AS OF JANUARY 1, 1998 FOR THE USA ELITE PROGRAM ONLY.

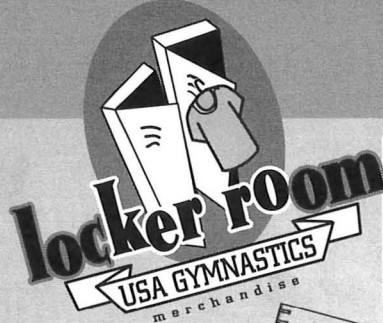
THE DECISION TO INCORPORATE ANY OF THESE CHANGES FOR THE JR. OLYMPIC PROGRAM (LEVELS 7-10) WILL BE MADE AT THE WOMEN'S TECHNICAL AND J.O. PROGRAM COMMITTEE MEETINGS IN MARCH AND MAY. CHANGES FOR THE JO PROGRAM WOULD BE IN EFFECT FOR THE 1998-99 SEASON.

ARTICLES 1 - 7 GENERAL

- Elements are considered different, if they are listed under
 - 1) different numbers or
 - 2) listed under the same number when:
 - there are different body position (tuck, pike, stretched) in saltos
 - there are different degrees of turns $1/2$, $1/1$, $1 1/2$
 - the turn is inward or outward
 - the leap takes-off from 1 or 2 legs
 - on BB the acrobatic elements take-off or land on 1 or 2 legs
 - mount elements are performed in the exercise.

(continued on page 42)

USA GYMNASTICS



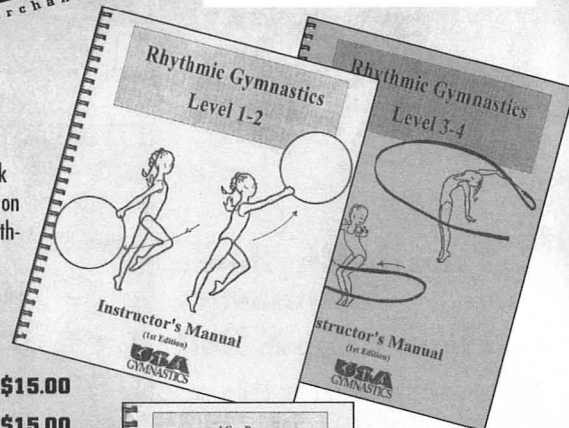
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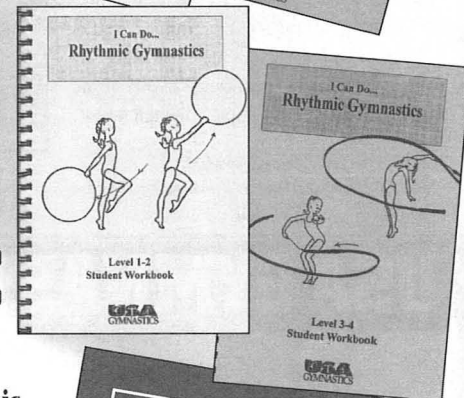


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Personal record for each student to record progress. Illustrations throughout may be colored.

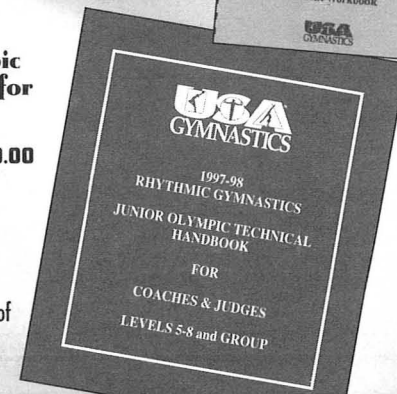
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1997-98 Junior Olympic Technical Handbook for Coaches and Judges

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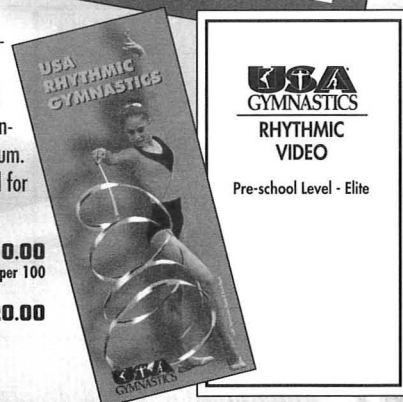


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A full-color brochure and 4-minute looped video describe all the facets of rhythmic gymnastics from the pre-school level to the elite gymnast. The benefits of participation are illustrated through captivating pictures of rhythmic gymnastics. Perfect for the gym owner, school program or recreational sports center promoting a rhythmic curriculum. Each brochure has space provided for local contact information.

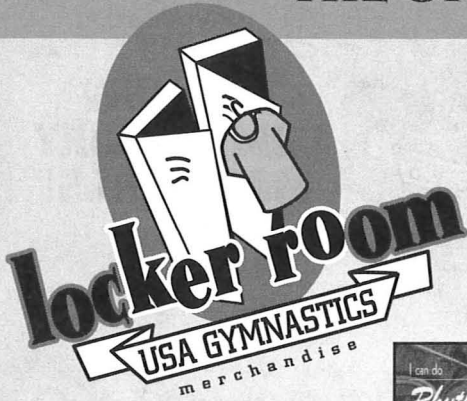
#1340 (BROCHURE).....\$10.00 per 100

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Order on page 40

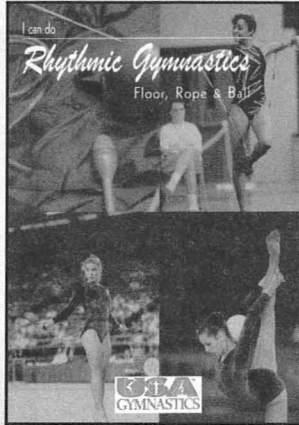
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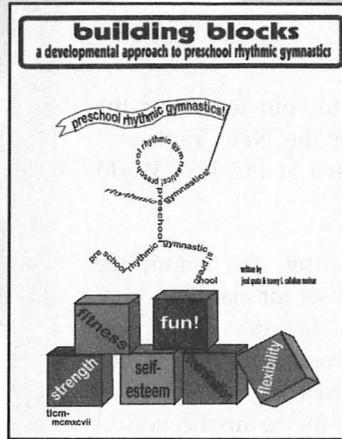
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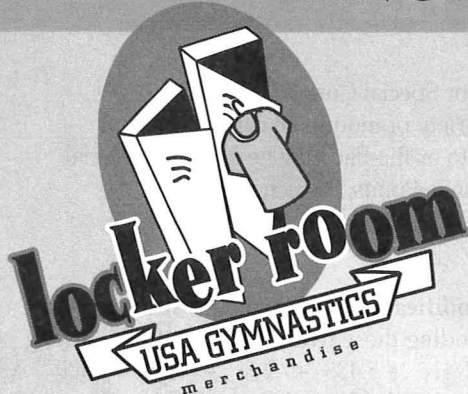
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Series Description:

The *Day In The Gym* series features training footage from clubs across the nation. Each video focuses on a level of training at a gymnastics club in the United States. This series shows candid, unrehearsed views of typical workouts.

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Featuring an Elite Level workout from Cincinnati Gymnastics Academy with Olympic coach, Mary Lee Tracy and Olympic Gold Medalists, Amanda Borden and Jaycie Phelps.

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Three General Gymnastics

This video is used to give the viewer a general idea which General Gymnastics is all about. The video features "1999, Welcome Göteborg", "A World Gymnaestrada" and "FIG Gala" from 1995 World Gymnaestrada.

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Bela Karolyi's Running Training Video

Bela takes you through a basic running warm-up that he did with his athletes everyday. The video gives the basic running movements to do during the warm-up period at the beginning of a workout. Running time: 11 minutes and 40 seconds.

#2962 \$10.00

WOMEN'S

World Championships Training Tape #1 & #2

Both of these tapes are from the World Championships in Lausanne, Switzerland. They are of the top countries during their workouts. You will see these top countries from the time they walk into the training gym to the time they walk out viewing their warm-ups, conditioning, complexes, flexibility, and routines. Romania, Russia, USA, China, Ukraine and selected other countries are featured.

2 tape set
#2120 \$19.95

World Championships: Team Pre-lims

This tape is from Team Preliminaries of the World Championships. You will see most of the USA routines with selected routines from several other countries including Romania, Russia, China, France, and Ukraine. Running time: 1 hour and 59 minutes.

#2121 \$15.95

World Championships Team Finals and AA Finals

This tape features the Team Finals competition with most of the USA routines and selected routines from the top six countries that made it to the Team Finals. In addition, this tape also has selected

routines from the AA Competition.

Running Time: 1 hour and 49 minutes

#2122 \$15.95

World Championships Event Finals

This tape features all the events Finalist routines from World Championships. Men's Hi Bar is also featured.

Running Time: 49 minutes

#2123 \$15.95

Gheza Pozsar's Ballet Bar Training for Gymnasts

This tape takes you through a suggested Ballet Bar training session designed especially for gymnasts that was put together by Gheza Pozsar. This tape was requested by the National Team Coaches as a guideline for training their gymnasts.

Running Time: 16 minutes

#2961 \$10.00

RHYTHMIC

Rhythmic Gymnastics Group Compulsory Routines

Featured Choreography by Olga Morozova (RFX), Wuling Stephenson (Hoop), Efossina Anguelova (Ribbon), Joni Spata (Beginning Routine Text) and Galina Burns (International Routine Text). Script is included.

#2325 \$29.95

There is also a Music Cassette for the Rhythmic Gymnastics Group Compulsory Routines.

#2309 \$10.00

MEN'S

1995 American Cup

Seattle, Wash. Prelims & Finals.

#2246 \$19.95

1995 Winter Cup Challenge

Three SLP format tapes featuring EVERY routine, compulsories and optionals, all divisions! Features all competitors including: John Roethlisberger, Chainey Umphrey, Chris Waller, Jair Lynch, Trent Dimas, Josh Stein, Brian Yee and many more! Camcorder footage taken from the stands.

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1995 Pan American Games

Straight from Mar Del Plata, Argentina: Men's Preliminaries and finals. See the U.S. men's team triumph! Camcorder footage taken from the stands.

#2247 \$19.95

PLEASE NOTE

*All USA Gymnastics videos are designed to be used for educational purposes by gymnastics coaches and judges. All videos were produced with commercial equipment by amateur videographers unless otherwise stated. Our Olympic technical videos are presented from one camera angle and show the entire exercise without cuts, close-ups or other effects and enhancements. Except for women's floor exercise, the videos do not have sound. The Atlanta Technical videos are available for purchase to USA Gymnastics members only.

WOMEN'S FIG CODE OF POINTS

(continued from page 39)

- 5.2.3 Special Requirements (SR): A-elements (whether listed in the Table or commonly recognized) may be used to fulfill Special Requirements.
- Article 6: The current philosophy for exercise content and combination encourages an emphasis on the mastery of dance and acrobatic choreography, presented with feminine grace, artistry and personal style. Additionally, the opportunity remains open to submit new elements (Value Parts) and new connections for Bonus Points, that have not yet been performed and/or do not appear in the Table.
- 6.2 Bonus Points (BP): In order to gain Bonus Points, the element must be performed without a medium or large error, that is without a deduction of 0.20 P. or more.
- Article 7-2, Compositional Faults on UB, BB, FX: when more than two (2) similar elements from the same structure group are performed, a 0.05 P. deduction for lack of diversified composition should be assessed.
- Appendix 2 – *Technique* – Falls on landings of salto and dismount elements from UB, BB and FX:
 - When a salto dismount does not land on feet first, no Value Part is awarded and the Special Requirement is not fulfilled.
 - When a dismount is not attempted, the total deduction is: 0.30 P. for 'no dismount' + 0.20 P. for missing Special Requirement, as well as 0.50 P., if a fall occurred.
 - When a dismount acrobatic series on FX contains a repetition: For example, 1st series-Front salto tucked (A), Round-off, Flic-flac, Double salto backward tucked (C), dismount series: Round-off, flic-flac, Double salto backward tucked (X) the Special Requirement is fulfilled.

ARTICLES 8 - VAULT

- 8.6.3 Second Flight Phase – To insure that the correct deductions are taken for faults in the 2nd flight, there are **2 Modifications:**
 - Prescribed axis turn begun too late up to 0.50 P.
 - Late open/extension of body before landing up to 0.50 P.
- 8.6.4 Landing – deduction moved from 8.6.3:
 - Prescribed axis turn incomplete on landing up to 0.30 P.
- Vault # 4.201 (Round-off flic-flac on – Back salto tucked off). The correct illustration should show a tucked position in the 2nd flight.
 - # 1.502 (Handspring on – 2 1/2 twist off)
The correct landing position should be facing the horse.

ARTICLE 9 - BARS

- 9.5 Bonus Points for Special Connections (SC)
To encourage a variety of mounts in connection, "all mounts with a salto or flic-flac may be used in a Special Connection for Bonus Points," which includes:
#1.307 #1.309 #1.409 #1.411 #1.413 #1.512
- 9.5 BP for SC – **Modifications:** To encourage the use of all D – elements, including those five (5) without flight or long axis (LA) turn: #1.414 #5.408 #7.406 #7.408 #7.409 additional Bonus Points for Special Connection can be given for direct connections of D + D (+ 0.10 P) performed as a mount connection, connection within the exercise or dismount connection, **when one or both D-elements does not contain flight phase or long axis (LA) turn.**

Examples:

Jump with extended hips to handstand
on LB + Clear hip circle with 1/2 turn
to catch HB D + D = + 0.10

L-Grip Front Giant + L - Grip Front
Giant with 1/2 turn + Tkatchev D + D + D = + 0.10 + 0.20

L-Grip Front Giant + Double salto
forward dismount D + D = + 0.10

*Note: D (with no flight or turn) + C = NO BP
The D-element before the C-dismount must
contain a flight phase or LA turn (NO change).*

- 9.6 An "Intermediate swing" can be defined as a "pump swing or cast from a front support" and/or "a long swing not needed in order to perform the next element." The following examples of direct connections **do not** contain an "intermediate swing":
 1. Tkatchev + Pendel kip
 2. Tkatchev + Counterswing -straddle back to handstand on LB
 3. Shaposhnikova (clear hip circle through handstand on LB with flight to hang on HB) + Back uprise to handstand with 1/2 turn
 4. Shaposhnikova + Pak Salto (from HB, salto backward stretched between bars to clear support on LB)
 5. Shaposhnikova + Underswing with 1/2 turn to handstand on LB
- 9.6 Specific Apparatus *Compositional Deductions to be assessed for interruptions in rhythm and continuous swing movement are:
 - squat on LB, grasp HB 0.05 P.
 - squat on LB, sole circle to grasp HB (more than 1) 0.05 P.
 - squat on LB, 180° turn on feet to grasp HB 0.05 P.

- swing forward with 180° turn under horizontal 0.10 P.
- swing forward, place feet on LB with or without 180° turn 0.10 P.
- kip cast to under 45° 0.10 P.
- swing backward under horizontal 0.10 P.

■ In new element 5.508 (Bi) the $\frac{1}{1}$ turn (360°) is performed on the L-grip arm in handstand phase.

■ Modification: In element 5.408 (Karpenko), the $\frac{1}{1}$ turn (360°) is initiated by a hand change or hop on top of HB from L-grip to reverse grip (Healy).

■ For recognition of number of elements performed:

1 element –

Front giant with $\frac{1}{1}$ turn after handstand to L or mixed-L grip (Healy), continue circling backward upward to handstand phase = D

2 elements –

Back Giant $\frac{1}{1}$ turn + Counterswing (forward swing finishes in handstand phase) to straddle back to Handstand on LB = C + C,

Front giant with $\frac{1}{1}$ turn to L or mixed-L grip (Healy) + Front giant to handstand with $\frac{1}{2}$ turn = D + C,

Front giant with $\frac{1}{1}$ turn to L or mixed-L grip (Healy) continue circling backward-upward to handstand phase + Underswing with $\frac{1}{2}$ turn to handstand on LB = D + D

ARTICLE 10 - BEAM

■ In order to simplify the recognition of Bonus Points for Special Connections:

10.5.1 **Modification**—insert. a) C + C = 0.10 P.

Examples: Side Aerial to Back Layout step-out

10.5.3 **Modification**—delete: Connections of two acrobatic flight elements:

– counter element execution.... – forward or sideward

Note: 10.5.3 concerns only “connections of two

—gymnastic elements or

—gymnastic/acrobatic elements (or reversed)”

■ Modification of “wolf jump” description to take off from both legs, in order to simplify recognition of Value Parts:

2.311 Wolf jump with $\frac{1}{2}$ turn—take off from both legs

2.411 Wolf jump with $\frac{3}{4}$ turn—take off from both legs

2.511 Wolf jump with $\frac{1}{1}$ turn—take off from both legs

Note: If the “wolf jump” is performed with leg lift prior to initiation of the turn, the element must be submitted for evaluation.

ARTICLE II - FLOOR

■ 11.4 Special Requirements

Modification in order to give the gymnast more exercise time for artistic expressive elements and connections:

- #4 – Choice of one gymnastic series with three elements OR one mixed series with at least three elements (gym/acro/gym or acro/gym/acro)
- #5 and 6 – Two gymnastic C-elements, which may be a component of the gymnastic or mixed series

■ 11.5.1 and 11.5.2 **Modification** to include not only saltos, but also “acrobatic elements with flight and without hand support.” Examples of possible Special Connections for Bonus Points:

A + D indirect

Front aerial + RO, FF, Double salto backward piked = + 0.10

A + C direct

Front Aerial + Front salto with $\frac{1}{1}$ twist = + 0.10

A + D direct

Front Aerial + Front salto stretched with $\frac{2}{1}$ twist = + 0.20

■ 11.5.1 Confirmation of “Indirect connection of two or more acrobatic elements with flight and without hand support” in a

- C - acrobatic series (see March 1997 *Code of Points Clarification Bulletin*)

- D - acrobatic series (free order of acro elements, except when A- saltos are the same, they must be prior to the D- salto and directly connected)

b) A/B+D, A+A/B+D = +0.10 P. Examples:

1. RO, whipsalto (A), whipsalto (X), FF, Triple twist (E) + 0.10
2. Fr. handspring, Front salto stretched with $\frac{2}{1}$ twist (D), front handspring, Front salto tucked (A) + 0.10
3. Fr. handspring, Front salto stretched with $\frac{2}{1}$ twist, front handspring, Front salto stretched + 0.10
4. Front salto tucked (A), RO, FF, Back salto with $\frac{2}{1}$ twist (D), RO, FF, Back salto with $\frac{1}{1}$ twist (B) + 0.10 for A + D and + 0.10 for D + B for a total of + 0.20

■ Element #1.102 Correct English description to read “jump” instead of “leap.”

■ Modification of

#1.118 Wolf jump with take off from both legs

#1.218 Wolf jump with $\frac{1}{2}$ turn, take off from both legs

#1.318 Wolf jump with $\frac{1}{1}$ turn, take off from both legs

#1.418 Wolf jump with $\frac{1}{2}$ turn, take off from both legs

#1.518 Wolf jump with $\frac{2}{1}$ turn, take off from both legs

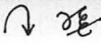
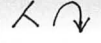
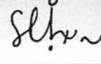
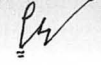
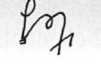
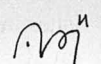
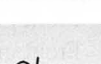
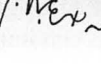
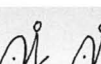
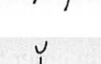
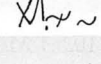
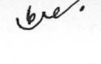
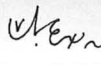
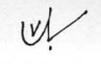
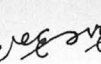
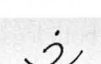
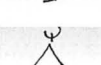
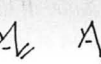
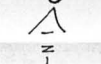
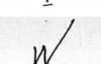
■ Element #2.302 $\frac{1}{2}$ turn with free leg above horizontal from start to end of turn

The illustration is incorrect. The final position should face the start position.

(continued on page 44)

New Elements Performed at 1997 World Championships or Modifications of Existing Elements

Note **indicates change in value from 1997 Code of Points

EVENT	NUMBER	DESCRIPTION	VALUE	SYMBOL
VAULT	2.502	Handspring on—Tucked salto forward with 1½ (540°) turn off	9.90	
BARS	1.413	Round-off in front of LB, flic-flac through handstand phase on LB (Gonzalez)	D	
	2.407	Hang on HB—uprise backward and clear hip circle to handstand on HB with ½ (180°) turn in handstand phase to L or mixed-L grip (Prodnova)	D	
	3.201	New variation: Underswing on LB (with support of feet), release and counter movement forward in flight to hang on HB	B	
	3.501	Underswing forward on HB (facing outward) with support of feet—counter salto forward straddled to hang on HB in reverse grip	E	
	5.305	(Handstand on HB)—swing down forward between bars in reverse or L grip, swing backward and salto forward tucked to hang on HB, also with direct grip change to hang on LB (Jaeger salto tucked)	C	
	5.408	New variation: Handstand on HB—giant circle swing forward in L grip (rearways) to handstand with piked or stretched body (L-grip front giant) through handstand phase with ½ (360°) turn after handstand to L or mixed-L grip (Karpenko)	D	
	5.508	Handstand on HB—giant circle swing forward in L grip (rearways) with stretched body (L-grip front giant) to handstand and ½ (360°) turn from L grip on one arm (Bi)	E	
	6.406a	Stalder backward to handstand with ½ (180°) turn in handstand phase to mixed-L or L grip (Teslenko)	D	
	7.408	New variation: Clear rear pike support on HB - circle swing backward-continue to salto backward stretched (or piked) between bars to clear support on LB (Teza)	D	
	7.413	Pike sole circle backward to handstand with ½ (360°) after handstand phase to mixed-L or L grip (Maloney)	D	
7.414	Inner front support on LB—pike sole circle backward through handstand with flight to hang on HB (Maloney)	D		
8.507a	Handstand on HB—swing down between the bars - swing forward to salto backward stretched with ½ (180°) twist - into salto forward piked with ½ (180°) twist (Varga)	E		
BEAM	2.502	New variation: Jump to cross split (split > over 180°) and backward bending (arch) of upper body (Yang-Bo jump) in side position (Teza)	E	
	2.206	New variation: Straddle pike jump in cross position with ¼ (90°) turn	B	
	2.306a	Straddle pike jump in side position to front side support or with hip circle backward (Furnon)	C	
	2.406	New variation: Straddle pike jump in side position with ¾ (270°) turn	D	
	2.108	New variation: Stretched jump forward with change/beat of legs	A	
	2.111	Terminology change: Wolf hop (one leg tucked, one leg extended horizontally forward) —take-off from one leg	A	
	2.211	Terminology change: Wolf jump —take-off from both legs	B	

EVENT	NUMBER	DESCRIPTION	VALUE	SYMBOL
	**2.311	Terminology change: Wolf jump with $1/2$ (180°) turn- take-off from both legs Note: The Wolf hop with $1/2$ (180°) turn—take-off from one leg is no longer listed. It would be considered as a variation of #2.203 Hop with $1/2$ (180°) turn, free leg above horizontal, also with take-off leg tucked - B	C	
	2.411	Terminology change: Wolf jump with $3/4$ (270°) turn- take-off from both legs Note: Wolf hop with $3/4$ (270°) turn—take-off on one leg is no longer listed. This element should be submitted to the RTC for evaluation for use at the Elite level.	D	
	2.511	Terminology change: Wolf jump with $1/1$ (360°) turn - take-off from both legs. Note: Wolf hop with $1/1$ (360°) turn—take-off on one leg is no longer listed. This element should be submitted to the RTC for evaluation for use at the Elite level.	E	
	7.303	Terminology change: Free (aerial) round-off, landing on both legs, also free (aerial) cartwheel - landing in cross position	C	
	7.403	Free (aerial) cartwheel—landing in side position	D	
	9.310	New variation: Gainer salto tucked or stretched with $1\frac{1}{2}$ (540°) twist (Böhmerova)	C	
FLOOR	1.307	New variation: Split leap forward with leg change and $1/4$ (90°) turn to side split leap (180° leg separation) (Johnson), landing in front lying support	C	
	**1.310	New variation: Side split jump (180° leg separation) landing in front lying support with $1/1$ (360°) turn before side split position	C	
	1.310a	Leap with $1\frac{1}{2}$ (540°) turn in horizontal plane, legs together, landing in front lying support—take-off from one leg (Chorkina)	C	
	1.410	Terminology change: Side split jump (180° leg separation) followed by $1/1$ (360°) turn in horizontal—landing in front lying support	D	
	1.117	Terminology change: Hop with $1/2$ (180°) turn, free leg extended above horizontal (also with take-off leg tucked)	A	
	**1.217	Terminology Change: Hop with $1/1$ (360°) turn, free leg extended above horizontal—also with take-off leg tucked	B	
	**1.317	Terminology Change: Hop with $1\frac{1}{2}$ (540°) turn, free leg extended above horizontal—also with take-off leg tucked	C	
	**1.417	Terminology Change: Hop with $2/1$ (720°) turn, free leg extended above horizontal—also with take-off leg tucked	D	
	1.118	Modification: Wolf jump (one leg tucked, one leg extended horizontally forward)—take-off from both legs	A	
	1.218	Modification: Wolf jump with $1/2$ (180°) turn—take-off from both legs	B	
	1.318	Modification: Wolf jump with $1/1$ (360°) turn—take-off from both legs	C	
	1.418	Modification: Wolf jump with $1\frac{1}{2}$ (540°) turn—take-off from both legs	D	
	1.518	Modification: Wolf jump with $2/1$ (720°) turn—take-off from both legs	E	

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Note: The above information (p.39-45) is the complete supplement without the pictures.

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POSITIONS AVAILABLE-Career opportunities are now open for qualified Level 4-7 coach/instructors for June '98 start. Club in 25th season on Maryland's Eastern Shore, adjacent to Salisbury State University. Full or part-time positions with competitive compensation, health benefit, additional income options, and up to 6 weeks vacation time. Contact Bob Morris at Delmarva Gymnastic Academy, Inc., 200 Bateman St., Salisbury, MD 21804; Phone 410-742-2053; FAX 410-860-9039; or E-mail: hastings@shore.intercom.net

CREATIVE OPPORTUNITY FOR PROGRAM DIRECTOR/COACHES. Program Director/Head Coach needed for the operation of a new Gymnastics Center in Western North Carolina. Responsibilities will include coordination of programs for preschool thru competitive

USAG Programs. Job will require hands-on approach to coaching and overall operation of business. Gymnastics Instructors must have motivating teaching skills, be very dependable, and possess an enthusiastic attitude with children. Area has Great Climate with reasonable cost of living! Salary package based on experience and certification. Please send updated resume with salary requirements to; RESUME: P.O. Box 2932, Lenoir, N.C. 28645.

ASSISTANT COACH: For well established gym in Providence (RI) area. Experience with all optional levels, with strong spotting skills. Oversight of compulsory levels. Local salt water beaches/ski areas. Salary commensurate with experience. Call 401-434-1118 or fax resume to 401-434-2366.

TEAM COACHES WANTED. Compulsory and optional coaching positions now available for energetic, professionals. Experienced coaches needed to train compulsory and optional level gymnasts. We are located in beautiful southern New Hampshire, 45 minutes from the ocean, mountains, and Boston. Contact Tim Madore, Owner and Head Coach at New England Gymnastics Training Center, Hudson, NH at (603)880-8482, fax (603)880-1800, Email: NEGTC@AOL.COM

The city of Bowdon Recreation Department is now accepting applications for the position of Gymnastic Coordinator. Well established program. Must be enthusiastic and dedicated. Must have a degree in physical education or recreation from a college or university. Must have experience in planning and coordinating gymnastic programs. Must have the ability to coach all levels and competitive team. Experience essential, must be able to deal with the public in a professional manner. Salary based on certification, experience and educational background. Please send resume to Bowdon Recreation Department, 136 City Hall Avenue, Bowdon, GA 30108, or contact Robert Thomas at 770-258-8988. (fax 770-258-8987).

WOMEN'S TEAM COACH. Full time positions with benefits and part-time positions are available for organized and motivated individuals possessing strong spotting skills. Salary is commensurate with experience. Our state of the art 24,000 sq. ft. facility is located just one hour from Chicago and Milwaukee. Call Julie at (414)694-0805 or send resume to Scamps Gymnastics, 5711 77th St., Kenosha, WI 53142.

EASTERN GYMNASTICS ACADEMY, the fastest growing gym in New Jersey, has recently relocated to a brand new 18,500 square foot facility, and is seeking a permanent, qualified, energetic coach to assist with its growth in the

USA Gymnastics Team Program-Development through Level 10. Outstanding growth potential. Salary based upon experience. Full medical benefits. Additional part-time and full-time positions available in both Recreation and Boy's Team Program. Call 908-272-2560 for an interview or send your resume to: Eastern Gymnastics Academy, One Commerce Drive, Cranford, New Jersey 07016, or fax to: 908-272-2126.

POSITIVE & RESPONSIBLE COACH NEEDED!!! Expanding gym in Chicago suburbs is seeking an enthusiastic, highly qualified & motivated individual to work with all levels and events, especially bars & vault. Must have a positive coaching philosophy and knowledge of lead up drills and spotting ability for all levels. (Preschool-Optional Team) Contact Jane Burke (630)257-3414 or Send Resume to: Gymnast Central, 823 John St., Lemont, IL 60439.

GIRLS OPTIONAL TEAM COACH: 15,000 sq. foot fully equipped facility, 15 minutes East of Seattle, WA, established 20 years with 600 students plus 120 competitive gymnasts, needs: **experienced bar and vault coach,** levels 5-10, strong technical knowledge, enthusiastic, energetic, positive attitude. **Compulsory level coach** PT or FT w/ recreational classes. **Dance teacher** 4 nights/week for team programs and possible Gym Jazz classes. Salary DOE. Send resume to: Kim Thomson, Gymnastics East, 13425 SE 30th, Bellevue, WA 98005. 425-644-8117. Fax: 425-644-1791.

FOR SALE

SOFTWARE FOR DUMMIES! SCORE MASTER, the most widely used system in the U.S., scores the largest meet in the U.S., The Gasparilla, with over 2500 competitors. This score keeping system is very easy-to-use and has an on-line tutorial. Supports: mens/womens, individual/team, artistic/rhythmic, comp/optional competitions. It can graph scores over an entire season. Comes with a step-by-step user guide and a 90 day unconditional money back guarantee. For more info contact: Mark Mahoney, P.O. Box 31421, Charlotte, NC, 28231-1421, (704)523-1812 or web site: www.score-master.com (software demo, info guide and user listing on web site).

VIDEOS FOR SALE. Patti Komara has produced many new videotapes in 1998. Call today to order (219)865-2274. New tapes include: Using Props in Class; What to do with those Inclines, Octagons, etc.; Best Ideas from 1997; Preschool Class Themes, 4th Edition; Staff Manual (also available on disk); and a whole years worth of new lesson plans completely computer generated. Each offering comes with a videotape and manual of notes. 100% money back guaranteed for exchange or full refund.

GYM SOFTWARE. ClassManager Software. For Windows 95 and Macintosh. Mac or Windows graphical interface with mouse control and on-line help, NOT a DOS program. System records all vital family information, class registration, schedules, team placement, instructor data, and schedules, class assignments, birthday parties, etc. Maintains all tuition accounts, prints invoices and receipts, and a complete history of all payments and classes taken. Can include a built-in word processor for sending out customized letters for membership campaigns. Call for pricing: Atlantic Associates, 410 Boston Post Road, Suite 3, Sudbury, MA 01776; (978)443-0560 (voice) or (978)443-7351 (fax), or www.Atlantic-Associates.com

FOR SALE: PORTABLE CUBE GYMNASTICS TRAINING PIT. UCS brand 10' x 20' x 6'. Can be used in ground or above ground. Completely self-contained. Like new, only used 1 year. Asking \$1,200.00 (brand new from UCS \$6,000.00). Call Bensalem Gymnastics (215)245-8848. (Bensalem, Pa.).

FUNDRAISING

FUNDRAISING, RETAIL, COLLECTABLE. Fortman Communications would like to announce an exciting new fundraising program and retail opportunity. The exploding prepaid calling card industry is estimated to be a \$5 Billion dollar business by the year 2000. Fortman Communications has issued the first 3 in a series of highly collectable gymnastics calling cards that can be sold for either retail or fundraising. The profits are great and the cards are easy to sell. Additional cards can be customized. Imagine the possibilities! Call for a free brochure and additional information. 1-800-260-6848.

To place a classified ad: \$75 every 90 words. Deadline is the 10th of each preceding month for the next published issue. For example, the May *Technique* deadline is April 10th. Send payment to: USA Gymnastics, Classifieds Ads, Pan American Plaza, Suite 300, #21 South Capitol Avenue, Indianapolis, IN 46225. Ads submitted without payment WILL NOT BE ACCEPTED. USA Gymnastics reserves the right to vary format. *Technique* is received by more than 12,000 USA Gymnastics professional members, advertise your open position, product or service here for great results! Call Luan Peszek at 317-237-5050, ext. 246.

Event Schedule

DATE	# OF DAYS	DISCIPLINE	EVENT	SITE	CONTACT	PHONE#
MARCH 1998						
27	2	MW	International Team Championships (Jr./Sr.)	Knoxville, TN	Jeff Olsen	317-237-5050
28	2	W	Level 10 State Meets	Various Sites	Connie Maloney	317-237-5050
APRIL 1998						
4	1	W	NCAA Regionals	Various Sites	NCAA	913-339-1906
4	1	M	NCAA Regionals	Amhurst, MA/Norman, OK	NCAA	913-339-1906
9	3	MW	USA Gymnastics Collegiate Championships	New Haven, CT	Angi Anderson	317-237-5050
11		W	USA Gymnastics National Invitational Tournament	Iowa City, IA	Kathy Kelly	317-237-5050
16	3	W	NCAA National Championships	Los Angeles, CA	NCAA	913-339-1906
16	3	M	NCAA National Championships	State College, PA	NCAA	913-339-1906
18	2	R	J.O. Championships	Orlando, FL	Cindy French	317-237-5050
18-19		W	Level 10 Regional Championships	Various Sites	Connie Maloney	317-237-5050
MAY 1998						
1	1	MWR	USA Gymnastics Executive Committee Meeting	Indianapolis, IN	Julie Bejin	317-237-5050
2	2	MWR	USA Gymnastics Board of Directors Meeting	Indianapolis, IN	Julie Bejin	317-237-5050
7	3	M	J.O. National Championships	Battle Creek, MI	Dennis McIntyre	317-237-5050
8-10	3	W	J.O. Championships	Seattle, WA	Connie Maloney	317-237-5050
8	3	R	Rhythmic World Championships	Sevilla, ESP	Cindy French	317-237-5050
9	2	R	Rhythmic Eastern Open	Tampa, FL	Cindy French	317-237-5050
16	2	R	Rhythmic Western Open	Downers Grove, IL	Cindy French	317-237-5050
16-17	2	W	Level 9 East/West Championships	Lansing, MI/Austin, TX	Connie Maloney	317-237-5050
JUNE 1998						
5	3	R	U.S. Rhythmic National Championships	Colorado Springs, CO	Cindy French	317-237-5050
TBD		W	Elite Regionals	Various Sites	Kathy Kelly	317-237-5050
JULY 1998						
10	3	W	U.S. Challenge	TBD	Kathy Kelly	317-237-5050
10	3	MWR	Senior Pacific Alliance Championships	Winnipeg, CAN	Gary Alexander	317-237-5050
10	3	R	"Get It Going" - "Keep It Going" Workshop	Las Vegas, NV	Cindy French	317-237-5050
18	16	MWR	Goodwill Games	New York, NY	Mike Milidonis	212-484-7640
30	4	W	U.S. Classic/National Gymnastics Festival	TBD	Kathy Kelly	317-237-5050
TBD		MWR	PAGU Junior Championships	TBD	Gary Alexander	317-237-5050
TBD		R	Pan American Group Championships	TBD	Cindy French	317-237-5050
TBD		W	Elite Regionals (International Only)	Various Sites	Kathy Kelly	317-237-5050
AUGUST 1998						
19	4	MW	John Hancock U.S. Gymnastics Championships	Indianapolis, IN	Jeff Olsen	317-237-5050
20	3	MWR	USA Gymnastics National Congress	Indianapolis, IN	Steve Whitlock	317-237-5050
SEPTEMBER 1998						
4	3	GG	USAG/PAGU General Gymnastics Instructor's Course	Austin, TX	Steve Whitlock	317-237-5050
5	3	GG	USA Gymnastics National GymFest	Austin, TX	Steve Whitlock	317-237-5050
OCTOBER 1998						
2	3	W	TOP National Testing (West)	TBD	Gary Warren	317-237-5050
9	3	W	TOP National Testing (East)	TBD	Gary Warren	317-237-5050
10	2	R	J.O. Group Championships	TBD	Cindy French	317-237-5050
NOVEMBER 1998						
13	1	MWR	USA Gymnastics Executive Committee Meeting	Indianapolis, IN	Julie Bejin	317-237-5050
14	2	MWR	USA Gymnastics Board of Directors Meeting	Indianapolis, IN	Julie Bejin	317-237-5050
TBD		M	Future Stars National Championships	TBD	Dennis McIntyre	317-237-5050
TBD		M	Coaches Workshop	TBD	Dennis McIntyre	317-237-5050
DECEMBER 1998						
5	2	W	National TOP Training Camp	TBD	Gary Warren	317-237-5050
JANUARY 1999						
30		MWR	Reese's Gymnastics Cup	Phoenix, AZ	Jeff Olsen	317-237-5050
FEBRUARY 1999						
10	4	M	USA Gymnastics Winter Cup Challenge	TBD	Ron Galimore	317-237-5050
13	2	R	Rhythmic Challenge	Colorado Springs, CO	Cindy French	317-237-5050

NOTE: Dates and events subject to change or cancellation. UPDATED: February 3, 1998

1998 SAFETY CERTIFICATION SCHEDULE

1998 Safety Certification Updated February 2, 1998

- Minimum age for Safety Certification is 18 years.
- Pre-Registration required at USA Gymnastics.
- Fax to 317-237-5069 with Credit Card Payment or mail registration with payment.

MARCH 1998

15 Clearwater, FL
9:00 a.m.-1:00 p.m.
The Apollo School of Gymnastics
2140 Range Road, Unit G
Course Dir: Karl Bishop
813-447-2108

15 Simsbury, CT; Time: TBA (a.m.)
G.T.C.
Local contact: Chuck Ford
860-658-7340
Course Dir: Ed Konopa
516-422-0116

22 Levittown, PA; 9:00 a.m.-1:00 p.m.
Bucks County Country Day School
128 Appletree Dr.
215-547-5820
Local contact: Debbie Rodgers
215-946-4827
Course Dir: Phil Frank
609-786-3977

29 Gig Harbor, WA; 5:00-8:00 p.m.
Gig Harbor High School
Local contact: Linda Smith
253-851-7061
Course Dir: Leigh Eaton
360-577-6274

27-29 SC; Time: TBA
Aprils Gymnastics
Course Dir: Bob White
864-268-7740

APRIL 1998

11 North Olmsted, OH
12:00-4:00 p.m.
North Olmsted Gymnastics
Local contact: Jan Dzurinda
440-734-8200
Course Dir:
Bobbi Montanari Fahrnbach
614-538-0954

16 Minot, ND; 4:00 Registrations;
4:30-8:30 p.m. course
Holiday Inn
701-852-4585
Local contact: Steve Carver
701-852-4585
Course Dir: Ralph Druেকে
414-782-3430

17 Tempe, AZ; 6:00-10:00 p.m.
ASU or host hotel (TBA)
Course Dir: Hiroshi Fujimoto
408-373-1694

17 Orlando, FL; 6:00-10:00 p.m.
Location: TBA
Course Dir: TBA

30 Bath, ME; 6:00-10:00 p.m.
Bath YMCA
Course Dir: Gerald Bellemare
207-443-3134/207-395-4306

MAY 1998

2 Dyer, IN; 2:00-6:00 p.m.
Pattis All American Gymnastics
1530 Joliet St (Rt 30)
Local contact: Patti Komara
219-865-2274
Course Dir: Monte Kimes
773-586-6015

JUNE 1998

4 Colorado Springs, CO
6:00-10:00 p.m.
Location: TBA
Course Dir: TBA

13 Stroudsburg, PA; 2:00-6:00 p.m.
International Gymnastics Camp
Local contact: Bruno Klaus
717-629-0244
Course Dir: Phil Frank
609-786-3977

17-20 Dunwoody, GA; Time: TBA
Region 8 Mini Congress
Course Dir: Chris Calvert
404-687-9911

AUGUST 1998

8 Stroudsburg, PA; 1:00-5:00 p.m.
International Gymnastics Camp
Local contact: Bruno Klaus
717-629-0244
Course Dir: Phil Frank
609-786-3977

Participation Registration Form (Minimum age for Safety Certification is 18 years)

Name: _____

Soc. Sec. # _____ Birth Date _____

Address: _____

City: _____ State: _____ Zip: _____

Telephone: (H) _____ (W) _____

Course Director: _____

Course City/State: _____ Date: _____

Organization represented: _____

Professional or Instructor #: _____

Current Safety Exp. Date: _____

Form of Payment: VISA MasterCard Discover American Express

Payment Amount: _____

Name on Card: _____

Number: _____ - _____ - _____

Exp. Date: _____ / _____ Signature: _____

COST:

Pro-Member with Current Safety Certification
wishing to recertify no charge
Safety Certification \$ 50.00
Instructor Member \$ 50.00
Non-Member or General Member \$ 100.00

* You must have your USA Gymnastics number on the registration form in order to qualify for the discount. (If obtaining your professional or instructor membership at this time, please indicate date purchased)

You may not register for a course to recertify any earlier than 8 months prior to your expiration date.

No on-site registration. You must pre-register no later than 10 days prior to the course.

- All materials (including the *Safety Handbook*) for 3rd Cycle courses are provided at the course and are part of the course fee.
- Certification is good for four years.
- To achieve Safety Certification, the participant must be at least 18 years of age at the time of the course.

Please make checks payable, in full, to USA Gymnastics Safety Certification

Mail registration form and payment to:

USA Gymnastics Safety
Pan American Plaza, Suite 300
201 South Capitol Avenue
Indianapolis, IN 46225
or Fax to 317-237-5069

