



FPA Elections: The Candidates Speak

Why I'm running for Judging Director

by Mike Reid

I believe it is time for a fresh direction in the way judging, both human and system aspects, is handled. In 1993, when the FPA was moved from Colorado to San Diego, it was with the intent to experiment and find a suitable system. This happened...once. It was (is) the system we currently play under. We need to continue the journey towards a workable solution, and I am prepared to put positive energy into this goal.



As an organization and as players, we need to broaden our view of what freestyle is and can be. Already, there are at least three dominant styles, and there are about five new styles emerging. There's room for about 300, the way I see it. Let me explain. There is a style that says, create a script and perform it; one that says, just improvise; there's the brush and run; the center control; the against the everything; the Ocean Beach regular; the juggler; I could continue on and on, but you get the point. All of these (and the infinite styles I forgot to mention) are valid. We can argue validity all we want, but in reality, these are

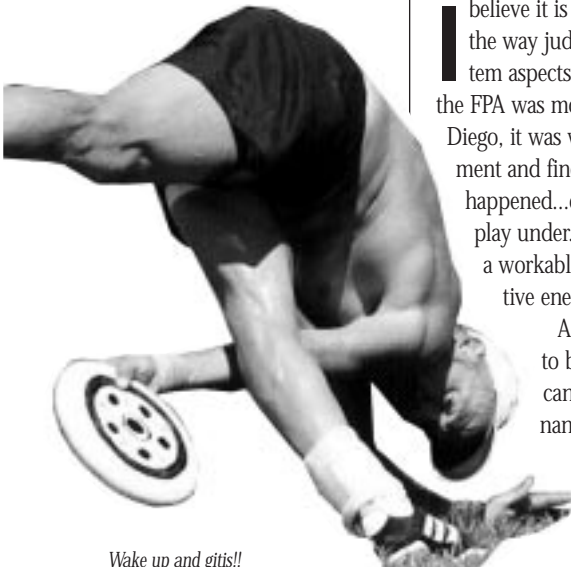
all valid styles. We need to be able to account for them all.

The current system is limited to the evaluation of a performed script. It has shown little ability to adapt to other styles. I believe this was done intentionally because the people involved believe scripted routines are always more "professional." This is a sell-out to the word freestyle, because it limits competitors to one road. Sometimes scripted routines are the best, sometimes they're not. What's important is what's completed within the allotted time, not what style is played.

While I have recently unveiled a number of experimental judging ideas, it is not my goal to push these ideas. As Judging Director, it will be my responsibility to push any ideas in search of perfection. However, perfection seems a long way off, and simple evolution is the first step.

It is also my firm commitment to involve the world in these discussions. Much of the new talent is coming in from outside the US., and they deserve representation on the committee. As it stands right now, the US has all spots, with So Cal holding 3 of 5, and two people from the same team! This looks stacked, and needs to change before the elections. There has been a call for new people to the committee already, but we can't always wait for people to volunteer—we need to recruit solid diversity so that a consensus can be reached.

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Wake up and gitis!!

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Uncle Jam wants you!

FPA Elections are just around the corner, and we need your help. Volunteers are needed to run for Board positions, or just volunteer to help with some smaller task, and of course we always need more articles, one-paragraph blurbs, and/or photos for the Forum. Thanks to those that have already volunteered including Chrissy, Dave Lewis, Mikey, Lisa H., Toddy, Paul Kenny, Alan Caplin, Jamie, Rob Fried, and others.

Whether you have 2 hours a week or 2 hours a year to spare, you can help the FPA. E-mail me if you have any interest in helping the FPA, even if it's just two hours a year. Where would we be without Arthur C. cranking out the rankings regularly.

Here are the current elected positions available (current candidates in []):

- Executive Director/Treasurer [Larry Imperiale]
- Judging Director [Mike Reid]
- Marketing/Spread the Jam Director [Dave Lewis]
- Open Board Seat [Paul Kenny]
- Membership Director [Open]
- Tournament Coordinator [Open]
- Forum Co-Editor [Open]
- More Non-Specific Board seats [Open]

Although voted on by the board only, here is the proposed judging committee (5 is ideal, worst case we could take 7 but the extra two members just vote but don't

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FPA Forum

The FPA Forum is published quarterly by the Freestyle Players Association (FPA). The FPA is an organization dedicated to the growth of freestyle disc play as a lifetime recreation and a competitive sport.

Send input to

Larry Imperiale, Executive Director
larryi(at)rmi(dot)net

Amy Bekken, Treasurer
artofdisc@juno.com

Dave Lewis, Marketing
lewisdbl@loop.com

Judy Robbins, Education
jfrzbee@ix.netcom.com

Rose, Membership
rosedisc@pacbell.net

Dave Schiller, Judging
artofdisc@juno.com

Skippy Jammer
kdgivens@cats.ucsc.edu

Contributing Writers

Jamie Chantiles

Leroy Hanneman

Larry Imperiale

Skippy Jammer

Stefan Karlsson

Tommy Leitner

Dave Lewis

Mike Ried

Roland B. Rush

Rodney Sanchez

Designer

Alan Caplin

AD RATES

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Freestyle Players Association

P.O. Box 2612

Del Mar, CA 92014-2612

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A Good Year To Be A Jammer

By Larry Imperiale, FPA Executive Director

I know it's all relative, but from my standpoint it was a great year to be a jammer (and the US Open and other fun tourneys haven't happened yet). Here's a few of the good things that come to mind:

- One of the best FPA Worlds ever (Seattle), with quality routines, great weather, fantastic sponsors, and superb organization. Thanks to Mary and Lisa and the rest of the Seattle gang!
- Increased Juniors involvement in freestyle.
- Freestyle is growing quickly in Europe, with several new Euro-Jammers competing in their first FPA Worlds this year.
- Successful alternative format tournaments helped us learn about other judging formats, and included the Santa Cruz beach tournament, individual freestyle in Rhode Island, SD Beach Championships and the Indoor Championships in Jackson Hole.
- We brought freestyle to the people and played to big crowds at the Midwest Championships (Milwaukee) and informally at the Boise Riverfest.
- Freestyle Frisbee/Flying disc got lots of media exposure with coverage on MTV, Regis and Kathy Lee, ESPN, Microsoft's sidewalk.com, E! News Daily, and tons of coverage on local TV and in newspapers.
- Tournament Directors that give us an opportunity to meet and jam - thanks to Mike Reid (Jackson), Robert Allen (Boise), Peter Laubert (SD), and Steve Jennings (Midwest) for some great FPA events. Thanks are also

due to the TDs that ran other freestyle events including Chris DePaola, Brad Keller, Skippy and Tommy, Bill Wright, Tim Mackey, Jumpi (Italy), MWFC (VA), Mark Horn, Steve Scannell, NEFA, Wham-O, D.I.S.C. (Masters) and others. That's a lot of events! Get a boom box and run your own next year.

- Communication between jammers on-line was unsurpassed this year, thanks to Tom Leitner's frisbee.com site & "Jammers." Written communication by the FPA was not great, so we plan to improve on this for the rest of 1998 and beyond (e-mail us address changes). And check out the new searchable flying disc schedule and enter any events that you know of.

Sure, we'd all love to have tens of thousands of dollars in prize money at tournaments and thousands of members in the FPA. But based on the select nature of our sport, I think we can be proud to be freestylers in 1998. The growing momentum of freestyle in Europe and the positive energy I felt at Worlds in Seattle reconfirmed the fact that I've chosen the right sport for me.

Bad news from Japan. On a disappointing note, the almost final word from WFDF is that the World Games in Akita in 2001 will not include Freestyle because only two sports are eligible, and Ultimate and Disc Golf have stronger international competition than freestyle. ●

World Flying Disc Federation (WFDF) World Championships

By Stefan Karlsson

Kalmar, Sweden, July 11-17, 1999

For more information:

Tournament Director Joakim Reinius
(reinius@kfk.org) **Web: www.kfk.org**

World Championships in Sweden, 1999. Finally, Sweden will host the biggest tournament ever. It's not the FPA Worlds, but the WFDF Worlds. Seven different disc events joined in one big party. Make sure that you don't miss this opportunity to be a part of some great disc play.

All this will take place in the wonderful city Kalmar. Kalmar is a nice old town on the southeast coast of Sweden. It is a summer city where a lot Swedes, and other tourists, go to spend their vacation. Different events are happening all the time.

Personally, I have tried to go to as many tournaments

hosted by the Kalmar Frisbee Klubb as possible over the years. They sure know how to make you feel welcome and have a great time. Because Kalmar is a smaller city, the disc players in town are well known and that helps when they run tournaments. Media get involved, spectators come to watch, and so on.

In 1997 Kalmar FK hosted the Swedisc Open, which is the unofficial European Championships. This was a BIG success and I must say that it was probably the best run tournament that I've been to, including several US Opens, WFDFs, and FPA Worlds. For those of you who played the WFDF Worlds in Helsinki 1997, or heard about it, all I can say is: Kalmar in 1999 will be even better!

After traveling to tournaments in the US ten times or so now, and having the honor of getting to know so many interesting players, I must say that I have always felt fortu-

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It Ain't Right

By Jamie Chantiles

A long long time ago I could understand it...before the overhand wrist flip, the sidearm, and the thumber, it was tough to get a right-handed person to throw "reverse" spin.

I was one of the best players in the world, at least in my mind, before the first series tournament I attended. That was a real eye-opener! It took me six months to recover from the shock of seeing "cutting edge" techniques. We're talking Boulder 1976 when I had the pleasure of seeing the first organized Frisbee Tour. What stands out in my mind? An overhand wrist airbounce, Z throwing an upside-downer 40 yards waist level during freestyle, Don Hoskins (Rocket) airbrushing the whole field among a packed screaming audience, and the hottest move ever - Jeff Soto completing a nail delay, pirouette to a delay (spinning the). Also Kirkland/Westerfield's dropless juggling (straight throws) of four 119s, ending in John looking away for the last to hit him in the chest and miraculously end in his hand while he smiled at the judges! The dis-

tance record was 412' with a CPI saucer tosser. I threw 219 ft. (my apartment #) and Kirkland threw 377!! That was a big throw in the good old days!

It was around this time (1978) when I went to an Ultimate tournament in California, and what did I see on the sidelines? Jammers crashing the party, sweating, showing-off, and having more fun than the legal limit. Being an overall player has always been a challenge, since there are so many games to choose from, and it's okay to do something other than tricks, until it's in front of your face and you realize if you had to pick just one, it would be freestyle.

It ain't right ... What I'm referring to is the Northern Hemisphere's insistence on "Clock" spin... What I'm talking about is what I have experienced from coast to coast, and that is group jams where the Clock jammers take over and others feel left out! At least 9/10 throws are clock... IT AIN'T RIGHT!

It Ain't Right continued on page 7

Freestyle in Italy: Milanese Jamming

By Rodney Sanchez

It's Saturday, April 4, 1998. Bethany Sanchez, Larry Imperiale, and I are at the Pensione Cantore in Milan, Italy. Come to Italy for travel, culture and disc fun, today we are hooking up with Johnny Melfi, one of the hot local jammers. Johnny arrives at the Pensione, "Ciao," "Ciao," "Ciao," and the four of us head out to Parco di Trenno to jam.

Parco di Trenno spreads over some 5 square kilometers. Lined with stands of trees just budding out in Spring and covered with large tracts of green grass, Milanese come to play soccer, roller skate, play bocci ball and cards, stroll pleasant tree-lined lanes, and jam.

We arrive at the jam site and Lorenzo Manzani, Sebastian Rodela and Enrico Barsanti are already there to greet us. We exchange smiles, handshakes and "Ciao" then sit down to prepare for the jam.

We eat pizza and drink ice tea and cola. Italian hospitality or carbo-loading, we eat modest-sized pieces of thin crust cheese and tomato pie, drink and apply our nails. (Well, Larry doesn't wear nails.)

We jam.

Our first impression of Milanese Jamming: "these guys can play." We throw left spin and right spin ("giri sinistra e destra") and see Italian center work and tips, and rolls and brushing runs. Learning from the father of Italian Disc play, Franco Figari (the "Stork of Italy"), Claudio Collera, simply



known as "Clay," and videos from the States, the Milanese shred. Johnny says "fai la Bill" and Morgan rolls the disc to a trailing-edge, barrel roll catch. The move is named for Bill Wright's version of the catch, learned from the 1991 Santa Cruz WFDF video.

As the day progresses, more people show up: jammers; friends come to watch; and a film man to document the day. All in all there are 12 jammers in Milan, 10 men and 2 women. Claudia de Luca likes giri sinistra (counter) and pumps big Zs to Bethany. Stefano Bertola "Tistee" and Mauricio Ranieri like to play with giri destra (clock), while Morgan Fiorani is a wild (young) man who loves to crash and burn, and over the next five hours discs fly in the gray Spring sky of Milan, Italy.

A favorite catch is the gitis (but, of course), called "for-bici" in Italian, which means scissors. Another catch named for an American jammer is the "Velasquez," named for Jens' pinwheel catch and learned from a Rose Bowl video. We see many scarecrows as well, or "ceca," Italian for blind.

The camaraderie amongst the locals runs deep. We three quite fortunate to be invited to this Saturday afternoon jam.

"Do you know Joey Hudoklin?" Johnny asks, and we smile. ●

THE FPA PRESENTS: THE JORGENSON/ CODDINGTON AWARD TO PROMOTE JUNIOR FREESTYLE FRISBEE SPIRIT

*Kicked off with a \$600
grant to the FPA*

by Leroy Hanneman

This award is to recognize Freestyle Frisbee enthusiasts, both the competitors and volunteers who support or otherwise sponsor events and competitions that further development and recognition of disc sports. More than excellence in individual performance, this award acknowledges individuals who personify the energy and sportsmanlike attitude that presents them to others as emissaries, promoting disc sports and offering encouragement to all those with whom they come in contact. Desired qualities include an outgoing, friendly personality that creates a safe space to welcome and assist others in any of the multitude of activities surrounding disc sports. A highly motivated desire to help, and the mature patience to be helpful, coupled with a natural aptitude for communicating with a wide variety of people become paramount as selection criteria for this award.

To be presented annually at each Junior and Collegiate World Championship competition, there are two parts to this award. The first part is to be presented to that Junior or Collegiate Competitor who, in the opinion of those organizing and staffing the event, best represents the type of individual they would like to see promote

Award continued on page 7

Get in the Flow - It's Mob-Op Time!

Compiled by Rolland B. Rush, with contributions by Tommy Leitner

The final routine of the 1998 FPA World Championships in Seattle is almost over, and you see it on the sidelines. Almost every single jammer at the tournament is ready to storm the field the moment the last routine is over - mob-op time has come! But until you can grasp the nuances of mob-oping, it's easy to become a jambuster. So here are some tips to ensure that you can get hein next time.

COMMUNICATE. Talk it up: If the disc is in between two players, say "Yours", "I got it" or "Help!" Communicate your intentions: Say "To you" or "I'm on your right". Don't be afraid to suggest ideas and to make eye contact.

RUN SOME SET PLAYS. Try running plays like an under the leg-kick brush co-op, a hoop-gitis or a weave. Work on plays on the side lines in between jams.

ESTABLISH AND MAINTAIN THE FLOW. Keep your passes basic until a flow is established. A quick, smooth rim set across the jam works more often than a spinning scarecrow brush - If the jam is happening and it feels right, try the scarecrow brush. If it's floundering or you're just beginning to build a groove do a simple, well-placed pass/catch and keep the flow going.

SEAL TO ESTABLISH FLOW. Terminate a series of consecutive passes with a catch. Try to feel the rhythm! Long co-ops don't build flow if they fall apart at the end. Do short or medium length co-ops and use basic moves and seals to build flow.

Don't always go for your hardest brush or move when you're in a mob-op brushing run. The difficulty and fun of the mob-op is best achieved by linking cooperative movement between players.

MOVE, MOVE, MOVE! Don't sit and wait for the disc to come to you...anticipate a pass to someone else and hoop or legover it when it comes. Make cuts, run circles around other players if need be - the more you move the better the chances of having something cool happen.

IT'S ALL ABOUT PASSING AND SHARING THE ENERGY. Briefly touch the disc. Try touching the disc only once or twice before passing it.

Do Not try to impress others with long combinations when there are more than three jammers in your mob-op.

THINK OF THE BIG PICTURE. Contribute your energy to the entire sequence from throw to touch to hoop to catch, rather than only your part of the series.

RIGHT OF WAY. Be aware of where the other players are before you make a pass. Take a quick glance to see where they are before you pass or hoop.

Remember if the disc is coming to you and there's someone behind you, try a hoop, legover, tip or mac the disc. This allows the person behind you to be a part of the momentum.

If a player is directly upwind of you, try sending a pass at a wind angle so the upwind player can tip it back to you for a brush or a roll. Continue this for several exchanges if possible - rim shoot: tip back, brush: tip back, roll: bump catch. Crescendo!

WORK ON PASSES. Practice by yourself and try doing just about every move you know as a set to someone else. See if you can target an area to set to and try to hit that spot consistently with a dependably decent angle on the disc.

Vary the positioning of your sets to others as well. Set high one time, low the next, middle the time after. Vary these set positions for all kinds of sets - wind, angle, center, rim, tip etc. Eventually your sets will become varied out of habit, making your game more interesting and fun. Then you can let your spontaneous side take over.

ENTERING A JAM. If people are already playing, watch first before jumping in so you can get a sense of the flow of the jam.

If you're going to enter a jam of more than three players, it's good etiquette to begin by passing the disc or attempting short combos at first. When passing the disc be sure you set the other person so that the jammer can do a restricted pull/catch/continuation directly off your set. Vary your sets to other people - set a body roll, then a center pass, a tip pass, a brush pass, then a rim shoot into the wind, etc. Don't forget to add a legover or a hoop.

Be careful what jam you bust into, if you're crashin' a jam with a wind dominant player, be ready to pass and run. If you're crashin' a jam with a center dominant player be ready to pump up Zs and do more indys.

If you're a beginning player, it's usually better to watch the pros and learn from the pine. Ask the pros about specific moves before/after the jam and practice your mob-op skills with other beginners until you reach a higher mob-op skill level.

Never hesitate to break off and form a two person jam - hours can be wasted waiting for a mob-op to get hot when you could've broken off and gotten hot with one other person. A 10 person mob-op that is the spaunch is five times worse than a one-on-one jam that that's spaunch!



TOP SIGNS YOU'RE JAM-BUSTING: You touch it and it hits the ground. You're not ready for a pass from anyone. No one will throw to you. You join a great jam and bad things start happening. You notice a deathly silence around you as you work alone with the disc. The flow always stops when you get the disc. You take every good pass you get and go off into individual demonstration moves. Key people in the mob-op depart for water and never return to your area

MORE RANDOM TIPS. Here are a few random tips to help you get in the flow, compiled by Rolland B. Rush:

Keep the flow going - I hate it when everyone's running and brushing and then someone goes for a turnover or something else that breaks flow and everyone has to stop.

Line up according to the wind direction. Do not block another player's upwind path - typically be at their sides, and especially while running, get slightly ahead of the player with the disc so they see you, or let them know you're there (e.g. "on your right!").

Be like Magic Johnson and make the jammers around you play better by giving them good sets and throws.

When things go bad, take a breath and make a good throw that's easy to deal with, and go for quick seals rather than long extended moves until the flow is going again.

Be aware of each player's personal space and preferences. Don't give someone counter over and over if they can't deal with it. And if some-

Mob-Op continued on page 5

Fundamentals of Beach Style Play

By Skippy Jammer

Beach Play offers some unique opportunities that grass or gym play do not. Due to its esoteric nature, an esoteric style developed over time. This style of play surprisingly offers itself to other mediums. You are able to apply skills and plays best suited for the beach in grass or gym play with only a fair amount of practice.

CUFFING.

The most important aspect of beach play is the ability to control the angle of the disc relative to the wind. The best way to do this is by "cuffing". Practice this by revving the disc up at a steep angle. If it is spinning clockwise, gently lift the disc with the back of your hand until it is fairly flat. Practice until you can keep a fair amount of spin on the disc. An expert can cuff the disc quickly and lose little of the spin.

CUPPING.

Another way to control the angle of the disc is "cupping" the disc. To do toss the disc up on a steep angle with moderate z's. Cup your hand like you would to hold water in the palm of your hand. Let the disc settle into your hand by placing your fingers on the underside of the rim. Let the disc settle into your hand as you lift and push windward with the proper angle. This is a great way to set the disc.

AIRBRUSHING

After you've gotten comfortable with angle maintenance, you can move onto some of the different types of air brushes. The standard

form of airbrushing is as follows. (I use the examples for clock play, reverse the order to assimilate counter play). If the disc is chest high to head high on your left side bash it with the left hand. The best way to do this is to set your feet like you are returning a backhand in tennis. Put your weight on your rear (left) foot and shift your weight to the front foot as you swipe at the disc. If it is on the right side, brush it from right to left. If the disc is below chest level a similar approach is required. For the left side, pop the disc by brushing your hand from your hip outwards. For the right side, drop your weight to your rear foot and shift your weight to the front as you brush the disc. Practice makes perfect. These are the fundamental building blocks of beach play. Soon you will be able to put lots of z's on the disc and you're off and running.

STALLS, BUMPS, SLIDES, RIDES AND GUIDES.

On the higher end of play for beach style, experts use what ever means they can short of grabbing the disc to achieve the desired end results. Many of these techniques require high amounts of spin as well as a deft touch. Don't be discouraged if at first you don't succeed. Some of the methods used are as follows. Stalls. A stall is similar to the Cup but without the cupped hand and fingers. A stall is usually done with the back or front of the hand. Either way works. Practice trying to keep the disc spinning with your hand directly

in line with the wind direction. When the disc starts to run out of spin, push it out into the wind and continue play. A Bump is a handy method of doing restricted moves. Its applications are enormous in scope. Again, high amounts of spin are required. To bump the disc, approach the disc as you normally would if you were going to brush it. Instead of brushing it however, simply bump it. Here's a good example of when to use a bump. The disc is coming in at the proper angle for a behind the back catch, instead of catching it (boring) or brushing it (too difficult at times) bump it back into the wind. Slides. A slide can be used to get funky with the disc. Ever hear of the reverse chest roll? It's when either you and/or the disc is wet and you "roll" it the opposite way along your arms. When it gets to the end, roll it back the other way. Abbreviated versions of the same thing are used more often, like along the forearm etc. Rides. Here's a classic beach or wind maneuver as old as...well, there I go dating myself again and I'm not even that good looking. Set the disc into the wind at a proper angle in relation to the wind direction and velocity. Place your fingernails directly behind the disc and let the disc settle onto the nails. Let the disc stay there as long as you can before pushing it out to continue play. Guides. Guides are pretty much the same as Stalls but with greater intent on where you are setting the disc.

CHEST ROLLS

Another very important component used in beach play is the basic chest roll. In traditional jamming, the chest roll is used primarily as a set to a catch. In beach style play, the chest roll is used as a means to an end. What I mean by that is it is used as a tool. Chest rolls are used in beach play as a pass, similar to basketball. Some examples of chest rolls are used is a set to another persons catch, a set to a unique air brush position of to help start a play.

FURTHER NOTES

The most difficult part of beach play is controlling the disc. That's what makes it so unique and inspiring when it's done correctly. Here's what to practice. Set the disc up for an air brush. Practice brushing left to right and then right to left. You would be amazed at how many "World Class" freestylers are devoid of these skills. Get a partner and practice this together until you can handle both directions. Also practice backtracking and then going forward. If you've mastered all of these, practice brushing "around the world" by going in a complete circle with using the nail delay.

The next article will focus on beach plays and advanced play for beach environments.●

Mob-Op continued from pg. 4

one likes to brush and kick, avoid invading their brushing and kicking space. (This personal sphere varies between jammers.)

Know when to seal. Keep the flow

in mind.

Know when to steal. Be aggressive at times - steal the disc in a polite way to make things happen, if necessary. Sometimes I'll cover a guy without the disc for fun (just for a second),

like a B-Ball player would, just to make them more aggressive.

Sometime people want to just play in pairs or threesomes, so be aware of this. 3-6 people can be perfect for achieving mob-op synergy, although

more people can make it fun too if everyone is mob-op savvy!

Remember: Good sets and passes are the key to reaching mob-op bliss. Hope to catch a mob-opportunity with y'all later! ●

Candidates Speak continued from pg. 1

Frankly, I'm not really looking forward to all the BS that comes with the job, but I'm willing and able to do it if we can take some steps forward. The next few years are crucial, as once we enter new tournaments with our format, it becomes just that much harder to change. It seems we have a short grace period to reach some idealistic agreements, but this will come to an abrupt halt—soon.

Whoever you vote for, realize that the FPA has gone a long way to make a free election possible, so send in your ballot. This election is a huge step forward for the Association.

MR



Why I want to be Executive Director/Treasurer

By Larry Imperiale, current FPA Executive Director

First, I've only been Executive Director since Bethany left in November, and I feel I'd like to put in the effort to improve the FPA and our sport for at least two more years.

Organization. I would like to spend more time on improving the organization of the FPA so future transitions to a new Board will be basically transparent. With continued focus on basic organization, we will be able to spend less time on the figuring out what to do and more time doing it. I also want to improve communications with the rest of the freestyle world by getting more jammers outside the U.S. involved with the FPA.

Judging. First, we must continue to strive to post scores within one to two minutes after a routine is finished (both individual judges scores and a total score). We were really good at this in Hawaii '97, and in Seattle '98 it wasn't really relevant because of all the

awesome acts in between teams. I think this is important at spectator oriented events in the future. We must not get lazy and back off this goal, as prompt, public scores add credibility, spectators are familiar with this from the Olympics, reduces dead time and increases enjoyment for spectators. The key to this is to not use the Head Judge to manage scorecards, but to use another volunteer to handle scorecards exclusively.

Next, I agree with Mikey that there's room for 300 different freestyle styles. And although Mike and I (or any board member) may not agree on everything, I think we can still work together effectively to accomplish positive things for our sport.

But I don't think changing the judging system is the answer. I still believe we need to focus our energies on what is important to our audience, not ourselves. Everything else being equal and singling out one of the 300 styles, I believe spectators enjoy watching professional, choreographed routines over spontaneous routines, and I think our current system rewards this in a balanced fashion. And as we've seen, it's much more difficult to execute a spontaneous routine, and we know crowds hate drops.

Rather than changing the judging system, I propose two alternatives. First, I'd rather put our energies into educating the judges. We should do this no matter what. As I've always said, I'd rather have a bad system with good judges rather than vice-versa. Specifically, I'd like to see more examples for each category (e.g. a throw away is an automatic major error, a clean root off the ground is always an intermediate error, etc.). Other ideas are better, more specific write-ups on how to judge (e.g. what's consecutivity), maybe brief checklists that judges read before they judge, etc.

The second alternative is more controversial but I believe a better solution than changing the system, and sometimes radical steps are needed to move a sport forward. I would

like to see the current system called the Performance-Oriented system, and use it to judge Co-Op and Mixed. Then let's put our heads together and develop an Extreme-oriented system for Open Pairs and Women's Pairs. With a second system, we change our sport in an evolutionary way, and eliminate the gridlock that has faced judging committees in the past, which results in few changes being made and lots of good volunteer time wasted.

A few other things I'd like to see is four minute Co-Op routines, three minute pairs routines, and the elimination of time calls since it's too easy for announcers to screw this up (if you don't know your music, then ask someone on the sidelines to time the routine and call it out to you).

The Forum/FPA Web page. As I've said, communications between FPA members that are on-line has been at all time high. We plan to continue to build on this with more enhancements to the FPA web site and quarterly Forum On-Lines. Of course, where would we be without "jammers on the net" and Tommy's independent www.frisbee.com web site (not associated with the FPA, but the FPA is grateful to Tommy and Media City for it).

Later this year, I plan to move the FPA web site to a new server with better performance and a better domain name (unfortunately, www.fpa.org is gone) so we appear in Search Engines more frequently.

Unfortunately, we've been struggling to find volunteers to convert the Forum On-Line from MS Word format to a hard copy format we can mail. Thanks to a few volunteers that signed up in Seattle, this problem may be behind us. The FPA is committed to doing a better job on this and plan to send out hard copy Forums in the future. If you can help convert Word files to something that can be printed, let me know.

I've put in about one day a week into the FPA, and I'm willing to do this for at least two more years. I will continue to fund and manage FPA

projects like the web page and photographs so I can improve my skills in these areas. This sport has brought me lots of satisfaction over the past 20 years, and I'm happy to try to make our sport better for recreational and competitive players alike.

LI

Why I want to be Marketing and Spread the Jam Director

By Dave Lewis, current FPA Marketing Director

I am running for Marketing/Spread the Jam director. I propose to create more materials that tournament directors can use to promote their tournaments to sponsors, as well as more spread the jam materials for the public. Last year I produced the Freestyle Highlights video. This short video was a useful tool Arthur Coddington was able to use in order to sell MTV on doing a Freestyle segment on Mikey Reid & Jonathan Willett. The segment aired recently.

With the help of Marketing committee members, I would like to create some printed materials to go along with the video. Pat Rabdau has almost completed his long awaited instructional video. We need to make good use of this powerful tool to follow up on the interest of the public. I think marketing and spread the jam have to be linked hand in hand because the education is the follow up from tournament and TV exposure to get new players hooked. I would also like to create school programs for teachers who are interested in Flying Disc and freestyle. The knowledge on our great sport is not out there. It's still a secret. Let's change that.

DL ●

Uncle Jam continued from pg. 1
debate):

- Proposed Director, Mikey Reid
- Toddy Brodeur (East Coast)
- Open
- Open (Ideally a European)
- Open (Ideally a Woman)

If you really want to contribute to freestyle and the FPA in a big way,

then run a tournament - it's probably the most important contribution you can make to the sport. But if that's too much, then maybe one of these smaller tasks is better suited for you:

- Coordinate elections. Or just volunteer and have ballots e-mailed to you this Fall and then report results.

- Convert just one Forum On-Line from Word to a hard copy format.
- Help with mailings.
- Maintain and print the Competitor's Manual.
- Track disc sales and shipments on Excel.
- Write judging training aids.

- Contribute to the Forum.
 - File legal papers with the State (CA) to maintain our non-profit status.
 - Numerous other small but necessary tasks.
- Please send me an e-mail if you can help in any small or large way. It will really be appreciated. ●

It Ain't Right continued from pg. 3

Now you may say, Jamie likes Counter, and you'd be right! BUT nothing irritates me more to see someone with a right-spin grip look my way a switch to Counter and then throw it because I don't take Clock... Please throw me Clock because actually I like Clock! But I love Counter, so how about 50/50? 60/40 or even 70/30 is OK for a while, but let's take the time to learn BOTH worlds.

On those sidelines, in 1978, at the Ultimate tournament was a very athletic "mystery-jammer" wearing cut-off corduroys, sporting long curly hair, and doing center delay extraneous & indigenous passes!!! I had never seen

him or any moves like this before... He taught me the bash, which he called "self-preservation for counter jammers." His name? Corey Basso, or as I remember Corey Bash-O... Evan David and he went on to win the worlds soon after this!

Which should we be most like? We all need to look inside and ask the question: Can I be punished? Dave Marini, our original leader said it watching an early great player, "You just can't punish him." What he meant was that person could take both spins, right side and upside down!!! No matter what you threw he flowed and loved every second!!!

I'm tired of feeling guilty in these

Clock jams for throwing or thinking about the "other spin". We should all make an effort to work on our weaknesses! That's how we really grow. I'm lucky! Learning Counter first and being around mostly Clock players has forced me to improve and try to master right spin. What about all you clockwork guys? You know who you are...You fear the Counter culture...the dark side...You throw 99% clock and then 1 counter into the ground to even the score! Then I figure it will be picked up and Counter will get its due...But NO! Right-on...Left-out... Again!!! You want to punish me? Please throw me UD Clock...that's my weakness...but I'm determined to

master it, and then I can always turn it over...

All spins all angles...That's rolls: inverted/back/UD/front...That's turnovers: both ways/both hands/whatever...THROWS with both hands... When I discussed this article out loud the best response I got was from Joel Rogers' wife Kim, who said "Do what Joel does...Throw with whatever hand you catch it with!" That's progressive...That's flow...That's what it's all about!!! So let's get with the program...All spins, all angles, lots of fun, cause you have no worries or weaknesses...By the way can you throw me some UD Clock turned-over? LEFT...It ain't right! ●

Award continued from pg. 3

disc sports throughout the world. The second part is to be presented to that Volunteer or Staff Supporter who, in the opinion of the competitors, best exemplifies the type of coaching and assistance most effective at encouraging them to continue, and others to begin, pursuit of excellence in disc sports. Clearly honesty, integrity and fairness play a significant role in the selection of both individuals. It is the essence of cooperation between these groups that the Jorgenson-Coddington

Award strives to foster and is intended to acknowledge.

Accompanying each part of this award is an engraved individual trophy and a \$100 cash prize. In addition, the Freestyle Playeris Association will maintain two plaques (one for each part), containing the names of previous as well as current recipients. These plaques shall be prominently displayed at appropriate disc sport events.

Although the intent is to present this award each year, if suitable nomi-

nees are not identified, or agreement by the voting group(s) identified above cannot be reached, the award shall not be given. In such a case the award shall be deferred, with funds held by the Freestyle Playeris Association until the next or subsequent year the award is made.

Trophies and plaques for this award are to be provided by the Freestyle Playeris Association. Funds to support the first three years of the cash portion of this award have been provided by private donor. Funding

for years beyond that will either also be provided by private donor or optionally become the responsibility of the Freestyle Playeris Association. ●



WFDF continued from pg. 2

nate. It has always been a pleasure to play different tournaments in the US, meeting new faces and "old" friends. Because of this I sure hope that a lot of you FPA Freestylers will take the opportunity to visit Scandinavia, Sweden and Kalmar. It's about time for you to make the big trip and meet

new European friends. IT WILL BE WORTH IT.

Because this is an Overall tournament as well, freestyle will only be played in one division. In Europe we've never had the tradition of playing three-way (Co-op) so this means that there will only be Pairs during this event. The idea of having it an

"Open" division (both Pairs and Co-ops) has been mentioned, but right now Pairs has been chosen. After discussions, it seems like some problems are involved in having it "open." As I understand it, Pairs would have some disadvantages in the judging categories.

In order to offer the freestylers

more competition and jam time, Kalmar FK, are working on having one more freestyle tournament a couple of days after the WFDF-Worlds on the nearby island, Oland. Oland is another beautiful summer paradise crowded with tourists.

Take care and I hope to see all of you in Kalmar in 1999. ●

