



SKATE
AUSTRALIA

AUSTRALIAN ARTISTIC COMMITTEE

FREESKATING PAIRS MANUAL

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1. PAIRS SKATING

A good pairs skating routine is perhaps the most spectacular of all the artistic disciplines with the most audience appeal.

Pairs skating, as opposed to singles skating, is the skating of a routine by two persons skating with unison and harmony to give the impression of a true team performance. Unison is the ability of the team to make two bodies appear as one. The team should match all arm, head, body and free leg movements and also match landing positions, spinning positions and footwork sequences. Successful unison is the finishing touch to a good pairs routine.

2. THE PERFORMANCE

The routine should contain a variety of all classes of content which is to follow. The content should be arranged in an interesting manner to interpret the music, using the entire skating surface. In a balanced routine the content should be at a similar level of difficulty and linked with interesting and varied footwork and other movements. It is the footwork which portrays the general skating ability of the team. Good form, carriage, strength, control of body line, flow and unison should be displayed throughout the entire performance. The skating should be intimately related to the music and project to the audience in a positive way.

Routines which have repeated content, are overbalanced with one type of content item at the expense of another group, which contain difficult items performed poorly, or which do not fit with the music, should be downgraded in both the "A" and the "B" mark.

3. THE TEAM

To give the impression of unison, teams should be matched physically, have similar skating ability, and be able to display an emotional bond with each other through their skating. If the man is obviously bigger, or a stronger skater than the lady, then the impression of unison is very hard to achieve. Such teams have an advantage in the performance of over head lifts and impossible spins, although it is difficult to get the spin going in the first place. This is because the lady is easier for the man to lift, making precise timing required for teams matched for size less critical to the success of the item. However, they have a disadvantage in achieving the impression of unison generally, in matching footwork, shadow jumps and spins, and in achieving and maintaining momentum in pairs spins. If the size discrepancy or difference in the ability of the skaters detracts from the impression of unison conveyed by the team, then both the "A" and the "B" mark should be lowered.

4. JUDGING PAIRS SKATING

4.1 General

4.1.1 Unison

Unison is a very important part of any good pairs skating routine.

- Unison is the ability of two bodies to appear as one.
- Good unison requires matching of all movements.
- Unison gives the impression of true team performance.
- Good unison is the finishing touch to a good pairs routine.
- A team displaying good unison should receive maximum credit on the "A" and "B" mark for the level of their technical ability.

4.1.2 Marking the Routine

Two marks are awarded for the pairs routine.

The "A" Mark - Technical Merit

The "B" Mark - Artistic Impression

Both the "A" and the "B" mark have the same importance.

THE "A" MARK is awarded for:-

- Difficulty of content.
- Variety of content.

- Quality of content and skating.
- Balance of difficulty of the items.
- Unison.
- Positive relationship of the skating to the music.

THE “B” MARK is awarded for:-

- Ability of the team to interpret rhythm, tempo and mood of music.
- Strength, cleanness, speed and confidence in performance of items.
- Balance of the programme.
- Form, flow, movement, control and unison demonstrated throughout the programme.
- Choreography and programme arrangement to use the available skating surface.
- Entertainment value.

ASSESSMENT OF ANY PAIRS ROUTINE MUST CONSIDER:-

- Balance of content items.
- Harmonious composition of programme in relation to the music.
- Content should represent all listed content groups.
- Content should be varied.
- Content should be at the same level of difficulty.
- Content items should be linked with varied footwork.
- Routine should use all of the skating surface in an interesting way.
- Choreography should be intimately related to the musical selection.
- Musical selection should have variety of tempo and rhythm.
- Unison, good form, carriage, strength, control of body line, and flow should be evident throughout.

GIVE LESS CREDIT FOR:-

- Unbalanced routine or poorly constructed routine.
- Repeated content.
- Too many of one type of content at the expense of another content group.
- Content group not represented.
- Difficult items performed poorly.
- Poor unison and poor body control.
- Content items linked with plain skating.
- Lack of varied footwork and link steps.
- Skating that does not relate to the music.
- Poor choreography and poor use of skating surface.

4.2 Pairs Routine Items

A pairs routine should contain the following items:-

- Shadow jumps
- Shadow spins
- Lifts
- Overhead Twist
- Throw Jumps
- Contact Spins
- Death Spirals
- Contact and singles footwork

Shadow - skaters in parallel.

Mirror - skaters symmetrical mirror image of each other.

4.2.1 Judging Points - Shadow Jumps

The judging points for jumps and combination jumps are the same as for singles skating.

- Both partners perform the same item simultaneously. This may be one partner following the other or one partner beside the other.
- To receive credit in pairs skating, both partners must succeed in the performance of the item.

Higher credit is given for teams who can achieve:-

- Distance of about 1.5 metres apart throughout jump from take-off to landing.
- Matched take-off, height, travel, rotation, landing and body position throughout.
- Combination jumps are particularly difficult to do with unison and teams who perform them well should be adequately rewarded.

4.2.2 Errors in Matching of Shadow Jumps - Descending Order of Importance

- Not matched take-off, rotation or landing.
- Matched take-off but not landing.
- Not matched take-off but matched landing.

4.2.3 Judging Points - Shadow Spins

- The most difficult item in a pairs routine to match.
- If there is an error it goes on for a long time and is obvious to one and all.
- Both partners must succeed in the item to receive credit.
- Should be performed at 1.5 meters apart.
- Should have matched entry, rotation, body line and exit.
- The spin must centre around an axis, have a minimum of three rotations in good body position.
- Each position in combination spins must be held for a minimum of three rotations.

4.2.4 Judging Points - Lifts - Overhead

- The difficulty of the lift depends on the hand hold and number of points of contact between the partners during take-off, rotation and landing rather than the number of rotations in the lift.
- Must have a recognised jump take-off for the lady. Two foot take-offs should be penalised.
- Lady should do 50% of the work.
- Good control and speed on entrance.
- Continuous motion without hesitation from take-off through rotation to landing.
- Rotation of lift should start immediately the peak of the lift is reached.
- Full extension of the arms at the peak of the lift.
- Controlled fast and continuous rotation by the man with movement across the floor. Rotation is achieved by tight Mohawk turns by the man, which should be turned and not slid around.
- Use of toe stops by the man on any part of the lift is not allowed.
- Lady should maintain a good body position throughout the lift which is appropriate for the lift being performed.
- The lift should have the same speed at entry and exit and should travel a good distance across the floor.
- Stationary lifts or lifts which do not rotate do not receive credit.
- Descent from the peak of the lift to the floor should be one continuous movement.
- Lady should not make contact with any part of the man's body during the lift. In particular the man's shoulders should not be used to assist in the ascent or descent of the lady.
- The lady should be placed lightly onto the skating surface.
- The lady should land on one foot on a precise edge without the use of the toe-stop or free foot.
- Good firm matched body positions should be maintained by both partners on the landing.
- Lifts in which the man loses control and has to lower the lady and then raise her back to the full height of the lift or to start the descent prematurely should be penalised.

4.2.5 Judging Points - Lifts - Combination

- Difficulty of combination lifts depends on the difficulty of the individual component lifts.
- General judging points are as for single position lifts.
- Each position in the combination lift should be held for two rotations not including the rotation where the position changes.
- Change of position should be done smoothly without loss of body control.

4.2.6 Lifts - Difficulty

Difficulty is generally related to the contact points between the man and the lady during the execution of the lift. The fewer and more tenuous the contact points and the higher the extension, the more difficult the lift.

Some examples ranging from easy to difficult are:-

Bucket Lift, Passover Axel	Arm around the body - no true extension
Flip, Lutz	Hand to armpit, hand to shoulder
Airplane	Full extension of the man's arms to lady's waist
Press Lift	Full extension of the arms of both man and lady. Both arms used to get extension and to control landing
Kennedy or Lasso	Full extension of the arms of both the man and the lady but only the left arm is used to lift during the first \ominus of the lift and only the right arm is used to control the last \ominus of descent.
Layout Lifts	Hand to hand with layout
One handed Lifts	
No Handed Lifts	
Militano	Reverse Kennedy
Star Lift	Mitilano with change of hand hold during the rotation of the lift and one or no hand variation. One hand and rotation by lady on landing

4.2.7 Judging Points - Twist Lifts

- Difficulty depends on the number of rotations by the lady.
- Both skaters are skating backwards for take-off, the man behind the lady.
- The lady has a Flip or Lutz take-off.
- The man must not throw the lady until his arms are at full extension at the peak of the lift.
- At the peak of the lift the lady is released and completes the rotation of the lift in the air.
- The lady must get height.
- The rotation of the lift should be completed before the man catches the lady and lowers her to the floor.
- The man must not show obvious strain when throwing the lady or lack of control of the body position when he catches her.
- There are two optional landings.
 - Both the lady and the man rolling backwards.
 - Face to face with the lady rolling backwards and the man rolling forwards.
- Higher credit is given for the face to face position on the landing.
- Lower credit is given if the man is in a spread eagle position or travelling backwards on the landing.

4.2.8 Judging Points - Throw Jumps

These are jumps in which the lady is assisted by the man to achieve the height, travel and rotation of any recognised jump.

- Difficulty depends on the number of rotations by the lady.
- The lady must actually be thrown.
- The lady must achieve good height and momentum.
- Rotation in the air must be complete.

- The man must not show obvious strain or stumble while throwing the lady.
- The lady must maintain good body control during the rotation and on the landing and not buckle, tip onto the toe stop or drop the free foot.

4.2.9 Judging Points - Death Spiral

- Can be done on any edge or direction. The OB is the easiest and the IF the most difficult because of the awkward angle of the hand hold for the lady.
- The entrance is usually a large circle, which ends in a pivot for the man.
- The man places the toe-stop of the left skate immediately behind the right foot and pivots around it.
- He should not drag the toe-stop over the floor or adopt a spread eagle position.
- The man's position should be as low as possible and on the same radius of the circle as the lady.
- The lady's hips should be inverted with the back arched and the head as low as possible.
- The hand hold should be with one hand of each partner and as light as possible.
- The hand hold should not maintain the lady's motion.
- The lady should be on an edge with at least three wheels on the floor.
- The death spiral position should be maintained for at least one revolution.
- Exit should be controlled, with good body line and matched .

4.2.10 Judging Points - Contact Spins

- Entrances should be on clean and precise edges.
- Positions must have good body lines and be matched to receive high credit.
- Spinning edge and position must be held for at least three revolutions.
- Exits must be clean and precise and the spin must finish on a spinning edge.
- No toe stops are to be used on the spinning edges.
- In the impossible spins the man must be on one foot only and he must be spinning on one foot when rising from the impossible sit.
- Make sure the lady is spinning in the over head camel spins.
- In combination spins each position must be held for two revolutions. The revolution when the position changes is not counted.
- The difficulty of a combination spin depends on the difficulty of its component spins.

4.2.11 Judging Points - Footwork

The value of footwork in free skating routines can be measured by the fact that it is one of the three major components of the programme and is considered equal in importance to the jumps and spins. Inclusion of original and interpretative footwork into a free skating routine assists the skater in lifting the performance to a much higher plane and would thus allow the judges to assign higher marks for both "A" Mark and the "B" Mark.

4.3 *Footwork Classified*

- Primary Footwork - Steps or sequences of steps not involving turns of any kind; also leaps or hops without excessive lift.
- Secondary Footwork - Steps or sequences of steps involving two-foot turns, toe-stop turns and Half Turn Step Jumps without excessive lift.
- Advanced Footwork - The most difficult variety. All other steps or sequences of steps involving one foot turns, One Foot Half Turn Jumps (3's, Rockers, Counters and Brackets) without excessive lift, loops and other one-foot manoeuvres, such as difficult changes-of-edge or changes of lean and direction, performed alternately with both skates on or close to the skating surface. The creation and execution of advanced footwork should reflect the highest technical abilities of the sport.

4.3.1 Side by Side Footwork

During the execution of side by side footwork in pairs skating, the movement of the body, arms, legs and hands should be matched as closely as possible, presenting the team as one.

4.3.2 Contact Footwork

Contact footwork is a compulsory item in pairs skating. When presenting contact footwork, a pairs team may execute the same movements as found in individual footwork. Any segment of contact footwork movements must be completed while the team maintains some sort of physical contact.

When contact footwork is skated to lively bouncy music, these segments will travel quite a distance down the skating surface. At other times, the footwork may be restricted to a very small area of the skating surface, enhancing a slow section of music in a circular pattern. In any instance, it is important to remember that the insertion of contact footwork must fit the musical selection and not simply be added to fulfil some preconceived notion of the event requirements. In order to add any value to a pairs skating programme, footwork of any type must complement the music, as if the ideas for both the music and the footwork were created at the same moment.

Although performed mostly “in line”, there are certain times in some programmes where, while performing turns, the team members could be aligned one behind the other. Whatever the position of the partners, the steps, hops, and body leans should be constructed with imagination. Although there are many variations of steps, it must be remembered that edges create motion and that motion gives the impression of the spectacular - an important effect from the viewpoint of judge and spectator alike.

4.3.3 Shadow Footwork

Shadow footwork is exactly what the name implies - a footwork segment of varying difficulty completed by each partner as a matching image of the other. Shadow footwork should involve a duplicate action of one team member’s movements to the other which may consist of any action, motion, or series of steps. The simplest way to picture the execution of a shadow move would be to imagine the team performing spread eagles, with one partner behind the other.

Shadow footwork may be accomplished with partners skating either side by side or “in line” but separated. Pairs programmes should contain at least one segment of shadow footwork. The performance of this footwork not only demonstrates the ability of the team to skate together in unison. It also reveals the strengths and skating ability of each team member.

No matter what type of footwork is included in a pairs skating programme, each type should be well planned and well executed. The use of arms, hands, legs and other expressive body movements serves to enhance the value of footwork and will blend the movements to the music. Every effort should be made to match each step in the segment as closely as possible, projecting the image of symmetry for which all pairs teams should strive.

FOOTWORK:

- Indicates the general ability of the team to roller skate.
- Should contain a variety of turns and edges performed in both directions.
- Should be done with the feet and not the arms.
- Should be fast and move across the floor.
- Can be contact, shadow or mirror.
- Should be matched in all respects.
- Skaters should be close together.
- Should fit the music and be varied and interesting.
- Should connect and be related to content items.

4.3.4 General Comment

When marking freeskating of any sort, it is not necessarily the skater or team with the most difficult item of content who wins the competition. It is the level of difficulty, variety, balance, choreography, relationship to the music and general quality, strength and confidence of the overall performance which is assessed. In pairs skating the additional item of unison is of paramount importance in the assessment of the package and is the finishing touch to the ultimate aim of the polished performance.

5. Spins in Roller Pairs Skating

5.1 Categorising Spins

5.1.1 Importance of the spinning axis

In addition to edge quality and body position, the axis (baseline of rotation for turns) is the main ingredient of a good spin. When the body is placed in the correct position and a pure edge is pressed, the body begins to spin around the axis. The more the body stretches away from the partner during a circle type spin, the stronger the spin becomes as the spinning axis moves between the two skaters.

Pairs spins maintain their momentum (or spinning energy) through two methods - by pulling away from each other or from the axis of the spin. The more the skater pulls away from the centre or axis of the spin, the faster the skater is able to spin. As the partners stretch their spinning position, they increase their spin energy. During the Pull Camel for example, the man spins on the axis while the lady spins around it. The stronger the pivot used by the man, the stronger the position of the spin will become.

5.1.2 Spin Entrances

There are many techniques used to initiate spins, but the most common involves the partners circling at a distance around a common centre, moving closer and closer until they meet at that centre. Other methods may include pulling the lady into a spin, or using a recognised jump such as Catch Axel Camels. Whatever method is used, the variety and inventiveness used in designing spin entrances and exits will serve to enhance both the spin and the overall programme.

The following list of spins provides skaters, coaches and judges with a general idea of the relative difficulty of the spins. Once again, it should be noted that each skater and / or team may find one or another item easier or more difficult due to height, weight, or technical ability of either partner. Teams close to the same size will find it more difficult to do “impossible” and “overhead” spins. Teams where the lady is smaller in stature will find it more difficult to meet and generate speed at the beginning of a spin, as well as to create the desired body lines and overall aesthetic appearance. The characteristics of each team and spin must be evaluated on an individual basis.

5.1.3 Spins (listed in descending order of difficulty)

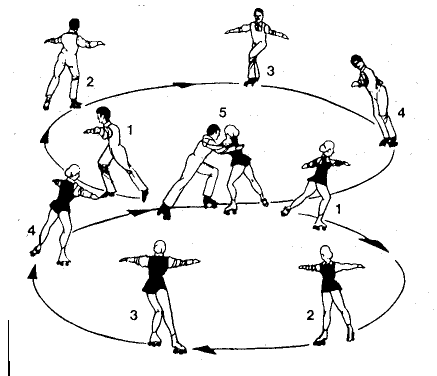
- A Impossible
 - 1 Impossible Sit with Twist
 - 2 Impossible Sit
 - 3 Impossible Camel with Twist
 - 4 Impossible Camel
- B Hazel Spin
- C Lay Over Camel
 - 1 Lay Over Camel (Lady without hand contact)
 - 2 Lay Over Camel
- D Face to Face Sit
 - 1 Face to Face outer Back sit
 - 2 Face to Face inner Back Sit

NOTE: While this does not exhaust the possibilities of other spins and positions, it does contain the majority of spins used in pairs skating today.

5.1.3.1 Circle Spins

Timing is very important in the proper execution of circle spins. The partners start together, pushing forward and away from each other on right outer forward edges. When entering the spin, the partners must remain equal in speed and remain positioned directly across from each other on an imaginary arc. Halfway around the circle, both partners must turn backwards (using either a three turn or mohawk) and begin skating towards each other on a right inner back edge.

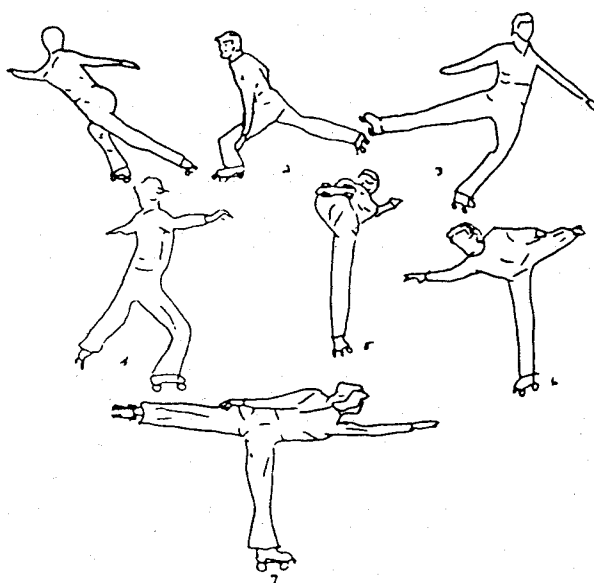
Just as the partners meet, they step to left outer forward edges and grasp each other, increasing the depth of the left outer forward edge. At this point, it is very important for the partners to remain on edges (not flats) as they begin to spin around each other. From this point, a variety of spins, edges, and holds is possible.



Outer Back Camel

The outer back Camel is the most important spin for a pairs skater to master. Because most of the combination pairs spins utilise the outer back Camel, this spin serves as the foundation for pairs spinning. Since the proper execution of this spin will determine the ability of the partners to match their relative spinning positions, it is important to master this spin without the use of toestops.

Once the spinning position is established, there must be a constant push from the free leg and stiffening of the back and stomach muscles to make the position as strong as possible. The development of strength will allow the later introduction of more difficult positions, such as the man holding the lady above the skating surface. The strength of the spinning position and the amount of energy remaining at the conclusion of the spin outweighs the number of revolutions accomplished. Without good execution, the number of revolutions becomes worthless.



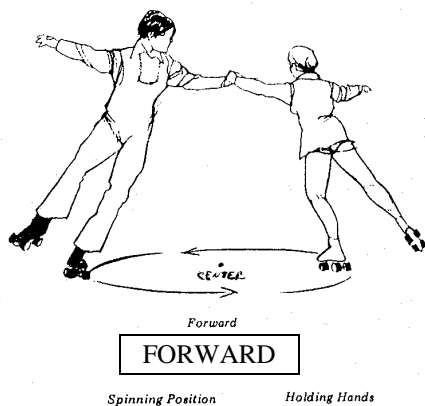
OUTER BACK CAMEL SPIN

5.1.3.2 Shadow Spins

In modern pairs skating, shadow spins are a compulsory item. In order to attain its full potential, the team must master this type of spin. Each partner of the team must attempt to match the other as closely as possible throughout all aspects of the shadow spin - entrance position, edge quality, and the positioning of the body, arms, hands, and free legs. Since this is a very difficult aspect of the discipline, judges should award a greater degree of credit to a team which can successfully execute a shadow spin.

Only practice and a watchful eye can make the shadow spin (or any other item of content) a success. The coach will have to work many hours with the team to achieve this victory. Coach and team alike will need both discipline and determination - two important qualities in any aspect of the sport.

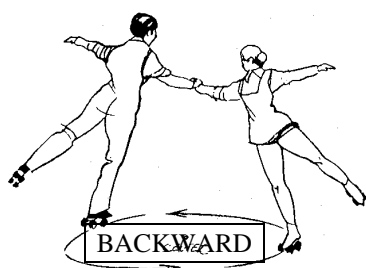
5.1.3.3 Hand in Hand Upright or Camel



Both spins begin on either right outer back or left outer forward edges. During the outer back spin, the right hands will be joined. The left hands will be joined while spinning on the outer forward edge. In either position, the arms must be held firm and motionless, except around the axis of the spin. There will be a slight pull away from the partners to retain the momentum of the spin.

The position assumed in the execution of the Hand in Hand Upright will include a slightly bent skating knee, straight backs, erect heads, and straight and extended free legs with the toes pointed down and out. The exit of the spin is optional as long as good body positions are maintained.

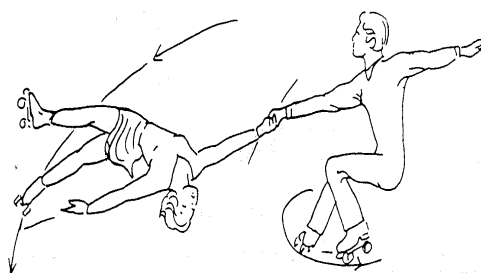
During the execution of the Hand in Hand Camel, both bodies should be positioned in either the outer back or outer forward camel position. Good body position should be exhibited, with heads erect, backs straight, and arms extended to the sides. The free legs should be fully extended, with toes pointed down and out. The exit from this spin is optional.



HAND IN HAND CAMEL OR UPRIGHT

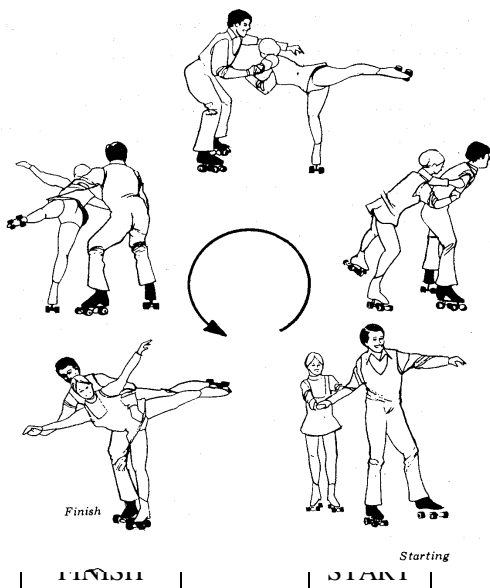
Death Spiral Both partners roll backward in a small circle. The man grasps the lady's right wrist with his right hand and leans his body back, away from the lady. When he does this, the lady also leans back. The man then bends his knees and pivots around his left toe stop. The lady's position should be pushed up at the hips, shoulder leaning down and free leg in a straight line from head to toe. Her head should be held slightly down. To complete the Death Spiral, the man pulls up on the lady's arm as she pushes with her leg to finish in a right outer back spiral position.

NOTE: It is very important for the man to maintain a steady backward pull on the lady, allowing her to hold her body position while retaining the momentum of the above.



DEATH SPIRAL

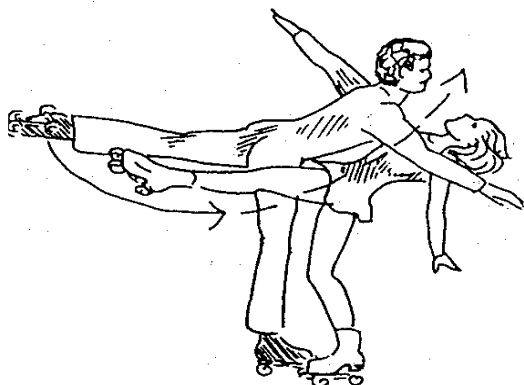
5.1.3.4 Pull Around Camel



PULL AROUND CAMEL

This spin begins with both skaters facing forward, with the man grasping the lady's hand with his right hand in the thumb pivot grip. As the man pulls the lady around on a right inner forward edge, she will deepen the edge and rock to the outer back edge while executing the camel position. As this occurs, the man should grasp the lady's left hip with his left hand, pulling the lady in the camel position as he steps to his right outer back and joins her in the camel position. The spinning position of both partners should be matched, demonstrating good spinning form as previously outlined. The exit of this spin is optional.

5.1.3.5 Pull Around Camel Over Inverted



Done in the same manner as the Pull Around Over the Head Camel, except that the lady leans backward to the inverted position, after which the man's free leg passes over her body. The exit position of the spin is optional.

NOTE: Judges should take care to notice if the man uses his toe stop while passing his free leg over his partner's body. This is an error.

5.1.3.6 Pull Around Over the Head Camel

Also initiated like the Pull Around Camel, the man will complete one full revolution more than the lady by passing his left leg over the lady's body. The exit of this spin is optional.

5.1.3.7 Pull Around Catch-Waist Camel

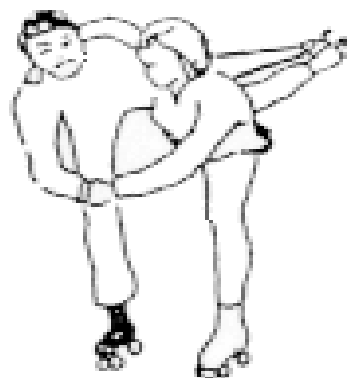


This spin begins in the same manner as the Pull Around Camel, except that the man rotates one-half revolution more while holding the lady's left hip with his right hand. The partners should be facing in opposite directions. The exit of this spin is optional.

PULL AROUND CATCH-WAIST CAMEL

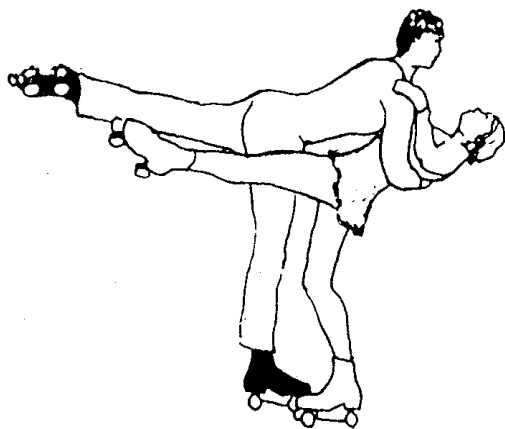
5.1.3.8 Tango or Face to Face Camels

Using the circle entrance, the lady pivots one half-turn farther so that both partners will be facing the same direction. The man should be in the right inner forward camel position; the lady on the left inner back camel position. The man's right and the lady's left hands should be joined in front of the team, with the man's left hand grasping his partner's left hip. The positioning of both partners should match and good spinning posture should be evident. The exit from the spin is optional.



TANGO OR FACE TO FACE CAMELS

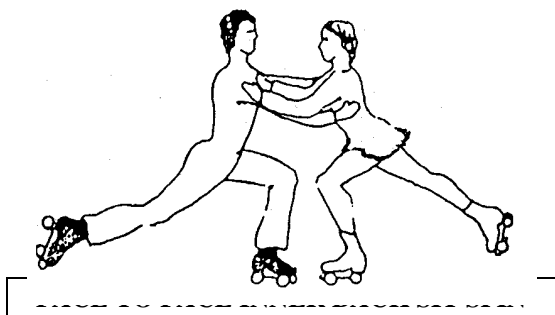
5.1.3.9 Lay Over Camel



After executing the circle entrance, both partners change to the right inner forward edges as they meet. The man then changes to a right outer back camel, while the lady switches to the inverted position. It is also possible for the man to change feet at this point and perform an IB camel. The man grasps the lady at the small of the back; the lady grasps her partner's shoulders. The lady must retain control of her free leg by stretching to match the line of the man's free leg (the left side of his body should be facing upward). She must be actually spinning on an edge and supporting her body weight - not letting her skating foot drag.

NOTE: When executing the camel, the man must torque his free leg as much as possible to keep the spin moving. At the same time, he must also keep his upper body position as strong as possible to support the lady. At no time during this spin can there be any bending down by the lady or bending forward by the man. The exit is optional, but every effort should be made to finish the spin in good style.

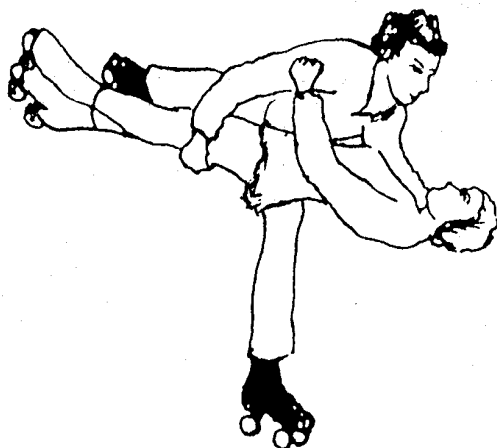
5.1.3.10 Face to Face Inner Back Sit Spin



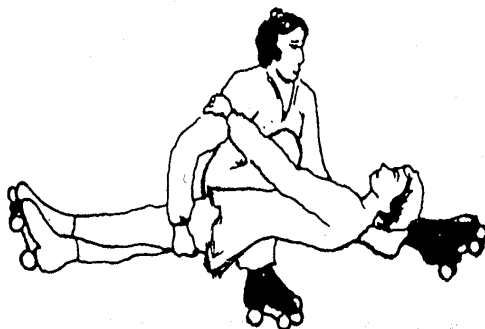
Using the circle entrance, the partners face each other while spinning on the left inner back edges, free legs extended straight back. Using both hands, the man will grasp the small of the lady's back while the lady grasps her partner's shoulders. To maintain the proper body position, the backs of both partners must remain firm as the partners lean away from each other. Backs and free legs should remain straight, with heads erect. The exit of this spin is optional.

FACE TO FACE OUTER BACK SIT SPIN Executed by the same method as the inner back sit spin except that both partners will spin on the right outer back edges.

5.1.3.11 Impossible Spins



Using a circle entrance, the team executes a Lay Over camel spin, after which the man moves his right hand down to the lady's left leg and lifts her off the skating surface. The lady must remain very rigid during the spin. To exit the spin, the lady lowers her right leg to the skating surface and both partners stand up, rolling on right outer back edges.



5.1.3.12 Impossible Sit Spin

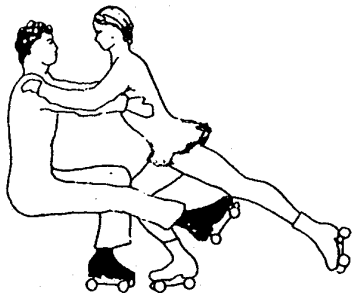
Executed in the same manner as the Impossible spin, except that the man spins in a sitting position. The man must continue to spin on one foot until he achieves the upright position.

5.1.3.13 Impossible with a Twist

Accomplished as the Impossible Spin, but as the lady is raised off the skating surface, she flips over and faces downwards.

NOTE: The exit of all impossible spins is optional after assuming the outer back edge position. Remember that all existing positions should be done in good form with the heads erect, arms stretched, backs straight, and the free legs straight and fully extended.

5.1.3.14 Hazel Spin



After a circle entry, the partners will catch each other in a face to face position while skating on left outer forward edges. Simultaneously, the lady will change to the right inner forward edge as the man swings his right leg around and forward to a left inner back position. The lady should then snap to a right outer back sit in which her free leg is extended behind her. The man should grasp the small of the lady's back with both hands; the lady should grasp her partner's shoulders.

NOTE: The lady may choose to release both hands while spinning in this position.

5.1.4 Lifts in Roller Pairs Skating

When properly performed, the execution of the overhead lift can be the most breathtaking component of any pairs skating programme. Many lifts make up the repertoire of the pairs skaters. The following lift listing is designed to provide judges, skaters and coaches with a general idea of the type and relative difficulty of each of the different lifts. It should be noted that each skater and / or team may find some items more difficult to complete due to variance in the height, weight, or technical ability of the partners. In general, teams in which each partner is similar in size require a greater degree of unison, timing, strength and rhythm to complete the moves.

5.1.4.1 Lift Difficulty

The difficulty of the lift depends on the hand hold and the number of points of contact between partners during take-off, rotation and landing rather than the number of rotations in the lift. The most difficult lifts for any pairs team to accomplish are the combination lifts, which are composed of two or more of the lifts listed below. The possibilities for combination lifts are endless. The degree of difficulty for each combination, however, can be measured by the difficulty of the individual lift positions rather than the number of positions attained in each lift. In order to receive full credit as a valid part of the combination, each position in a combination lift must be held for two (2) full rotations

5.2 Categorising Lifts

5.2.1 Lifts (Listed in descending order of difficulty)

- A MILITANO
 - 1 Star position
 - 2 No-handed by the lady
 - 3 One-handed by the lady
 - 4 Two-handed position

- B TWIST LIFTS
 - 1 Triple (3) twist
 - 2 Double (2) twist

- C KENNEDY
 - 1 One-handed, Kennedy position
 - 2 One-handed, Layout position
 - 3 Two-handed, Kennedy position
 - 4 Two-handed, Layout position

- D CARTWHEEL

- 1 T position
 - 2 T position, legs split
 - 3 No-handed, Cartwheel position by the lady
 - 4 One-handed, Cartwheel position by the lady
 - 5 Two-handed, Cartwheel position by the lady
- E PANCAKE
- 1 One-handed Pancake position
 - 2 Two-handed Pancake position
- F PRESS (OR FORWARD EXTENSION)
- 1 One-handed, Press position
 - 2 One-handed, Layout position
 - 3 Two-handed, Press position
 - 4 Two-handed, Layout position
- G AIRPLANE
- 1 No-handed position by the lady
 - 2 One-handed position by the lady
 - 3 Two-handed airplane position by the lady
- H KICK-OVER FLIP
- 1 Kick-over flip with twist
 - 2 Kick-over flip
- I AROUND THE BACK LIFT
- J LUTZ OR FLIP LIFT
- 1 Full split position
 - 2 Reverse split position, one-handed
 - 3 Reverse split position, two-handed
 - 4 Half turn Flip or Lutz
- K PASS OVER AXEL
- 1 One-arm Pass Over
 - 2 Two-arm Pass Over
- L BUCKET OR PULL THROUGH

5.3 Special Notes on Lift Execution

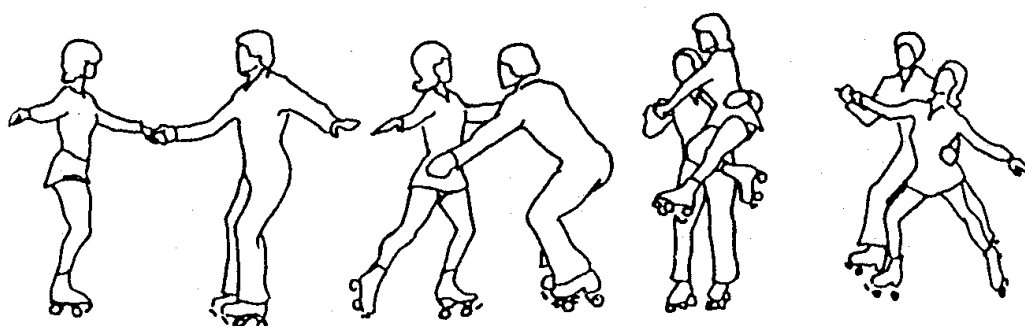
While each lift is accomplished in a slightly different manner, there are certain fundamental rules which must be observed in the teaching of every lift. A few of these important guidelines follow.

When beginning any lift, a combination of the man bending down and the lady jumping up will make it easier for the man to raise the lady to the proper lift position. The man should never have to lift the weight of the lady from the floor - he should only lift the weight of the lady on her way up.

While rotating, the man should never push the inner forward edges. He should use his entrance speed to keep the lift moving down the floor and should not use his toe-stops at any time during the rotation of the lift. He should use a series of quickly executed forward to backward mohawk turns, accomplished in the heel to heel position, to complete the required number of rotations. The man's body position should be upright, with forward lean and bent knees only when necessary.

In all lifts, the lady must sustain her position as long as necessary until the lift is completed. The lift will be completed with both partners rolling on solid edges, with landing positions extended as much as possible. The employed knees of both partners should be bent as much as possible to obtain the desired landing position.

5.3.1 Bucket or Pull Through Lift



The bucket lift is a fundamental lift and a good lift for beginners. As the man rolls backward and the lady rolls forward, the lady grasps the man's right hand with her left hand. After a stretch of the free legs, the man pulls the lady towards him, bending both knees when she gets close and rolling on his right outer back edge. Bending her right knee, the lady jumps up to the man's left hip while turning. At the completion of the move, she reaches around the man's neck with her right hand and grasps his shoulder.

HIGHER POINTS RECEIVED FOR

- 1 Control and speed of entrance
- 2 The lady's position with back arched and head up
- 3 Control and unison of landing

POINTS DEDUCTED FOR

- 1 Unrecognised jump take-off or edge landings
- 2 Use of man's toe stops on take-off, rotation or landing
- 3 Incorrect body positions of either partner
- 4 Use of lady's toe stop or dropped free leg on landing

5.3.2 Pass Over Axel

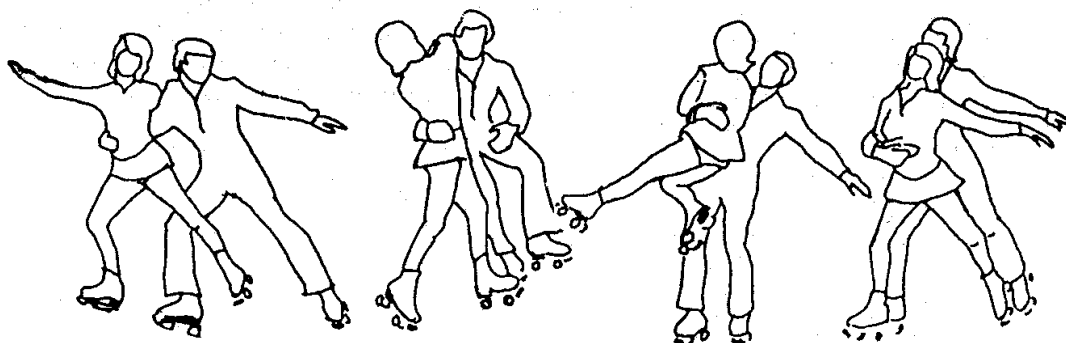
To begin the lift, both partners should be rolling on outer back edges. The man's right hand is around the lady's back, with the lady's left arm around the man's right shoulder. As both partners step to left outer forward edges the lady, on the man's right side, will swing up to a position facing him on the first half



rotation. The man then changes his holding arms from right to left and continues the remaining half rotation, placing the lady down backwards at his left side, with both partners on right outer back edges. In the landing position, the body position of each member should match as closely as possible with heads erect, backs straight, free legs extended and with toes pointed down and out.

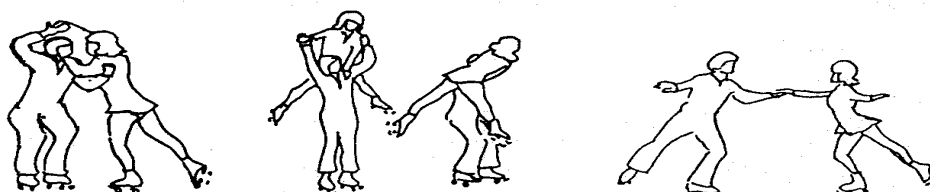
5.3.2.1 One - Arm Pass Over Axel

The entrance to this lift is the same as the regular pass over, except that on the take-off the lady turns her body one half turn. With her body resting on the man's right shoulder, the lady sustains her position by



pushing herself up with her right arm. The man then rotates one half turn, places the lady down on a right outer back edge and matches her landing position on a right outer back edge.

5.3.3 Around The Back Lift



The starting position for this lift has the man rolling backward on two feet while the lady rolls on the left inner back edge. With his left hand, the man will grasp the lady's left underarm (palm facing up, thumb towards her chest). The man's right hand is extended over his head, grasping the lady's right wrist or hand. She grasps the man's right wrist or hand.

As the man bends to lift the lady, she will toe plant with her right foot and press up to the man's left shoulder with her left hand. As she begins this motion, the man continues his lift using the lady's momentum and raises the lady directly up and behind his body. At the apex of the lift, the lady will be resting on the man's back, with both partners facing in the same direction, arms fully extended. The lady splits her legs with toes pointed, sustaining the position with her left hand while keeping her head erect and her back as straight as possible.

After the completion of the required rotations, the man will bring the lady around and place her on a right outer back edge in front of his body as he steps to a left outer edge. Holding the lady's right hand in his left, both partners present a strong landing position. As always, good posture should be observed, with the free legs fully extended and the toes pointing down and out.

HIGHER POINTS RECEIVED FOR

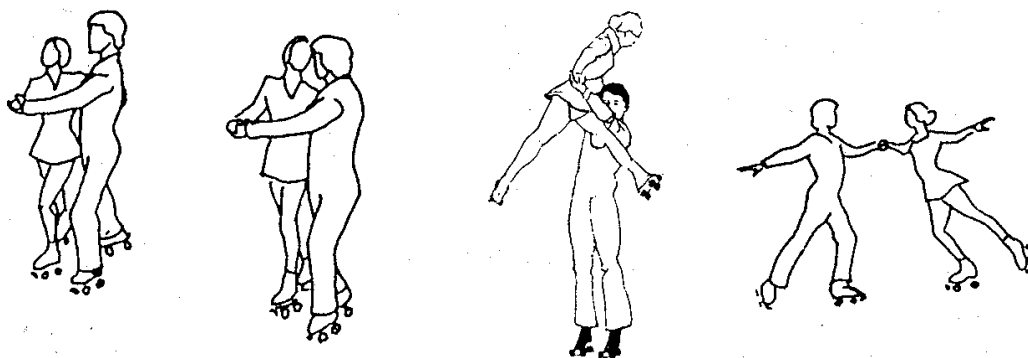
- 1 Control and speed of entrance
- 2 Lady's position with back arched, head up, legs straight in full split with toes pointed and lady's body position held away from man's back
- 3 Control of man's body position and rotation
- 4 Control and unison of landing

POINTS DEDUCTED FOR

- 1 Unrecognised jump take-off or edge landings
- 2 Use of man's toe stops on take-off, rotation or landing
- 3 Incorrect body positions of either partner
- 4 Lady's position hanging on man's back
- 5 Lift not fully extended
- 6 Use of lady toe stop or dropped free leg on landing

5.3.4 Lutz or Flip Lift

(Reversed Split Position)



Both partners roll backwards, with the lady positioned on the man's right side. The lady's left hand is on the man's right shoulder, the man's right hand under the lady's left underarm, the lady's right and man's left hands joined in front of the body and slightly down. The lady toe plants with her right foot, beginning her ascent as the man raises her to a reversed split position. In the fully extended position, the lady will be facing towards the man.

The lady will finish on a right outer back edge and, as long as the required number of rotations are completed, the man's landing position is optional. The man may face either forward on a left outer edge or backward on a right outer edge, matching the landing position as much as possible. The usual posture for lift landings should be maintained.

HIGHER POINTS RECEIVED FOR

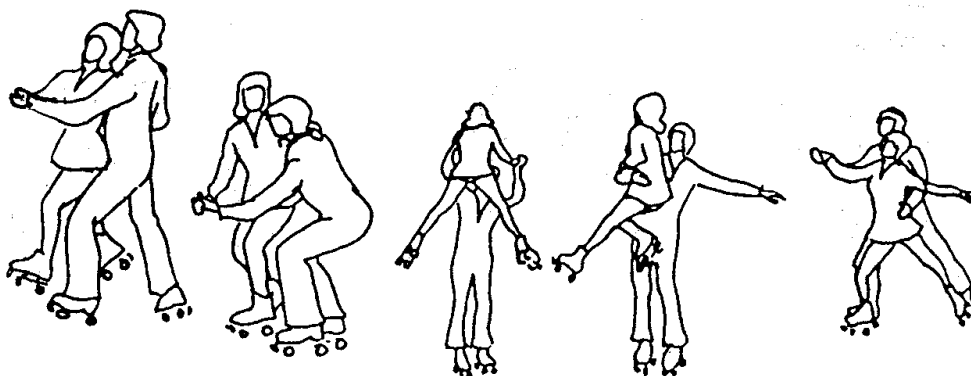
- 1 The control and speed of entrance
- 2 Lady's position with back arched, head up, legs straight in full split with toe pointed and no upper body movement during change of split
- 3 Control of man's body position on rotation
- 4 Control and unison on landing

POINTS DEDUCTED FOR

- 1 Unrecognised jump take-off or edged landings
- 2 Use of man's toe stop on the take-off, rotation or landing
- 3 Incorrect body positions of either partner
- 4 Lift not fully extended
- 5 Use of lady's toe stop or dropped free leg on the landing

5.3.4.1 Lutz or Flip Lift

(Full Split Position)



HIGHER POINTS RECEIVED FOR

- 1 The control and speed of the entrance
- 2 Lady's position with back arched, head up and legs straight in full split with toes pointed
- 3 Control of man's body position on rotation
- 4 Control and unison of the landing

POINTS DEDUCTED FOR

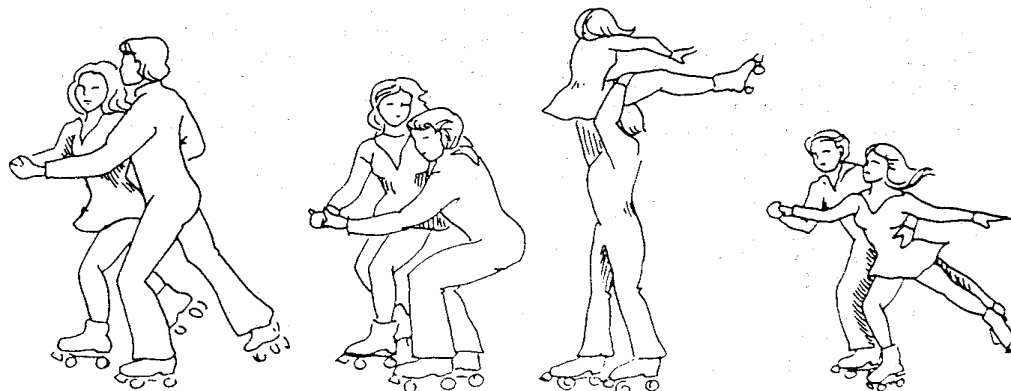
- 1 Unrecognised jump take-off or landing
- 2 Use of man's toe stop on take-off, rotation or landing
- 3 Incorrect body positions of either partner
- 4 Lift not fully extended
- 5 Use of lady's toe stop or dropped free leg on the landing

The team begins the lift rolling backward on either the inner back or outer back edge of the left skate. The lady's left hand is on the man's right shoulder, the man's right hand is under the lady's left underarm, his left hand and the lady's right hand joined in front of the partners.

At take-off, the man bends his knees as the lady toe plants with her right foot. Jumping up she pushes hard with her left hand, leaning over it as the man pushes up with his right hand. As he balances her weight with his left hand, the lady must reach full extension, legs in a full split with straight back and head up.

The landing position is optional. The lady may land in front of the man on a right outer back edge (with the man finishing in front on a left outer forward edge); or the lady may rotate the half turn in front of the man, landing on a right outer back edge with the man matching her position. Whichever method is used, good posture should prevail as indicated by straight backs, heads up, and free legs fully extended with toes pointed down and out.

5.3.5 Kick Over Flip Lift



The lift begins with the skaters in the same position as in the Flip or Lutz Lift. The lady is raised to full extension, locking her left arm while stretching her right leg over the man's head. She should maintain a straight body line. The man lifts with his right hand and arm. At the top of the extension (as the lady kicks over), he releases his right hand hold, catching the lady with either hand as she assumes the landing position. Both partners should complete the landing on a right outer back edge, the lady doing this without any break in posture. The standard posture requirements should be observed. During the execution of this lift, the man should maintain a straight body axis, with no noticeable bending at the waist. The man does not rotate during this lift and should not use his toe stops at any time.

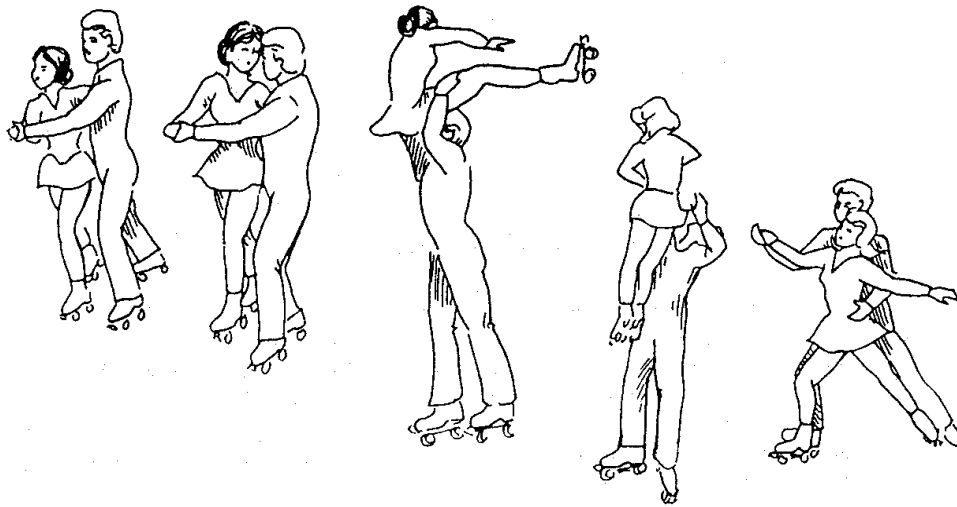
HIGHER POINTS RECEIVED FOR

- 1 Control and speed of entrance
- 2 Lady's kicks over with legs straight in full split and extended completely over man's head
- 3 Control of man's body position
- 4 Control and unison of landing

POINTS DEDUCTED FOR

- 1 Unrecognised jump take-off or edge landings
- 2 Use of man's toe stops on take-off, rotation or landing
- 3 Incorrect body positions of either partner
- 4 Lift not fully extended
- 5 Sitting on man's shoulder before descending to the floor
- 6 Use of lady toe stop or dropped free leg on landing

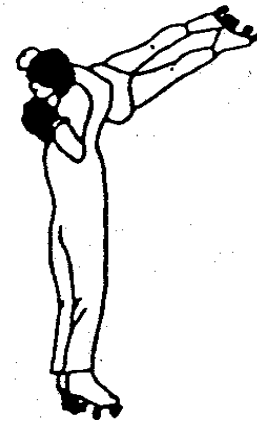
5.3.6 Kick Over the Head Flip With a Twist



The starting position is the same as the Kick Over Flip. After the lady reaches the fully extended position with her right leg over the man's head, she will make slight contact with her body to the man's shoulders. When the man feels this contact, he will raise his shoulder by lifting with his legs. When the lady feels this, she will snap her body into a rotating position, rotating one turn and landing on a right outer back edge in the same position as in the Kick Over Lift.

5.3.7 Swing Lift

(One rotation) Both partners roll backward, lady on man's right side, man's right arm around lady's back, lady's left arm around man's right shoulder. Lady holds man's left hand with her tight hand, both step to LOF edges with the man swinging the lady aloft as they step, with lady swinging her tight leg up as the man swings her up. The lady kicks her legs together as her right leg reaches its maximum height. Man turns one rotation, landing lady on a ROB edge in front of him as he rolls on a LOF edge.



5.3.8 Airplane Lift (Basic Take-off)

This lift begins with the partners facing each other, man rolling forward. Grasping the lady's hips (thumbs facing in), the man bends to start the lift as the lady toe plants with her right foot. Once the lift begins, the lady presses her body over his shoulders and extends her arms. The man raises the lady's hips over his head to the extended position, there the lady fully splits her legs, arching her back and lifting her head. She must keep her arms locked during rotation. The man lowers the lady in front of him, placing her on a right outer back edge, while he skates to a left outer forward edge. Good posture should be maintained.

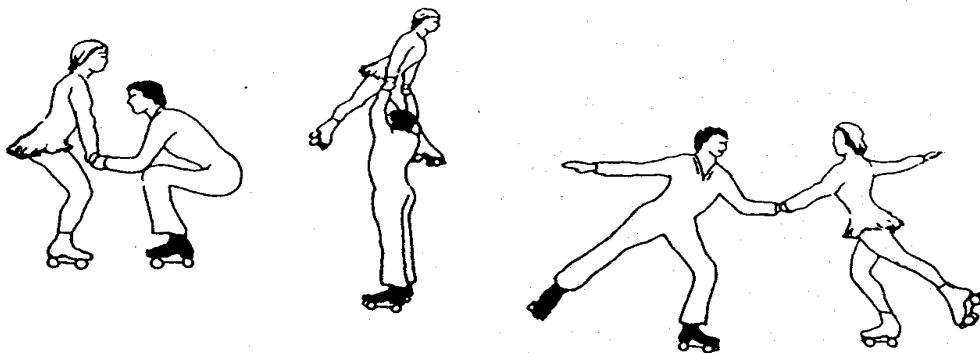


5.3.8.1 Airplane Lift (Advanced take-off)

In this version, the position of the partners is reversed, with the man rolling backward rather than forward. The man grasps the lady's left hand with his right and pulls her towards him as he bends down. Rolling on a left outer forward edge, the lady bends forward and jumps up over the man to a fully extended airplane position. The landing positions will be identical to the basic Airplane lift.

HIGHER POINTS RECEIVED FOR		POINTS DEDUCTED FOR	
1	The control and speed of entrance	1	Unrecognised jump take-off or edge landing
2	Lady's position with back arched, head up and legs straight and level in full split position with toes pointed	2	Use of man's toe stop on the take-off, rotation or landing
3	Control of mans body position and rotation. Rotation carrying the floor	3	Incorrect body position of either partner
4	No hesitation in lifting lady over head	4	Lift not fully extended
5	Lady letting go with both hands (if well done) The man must turn at least two revolutions in "let go" position to receive full credit	5	Use of lady's toe stop or dropped free leg on landing
6	Lady rotating one-half turn on descent with man matching lady's landing position backwards	6	Lift not carrying the floor (spinning in one spot)
7	Control and unison on landing, lady landing with tight body position not buckling at the waist		

5.3.8.2 Press Lift (Two-handed position)

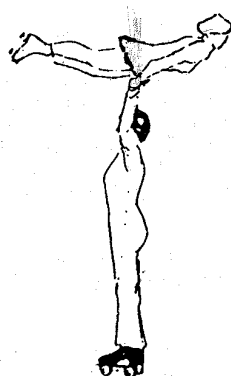


The man faces the lady with the man's right hand holding the lady's left hand, man's left hand holding lady's right hand. The press position must be maintained without losing hand contact from the original hand position as the man lifts the lady aloft to the extended position. Like other lifts, the man should mainly rely on the momentum of the lady to begin the lift, pushing with both arms until the full extension is reached. Once the lady assumes the extended position, the man rotates around his axis, in a level position with arms locked. The landing position for the Press Lift is optional, but in each, the body positions assumed must display the good posture characteristics found in all skating: free legs straight, backs straight, heads up, and toes pointed down and out.

NOTE: When rotating, the man should perform close, tight Mohawk which enable him to rotate around his body axis without noticeable tilt either forward, backward, or sideways. This practice should be standard on all lifts.

Optional Take Off: The man rolls backward while the lady rolls forward. The lady grasps the man's right hand with her left. As he pulls the lady toward him, he grasps her right hand with his left and she jumps up to over him. The remainder of the lift is the same.

5.3.8.3 Press Lift (two handed, layout position)

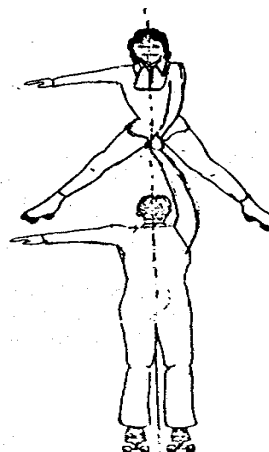


Press Lift
(one-handed, layout position)

The Press lift accomplished in the two-handed position is done in the same manner as previously explained except that the lady will shift her position forward and bring her legs together, keeping them locked straight with toes pointed. He body should remain parallel to the skating surface. The landing position is optional as long as it is strong with straight backs and straight free legs, heads held up, toes pointed down and out.

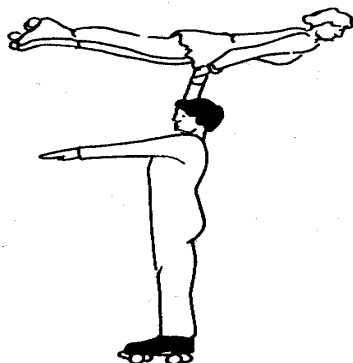
5.3.8.4 Press Lift (one handed position)

The Press Lift executed in the one-handed position begins in the same manner as the standard position. During the change of the one-handed position, the man will move his right hand in, towards the centre of the lady's body. The lady will shift her weight over the man's right hand, locking her arm and body position while her body moves slightly forward. The lift position should not be changed, it should remain strong and locked.



**Press Lift
(two-handed, layout position)**

5.3.8.5 Press Lift (one handed, layout position)



In the one-handed layout position, the man rolls forward as the lady rolls backward. The lady grasps the man's left hand with her right hand, while holding his right hand with her left, palms touching. The man bends to start the lift as the lady toe assists with either her right or left foot, jumping up and over the man's head. As she does this she shifts her body weight slightly forward and assumes the front split position (legs and back straight, head up, toes pointed down and out). The lady will lock this position and retain it until the rotations of the lift have been completed.

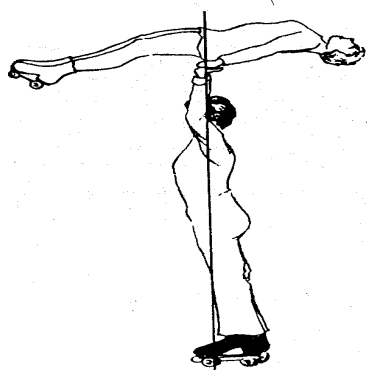
HIGHER POINTS RECEIVED FOR

- 1 Control and speed of entrance
- 2 Lady's position with back arched, head up, arms locked with shoulders pressing down and legs straight in full split position with toes pointed down
- 3 Control of man's body position and rotation
- 4 Control and unison of landing
- 5 Kick over landing (if done poorly must not receive high credit)
- 6 One -handed lift. Man must turn at least two full rotations in "let go" position for full credit

POINTS DEDUCTED FOR

- 1 Unrecognised jump take-off or edge landings
- 2 Use of man's toe stops on take-off, rotation or landing
- 3 Incorrect body positions of either partner
- 4 Lift not fully extended
- 5 When kick over landing is done and lady sits on the man's shoulders before landing
- 6 Use of lady toe stop or dropped free leg on landing

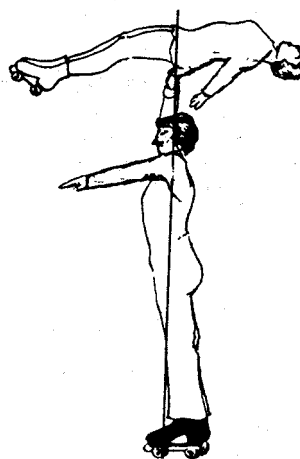
5.3.9 Pancake Lift (Inverted Airplane Lift)



This lift begins with both partners rolling backwards, man behind the lady. The man grasps the lady's lower hips (right hand on right hip, left hand on left hip), with the lady holding the man's wrists. As the man bends his knees, the lady toe plants with her right foot, leaping up over the man's head. The man raises the lady to the centre of his body axis, locking his arms and wrists. At the height of the lift, the lady's body position should be parallel to the floor, with legs, body and head held extended and motionless except for the man's rotation. The landing position is optional as long as a strong body position is maintained.

5.3.9.1 Pancake Lift (One handed position)

This lift starts the same as the two handed position, with the man's hands positioned either on the hips or left hand on the hip and right hand at the middle of the lady's lower back. At the top of the extension, and depending upon the original hand position, the man will move his right hand to the middle of the lady's lower back, releasing his left hand and balancing her weight on his right hand. The man must keep his arm and wrist locked to ensure no motion other than rotation. The lady should maintain a strong, extended position. The landing position is once again optional, good landing position is a must.



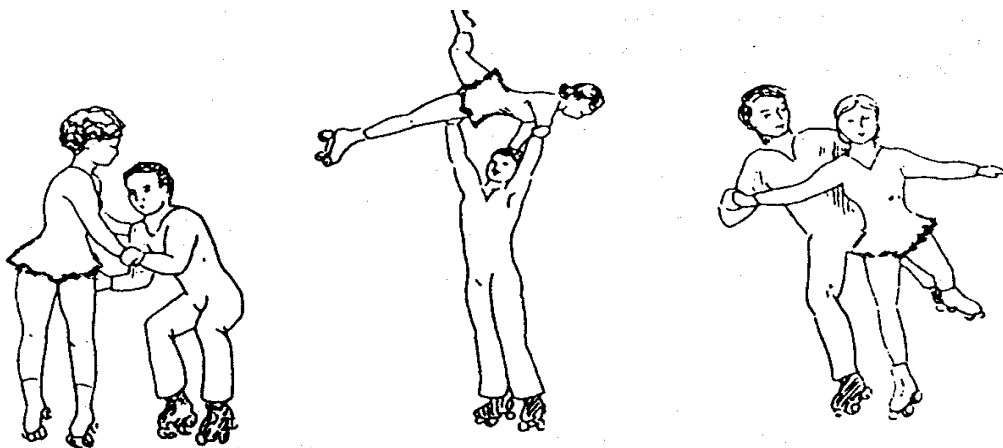
HIGHER POINTS RECEIVED FOR

- 1 Control and speed of entrance
- 2 The lady's position with back arched, head tilted back (not looking up at the ceiling), and when the lady lets go with both hands for at least two revolutions
- 3 One handed lift receives higher credit than two-handed. A weak one-handed lift should not be rewarded with high marks
- 4 No hesitation in lifting lady to position over the man's head
- 5 Control of man's body position and rotation
- 6 Control and unison of landing

POINTS DEDUCTED FOR

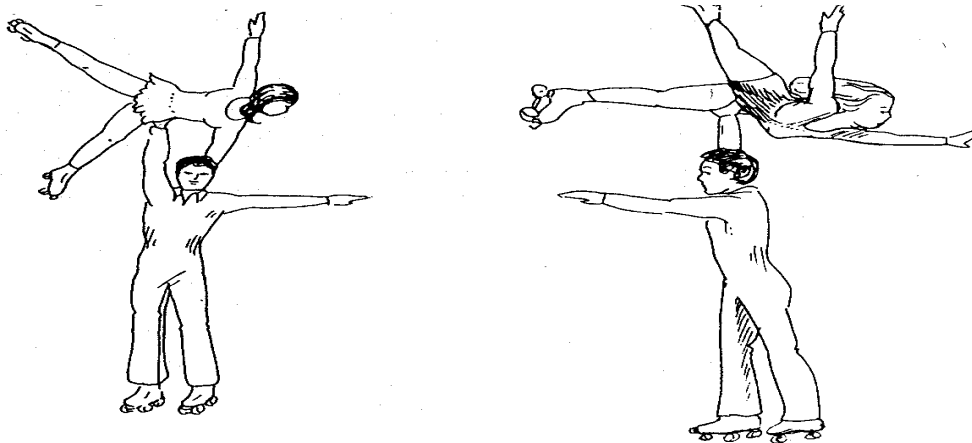
- 1 Unrecognised jump take-off or edge landings
- 2 Use of man's toe stops on take-off, rotation or landing
- 3 Incorrect body positions of either partner
Incorrect body position of the lady, such as bent knees and droopy body position
- 4 Lift not fully extended
- 5 Use of lady's toe stop or dropped free leg on landing

5.3.10 Cartwheel Lift



Both partners begin the lift rolling backwards. The lady's right hand holds the man's left hand on the man's right shoulder. The man's right hand is on the lady's left leg, near her knicker line. As the man bends into the lift, the lady will take-off (using either a flip or mapes take-off) bringing her right leg up and towards the ceiling in a split position in the line of the man's body axis. The left leg should remain parallel to the skating surface. The lady must retain a strongly arched back (not hanging over the man) and the overall effect should be that of an outer forward camel position. The lady's right hip and shoulder should remain slightly open, with the majority of her weight in the man's right hand. The lady may use her right hand to maintain both her balance and lift position.

5.3.10.1 Cartwheel Lift (One handed or no handed)

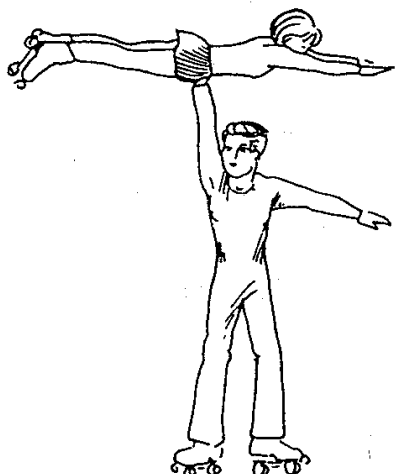


This position is the same as the standard Cartwheel, except that the lady releases her right hand once in the air. The landing position is optional.

This lift is also executed in the same manner, but the lady releases both hands. The landing position is optional.

5.3.10.2 Cartwheel Lift (T position)

Accomplished as the standard cartwheel, but the lady brings both legs together in the “T” position. This position should be executed parallel to the skating surface, maintained as tightly as possible with no movement. At no time should the lady shift her body weight to the right or apply too much pressure to the man’s left hand. If this occurs the release will be difficult to accomplish. The man’s wrist and arm must remain rigid, with his shoulder parallel to the skating surface. The landing position is optional.



HIGHER POINTS RECEIVED FOR

- 1 Control and speed of entrance
- 2 Lady’s position with back arched (not hanging down the man’s back), both legs straight in split position with the right leg extended directly in line and above man’s head and toes pointed
- 3 Control of man’s body position and rotation
- 4 No hesitation in lifting the lady into position over man’s head
- 5 Kick over landing (if done poorly must not receive high credit)
- 6 One -handed lift and no-handed lift must receive more credit if done with control and executed properly. Man must turn at least two full rotations in “let go” position for full credit
- 7 Control and unison on landing

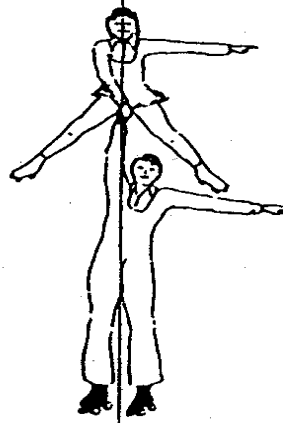
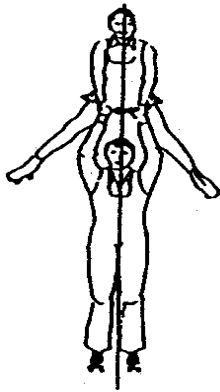
POINTS DEDUCTED FOR

- 1 Unrecognised jump take-off or edge landings
- 2 Use of man’s toe stops on take-off, rotation or landing
- 3 Incorrect body positions of either partner (lady hanging down man’s back)
- 4 Lift not fully extended
- 5 When kick over landing is done and lady sits on the man’s shoulders before landing
- 6 Use of lady toe stop or dropped free leg on landing

5.3.11 Kennedy Lift (standard execution)

The standard execution of this lift begins with the partners facing each other, man rolling forwards. Both partners should grasp hands left to left and right to right, using thumb pivot grip. The man bends as low as possible under the lady’s left hand, raising his right hands over the head. The lady then toe plants with her right foot to begin the upward motion as the man lifts with his left hand. The lady will rotate her right side over and around, pushing down on her right hand and locking both the right and left hand at the fully extended position.

During the lift rotation, both partners must maintain parallel shoulder positions. The lady should be in the full split position: legs straight and toes pointed down and out. The landing position is optional as long as the proper landing posture is maintained.

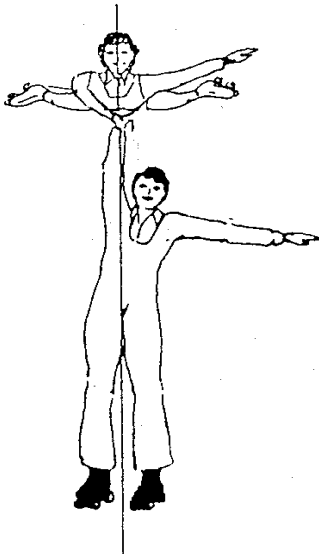


5.3.11.1 Kennedy Lift (Layout Position)

Begun in the same manner as the standard Kennedy. At the top of the extension, however, the lady begins to shift her body forward, bringing her legs together and locking her body from head to toe. Her head should be up and her back straight, with no movement visible once the position is attained. The man should lock the lady in this position over his own body axis and rotate with her shoulders parallel to the skating surface. The lift should be executed with speed and turned by the man with tight, close mohawks. The landing is optional.

5.3.11.2 Kennedy Lift (one-handed layout position)

The lift uses the same entrance as the standard Kennedy lift but, at the apex of the Kennedy position, the man moves his right hand in to the centre, positioning it below the lady's navel. As he does this, the lady moves her left hand out to the side, balancing her weight on the man's right hand to keep her body parallel to the floor in layout position. The hand hold must remain firm and the lady's position must stay solid, with no noticeable movement throughout the rotation of the lift. The landing position is optional.



HIGHER POINTS RECEIVED FOR

- 1 Control and speed of entrance
- 2 Lady's position:
On two-handed, back arched, head up, legs straight in split position with toes pointed down and out and both arms locked with shoulder pressing down

The one-handed lift will receive more credit if done with control and executed properly. When done in layout position

POINTS DEDUCTED FOR

- 1 Unrecognised jump take-off or edge landings
- 2 Use of man's toe stops on take-off, rotation or landing

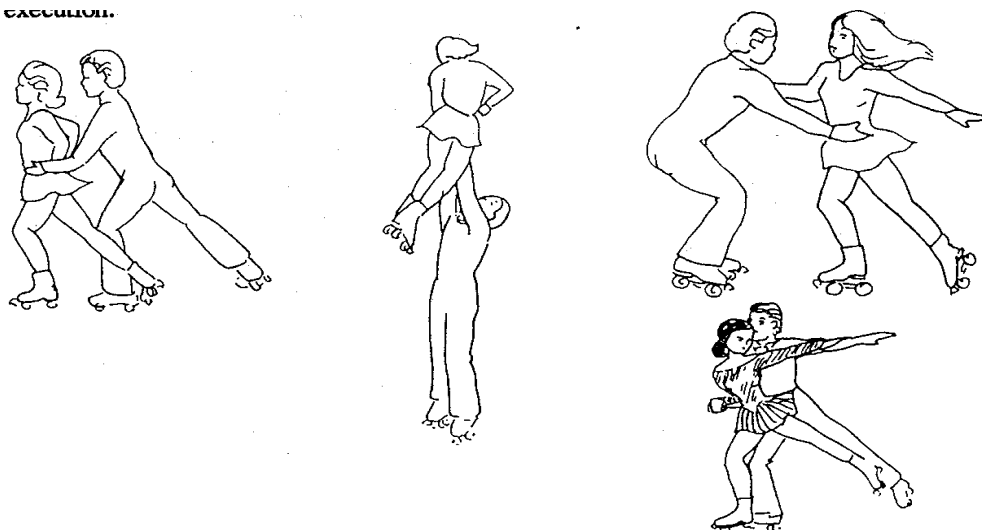
the legs are level with one another.

The one-handed lift with the lady perpendicular to the floor instead on layout position is much more difficult. If executed with control and ease, should receive more credit.

- | | | | |
|---|--|---|---|
| 3 | Control of man's body position and rotation | 3 | Incorrect body positions of either partner (lady hanging down man's back) |
| 4 | No hesitation in lifting the lady into position above man's head | 4 | Lift not fully extended |
| 5 | Control and unison of landing | 6 | Use of lady toe stop or dropped free leg on landing |

5.3.11.3 Twist Lift (double or triple rotation)

EXECUTION.



Both partners should be rolling backwards with the man positioned behind the lady and leading her in the direction of travel. He should have his hands on the lady's hips with her hands covering his. The lady executes a Lutz or Flip take-off and immediately attains either a full split or full extension, followed by the planned number of rotations. During these rotations, the lady must turn freely in the air. Prior to the landing, the lady must be caught by the man and assisted to a smooth landing on the outer back edge.

On the landing, the partners may face either the same direction or each other. However the face to face landing technique is more difficult and considered to be superior technical execution.

5.3.12 Militano (Chair Lift)

The take-off used in the militano is the most difficult of all to execute. The lift is begun with both partners rolling backwards. The partners should grasp opposite hands - left to right and right to left - using thumb pivot grip. On the take-off, the man's left hand and the lady's right hand are held low (near the lady's buttocks), while the man's right hand and the lady's left are held overhead.

At this point the lady, who is positioned directly in front of the man, is lifted from a right outer back take-off and rotated one half rotation to the apex of the lift. In this position, the lady moves her left hand under her left leg, made easier by keeping the left leg bent until the hand is in position. Once this is done, the basic position finds the partners facing opposite directions with the lady sitting on both hands. Her left leg is straight while the right leg is bent, in a "hurdler position".

To maintain this position, the man must keep his arms locked while the lady must stay rigid and bent slightly forward. Both partners must rotate at exactly the same rate of speed. During descent, the lady should be sitting on her right hand.

5.3.12.1 Militano Lift (one handed and no-handed, chair position)



The lift is executed the same as the standard militano, except that at the peak of the lift, the lady shifts all of her weight to her left leg and hand. When this is done, it is possible for the lady to release her right hand from the man's left. Upon release, the lady will automatically rotate an additional one quarter revolution to her left, moving her left leg parallel to the man's shoulders.

To switch to the no-handed position, the lady must release both hands, removing the left hand first to allow the man to grasp her left leg. This is more easily accomplished by keeping the weight slightly to her right. After the left hand is released, the weight is shifted back to the left leg (and the man's right hand) to allow the release of her right hand. The lift landing is optional as long as the lady is placed on a clean outer back edge in the standard landing position.



5.3.12.2 Star Lift

A Star lift is a variation of the no-handed Militano. Both of the lady's legs remain in the straight, split position, with the left leg leading the right. The landing position is optional, provided that the man places the lady on a clean, outer back edge without the assist of his shoulder.

5.3.12.3 Judging Points Militano

HIGHER POINTS RECEIVED FOR

- 1 Control and speed of entrance
- 2 The lady's position with back arched, head up and left leg extended out in front of her with toe pointed
- 3 One handed lift or no-handed receives higher credit than two-handed. A weak one -handed lift should not be rewarded with high marks
- 4 No hesitation in lifting lady to position over the man's head
- 5 Control of man's body position and rotation
- 6 Control and unison of landing

POINTS DEDUCTED FOR

- 1 Unrecognised jump take-off or edge landings
- 2 Use of man's toe stops on take-off, rotation or landing
- 3 Incorrect body positions of either partner
- 4 Use of man's shoulder in lifting or landing. Example Lady sitting on man's shoulder before extending into the air or before descending to the floor to land. Exception: interrupted trick landing
- 5 Lift not fully extended
- 6 Use of lady's toe stop or dropped free leg on landing

5.3.13 Judging Points Star Lift (Variation of Militano)

HIGHER POINTS RECEIVED FOR

- 1 Control and speed of entrance
- 2 The lady's position with back arched, head up and legs extended in full split with toes pointed. Left leg extended in front
- 3 No-handed receives higher credit than two-handed. A weak one -handed lift

POINTS DEDUCTED FOR

- 1 Unrecognised jump take-off or edge landings
- 2 Use of man's toe stops on take-off, rotation or landing
- 3 Incorrect body positions of either partner

	should not be rewarded with high marks		
4	No hesitation in lifting lady to position over the man's head	4	Use of man's shoulder in lifting or landing. Example Lady sitting on man's shoulder before extending into the air or before descending to the floor to land. Exception: interrupted trick landing)
5	Control of man's body position and rotation	5	Lift not fully extended
6	Control and unison of landing	6	Use of lady's toe stop or dropped free leg on landing

6. REGULATIONS FOR FREESKATING PAIRS PROFICIENCY TESTS

1. All pairs tests shall be skated by couples, a lady and a gentleman.
2. Teams should be reasonably matched for size for pairs tests. The lady should not be so small that the man dominates the team.
3. Two eligible candidates may skate together with the same marking sheet (but different test reports).
4. A candidate may skate with a partner who has already passed the test but no further award will be made to the partner if the test is successful.
5. A candidate may skate with his/her teacher, but no award will be made to the partner if the test is successful.
6. Each pair will be judged as a pair and not as individuals. Therefore the team will pass or the team will fail.
7. Only one pair will skate at a time.
8. The two partners must perform movements giving an impression of unison. Both partners need not always perform the same movements and may separate from time to time, but the impression of unison and harmonious composition must be maintained throughout the performance.
9. All shadow spins must be rotated for three revolutions in each position.
10. All contact spins must be rotated for three revolutions. Combination contact spins must be rotated for two revolutions in each position. The transition between positions is not counted as part of a revolution.

6.1 General

Candidates will be required to perform a routine of their own choice containing elements from the allowed requirements lists. This program will be skated to a piece of music of the candidate's choice.

Included with the application form for the test, each candidate will supply (4) copies of their contents list for the test, typed or printed on 14cm * 19cm paper. The list will show each jump, lift, spin, contact spin and footwork sequence in order of execution, and numbered so that judges may easily follow the progress of the test requirements.

One copy of the contents list must be attached to the Test Report.

Outside assistance during the progress of free skating pairs proficiency tests is not permitted. This will result in all judges awarding a below minimum mark for Technical Merit, and therefore failure of the test.

Two marks will be awarded for the performance. The first mark will be for Technical Merit, the second for Artistic impression. Each mark shall be from 0 to 10.

At the completion of the routine, prior to awarding the marks, judges may request to see any failed item skated on its own. Judges shall advise the referee of those items they wish to see repeated and the referee shall instruct the skaters to perform these items one at a time. Judges shall take into account the best performance of any repeated item when awarding the marks for the test.

When marks are awarded, if a team fails more than two items, or two items of the same type, the judge shall award a below minimum mark for Technical Merit, and therefore failure of the test.

- SINGLE SPINS All spins must be rotated in the required position at least three (3) revolutions on the correct foot or feet, edge, and body position. There should be no deviation in the employed foot from the intended spinning edge during the three (3) revolutions.
- PAIRS SPINS Contact or Change contact spins must be rotated for 2 revolutions or more in each position. The transition between positions is not counted as part of a revolution.
- JUMPS The candidate must take-off and land on the correct foot and edge with the correct amount of rotation, without any assistance from the free foot except where specified.
- PAIRS ITEMS Lifts, contact spins and other pairs items must be performed in accordance with the recognised guidelines for correct execution..
- FOOTWORK Footwork must be of the required level and cover the required amount of floor.

6.2 Evaluation

In scoring consideration is given to the following:-

- Variety of Content
- Difficulty of Content
- Form
- Virtuosity
- Programme Arrangement
- Musical Interpretation

The routine will be evaluated with an A and a B mark. The A mark is for Technical Merit and the B mark is for Artistic Impression. To pass the test the team must receive at least the minimum passing total, for the test being skated, without a below minimum mark, being contained in that total, from a majority of judges.

The marking of the freeskating pairs test must take into consideration the level of difficulty of the jumps, spins, pairs items and footwork which are presented in the program. It is important to note that the technical merit mark is based upon the quality or level of the content used in a routine - not on the amount or the quantity.

Should the content be skated out of order in the test, there will be a penalty of 0.5 from the Artistic Impression mark. Omitted content will carry a penalty of 1.0 from the Technical Merit mark, for each omitted item. Additional jump, spin or pairs elements must not be skated. Should additional jump, spin or pairs elements be skated, these will be given no credit and there will be a penalty of 0.5 from the Artistic Impression mark.

In scoring the test, consideration is given to the following;

6.2.1 Technical Merit

- Variety of Content
- Difficulty of Content - see above.

6.2.2 Artistic Impression

- Form - see above.
- Virtuosity - see above
- Interpretation
- Arrangement

- **FORM** . Carriage, flow and motion, reflecting smoothness and ease of performance while jumping, spinning and the skating of footwork
- **VIRTUOSITY** The impression conveyed by the speed and height of the jumps, the control and velocity of the spins and the individuality and sureness of the footwork. Consideration should be given to the sureness of the take-off and the landing on jumps: the sureness of entrance and exit on spins and the proper spotting of spins at their point of origin.
- **INTERPRETATION** This is the team's interpretation of the rhythm, tempo and mood of their music. Movements of the routine should be arranged to conform and harmonise with the musical pattern. The team's "showmanship" is displayed by the projection of ease, accomplishment and confidence. Stereotyped body and arm positions should be avoided, along with affected attitudes.
- **PROGRAMME ARRANGEMENT** The program should be patterned so that the various types of content are not lumped together either at one particular position in the routine or at one location on the skating surface. Programs should cover the whole skating surface in an interesting and varied manner. The program should give the impression of continuity, not a collection of successive isolated highlights.

Any variation from the set time for the program will be reflected in the mark for Artistic Impression (to a maximum penalty of 0.5)

Music shall be of the candidate's own choice. As part of the mark for Artistic Impression is based on the team's interpretation of rhythm, tempo and mood, skaters should assist themselves by skating to music they know and understand.

Vocal music is not permitted. This means that vocal music which expresses a message through **RECOGNISABLE WORDS** is not permitted. It is not the intention to prohibit music that has human sounds, such as humming or other oral sounds, that enhance the quality of the musical sounds. There are many good musical selections suitable for skating, that do employ the human voice that is not expressing a message through the use of words. Do not select music that constantly features the voice above the musical instruments. Use of vocal music will result in automatic failure of the test by a below minimum mark for Artist Impression from all judges.

7. FREESKATING PAIRS TESTS

7.1 No 1 TEST (Award - Bronze Medal)

All 3 judges must hold at least a Bronze F/S commission. May be refereed by a Bronze or above F/S judge or a commissioned referee.

7.1.1 Routine requirements

Mark	Minimum Mark from a majority of the judges:	5.0 for TM	5.0 for AI
	Minimum Passing Total from a majority of the judges	13.0	
Time:	Up to 2 minutes 30 seconds (+/- 5 seconds)		
Requirements	3 Pairs lifts from selection list		
	2 Pairs Contact spins		
	1 Singles shadow jump of one revolution		
	1 Singles shadow spin - no combination		
	1 sequence of Primary footwork (straightaway, using at least ¾ of the length of the skating surface)		

7.1.2 Selection of Requirements

PAIRS SPINS

IB Face to Face upright
OB side by side upright
IB Upright - change OB upright
OB hand in hand camel

PAIRS LIFTS

Passover Axel.
1 only Flip, Mapes, Loop lift.
Bucket or Pull Through.
One arm Passover Axel.
Around the back lift.

SPINS

IF Upright
IB Upright
OF Upright
Two Foot

JUMPS

Salchow
Mapes
Euler
Loop

7.1.3 Guide for Footwork (Contact & Shadow)

Edges, swings, chasses, cross rolls, cross in front, cross behind. Primary footwork can be done forwards or backwards. There should be NO CHANGE OF DIRECTION within a sequence of primary footwork.

7.2 No 2 TEST (Award - Silver Medal)

All 3 judges must hold at least a Silver F/S commission. May be refereed by a Silver or above F/S judge or a commissioned referee.

7.2.1 Routine requirements

Mark	Minimum Mark from a majority of the judges:	5.0 for TM	5.0 for AI
	Minimum Passing Total from a majority of the judges	14.0	
Time:	Up to 3 minutes 30 seconds (+/- 10 seconds)		
Requirements	2 Pairs lifts from selection list		
	1 Throw or Twist lift		
	2 Pairs Contact spins		
	1 Singles shadow jump		
	1 Singles shadow spin		
	1 sequence of Secondary footwork (circular pattern using at least ¾ of the full width of the skating surface)		

7.2.2 Selection of Requirements

PAIRS SPINS

IB Face to Face Sit
Pull Camel with man in sit position on OB edge, lady either OB or IB camel.
OB Pull Camel
Tango Camel (Face to Face Camel)
IB Sit change to OB Sit
Death Spiral (OB only)

PAIRS LIFTS

Kick over Flip with Twist
Double Lutz or Double Flip Twist
Axel or Double Loop Throw Jump
Airplane
Press
Cartwheel
Kennedy Flip or Lutz

SINGLES SPINS

OB Upright
IB Sit
OB Sit
OF Camel
OB Camel

SINGLES JUMPS

Axel
Double Mapes
Double Toe Walley
Double Salchow
Double Flip
Double Loop

7.2.3 Guide for Footwork (Contact & Shadow)

Two foot turns eg, Mohawks, Choctaws

7.3 GOLD MEDAL PAIRS TEST

Judges must have a Gold level judging commission. May be refereed by a Gold level freeskating judge or a commissioned referee.

7.3.1 Routine requirements

Mark	Minimum Mark from a majority of the judges:	5.0 for TM 5.0 for AI
	Minimum Passing Total from a majority of the judges	15.0
Time:	Up to 4 minutes 30 seconds (+/- 10 seconds)	
Requirements	3 Pairs Lifts (one of which must be a combination lift)	
	1 Throw Lift	
	1 Twist Lift	
	2 Pairs Contact spins	
	Death Spiral	
	1 Singles shadow jump (must be two revolutions)	
	1 Singles shadow spin	
	1 sequence of Advanced footwork (serpentine pattern using at least 2 bold curves of not less than 1/2 of the width of the skating surface)	

7.3.2 Selection for Requirements

PAIRS SPINS

Face to Face sit combination
3 position Pull Camel (without losing contact)
Layover camel
OB Sit change Layover
Impossible Camel
Impossible Sit

Death Spiral (any edge)

PAIRS LIFTS

Militano
Kennedy
One-handed Cartwheel
Pancake
One-handed Press
Throw Axel, Double Mapes, Double Loop,
Double Salchow
Double Lutz or Double Flip Twist Lift
Any combination of overhead lifts

SINGLES SPINS

OB Camel
OF Camel
IB Camel sit combination
IB Sit change OB sit

SINGLES JUMPS

Double Mapes
Double Flip
Double Salchow
Double Loop and/or Euler

7.3.3 Guide to Footwork (Contact & Shadow)

One foot turns, Rockers, Brackets, Counters, Threes and Loops skated in both clockwise and counter clockwise directions.

8. INTERNATIONAL GRADES - INTERNATIONAL COMPETITION

8.1 GUIDELINES FOR JUDGING PAIRS SHORT PROGRAMME SET ELEMENTS

This is a guide and not a regulation. The score should not be merely the result of a figure sum. It should rather reflect the total performance including both its good and bad aspects.

MARKS

SET ELEMENT	SCORE	TOTAL MAXIMUM SCORE
Death Spiral	from 0.5 to 1.2	
Contact Spin	from 0.4 to 1.3	
One Position Lift	from 0.4 to 1.2	10.0
Combination Lift	from 0.4 to 1.3	
Shadow Jump	from 0.4 to 1.2	
Footwork Sequence	from 0.5 to 1.2	
Throw Jump or Twist Lift	from 0.4 to 1.4	

Note: Each element attempted but not performed will not be scored. Each element not attempted will be given a penalty of 0.5.

8.1.1 Death Spiral

Score from 0.5 to 1.3

Any edge. At least one revolution.

The man must not use two (2) hands to hold his partner.

The man must be kneeling down as far as possible.

The lady must keep at least three wheels on the floor.

The lady's body position must be as low as possible with head and back arched.

8.1.2 Contact Spin

Score from 0.4 to 1.3

Class C Score from 0.4 to 0.6

- 1 Hand in Hand Upright
- 2 Hand in Hand Camel
- 3 Face to Face Sit

Class B Score from 0.7 to 1.0

- 1 Pull around side by side Camel
 Pull around catch-waist Camel
- 2 Hazel
 Face to face Camel
- 3 Lay-over Camel
- 4 Pull around Camel

Class A Score from 1.1 to 1.3

- 1 Pull around over the head Inverted Camel
- 2 Impossible Lay-over Camel
Impossible Twist Camel
- 3 Impossible Sit
Impossible Twist Sit

Any combination

Each position must be held for at least two (2) revolutions.

The change from one position to another is not counted as a revolution.

While changing position the man may rotate on both feet for a time not exceeding two (2) revolutions.

The use of the toe-stop is expressly prohibited.

8.1.3 One Position Lift

Score 0.4 to 1.2

Class C	Score from 0.4 to 0.6	
1	Airplane (basic take-off)	0.4
	Airplane (advanced take-off)	0.4
2	Two (2) handed Press, layout position	0.5
	Two (2) handed Press Lift	0.5
3	One (1) handed Press, layout position	0.6
	One (1) handed Press Lift	0.6
Class B	Score 0.7 to 0.9	
1	Pancake, two (2) handed position	0.7
	Pancake, one (1) handed position	0.7
2	Cartwheel, two (2) handed position	0.8
	Cartwheel, one (1) handed position	0.8
	Cartwheel, one (1) handed T position	0.8
	Cartwheel, no handed position	0.8
	Cartwheel, no handed T position	0.8
3	Kennedy, two (2) handed layout position	0.9
	Kennedy, two (2) handed position	0.9
	Kennedy, one (1) handed layout position	0.9
	Kennedy, one (1) handed position	0.9
Class A	Score from 1.0 to 1.2	
1	Press Chair two (2) handed position	1.0
	Press Chair one (1) handed position	1.0
	Press Chair no handed position	1.0
2	Twist Pancake, no handed position	1.1
3	Militano, two (2) handed position	1.2

Militano, one (1) handed position	1.2
Militano, no handed position	1.2
Star, no handed position	1.2

Note: The Press Chair Lift begins in the same manner as the Press Lift. From the Press Lift take-off, the man lifts his partner to a chair position. The remainder of the lift is the same as in the Militano lift. The lady must be in the proper position within the first two revolutions of the lift.

The Twist Pancake Lift begins in the same manner as the Pancake Lift. As soon as the lady's body is upwards parallel to the floor (legs, body and head held extended and motionless except for the man's rotation), the man twists the lady into a no-handed Airplane position. The lady must be in the proper position within the first two revolutions of the lift.

8.1.4 General Notes on Single Position Lifts

MAXIMUM FOUR (4) ROTATIONS WHEN THE LADY IS ALOFT

All take-offs by the lady must be a recognised and accepted jump take-off.

Toe-stops must not be used by the man in any part of the lift.

Adagio type movements at the end of any lift are not allowed.

The lady's descent from the lift to the landing position must not be interrupted.

The lady must not tap her free foot or use her toe-stop on landing.

No handed lifts should receive higher credit than one (1) handed or two (2) handed lifts only if executed properly and with control. If the lift is rotated more than four (4) revolutions, the team will receive a deduction of 0.5 from the "A" mark.

8.1.5 Combination Lift

Score from 0.4 to 1.3

Class C Score 0.4 to 0.6

The combination does not include an "A" or "B" class lift

Class B Score 0.7 to 1.0

The combination includes one (1) or more Class B and does not include Class A Lifts

Class A Score from 1.1 to 1.3

The combination includes one (1) or more Class A lifts

Maximum three (3) positions, no more than eight (8) rotations from take-off to landing.

All take-offs by the lady must be a recognised and accepted jump take-off.

Toe-stops must not be used by the man in any part of the lift.

Adagio type movements at the end of any lift are not allowed.

The lady's descent from the lift to the landing position must not be interrupted.

The lady must not tap her free foot or use her toe-stop on landing.

If a combination lift is rotated more than eight (8) revolutions, 0.5 will be deducted from the "A" mark.

8.1.6 Shadow Jump

Score from 0.4 to 1.2

Class C Score 0.4 to 0.7

1 Axel (0.4)

2 Double Mapes (0.5)

3 Double toe-Walley (0.6)

4 Double Salchow (0.7)

Class B	Score 0.8 to 1.0		
	1 Double Flip (0.8)	2 Double Lutz (0.9)	
	3 Double Loop (1.0)		
Class A	Score 1.1 to 1.2		
	1 Double Axel (1.1)	2 Triple Jumps (1.2)	

No combinations. Each rotation in the air must be complete. In case of under rotation, the jump will be considered of lower degree (double instead of triple, single instead of double).

The quality of each jump depends on: Momentum, height, travel, take-off and landing edges, body position, sureness and control.

The jump may be done by the partners skating side by side or one behind the other, provided that in both cases they remain at the same distance apart on take-off and landing . The optimum distance is 1.5 meters.

8.1.7 Shadow Spin

Score from 0.4 to 1.2

Class C	Score from 0.4 to 0.6		
	1 IB Sit (0.4)	2 OF Sit (0.5)	3 OF Camel (0.6)
Class B	Score from 0.7 to 0.9		
	1 OB Sit (0.7)	2 OB Camel (0.8)	3 IB Camel (0.9)
Class A	Score 1.0 to 1.2		
	1 Jump Sit or Jump Camel (1.0)	2 Layover Camel or Broken Ankle (1.1)	3 Heel Camel or Inverted Camel (1.2)

No combinations. Minimum of three (3) revolutions. The optimum distance between skaters should be 1.5 meters. Any spin with more than one (1) position will be given a deduction of 0.5 from the A Mark.

8.1.8 Footwork Sequence

Score 0.5 to 1.2

The footwork must be advanced.

The footwork must cover at least three quarters of the diagonal of the skating surface.

The skaters may choose to skate footwork in shadow or in contact with each other, side by side or in line.

Spins and jumps involving more than one revolution are not allowed.

8.1.9 Throw Jump or Twist Lift

Score from 0.4 to 1.4

Class C	Score from 0.4 to 0.7	
	1 Double Twist Lift, both partners facing the same direction	
	2 Axel	
	3 Double Mapes, Double Toe-Walley, Double salchow	
	4 Double Loop	
	5 Double Twist lift, frontal facing	
Class B	Score from 0.8 to 1.2	
	1 Triple Twist Lift, both partners facing the same direction on landing	
	2 Double Axel	

	3	Triple Mapes, Triple Toe-Walley, Triple Salchow
	4	Triple Loop
	5	Triple Twist frontal facing landing
Class A	Score from 1.3 to 1.4	
	Jumps with higher number of rotations	

In the Twist Lift, immediately after the take-off, the lady can attempt either full extension or full split before rotating. The latter will be given more credit.

8.2 B MARK

Owing to the unusual features of the Content of Programme in a Set Element Short Programme, the score for Artistic Impression may in some cases be less linked than usual to the Technical Merit "A" Mark.

However, since it is impossible to evaluate form without referring to its content, the difference between the "A" and the "B" Mark should normally not exceed 1.0.

Each fall will receive a penalty of 0.2. The fall of both partners at the same time will receive a penalty of 0.3.

The elements may be skated in any order. No additional elements may be skated. The eight (8) listed elements must not be repeated. Each additional element attempted will carry a penalty of 0.5.

9. APPENDIX A - GENERAL NOTES ON PAIRS SKATING SHORT PROGRAMME - SET ELEMENTS

9.1 *Death Spiral*

1. It is important that the man pivots on his toe-stop.
2. The edge for the lady is not on two wheels. She should have at least three wheels on the floor.
3. The hold should not be two hands by the man.
4. The man's position should be as bent as possible at the knee.
5. Can be done inside or outside, backward or forward.
6. Death spirals are not feats of strength. Therefore the man's hold should be as soft as possible matching, and not sustaining the lady's motion.

9.2 *Contact Spin*

1. Be careful about "tricks".
2. Overhead spin for instance, be careful the lady is spinning.
3. Impossible sit - The man should come up from the sit position maintaining only one foot on the floor.

9.3 *One Position Lift*

1. Take-off for the lady must be a recognised take-off.
2. The lift should not be done with the help of the man's shoulder.
3. The number of rotations from the moment the lady is aloft should be no more than four (4) revolutions.
4. "Adagio-type" movements are not allowed. This means that the man's shoulders (or any other part of his body, excepting arms) cannot be used to assist the lady in her landing. The lady's descent should not be interrupted from the highest point of the lift to the final landing position.
5. Press Chair and Twist Pancake - to be accepted as one position lifts, the Press (or Pancake) position must not be held for two full rotations.

9.4 *Combination Lift*

1. Maximum three positions and number of rotations should be no more than eight (8) from take-off to landing.
2. Refer to One Position Lift, point 4 above.

9.5 *Shadow Jump*

1. Should be together at all times.
2. Three common mistakes, in descending order of importance are:
 - Different timing from take-off to landing.
 - Unison in take-off but different landing.
 - Different take-off but unison in landing.
3. Distance between skaters should be no more than 1.5 metres, and should always be the same from take-off to landing.

9.6 *Shadow Spin*

1. Refer to Shadow Jump, point 1 above.
2. Minimum three (3) revolutions.
3. Distance apart should be no more than 1.5 metres, and should always be the same.

9.7 Throw Jump and Twist Lift

1. Twist Lift - Landing in a face-to-face position (man rolling forward with both feet kept parallel) must be given more credit than landing with both skaters rolling backwards.
2. Landing in a proper face-to-face position upgrades a triple Twist Lift to the highest level of difficulty (except for jumps with higher number of rotations).
3. However beware of tricks:
 - Man's feet in the spread eagle position on lady's landing is one common trick (both skates must be rolling forward)
 - The planned number of rotations must be completed by the lady whilst turning freely in the air and not with the assistance of her partner (which is another common trick). Prior to her landing, the lady must be caught by the man **only** to be assisted to a smooth landing.

9.8 Step Sequence

1. Should be together and intricate.
2. Can be contact or shadow footwork, skated side-by-side or in line.
3. Most common mistake: It does not cover the prescribed three quarters of the diagonal of the rink (in this case, must be penalised).
4. Make sure that it is footwork and not only "handwork".

10. APPENDIX B - REQUIREMENTS JUNIOR PAIRS SHORT PROGRAMME - SET ELEMENTS

10.1 Time

Short Programme 2 minutes 30 seconds (± 5 seconds)

10.2 Short Programme - Set Elements

DEATH SPIRAL.

Any edge - at least one revolution.

CONTACT SPIN

Any combination. Each change of position must be held for at least two revolutions. The change from one position to another is not counted as a revolution.

TWO DIFFERENT ONE POSITION LIFTS

Maximum 4 rotations of the man. Adagio type movements at the end of the lift are not allowed.

ONE SHADOW JUMP

No combination. Must be a recognised jump. **NO TRIPLE JUMPS TO BE INCLUDED.**

ONE SHADOW SPIN

No combination. Must be a recognised spin. Minimum of three (3) revolutions.

ONE FOOTWORK SEQUENCE.

Advanced footwork to cover at least three-quarters of the diagonal of the skating surface. Spins and jumps involving more than one rotation are not allowed.

ONE THROW JUMP OR TWIST LIFT

In the twist lift, immediately after take-off, the lady can attempt either a full extension or a full split before rotating. The latter will be given more credit. On landing both partners can be rolling backwards or can be in a frontal position. The latter will be given more credit. **NO TRIPLE ROTATIONS.**

The elements may be skated in any order.

The General Rules for set elements as set by CIPA will apply. (See after Senior Pairs Short Programme Requirements.)

There are **NO** restrictions on elements for the Long Programme.

11. APPENDIX C - REQUIREMENTS SENIOR PAIRS SHORT PROGRAMME - SET ELEMENTS

11.1 Time

Short Programme 2 minutes 30 seconds (± 5 seconds)

11.2 Short Programme - Set Elements

DEATH SPIRAL.

Any edge - at least one revolution.

CONTACT SPIN

Any combination. Each change of position must be held for at least two revolutions. The change from one position to another is not counted as a revolution.

ONE POSITION LIFT

Maximum 4 rotations of the man. Adagio type movements at the end of the lift are not allowed.

COMBINATION LIFT

Maximum 3 positions. No more than 8 rotations of the man from take-off to landing. All take-offs by the lady must be recognised take-offs. Adagio type movements at the end of the lift are not allowed.

ONE SHADOW JUMP

No combination. Must be a recognised jump.

ONE SHADOW SPIN

No combination. Must be a recognised spin. Minimum 3 revolutions.

ONE FOOTWORK SEQUENCE.

To cover at least three-quarters of the diagonal of the skating surface. The footwork steps are up to the skater's choice. However spins and jumps involving more than one rotation are not allowed.

ONE THROW JUMP OR TWIST LIFT

In the twist lift, immediately after take-off, the lady can attempt either a full extension or a full split before rotating. The latter will be given more credit. On landing both partners can be rolling backwards or can be in a frontal position. The latter will be given more credit.

The elements may be skated in any order.

12. APPENDIX D - GENERAL RULES - PAIRS SET ELEMENTS - SHORT PROGRAMME

1. The elements may be skated in any order.
2. No additional elements may be skated.
3. The 8 listed elements must not be repeated. Each additional element attempted will carry a penalty of 0.5 from the "B" mark with no credit given to the "A" mark.
4. An element not attempted will carry a penalty of 0.5 from the "A" mark.
5. FALLS - The complete loss of balance involving body contact with the skating surface will receive a penalty of 0.2 for each fall. The fall of both partners at the same time will receive a penalty of 0.3. This penalty will be deducted from the "B" mark.
6. SINGLE POSITION LIFT - More than required rotation for the man with the lady aloft 0.5 penalty from the "A" mark.
7. COMBINATION LIFT - More than eight (8) rotations from take-off to landing 0.5 penalty from the "A" mark.
8. SHADOW SPIN - Must not be a combination spin. More than one (1) position 0.5 penalty from the "A" mark.

At the 1997 CIPA AGM CIPA re-affirmed that no extra elements are allowed in the short programme for pairs. This includes choreographic lifts of any kind.

Kneeling or lying on the floor is only allowed at the beginning and/or end of the performance. This may be done for a maximum of 5 (five) seconds at the beginning or at the end.

REVISED LIST OF ONE POSITION LIFTS
CIPA AGM 1997

Class	D	Score from 0.2 to 0.3
		Airplane
		Reverse Loop
Class	C	Score from 0.4 to 0.6
		Press (both positions)
		Pancake
		Press Chair
Class	B	Score from 0.7 to 0.9
		Cartwheel (all position)
		Kennedy (both positions)
		Twist Pancake
Class	A	Score from 1.0 to 1.2
		Reverse Cartwheel
		Spin Pancake
		Militano

DESCRIPTION OF NEW LIFTS

REVERSED LOOP

Both partners are rolling backwards, the man behind the woman. The man grasps the woman's hips (right hand on right hip, left hand on left hip), with the woman holding the man's wrists. After a loop take-off, the man rotates the woman into an extended split reversed position. In the standard landing the man lands the woman holding her by the wrist.

CARTWHEEL REVERSED

This lift is a variation of the crossed ("T") position Cartwheel, with the woman's legs in layout reversed position.

REVERSE CARTWHEEL (Reversed Position)

Partners are facing each other, the man rolling forward. Both partners grasp hands left to left and right to right. The take-off is the same as in the lay out Kennedy. During the ascent of the lift, the woman assumes a layout reversed position facing the direction of the man. In the standard landing the man rolling forwards, lands the woman on an outside backward position.

REVERSE CARTWHELL

Partners are facing each other, the man rolling forward. Both partners grasp hands left to left and right to right. The take-off is the same as in the lay out Kennedy. At the apex of the lift, the woman assumes a layout reversed position. In the standard landing the man rolling forwards, lands the woman on an outside backward position.

SPIN PANCAKE

Both skaters rolling backwards, the man behind the woman. The man grasps the woman's waist (right hand on the left side, and left hand on the right side), with the woman holding the man's wrists. Whilst the man bends his knees, the woman uses a flip take-off. The man lifts the woman, making her spin into an inverted layout position, facing the direction of the man. The woman's legs can be split or in a crossed position. The exit is optional.