



# ROUND NOTES

**Denver, Colorado**

**<http://www.crda.net>**

**Sept/Oct 2010**

## ***President's Letter – Patrick and Eileen Krause***

We hope you had a great summer filled with lots of round dancing! Colorado was very lucky to have 2 festivals this summer. We hope you attended the Colorado State Festival and the USA West Festival.

CRDA has 2 special dances coming up. The first is CRDA's annual Harvest Moon Dance on Sunday, September 19, 2010 at the El Jebel Shrine Club at 4625 W. 50<sup>th</sup> in Denver. John & Karen Herr are programming a fun dance! The afternoon teaches will be one phase II, one phase III, and one phase IV from 1:30 – 4:00 pm. The evening dance will be phases II – IV from 6:30 – 9:00 pm. You can come to either or both sessions.

The second special dance is CRDA's 50<sup>th</sup> annual gala held on November 5<sup>th</sup> & 6<sup>th</sup>, 2010 in Greeley! The featured cuers will be Michael & Regina Schmidt from Germany and George & Pamela Hurd from Texas. The clinicians will be Karen & Dick Fisher from Texas and Peter & Chama Gomez from Colorado. Your favorite CRDA cuers will also be cuing the evening dance for you! There will be three halls for your dancing pleasure. The first hall is phase II – III, the second hall is phase III – V, and the third hall is phase IV – VI. You are welcome and encouraged to go between each hall and dance your favorite dances. You will be able to vote for your favorite dances to be on the program. Watch CRDA's website and your email inbox in late September to find out how to vote. There will be dances on Friday and Saturday evenings with pre-round request time. During the day on Saturday, there will be figure clinics and new dances taught. There will be an after party on Saturday night at the Select Stay with lots of yummy treats! Everyone is welcome whether you stay at the Select Stay or some place else. Just bring a snack to share and your own drinks.

There will be a vendor at the gala. "Fabulous Dresses" will be there with custom-made and off the rack dresses!

Saturday, November 6, 2010 will be the general membership meeting. All members are encouraged to attend. The meeting will start approximately 12:15 pm in one of the ballrooms. We will be voting on the proposed by-law changes. You can find them on CRDA's website: [www.crda.net](http://www.crda.net)

Would you like to get more involved with your favorite activity? Jim and Margie Garcia are looking for singles or couples willing to be on the CRDA Board of Directors. There are only 4 meetings a year and 1 general membership meeting to attend. If you would like to volunteer, please call Jim and Margie at 303-469-4096

Our Fun Dance Coordinator, Rose del Sol is working on possible Fun Dances in October and December. Keep checking CRDA's website for updates.

We would like to invite you to the next CRDA Board of Director's meeting on SATURDAY, OCTOBER 9, 2010 at the Rose Hill Grange. Snacks are at 9:30 am and the meeting will start at 10:00 am.

## **MEMBERSHIP REMINDERS**

**Membership dues are payable in January, dues are prorated for new members joining in other months. THANKS!**

Dues are \$ 18.00 per address.

Badges are \$12.00 or \$ 24.00 for two (sent to same address).

For membership info, address changes, badge order please contact the

Membership Chairman:

**Jean Montgomery, 1495 Braewood Avenue, Highlands Ranch, CO  
80129**

303-791-1054

---

## **URGENT HELP NEEDED**

**We need dance hall ideas from the membership for next year's Spring and Harvest Moon dances. The El Jebel and the Highlands Masonic Hall are both going way up in cost next year (2011).**

**If you have access to or a contact at a hall that would be appropriate for either event please contact Patrick and Eileen Krause.**

## CRDA Board of Directors Meeting

Aug. 8, 2010

The meeting was called to order at 2:00 p.m. by Patrick Krause. Minutes from last meeting were read by Patrick for Katie and Justin Stute and approved.

Board Members present:

Patrick & Eileen Krause - President

Jim & Margie Garcia - Vice President

Don & Peggy Hutchinson - Treasurer

Ron Blewitt

Harold & Cindy Van Hooser

Ron & Sue Flesch

Harold & Meredith Sears

**Other members present:**

Rose del Sol - proxy for Justin and Katie Stute

Terri Sherwood

Chuck & Melanie Thompson

Bill & Lee Carter

Correspondence

Cards were sent to Sue Comeau, Dianne Gum, Steve and Rhonda Vandas, Doug and Cyndee Vandas, Ann Rotruck, Fran Huttenhow, and George Hutchinson.

Treasurer's Report

Report was submitted and reviewed.

President's Report

The error in the proposed bylaws was corrected and reprinted in the Round Notes and on the website. A vote on the bylaw changes will be held at the annual meeting at the Gala.

Vice President;s Report

We still need at least 2 members to join the board starting Jan. 2011. Being a board member involves attending 4 meetings a year (Jan., April, Aug, and Oct.) And sending a sub if you can't make it. You do not have to be an officer or committee member. Your participation beyond the 4 required meetings is totally up to you. Please volunteer. Contact Jim or Margie Garcia at 303-469-4096.

## Round Notes

The focus for next issue is West Coast Swing. Anything to be included in next issue must be submitted to Rose Del Sol by Aug. 15<sup>th</sup>.

## Cuer Selection

The committee submitted a list of potential Gala teachers/cuers for approval by the board included Michael & Regina Schmidt, George & Pam Hurd, Randy & Marie Preskitt, Karen & Dick Fisher, Ron & Mary Nobel, Radka Sandeman, Jack & Judy DeChenne, Anne & Gup Gupton, Tim & Debby Vogt, Gert-Jan & Suzie Rotscheid, David Goss & Ulla Figwer, Bill & Carol Goss, Kay & Joy Read, Brent & Judy Moore, Paul & Ann Clement. List approved. If you have other cuers you would like submitted please submit them to Harold Sears for the committee to consider.

## Spring Dance

Report submitted by Jim Garcia and reviewed. Next year will also be held at the Highlands Masonic Hall. CRDA will supply the refreshments and Job's Daughters will be contacted about that decision.

## Harvest Moon

The teachers have been secured for the dance and the program is in process. Cindy Van Hooser will pay \$400 for the El Jebel Shrine for 2010 and will confirm the hall for 2011.

## Gala

Earl and Judy Smith have secured the Heritage Inn for a second host hotel. It is located near the Select Stay Hotel which is now full. They have 50 rooms, \$55 for king or 2 Dbl, all rooms have microwave and refrigerator, hair dryer but no coffee maker. It also has a continental breakfast. Specialty rooms are \$129 on the weekend and \$100 a night during the week. Their address is 3301 W Service Rd, Evans, CO and phone is (970) 395-7400.

A dance list for you to vote on will be coming your way soon.

## Hall of Fame

No nominations have been received so far. Please submit nominations to committee chair Chuck and Melanie Thompson by Sept. 15<sup>th</sup>.

## CRDA Fun Dances

The Oct. 9<sup>th</sup> Fun Dance will be at the Rose Hill Grange.

Ron Blewitt and Jean Montgomery have secured the locations for the 2011 schedule as follows:

Sat. Jan. 8 - The Outpost, Aurora

Sat. Feb. 12 - Maple Grove Grange, Wheat Ridge

Sun. Mar. 6 - The Carriage Stop, Colorado Springs

Sun. Jul. 17 - The Barn, Berthoud

Sat. Aug. 13 - Rose Hill Grange, Commerce City

Sat. Oct. 8 - Rose Hill Grange, Commerce City

Sat. Dec. 10 - Rose Hill Grange, Commerce City

### Membership

Membership has more or less stayed the same.

### Web Page

Is currently being updated.

### Historian

Meredith Sears is asking for direction as to how to compile/organize the boxes of history collected over the years. A suggestion was made that she categorize the contents of records and the board could then give input as to what should be kept or tossed. We are hoping that album updates for last few Galas will be available for display at the Harvest Moon Dance. There are a lot of boxes to go through and this will take some time.

### Unfinished Business

By-law changes: There will be a general meeting at 12:15 on Sat. Nov 6<sup>th</sup> in one of the ball rooms the Gala.

Redbook Revision Update: update is in progress.

### No New Business

The next board meeting will be Sat., Oct. 9 at Rose Hill Grange. All members are invited to attend. Snacks are at 9:30 a.m. and the meeting starts at 10:00. Rose Del Sol and Margie Garcia are bringing snacks.

Submitted by Margie Garcia for Justin and Katie Stute

## A Few Notes On West Coast Swing

by Dan & Sandi Finch

West Coast Swing is a form of swing dancing, once called “sophisticated swing” or “Hollywood style swing.” It is usually danced to a slower tempo than Jive and is always danced in “the slot.” Being “in the slot” means that the Lady works in a straight line up and down line of dance, while the Man works in a slot across the Lady’s line of dance, as well as up and down line of dance. This is contrary to Jive, where the patterns are more circular.

This form of dance evolved on the West Coast in the late 1930s. Although the exact origin is disputed, most sources credit the movie industry. Directors, concerned with camera angles when filming, insisted that the actors dance in straight lines so their profiles would always show rather than having their backs occasionally to the camera. Thus, the birth of the slot.

Dancers doing Jitterbug and other forms of swing now called Jive, East Coast Swing, and Lindy had become so exuberant that they were banned from the main dance floors of the big ballrooms for interfering with the smooth dancers. As the story goes, to get back onto the floor, they began adopting the more compact Hollywood version of swing.

Yet another story credits the small dance floors of West Coast night clubs with the birth of West Coast Swing. You had to squeeze together and work in a slot to have room to dance. Whichever story you prefer, the name recognizes the West Coast as the geographic origin of the dance, and it is appropriate that West Coast Swing is the official state dance of California.

Initially ignored by the ballroom studios, West Coast Swing evolved as a “street dance,” which gave rise to many variations. It was reportedly first documented by Arthur Murray’s Santa Monica, CA, studio in its syllabus in 1951, giving patterns for the anchor step, sugar push, whip, and underarm pass. Today, you will encounter variations depending on the part of the country you are from and whether your introduction was at a swing club, a ballroom studio, a country western competition, or round dancing. Roundalab began standardizing West Coast Swing figures in its Standards for Round Dancing Manual in 1989. The rhythm begins in Phase IV.

### FUNDAMENTAL RULES

1. NO ROCK RECOVER: Almost all Jive figures start with a rock recover for Man and Lady, and most East Coast Swing figures end with rock recover, but rock recover is not done in basic West Coast Swing.
2. IT STAYS IN A SLOT, as opposed to the rotating patterns of other forms of swing.
3. FOOTWORK: WCS is smooth, like walking, without the Jive “bounce.”
4. FIRST STEP: Back (or side and back out of the slot) for Man, forward for Lady.
5. LAST STEP(s): Figures end with a tripling action, called an anchor step (but you will find modified endings).

### MUSICAL TIMING

The basic music for West Coast Swing is the blues, but it can be danced to any music with 4/4 timing (four beats in each measure). While Jive is danced often at 40 measures a minute, West Coast Swing is danced usually in a range from 26 to 32 measures a minute.

Some basic West Coast Swing figures take 6 counts of music (requiring a measure and a half to complete); others use 8 counts of music (spanning two measures of music) The passing family of figures has the preferred timing of 123&4 5&6. Using that timing, steps on the “&” count and the “Q” before it are danced in one beat of music with each step getting equal time, thus:

Timing: 1 2 3 & 4 5 & 6

Beat value: 1 1 ½ ½ 1 ½ ½ 1

This results in a smoother type of action, less bouncy than Jive and more like walking.

In round dancing, you will encounter two timings. The Roundalab manual gives timing with “&” counts as preferred but acknowledges that some choreographers use 123a4 5a6. ICBDA’s technical manual uses 123&4 5&6 timing.

## **BASIC STEPS**

West Coast Swing breaks down into three basic families of figures: Passing figures (including the right side pass, left side pass, and underarm turn); Sugar figures (such as sugar push, sugar tuck & spin, and cheek to cheek); and Whips (including basic whip, wrapped whip, tummy whip, and surprise whip). Almost every figure ends with an anchor step but it can be replaced with a variety of options. Lady often has a spin that replaces the anchor step. A fourth category is a catch-all for a variety of “anything goes” kind of figures, figures borrowed from other rhythms and WCS figures with unusual timing.

For a sugar family figure, Man will stay in his slot, taking two steps back, then stop, blocking partner’s forward motion; she dances to him, then returns to her starting position.

For a passing or whip figure, Man will step back and out of the way to initiate movement, so Lady can dance past him in her slot. She continues moving until resistance through the Man’s arm causes her to stop or turn.

While some figures (like a whip) appear to go “around” the man, Lady should think straight-line movement up and down line of dance. The underarm turn of Jive is elongated in West Coast Swing to become a passing run in the slot.

**BUILDING BLOCKS OF WCS FIGURES** Some of the basics are figures of less than one measure, and are components of other West Coast Swing figures:

Anchor Step (IV): 1&2 A triple in place. This is used to “anchor” the end of a figure and to re-establish the connection between partners. This is the RAL preferred ending for figures. The triple has three weight changes: trailing foot back under body (instep to heel), recover weight to lead foot, and replace weight to trailing foot, allowing weight to settle back into the hip.

Coaster Step (IV): 1&2 Back hitch for Lady and sailor shuffle for Man can be an alternative ending. It is discouraged as an ending because it shifts the Lady’s momentum forward before the next figure starts, bypassing the resistance necessary to allow Man to lead her. The coaster step survives mainly as Lady’s triple step in the middle of a whip turn.

French Cross (IV): 1&2 An elongated running triple, appearing in the middle of passing figures to keep Lady in the slot. She steps side R, crosses L in front and (usually) side and back R to face partner.

## **WSC FAMILIES OF FIGURES**

**SUGAR FAMILY** 1234; 1&2 Think: “*Walk, walk, touch, step, triple step*”

Basic Sugar Push (IV): Starts in left open facing position and ends where it began.

Sugar Tuck & Spin (IV): Starts like a sugar push and ends where it began, but as the name implies Man spins Lady on the last triple.

Variations: *Sugar push with triple in the middle* (unphased, 123&4; 1&2); *Face loop sugar push (V)*, *Sugar Push Hook Turn (VI)*, *Cheek to Cheek (V)*, *Sugar Bump (V)*.

**PASSING FAMILY** 123&4; 1&2 Think: “*Walk, walk, triple step, triple step;*”

Underarm turn (IV): Starts in left open facing position and ends in left open facing position, but facing the opposite direction. He leads her forward to start, steps side out of her way and turns to face the opposite direction. She starts

forward R, forward L, swiveling slightly LF to face wall side R/cross L in front of R, back R turning to face; anchor step.  
(Note: Lady's "3&4" done this way is the French cross.)

Left side pass (IV): Figure starts and ends in left open facing position, making a ½ LF turn so that the partnership faces the opposite direction from where it started. Lady runs past Man's left side. Her footwork is the same for underarm turn, right side pass and left side pass.

Right side pass (IV): Starts in an L-shaped or even tandem position with right hands joined. Lady does the same footwork as a left side pass, only the run goes past his *right* side because of his position, changing hands as she passes him on step 3 and making a ½ LF turn to end facing the opposite direction from where she started.

Variations: *Left side pass with tuck and spin ending (unphased)*; *Shadow tuck and spin (unphased)*; *Traveling side pass (VI)*; *Man's underarm turn (IV)*; *Alternating underarm turn (V)*

**WHIP FAMILY** 123&4; 123&4 (Man allows Lady to pass, then whips her back to starting position) Think: "*Walk, walk, triple step; walk, walk, triple step;*"

Wrapped Whip (IV): Man leads Lady forward and gets out of her way, comes around behind her wrapping her in momentary tandem position to stop her forward progression, then gets out of her way to send her back to where she started. Lady moves straight forward and straight back (no dodging around him) with a hitch in the middle and anchor at the end.

Whip (V): A complete rotation ending in the same place it began. A popular variation is the *power whip* which replaces Man's triple in the middle with even counts. Lady passes and turns to face, does a coaster step and starts back to where she started, finishing with an anchor.

Variations: *Tummy whip (V)*; *Side whip (V)*, *Surprise whip (V)*; *Half whip (unphased)*; *Whips with inside and outside turns (VI)*; *Continuous (or rock) whip (unphased)*

## **ANYTHING GOES**

This category includes figures from other rhythms and figures with timings that don't fit the other families, such as cheerleader, defined in the Manual as: Cheerleader (VI): 1&2&3&4 (but usually done with more steps to be 1&2&3&4&5&6 ending with lead feet free).

Dan & Sandi have other essays and helps [on their site](#).

This article was published in the  
Dixie Round Dance Council (DRDC)  
Newsletter, June 2010



# **What Are the Benefits of Attending Special Dances**

## **Chris and Terri Cantrell**

*Gala, Festivals, Conventions, Dance Weekends, Workshops...*

**Why should I attend Special Dances?**

**What can I get out of it?**

**Will I make a fool of myself?**

Every round dancer has asked these questions at one time or another. Trust us when we tell you, that you will not make a fool of yourself, we have all been there and understand. Why should I attend the Gala and other special dances? The reasons are as varied as the number of people dancing, but some basic benefits are:

- 1. Increase the amount of floor time spent with your partner.** Remember the old saying "practice makes perfect". In reality, practice increases your "body memory" (ability to almost subconsciously execute figures & movements). It also increases your sensitivity of movement with your partner, allowing you to better feel and give leads (remember, only one person should be the leader – ideally this should be the man, but...).
- 2. Learn/Workshop new and old figures** that have been and/or will (95% of the time) be choreographed into other routines. You may not become totally comfortable with the figure, but you have gained useful information and the next time you are exposed to that figure (or another figure in the same class\*) it will come more easily.  
\* For example: Left turn, reverse turn, telemarks, reverse wave, telespin... are all in the same figure class – in this case, the first two steps are virtually identical & the rotation is to the left.
- 3. Workshop technique.** Technique is the mechanics on how a figure should be executed, from the toes on up.  
Technique does not include "styling", which individualizes figures and actions.
- 4. Learn/Workshop rhythm characteristics.** These are what make one rhythm look and feel different than another rhythm, even when executing the same figure. For example: A waltz flows up and down and glides across the floor, while a jive is springy, energetic, and less rigid, and generally confined to a small amount of floor space.
- 5. Styling tips.** Learn new methods of styling and/or reinforce the styling you already do. Styling normally involves parts of the body that are otherwise not in use while executing a figure; it is something you can do that will not interfere with the proper execution of the figure or action. Styling is always optional.
- 6. Experience different teaching and cuing methods.** Sometimes an instruction worded in a different way can, all of a sudden, make something make sense.
- 7. Socialization/Fellowship** with other people interested in the same thing you are.  
There are many other benefits to attending the Gala, the State Festival, and other special dance. Talk to a fellow dancer who does attend these and see what they have to say. If you are open and receptive to the information presented, even if your instructor does not teach the routine, you have learned and experienced a tremendous amount and gained valuable knowledge. In addition, as a dancer, you can tape the routine being taught, take it back home, and keep it up on your own. Some dancers are lucky enough to have a recreation center/community center that will allow them to use space at no charge; others work on routines in the living room, basement, garage, and even the driveway (hopefully not a slanted driveway).

Hope to see you at the November CRDA Gala and the other special dances in and around our state.



**CRDA FUN DANCE  
OCTOBER 9, 2010**

**ROSE HILL GRANGE  
4001 E. 68th Ave, Commerce City, CO  
(corner 68th & CO Blvd)**

***West Coast Swing Clinic  
Chris and Terri Cantrell  
1:00—4:00 p.m.***



***Fun Dance  
Cuers  
Chris and Terri Cantrell  
Patrick and Eileen Krause***

***7:00—9:30 p.m.***

# Harvest Moon Dance



A Mid-level Round Dance Clinic & Dance- Phase II-IV (Easy-Intermediate)

**September 19, 2010**

**El Jebel Shrine Club**

**4625 W 50th**

**Denver, Colorado 80212**

**Afternoon Teaches**

**1:30p.m. to 4:00p.m.**

(one each of phase II, III, & IV)

**Evening Dance**

**6:30p.m. to 9:00p.m.**

Clinics taught and dance cued by local CRDA cuers

CRDA members

\$8/couple (\$4/person) per session

or

\$12/couple (\$6/person) both sessions

Non-members

\$10/couple (\$5/person) per session

or

\$14/couple (\$7/person) both sessions



For information: Cindy & Harold Van Hooser (303-423-8970)

or [www.crda.net](http://www.crda.net)



# ***And the Beat Goes On***

A Gala for All Levels of Round Dancing

3 separate halls with wood floors for dancing

Easy: Phase II – III Intermediate: Phase III – V Advanced: Phase IV– VI

## **Join us for the 50<sup>th</sup> Anniversary**

Featuring



***Michael & Regina Schmidt***  
Germany



***George & Pam Hurd***  
Arizona

## ***November 5 & 6, 2010***

University Center

University of Northern Colorado, Greeley, Colorado

Figure clinics  
By

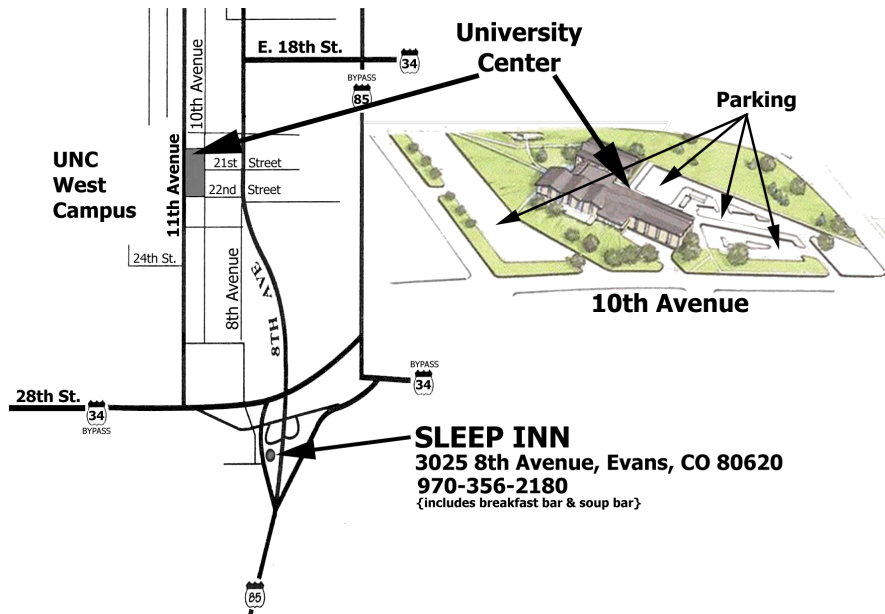


Karen & Dick Fisher



Peter & Chama Gomez

<b>Colorado Round Dance Association 50<sup>th</sup> Anniversary Gala Registration Form</b>				
His Last Name His First Her Last Name Her First				
Street Address City State Zip Phone Number E-mail Address				
<b>FULL PACKAGE (pre-registration until 4/1/2010)</b>	<b>\$65 Members</b>	<b>\$85 Non-Members (includes 2009 CRDA membership)</b>	<b>(singles pay half)</b>	_____
<b>FULL PACKAGE (after 4/1/2010)</b>	<b>\$75 Members</b>	<b>\$85 Non-Members (NO membership included)</b>	<b>(singles pay half)</b>	_____
<b>Saturday, teaches only (9am – 4pm)</b>		<b>\$45/couple</b>	<b>\$22/single</b>	_____
<b>Saturday, all day &amp; evening</b>		<b>\$65/couple</b>	<b>\$32/single</b>	_____
<b>Friday AND/OR Saturday Evenings(s) only</b>		<b>\$25/couple, \$15 single for ONE evening</b>	<b>\$45/couple, \$22/single for BOTH evenings</b>	_____
			<b>TOTAL:</b>	_____
<b>Make checks payable to CRDA. Mail to: Patrick &amp; Eileen Krause, 5433 South Walden Street, Centennial, CO 80015</b>				
<b>\$5 cancellation fee prior to 10/1/2010. NO refunds after 10/1/2010 (rollovers allowed upon request)</b>				



## GALA BEAT

The Select Stay in Greeley is the host hotel for our Colorado Gala in November, and has been for many years. They have given us such good service, and the hotel has become so popular with our dancers, that all non-smoking rooms are currently booked for the weekend of the gala. There will surely be a few cancellations before November, but we thought it would be a good idea to look for an overflow hotel. Since the after party is held at the Select Stay, we checked the three other hotels which are close to the Select Stay.

We looked at the Motel 6, Americas Best Value Inn and the Heritage Inn.

**Motel 6**, 970-392-1530, 5630 W 10th St, had the lowest prices, \$47 for a queen or 2 full size beds, it is next to the Select Stay (i.e. walking distance), the rooms were very clean but surprisingly small, and they do not offer a continental breakfast. There is no hair dryer or coffee maker in the rooms and a microfridge is available in only some of the rooms. There is no interior hallway, all rooms are accessed from the exterior.

**Americas Best Value Inn**, 970-339-2492, 800 31st St, rooms were larger, clean, but somewhat shabby, the rate is \$50 for a king, queen or two full beds, and they do offer a continental breakfast. All rooms have a microwave, refrigerator and hair dryer, but there is no individual coffee maker in the rooms. As with the Motel 6, there is no interior hallway, all rooms are accessed from the exterior.

**The Heritage Inn**, 970-395-7400, 3301 W Service Rd, is by far our favorite and is the one we recommend. It is 0.4 miles south of the Select Stay on the service road which runs along the west side of US85. Their rates are \$55 for a king or two full beds, all rooms are accessed from interior hallways, the rooms are clean and fresh, the exterior grounds are pleasant, and they offer a continental breakfast. All rooms have a microwave, refrigerator and hair dryer, but there is no individual coffee maker in the rooms. They are planning to open an Asian restaurant next door, but they say it is not likely to be open by November. If you decide to stay there be sure to check out a couple of their more expensive "specialty rooms". These rooms all have theme decor, hot tubs, etc. They are pretty wild. You can see some of them on line at <http://www.heritageinn.info/> by clicking the "Fanta Suites" tab.

See you all at the gala.

# Colorado Round Dance Association

## Hall of Fame

### Nomination Form

Do you know someone who is or was a member a CRDA? Did they take that extra step and become involved in Galas, committees, the Board of Directors or cue? Did they make a difference in the sport of Round Dance, especially in Colorado? Did CRDA or round dancing grow or change because of them? If you can answer yes to any of these questions, the CRDA Hall of Fame Committee is looking for them. Please take the time to fill out the nomination form so we can get them the recognition they deserve. Don't wait for someone else to nominate them. Do it today!

I/We nominate

\_\_\_\_\_ to the CRDA Hall of Fame.

I/We believe they should be in the CRDA Hall of Fame because

(include a short statement on a separate sheet of paper)

CRDA Member \_\_\_\_\_

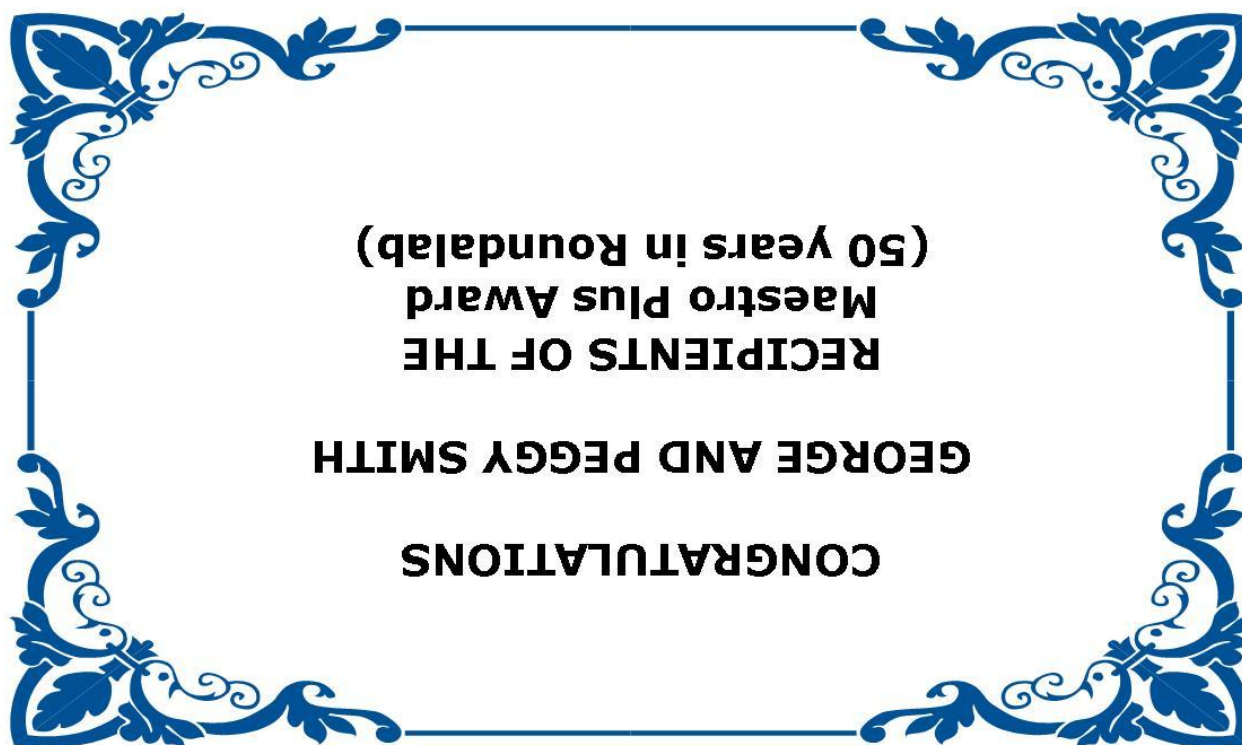
Please send this nomination form via e-mail or post by September 15, 2010 to

Chuck and Melanie Thompson

14598 Foothill Rd.

Golden, CO 80401

Mthomp36@aol.com



Rose del Sol  
36831 View Ridge Drive  
Elizabeth, CO 80107