

Presidents' Letter – Steve and Janet Pitts

We had a very enjoyable **Snappy Spring Dance** on Sunday afternoon, April 18th at the International Dance Center (IDC) in Colorado Springs. Thank you to Dave Smith, Mitchell Thompson, Dave Starr, Harold Sears, Andrith Davis, Justin del Sol, Frankie Travis and John Herr for cueing for us!! Also, a big **Thank You** goes to John & Karen Herr for programming and chairing the dance! We had 20+ couples at the dance!

Our **May 1st** (May Day!) **Fun Dance** at Rose Hill Grange with Roy Knight and Becky Evans was very enjoyable. Seven couples attended. We had a fun night of dancing!

Our *next* CRDA Board of Directors' Meeting will be on Saturday, June 19 at 10 a.m. The meeting will be a ZOOM meeting. If you wish to attend, please send an email to Steve at stevepitts@mindspring.com to let me know you will be attending so we can send the link to you.

Our *next* **FUN DANCE** will be on June 19th at 7 p.m. with Justin Del Sol and Mitchell Thompson cueing at Maple Grove Grange. Due to the new CDC guidelines issued on May 13, 2021, (that fully vaccinated persons do not need to wear masks in most settings), CRDA will make the June Fun Dance **mask optional**. (The City of Denver dropped most COVID restrictions on Sunday, May 16th). You may wear a mask if you wish. We will still have you agree to our waiver by signing in. We can have up to 15 couples at the dance. Please **RSVP** to Steve. Call or text **303-332-1862** or email stevepitts@mindspring.com. Please bring your own water bottle.

See CRDA's website for current information on all CRDA's dances and events at www.crda.net.

Weather Cancellation Policy: If the dance needs to be canceled due to weather, an email will be sent on the day of the dance to the CRDA membership. It will be posted on CRDA's website and Facebook page or you may text/call Steve Pitts at 303-332-1862 stevepitts@mindspring.com



CRDA Board Members

2021

boardmembers@crda.net

Steve and Janet Pitts - (21)* President
303-332-1862 stevepitts@mindspring.com

Jim and Margie Garcia (23) Vice-President
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**term-ending years in parentheses*

COMMITTEE MEMBERS AND CONTACTS

Membership:	Sunny Woods and Erik Von Hortenau SunnyJWoods@gmail.com 303-635-6817
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Gala 2021:	Melanie and Chuck Thompson melaniechuck@comcast.net 303-277-0399
Cuer Selection:	TBD
Web Page:	Harold Sears harold@rounddancing.net
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Dances from Around Colorado (CRDA members' input)

Castle Dancers (Denver Area) Roy and Marcia Knight

We worked on glitches in some dances. We also found it Challenging to do a trail foot Chase-to-Under-Arm-Turn in Bolero.
Cha Cha of the Hours (Hiroshi & Masae Hagiwara III+ Cha) Truly Madly Deeply (Koozer) III BO
Legend (Nelson K & B) V RB What Lies Over the Hill (Easterly) III WZ

Monarch Mavericks (Salida) Andrith Davis

We are refreshing our Rumba and Waltz. It's been good to dance again!
Land of Enchantment (Tennant) III RB Mitten Im Paradies (In The Middle Of Paradise)
I Got Mexico (Healea) III RB (Grunder) III RB

Dancing Penguins (Denver Area) John and Karen Herr

It is wonderful to being almost back to normal. Mondays are cooking, Thursdays are a great evening of dancing, Fridays are back now. And Tuesdays will be starting up in July. Exciting! We're off to the East Coast for Nationals and ICBDA and hopefully we will bring back some great new dances.

Also, Roundalab's Education on Saturday, June 19th via Zoom is being opened for dancers and leaders. Consider attending. It's going to be free. You just need to register. Go to Roundalab.org for information.

Monday

Walking in the Rain (Herr) V FT
Caribbean Sunset (Preskitt) V RB
Addicted To You (Kincaid) V+ MG

Tuesday

- Tuesdays will begin again on July 13. Hope we see you there.

Thursday

On the Other Hand (Townsend-Manning) III+ STS
I Just Need Your Lovin (Lawson) IV FT
Slow Boat Foxtrot (Chico)IV FT

Rnd'em Up (Colorado Springs and Franktown) Justin del Sol

On Sundays, we are doing levels II-IV. Tuesdays, we are working intermediates and workshopping as needed as we go. We are always open to requests. Our sessions have minimal attendance, and plenty of spaciousness for interested dancers. So, the offer is there. I will be there whether or not dancers Show. Come dance awhile; we have plenty of space and yes, we are making masks discretional. Contact Justin at 720-635-7202.

Telefeathers (Denver Area) Harold and Meredith Sears

This isn't really a "club activity," but two couples have been lobbying that we revive the old Hustle/Cha, "You Owe Me One" by Worlock. Some of us learned it from the Bahrs back in the day, and we worked it up and have been practicing. It's not do-to-cue, but it's not too bad, either. It's fun. We'll be doing this as a "lucky strike extra" before the club dance on Thursdays.

More info at www.rounddancing.net

Remember When IV (Mee IV STS)
Eso Es (Hurd V AT)
Someone You Loved (Dawson VI RB)
You Give To Me (Hagiwara IV WZ)
Oh Pretty Woman (Wulf V WCS)
Memories Of You (Palmquist V FT)
SOS Tango (DeChenne VI TG)
Where or When (Scott V FT)
No Walls, No Ceilings, No Floors (Schmidt VI WZ)
The Lady's in Love with You (Schmidt IV FT/TS)

Happy Ever After (Buck V RB)
Old Foxy Piano (Hoffman V FT)
Spoonful Of Sugar (Worlock V QS)
Love and Marriage (Easterday IV FT)
West Coast Lovin' Man (Stairs V WCS)
Havana (Goss VI CH)
Blue Roses (Shibata V WZ)
Happy As the Sun (Lewis/Olson IV STS)
Night Waltz (Moore III WZ)



Sunshine and Shadows

Contact Jim and Margie Garcia at gar905@comcast.net if you know of someone who needs to receive a sympathy, get well, encouragement, or congratulations card.

Harold Van Hooser—Get Well
Meredith Sears—Get Well

Terri Sherwood—Get Well
Jim Garcia



Colorado Round Dance Association Hall of Fame Nomination Form

Do you know someone who is or was a member of 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 say “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:

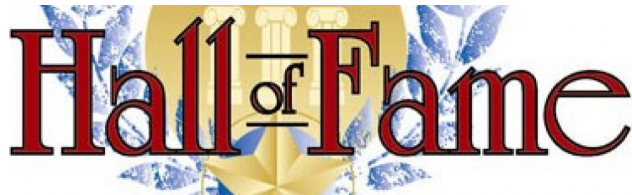
_____ to the CRDA Hall of Fame.

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 email or post to:

Jim and Margie Garcia gar905@comcast.net
905 Mesa Ct
Broomfield, CO 80020
303-469-4096



BALANCE AND GOOD POSTURE

by Harold and Meredith Sears

When you walk from the den into the kitchen for an evening snack, you can amble and slouch in pretty much any way that seems comfortable to you. A well-meaning parent or spouse might urge you to straighten up, but the issue is not top priority. On the dance floor, though, good posture is important. For one thing, dance is not just a way to get from here to there. Dance is an art form, and we want to look good. We want to paint an attractive picture, even a masterpiece. Secondly, we are not moving alone—we are part of a partnership—and good balance and good posture contribute much to smooth and comfortable dancing.

BEFORE YOU MOVE—

One of the images which comes up again and again in the smooth rhythms, like Foxtrot and Waltz, is the idea that the dancer's body is like a pile of boxes—crates stacked in a warehouse—and it is important to keep the pile aligned and balanced.

Another nice image is that of a pearl necklace or a string of beads hanging in a column. The first box or bead is the feet, then the knees, hips, torso, shoulders, and finally the head. One of the surprises is that the heaviest box in the pile is the head. It doesn't look that big, but if you throw it around, the whole pile is at risk. Wherever your head goes, the rest of you wants to follow.

Of course, you can fight conflicting tendencies within your body. Perhaps the man is looking over toward the wall and idly admiring the snack table. No, let's make it more romantic—he's gazing lovingly into his partner's eyes. You will still be able to dance a reverse turn or an open telemark, but you will feel at least a little bit of conflict within your body, within your "pile of boxes." Your head is "going" one way (right, toward your partner), and your body is going the other way (left, into the open telemark). Your body will win. I suppose it is five boxes against only one (even though it is a big one). But you can eliminate even this little bit of conflict and smooth out your movements if you stay on your side of the partnership, stay in your space, and stay on balance. Look just a little to your left. Look over her right shoulder. That opening formed by the right side of her head and her right shoulder is your "window." Look out of your own window. She is doing the same thing—looking to her left and over your right shoulder. If you can stay in your own space and not intrude into your partner's space, or in any way block your partner's window, then you will have better posture and smoother movements.

You may ask, "how can I keep my boxes aligned, one on top of the other, and at the same time keep my head to the left and looking out of my window?" There are two answers. First, we don't really want our boxes in an absolutely straight and a vertical row. That would make us rigid and awkward (I think Frankenstein's monster had his boxes piled vertically). Instead, we want the whole pile on balance over our feet, but if the head is a little left, then the torso might be stretched a little on the right, in a gentle curve.

Second, the heavy part of the head is the back of the head. It bulges out back there and is full of heavy brains. The front of your head is merely your face. Facial bones are light and full of sinuses and nasal passages—full of air.



So, if we want good posture, we need to think not of the whole head, but the back of the head, and keep it centered over our spine. To move your head to the left, don't just turn or tilt your neck that way, as if you were trying to peek around a corner. Instead, rotate your neck and adjust your body so your face is to the left, but the back of your head is on balance.



One of our teachers reminds us to "keep your ponytail hanging down the center of your back." Men, you try to work with this image, too. If you simply turn your head to the left, your ponytail swings to the right and you are off balance. If you sharply tilt your head to the left, your ponytail swings left and again you are off balance. If you use a little right-side stretch and rotation to turn your body under your head, your head will move left, you will be looking left, but your ponytail will still be hanging down the middle of your back. You will be on balance.



Don't just look to the left—look up and out, too. A good spot to aim for is the angle between the wall and ceiling. Another image we rather like is of an oscillating fan. Our fan is short. It sits on the floor in the summer, tilts up toward the people walking about, and it slowly sweeps back and forth, reaching from one side of the room to the other. The face of the fan sweeps from the right to the left, but the heavy motor in back stays relatively centered. So, three features of our posture are keeping the heavy part of the head on balance—the right-side stretch, the right-face body rotation, and the upward tilt of the head.

Certainly, you mustn't look down. Don't look at your feet. Watching your feet pulls that top box right off the pile. You will clutch at your partner. You will pull your top-lines together, hang on each other, and pull each other off balance. Instead, keep your top-line—head, shoulders, arms—up and apart and balanced.

We're beginning to look at the second and third boxes in the pile now, too—the shoulders and the upper torso. We want them back, apart from those of your partner. For this to work, some other part of the pile must be in toward your partner, giving us overall balance, and that forward box must be your hips. So much of the man's lead comes through the hips. They must be in contact with your partner's. So much of the woman's ability to follow involves keeping her hips "glued" to her man's and her belly button aimed right at him. In closed position, her left hip should be just outside his right hip; her right hip should be in the hollow of his right hip—right in his "watch pocket."

We never lock our knees when we dance; so, depending on the fall and rise at the moment, our knees will be more or less flexed, and they too will be a little forward in the pile of boxes. Our feet and especially our heels will be back. We can recognize two C-shapes in each dancer. There is a side-to-side "C" from the head, through the right-side stretch, hips, and back through the legs. There is a back-to-front "C" from the head, forward through the torso, hips, and back down the legs to the feet. Consider both together, and we get some kind of very gentle corkscrew. Let's go back to our string-of-beads image. Let's pull it tight and then let it relax just a little into these soft and graceful curves. We can't say that each bead is directly above the previous one, but the whole string is on balance.

MOVING—

Ordinary walking is sometimes described as "controlled falling." As you walk, the body is steadily falling forward, and you are repeatedly moving your legs to catch yourself and avert disaster. You fall, you catch, fall, catch, and lo-and-behold, you have "walked" across the room. But dancers try to progress more smoothly (at least in the "smooth" rhythms). Dancers don't fall toward their destinations—they glide. One way to do this is to dance the foot first, not the upper parts of the body. Don't lean in the direction you are going, and then bring your foot over and catch yourself with a "plop" or a jerk. Instead, lower into the supporting knee. This allows you to keep your upper body stretched up, your boxes aligned, while you reach out with your free foot. Test the waters ahead of you to see if they are really warm enough, before you commit your body to the plunge. When you are moving backwards, lower, reach back from the hip, and feel for any possible pothole or precipice, before you actually take that step. After you have begun to move your foot, you can begin to shift your hips, pushing gently through the supporting leg, and so keep your center of gravity solidly over its base of support. Lower, reach, and step.

The more you lower, the farther you can reach and still remain upright and balanced. If you lower just a little and try to take a long forward step, you will lean over your partner and push her off balance. If you take a long backward step without sufficient lowering, you will pull her into you, and she will push you off balance. A fundamental rule on the dance floor, as on the playground, is no pushing or shoving.

Given that the man is leading, and the woman is following, each has a little different approach to this balance and movement. Where the man lowers and pushes himself forward, the woman lowers to free the stepping foot but then waits to feel the man's lead. She does push back with her supporting leg, but only to the degree that she feels the drive forward by the man. As long as she feels that drive, she allows her free foot to slide back. She does take that back step and shift weight, but only after she feels the man commit to his forward step.

The follower responds to the leader and mirrors his movements, but a balanced relationship shouldn't be one-way only. Sometimes, Meredith and I dance as though I am the hammer, and she is the nail, but these moments don't feel good. Each of us needs to be aware of our partner, and we need to respond to each other. Each should adjust to and balance the other, giving the couple good posture and balance.

So, try some of this. Assume closed position. Both of you stretch up and arch back just a bit. Your hips are a little forward and in firm contact. Your upper bodies are apart, but each of your bodies is firmly balanced over your own feet. Your arms and overall frame are horizontal and firm, but neither is hanging on the other, or pushing or pulling, nor in any way resting on the other. If one partner were to vanish, the other would not topple but would remain standing and stable. Finally, extend the body arch a bit to the left and put yourself clearly in your own space, looking out your own window.

Now, take a step. Lower and so extend the lead foot forward (woman back) without leaning forward or back. Only after the free foot has begun to move will you begin to propel your body forward with the supporting foot. In this way, the body remains between its points of support and on balance. Good posture and good balance will carry you well toward smooth and comfortable dancing balance will carry you well toward smooth and comfortable dancing.



A Roaring 20's Gala

2021 Gala News:

We know that registration has been confusing this year for the Gala, with so many of us rolling over and not remembering if you are registered or not. By the time you are reading this you should have received a note from Karen Herr letting you know you are registered. If you did not receive a note, you are not registered. If you believe this is incorrect, please reach out to Karen Herr or Melanie Thompson so we can review the records.

Since this is our 60th anniversary dance, I thought it might be appropriate to give you some information from the first Gala. Below is taken from Frank and Carolyn Hamilton, the 1st CRDA Round Dance gala, featured cuers.

“Actually, what you dance is not nearly as important as how you dance – the way you look and the way you and your partner feel while you dance. We Round Dance teachers find most of our time with our own groups is devoted to teaching material – routines. We find it difficult to help our people with the all-important technique of dancing. One of the rewards of a workshop such as this should be the opportunity for dancers to observe and to accept or reject ideas on techniques and styling. We hope some of our habits and suggestions will help you dance more comfortably and gracefully. “

This is still something to think about. As you consider signing up for the Gala this year, or if you are already signed up, remember we are having two workshops/clinics on Friday afternoon. Keep the above in mind. It is a great way to observe and to accept or reject ideas to help you dance more comfortably and gracefully as a couple.

Our host hotel will be the Ramada Inn. The price is \$65 per night. Our hotel block is for Thursday, Friday and Saturday night. You can book one, two, or all three nights. Whatever works for you. Call the hotel directly at 719-544-4700 and make sure to mention you want to book a room with the CRDA block to get the special rate.

Do you want to be a part of making this Gala happen? There are lots of things that need to be done. Please let me know if you are interested. And if you have any questions or concerns, please feel free to call me.

If you have any questions or concerns, please feel free to call me.

Melanie and Chuck Thompson
303 277-0399 melaniechuck@comcast.net



Editor's Byline

Spring and Summer looks like it has finally arrived. But those of us who are from Colorado know, there are only two seasons, winter and summer. Spring and fall usually last one or two days.

This newsletter has a couple of articles about balance. We need to make sure we have developed our balance as we get back to our dancing. We do not need any injuries. Enjoy dancing and the warmer weather.

Note from our Membership Chair!
Sunny Woods and Eric Von Hortenau

No new members at this time. It's time to encourage new members!
there is a discount for the GALA if you are a member.

Mail your \$20 check made out to CRDA to:

Sunny Woods and Eric Von Hortenau
8237 Swadley Court
Arvada, CO 80005

Contact: SunnyJWoods@gmail.com

Cell: 970-406-8908; Home: 303-635-6817

To The Core by Sandi Finch

We talk about being "in balance" when we move, but just what is balance? Teachers offer all sorts of images to help visualize balance—beach balls skewered on a pole, representing the head, torso, and hips, each able to move freely around the spine without throwing the entire body out of balance, is one example that comes to mind. And then there is that static, stiff, "perfect" posture you might have learned in Cotillion (does anybody remember that?) to go with the perfect manners stressed for gentlemen and ladies.

To Maria Hansen, Southern California ballroom coach, the balance achieved by perfect posture is not a position but an awareness of your body as the bones shift. It is not something you can hold static because to force it will cause tension, which kills movement.

Balance is defined as being an even distribution of weight, enabling you to remain upright and steady. In Biomechanical terms, it is the ability to maintain a vertical line within your base of support with minimal sway. Your body had to learn how to do that when you struggled to first walk as a baby.

We take it for granted. We don't need to know that multiple sensory systems in the body are working to keep us upright—the vestibular system of the inner ear; the somatosensory system, those neurons throughout the body which tell the brain what's going on; and our eyes, which measure our spatial location relative to other objects.

It has been said balance is more important to a dancer than partnering. The problem is, when we move, especially in dance, we push those sensory systems to perform at their best, and as we age, the systems can fail us. One out of three adults over age 65 will fall each year, according to the Center for Disease Control and Prevention.

Fortunately, dancing can help keep those sensory systems tuned up. The Radio City Rockettes publish a list of eight ways to improve your balance for dancing. The first is to do exercises to strengthen your ankles. If your base is wobbly, you won't have good balance, they say. Keep your eyes lifted with an outward focus (engaging the visual system monitoring what is around you), and practice, even trying a move with your eyes closed or on an uneven surface to Challenge all those systems.

Then, strengthen your core. Hansen says her "core" is the only group of muscles she activates on purpose. The core consists of more than your abs—that six-pack of your midsection. It is the layer of deep muscles which support your spine, pelvis, back and hips, stabilizing and connecting your upper and lower body.

As dancers, we need to focus on two types of balance. Static balance is having our weight lined up over our base. You need this to do spirals and hip twists, where your center of gravity needs to be over the standing foot as you turn. We also need dynamic balance, which is affected by momentum as well as gravity, as in most dance movement where multiple forces are acting on the body at the same time. Consider doing a Waltz maneuver or Hover Corte. You purposely are moving onto a foot, but your core is not over the foot. Dynamic balance at that point is a little like being "off balance," except the latter means your balance isn't where you want it to be. (The distinction between dynamic balance and off-balance is something like the Fred Astaire quote, it's not a mistake if you did it wrong on purpose.) In dance, use sway and counterbalance to control those dynamic forces.

The internet is full of exercises to improve balance, your core, your ankles and any other body part. Feeling a little wobbly, try balancing standing on one foot, then do it with your eyes closed. Try to do it for 30 seconds. Physical therapists are fond of the "star excursion." Imagine a starburst pattern on the floor, with beams pointing to all the compass directions and spaces in between. Standing in the middle of it, arms crossed in front, point one foot forward. Work your way around the pattern, pointing to the side, then the back, and forward again. Do it with the other foot going the other direction. Do it in increments of smaller angles around the pattern. Try it again with arms in dance position. This is supposed to help with flexibility and Challenge those sensory systems.

The Rockettes publish a set of exercises just for the core, including one called the "side plank" designed to work the other muscles, not just the abs. It is much like the yoga plank but done starting from lying on your side, lifting hips up to form a line from head to feet. You can cheat and bend your knees so that the body line is from head to knee.

They also explain "the bicycle" and the "vertical leg crunch." If only the bicycle were like riding a bike. You start on all fours on the ground, hands below shoulders, knees below hips. Contract your abs rounding your spine up to the ceiling, tuck in your chin, then exhale and arch your back, chest and head up. The vertical crunch begins lying flat on the floor. Raise your legs to vertical, extend your arms toward your feet, then tighten your abs and lift your upper body to try to touch your toes.

Before doing any exercise program, be sure your doctor would approve. Maria Hansen, in a YouTube video last summer, suggested a cure for the slouch many people develop from sitting too much. When you do that, the muscles in the chest pull everything down, she said. From a slouchy seated position, rotate your hips up and back and feel the collarbone lift the chest naturally and establish a plumb line through the ear, shoulder and hip to the floor. Do that and be aware of the sternum. Use it to send energy upward to hold up the collar bone and create lightness.



Future Events by CRDA Members

New Mexico State Round Dance Festival	September 9-11, 2021	Albuquerque, NM
Palm Springs Round Up	September 23-26, 2021	Palm Springs, CA



CRDA Membership



GENERAL INFORMATION

Since 1961, CRDA has been an unusually active state round dance organization. CRDA sponsors dance events throughout the year, most notably the fall Gala weekend with nationally recognized guest cuers-instructors, an informative bi-monthly newsletter, Round Notes, and our website at www.crda.net. CRDA is primarily a dancer-run organization, staffed by both dancers and instructors who contribute their time, knowledge, and skill. CRDA is managed by a Board of Directors consisting of 9 couples elected from the general membership. Membership in CRDA is an important way to support the services that CRDA provides and to support round dancing generally. If you love round dancing, support it through your membership! CRDA encourages dancers to share in the 4 E's of Round Dancing --

**EXCITEMENT, EDUCATION,
EXCELLENCE and ENJOYMENT.**

ROUND NOTES

ROUND NOTES is a bi-monthly newsletter sponsored by CRDA to help keep Round Dancers aware of local and national activities and to promote Round Dancing.

A few of the featured articles include:

- *A listing of both local and out-of-state Round Dance activities and festivals
- *Round dance lessons and workshops information
- *Dance Parties and Gala Information
- *Other Special Dance Events
- *Articles with tips on dance technique

The newsletter is **INCLUDED** in your CRDA membership and is a great way to stay in tune with what is being offered locally and nationally.

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

The CRDA website began in 1989 and includes a wide variety of information, including: state classes and clubs; CRDA sponsored dances; round of the month and classic of the quarter; contact information; places to dance around the world; and a wide variety of dance-related links and groups.

Email notices are sent for upcoming events and notices of dance cancellations due to weather.

Opportunity to vote on the dances/songs which will be a part of the program in the various halls for the Gala and the opportunity to vote at the annual membership meeting, as well as having an influence for the future direction and activities for CRDA.

DANCE EVENTS THROUGHOUT THE YEAR:

CRDA members receive a SUBSTANTIAL DISCOUNT at all CRDA events: the Spring Beginner Graduation Dance,

phase II-easy IV, an Intermediate Dance, phase III-easy V, monthly Fun Dances, & the Fall CRDA Gala, phase II-VI. The Gala features an enjoyable weekend of teaches, clinics, and dancing, for ALL LEVELS of Round Dancing (beginner – advanced). Nationally prominent guest instructors are hired and local cuers/instructors lend their expertise. The Gala is held on the first weekend in October.

ALL THIS FOR ONLY \$20.00 PER YEAR – DUE JANUARY 1*

* New Member subscribing in a month other than January, multiply \$2.00 by the number of months left in the year to calculate the amount owed for dues (ex: Aug = \$10.00)

CRDA APPLICATION FOR MEMBERSHIP

\$20.00 per year per address (new members may prorate)

New Member Renewal Member Cuer

NAME _____

NAME _____

ADDRESS _____

CITY STATE ZIP _____

PHONE _____

EMAIL _____

EMAIL _____

We would like to receive our Round Notes (check one)

By EMAIL (thank you!) By Regular Mail

Email version: added content, in color, saves trees and postage

CRDA BADGES: \$12 ea. for pin-style, \$14 ea. for magnetic-style: PIN MAGNETIC

First Name _____ Last Name _____

First Name _____ Last Name _____

ANNUAL MEMBERSHIP \$20.00 \$ _____

DUE JANUARY (new members may prorate \$2.00/month)

CRDA BADGES \$ _____ TOTAL \$ _____

MAKE CHECKS PAYABLE TO:

"Colorado Round Dance Association" or "CRDA"

**MAIL TO: Sunny Woods and Erik Von Hortenau
8237 SWADLEY COURT
ARVADA, CO 80005
SunnyJWoods@gmail.com**

June 19	Board Meeting	Zoom--Virtual	10:00 a.m.
June 19	Fun Dance	Maple Grove Grange	7:00 p.m.
July 24	Fun Dance	Rose Hill Grange	7:00 p.m.
August 8	Fun Dance	Rose Hill Grange	2:00 p.m.
August 21	Board Meeting	TBA	10:00 a.m.
September 4	Fun Dance	Maple Grove Grange	7:00 p.m.
October 1 and 2	CRDA GALA (Dance)	Pueblo, CO	2:00 p.m.
November 20	Fun Dance	Rose Hill Grange	7:00 p.m.
December 4	Board Meeting	TBA	10:00 a.m.

Future Gala Dates

October 7 and 8, 2022

October 6 and 7, 2023

Karen Herr
4535 Red Rock Dr.
Larkspur, CO 80118

COLORADO ROUND DANCE
ASSOC. PRESENTS

A ROARING 20'S GALA OCTOBER 1 & 2, 2021

PHASE II-VI LEVEL DANCES
FIGURE CLINICS TAUGHT BY
OUTSTANDING TEACHER/CUERS



**LOCATION:
OCCHIATO BALLROOM
CSU PUEBLO
2200 BONFORTE BLVD.
PUEBLO, COLORADO 81001**

**3 Beautiful, Hardwood
Dance Floors**

FEATURED CUERS



DEBBY & TIM VOGT



TOM HICKS

Host Hotel: Ramada Inn, Pueblo
4703 North Fwy Rd. Pueblo, CO 81008
Phone #719-544-4700

Mention CRDA when calling to make a reservation
The rate is \$65 per night plus 11.7% tax. Breakfast is
included. This special price is only available until
the block is filled. You can start booking rooms
now. 15 rooms have 2 queen beds & 30 rooms have
a king & a sleeper sofa. The After Party will be held
at the Ramada Inn.

RV Information: For hook-ups, KOA
is located at 4131 Interstate 25
North, Pueblo, CO 81008 (6.8 miles
from the Ballroom).
The phone number is
(800) 562-7453.

Tentative Schedule
Friday Afternoon 2-4 PM: Clinic
Friday Evening: Party Dance
Saturday Daytime:
Dance Teaches, &
General Board Meeting
Saturday Evening: Party Dance
Details will follow later:
Watch the CRDA Website for
latest information:
<http://crda.net>

For more information:
Chuck & Melanie Thompson
melaniechuck@comcast.net

**Lunch is on your own. There is a nice
cafeteria in the Student
Center and many restaurants close by
in Pueblo**

2021 Colo. Round Dance Association's 60th Anniversary Gala Registration Form

His Last Name	His First Name	Her Last Name	Her First Name
Street Address	City	State	Zip
Phone Number	E-mail Address		
First Time Gala Participant	\$100		Singles Pay Half _____
FULL PACKAGE (pre-registration until 4/30/2021)	\$120 Members	\$140 Non-Members (Includes remaining 2021 membership)	Singles Pay Half _____
FULL PACKAGE (5/1/2021—9/15/2021)	\$130 Members	\$150 Non-Members (includes remaining 2021 membership)	Singles Pay Half _____
PRICE AT THE DOOR	\$140 Members	\$160 Non-Members (doesn't include remaining 2021 membership)	Singles Pay Half _____
Individual Sessions include: Fri. afternoon, Fri. Evening, Sat. morning, Sat. afternoon, & Sat. evening: \$40 per session -Singles Pay Half _____			

Make checks payable to CRDA. Mail to:
Karen Herr
_4535 Red Rock Dr.
Larkspur, CO 80118

\$5 Cancellation Fee Prior to 9/1/2021. NO refunds after 9/1/2021
(One Time Rollover Allowed)



COLORADO ROUND DANCE SUMMARY REPORT

Popular Dances and Teaches During May 2021

This Month's Contributing Cuers

Bahr, Del Sol, Evans, Herr, Knight, Nolen, and Sears



Most Frequent Dances - May

1 Home (8/1) (Goss) STS V (E)	5 Cuando Me Enamoro (6/3) (Gloodt) RB IV+2 (De, E, HJ)	5 Whenever Wherever (6/2) (Kincaid) MR V+2 (B, E)	10 Ginny Come Bolero (5/2) (Galbraith) BL III+1 (De, HJ)	10 Syncopated Clock III (5/1) (Tennant) TS III (E)
1 Shake It Cha (8/1) (Lobato) CH IV+0+1 (E)	5 Fascinating Rhythm (6/2) (Vogt) FT VI (E, NC)	10 A Guy Is A Guy (5/2) (Preskitt) JV V+0+1 (E, HJ)	10 Girl Crush (5/2) (Ahart) STS IV+1+1 (De, HJ)	12 Danced 4 Times
1 Spoonful Of Sugar (8/2) (Worklock, C&T) QS V+2 (E, SH)	5 Forrest Gump (6/2) (Moore) HWZ V (E, No)	10 Blues In '42 (5/3) (Garza) TG IV+0+1 (B, E, SH)	10 Maria Elena Bolero (5/2) (Palenchar) BL III+2 (De, HJ)	
4 Cross My Heart (7/1) (Bunn) STS V+0+1 (E)	5 I Dreamt I Dwelt (6/1) (Ayres) WZ IV+2 (E)	10 Capone (5/4) (Armstrong) FT V+2 (E, HJ, No, SH)	10 Spiderman (5/1) (Goss/Figwer) QS IV+0+2 (E)	

Most Frequent Dances Last Twelve Reports

1 Sedalia (54/5) (Kenney) STS IV+2+1	3 One Call Away (31/4) (Drumheller) RB III+2	7 Syncopated Clock III (27/4) (Tennant) TS III	7 Girl Crush (25/2) (Ahart) STS IV+1+1	7 Blues In '42 (23/5) (Garza) TG IV+0+1
2 Cuando Me Enamoro (41/7) (Gloodt) RB IV+2	3 Traces Of Love (30/1) (Ball) STS III+2	7 Tampa Jive (27/3) (Macuci) JV V+1	7 Rhythm Of The Night (25/2) (Shottling) CH IV	7 Dream Dream Dream Gritty (23/1) (Del Sol) CH III
3 A Thousand Years (36/6) (Armstrong) RB IV+1	7 Hallelujah Waltz (29/4) (Read) HCW VI	7 Lover's Concerto (26/2) (Doi) FT IV	7 Fascinating Rhythm (24/2) (Vogt) FT VI	7 Ven Conmigo (23/2) (Davis) CH IV+2
3 Happy As The Sun (31/2) (Lewis/Olson) STS IV+2+1	7 Little Café Rumba (27/2) (Seurer) RB III+1	7 Come Monday (25/2) (Orme) RB III+2	7 Better Place III (23/2) (Yoshikawa) RB III+1	7 White Wings (23/1) (Wulf) WZ IV+1

Top Dances By Phase - May

Phase II	Phase III	Phase IV	Phase V	Phase VI
1 Af En Af (3/3)	1 Ginny Come Bolero (5/2)	1 Shake It Cha (8/1)	1 Home (8/1)	1 Fascinating Rhythm (6/2)
1 Blessed Time Up There (3/2)	1 Maria Elena Bolero (5/2)	2 Cuando Me Enamoro (6/3)	1 Spoonful Of Sugar (8/2)	2 I'm Feeling Good (4/2)
1 Could I Have This Dance (3/3)	1 Syncopated Clock III (5/1)	2 I Dreamt I Dwelt (6/1)	3 Cross My Heart (7/1)	3 Papillon (3/2)
1 Famous Last Words (3/1)	4 Here, There, Everywhere (4/3)	4 Blues In '42 (5/3)	4 Forrest Gump (6/2)	3 Secret Garden Rumba (3/2)
1 You Never Gave Up On Me (3/1)	4 Night Waves (4/2)	4 Girl Crush (5/2)	4 Whenever Wherever (6/2)	3 Someone You Loved (3/2)
	4 Valentine Bolero (4/2)	4 Spiderman (5/1)	6 A Guy Is A Guy (5/2)	3 The Carousel Waltz (3/2)
	4 Y'all Come (4/1)	7 A Thousand Years (4/3)	6 Capone (5/4)	3 Valentine (3/1)
	4 A Walkin' Miracle (4/1)	7 Carnival (4/3)		
7 Danced Twice		7 Scyllienne (4/2)	4 Danced 4 Times	6 Danced Twice
	13 Danced 3 Times	19 Danced 3 Times		

Top Dances By Phase Last Twelve Reports

Phase II	Phase III	Phase IV	Phase V	Phase VI
1 Love Lifted Me (19/1)	1 One Call Away (31/4)	1 Sedalia (54/5)	1 Tampa Jive (27/3)	1 Hallelujah Waltz (29/4)
2 Af En Af (15/8)	2 Traces Of Love (30/1)	2 Cuando Me Enamoro (41/7)	2 Can't Take My Eyes Off You 5 (22/3)	2 Fascinating Rhythm (24/2)
2 Famous Last Words (15/1)	3 Little Café Rumba (27/2)	3 A Thousand Years (36/6)	2 Colors Bolero (22/2)	3 Secret Garden Rumba (20/3)
4 So Good In Love II (13/1)	3 Syncopated Clock III (27/4)	4 Happy As The Sun (31/2)	2 Home (22/1)	4 Havana (18/4)
4 West Texas Waltz (13/4)	5 Come Monday (25/2)	5 Lover's Concerto (26/2)	5 You Only Live Twice (19/4)	5 Harlem Nocturne (13/3)
6 Aspen Glow (12/1)	6 Better Place III (23/2)	6 Girl Crush (25/2)	6 Better Place (18/4)	6 The Carousel Waltz (12/2)
6 Could I Have This Dance (12/7)	6 Dream Dream Dream Gritty (23/1)	6 Rhythm Of The Night (25/2)	6 Whenever Wherever (18/4)	6 Winter Light (12/2)
8 Walking In The Sunshine (10/1)	8 Uptown (22/2)	8 Blues In '42 (23/5)	8 And I Love You So (15/2)	8 No Walls, No Ceilings, No Floors (9/3)
9 Life Is A Slow Dance With You (9/4)	9 A Time For Waltz (21/4)	8 Ven Conmigo (23/2)	8 Hit Me With A Hot Note (15/4)	
9 Their Hearts Are Dancing (9/2)	10 Laughter In The Rain (20/1)	8 White Wings (23/1)	8 The Blue Moon (La Luna Blu) (15/3)	3 Danced 8 Times



Colo. Round Dance Assoc. presents:



Spring to Summer

June Fun Dance

Sat. June 19, 2021
7-9:30 PM

Maple Grove Grange

\$15 couples
\$7.50 singles

CUERS

Mitchell & Chelsea Thompson
and
Justin del Sol

Wearing a
mask is
optional

Please call/text, or e-mail
Steve to reserve a spot since
attendance is limited.

Information:
Steve Pitts
303-332-1862
stevepitts@
mindspring.com

For Directions &
Information
Check the CRDA
Website:

<http://crda.net>

Program will be
based on those in
attendance
(Phase II-V)



**Colo. Round
Dance Assoc.
Presents:**

JULY FUN DANCE

**Sat. July 24, 2021
7 - 9:30 PM**

Rose Hill Grange

Please call/
text, or e-mail
Steve to
Reserve a
spot since
Attendance is
Limited.

**Information:
Steve Pitts
303-332-1862
stevepitts@mindspring.com**

**For Directions &
Information
Check the CRDA
Website:
<http://crda.net>**

Wearing a mask is
optional

**\$15 Couples
\$7.50 Singles**
Program will be based
on those in attendance
(Phase II-V)

CUERS
Harold & Meredith Sears
and
Melody & Todd Albright



2021 CRDA DANCES

January

No January
Fun Dance

February

SAT. FEB. 27
Rose Hill Grange
John & Karen Herr
Becky & Dave Evans
7-9:30 pm

March

SUN. MAR. 14
T.B.D
Mitchell & Chelsea Thompson
Harold & Meredith Sears
2 - 4:30 PM

April

T.B.D.
SPRING DANCE

May

SAT. MAY 1
Rose Hill Grange
Becky & Dave Evans
Roy & Marcia Knight
7-9:30 PM

June

Sat. June 19
Maple Grove Grange
Mitchell & Chelsea Thompson
Justin Judd
7-9:30 PM

JULY

SAT. JULY 24
Rose Hill Grange
Harold & Meredith Sears
Melody & Todd Albright
7-9:30 PM

August

SUN. AUG. 8
Rose Hill Grange
Mitchell & Chelsea Thompson
Roy & Marcia Knight
2-4:30 pm

September

SAT. SEPT. 4
Maple Grove Grange
JOHN & KAREN HERR
MELODY & TODD ALBRIGHT
7 - 9:30 PM

October

THE GALA
FRIDAY & SAT.
OCT. 1 & 2
CSU Pueblo

November

NOV. 20
Rose Hill Grange
Harold & Meredith Sears
Justin Judd
7-9:30 PM

December

**NO FUN DANCE
THIS MONTH**
Renew your CRDA
Membership!
HAPPY HOLIDAYS

45th ICBDA Convention 2021

International Choreographed Ballroom Dance Association

Kingsport, Tennessee
June 29 - July 3, 2021

General Chair

Rick Linden & Nancy Kasznay
845-224-5460
linden.rick@gmail.com

Assistant Chair

Earl & Diana Roy
413-455-4995
dianaroy123@gmail.com

Registration Chair

Roy & Janet Williams
413-537-1538
royjanetw@comcast.net

Program Chairs

Daytime Program
John & Karen Herr
303-681-3147
jherr1231@gmail.com

Evening Program

Ron Rumble
908-330-1701
ronrumble@gmail.com



Trail-End Dance

June 29 Tuesday Night
7:30-10:00pm

*Clinics & Teaches
Every Day*

June 30, July 1, 2 & 3
Wednesday - Saturday
Mornings & Afternoons

*Reviews & Party Dancing
Every Day*

June 30, July 1, 2 & 3
Wednesday - Saturday
Evenings

4 Days & 5 Nights

- * Clinics - Phase 4-6
- * Dance Teaches - Phase 3-6
- * Reviews & Party Dancing

41st NEW MEXICO STATE ROUND DANCE FESTIVAL

Randy & Marie Preskitt PHASE IV - VI

SEPTEMBER 10, 11, & 12, 2021

HARDWOOD DANCE FLOOR & AIR CONDITIONED
ALBUQUERQUE SQUARE DANCE CENTER, 4915 HAWKINS, NE, ALBUQUERQUE, NM 87109



Randy & Marie Preskitt
Featured Instructors – Everett, Washington

PROGRAM

Friday	Trail In dance	2-4 PM
	Registration	7:00 - 7:30 PM
	Evening Dance	7:30 - 9:30 PM
	Request Rounds	9:30 - 10:00 PM
Saturday	Juice & More	9:00 - 9:30
	Teach - (VI)	9:30 - noon
	Teach - (IV)	1:30 - 3:30 PM
	Evening Dance	7:30 - 10:00 PM
	Request Rounds	10:00 - ??PM
Sunday	Juice & More	9:00 - 9:30 am
	Phase V Teach	9:30 - 11:30 am
	or reviews	

Also Cueing the Evening Program:

**Paul & Linda Robinson—
Oologah, Oklahoma**



WEEKEND PKG: \$150 per couple

Make checks payable to: NMRDA

Mail to: Alan & Dee Williams
1113 11th Street, SE
Rio Rancho, NM 87124
Telephone: (505) 301-0596
E-mail: williamsdeem1116@gmail.com
Or Bob & Sally Nolen, bnolen79@msn.com

Refunds - Available prior to
August 1, 2021- Rollovers - 1 year only.

HOST HOTEL
LA QUINTA INN, NORTHWEST
7439 PAM AM FWY NE
ALBUQUERQUE, NM 87109

REGISTRATION FORM: 41st ANNUAL NM ROUND DANCE FESTIVAL

Name _____
Last His Hers

Address _____

Phone _____ Email _____ Email 2 _____

City _____

State _____ ZIP _____

NMRDA 2021



The 50th Anniversary
Palmquist Palm Springs Round-Up*
 Under the Direction of
Dan & Sandi Finch

*Pandemic Permitting, with CDC Guidelines



September 24, 25 & 26, 2021

Featuring

Bill & Carol Goss
Mesa, AZ

COME PREPARED TO CELEBRATE & DANCE!

at the **Palm Springs Pavilion**, 402 S. Pavilion Way, **Palm Springs, CA**
 more than 10,000 square feet of hardwood floor for dancing

**Phase 4, 5 and 6,
 something
 for
 everyone!**



Host Hotel
 is again the
**Palm Mountain Resort
 & Spa**
 (see details back)



**FIRST TIMERS
 Special Rate
 \$100 per Couple
 \$50 per Single**

Palmquist Palm Springs Round-Up
 September 24, 25 & 26, 2021

Dance Package: \$130.00 per couple (\$70 deposit), \$65 per single (\$45 deposit)
 Price increases to \$135 per couple, \$70 per single after July 1, 2021
 Deposit refundable if cancelled in writing by Aug. 25, 2021

NAME: _____
 (His) (Hers) (Last Name)
 ADDRESS: _____
 CITY, STATE & ZIP CODE: _____
 TELEPHONE: _____ EMAIL: _____

Make Checks Payable to *Sandi Finch*
 12082 Red Hill Avenue, Santa Ana, CA 92705
 (714) 838-8192 Email: sandi@sandance.us

Dancer () Teacher () This will be our first time ()
 Amount paid: \$ _____ Check #: _____