



Hi Everyone,

I hope this newsletter finds you all well and done testing. I am so relieved to be done with all the studying that came with last summer. I will be holding the test in SLO on Sunday, May 7, just in case you are not as lucky as I and want to test again. I will also hold it in August on Friday night before Judges Cup. I will keep you posted on the date.

This newsletter has some important clarifications in it so make sure to print it out and keep a copy in your bag. I guarantee you will refer to it often. Thank you for all your hard work.

Kathy

Please be sure you also have entered all the errata into your code (latest errata sheet is dated 7/21/05) and that you get updated copies of the element value sheets and judges "cheat" sheets off the USAG website at www.usa-gymnastics.org.

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Newly elected Region I RTC, Julie Bowse, hosted the third annual regional base score clinic Dec 3-4 at Cal State Fullerton. We were lucky to have Connie Maloney, USA Gymnastics Women's Jr. Olympic Program Manager, and Steve Rybacki, International Elite Committee Chairman, as our clinicians. Much of the day was spent on skill evaluation, but routines were also scored on each event. The video that is required for all collegiate judges was shown at the end of the day. The clinic was required for all judges assigned to a regional meet, but was open to all interested judges and coaches.

I have again saved a few good reminders from previous years. The year they are from is in parentheses and, of course, they are included only if they still apply under the new rules.

Notes/Reminders from Regional Clinic:

Connie started the day by pointing out to us that as judges we must do two things. First, we must recognize that an error has occurred and second, we must recognize how big that error is. To do the first, we must educate ourselves on the correct technique and amplitude of a skill and to do the second we must have a clear understanding of what is the worst case for each error and use the full range of deductions appropriately instead of just taking the maximum or even a set amount for a given error.

She also challenged each of us not to become set in our ways, but to grow a little bit every time we go to a clinic. She jokingly suggested that we each make sure that we're coaching or judging for twenty-five years and not coaching or judging for one year twenty-five times! Each year we should keep growing and learning.

GENERAL:

1. Connie encouraged everyone to be consistent in our scoring throughout the season and not fall into the trap of "Oh, it's just an invitational..." early in the season. The problems with scoring high at invitationals early in the season are 1) gymnasts and coaches don't get good feedback early in the year and 2) gymnasts see their scores go down through the season as their gymnastics gets better. So, stay consistent and use start value flashers from the beginning of the year.
2. For personal development, Connie encouraged all of us to force ourselves to branch out of our comfort zones in non-critical situations. If you are uncomfortable on floor – ask for it at a local meet or an invitational where you can get lots of practice. She talked about how she doesn't like floor "boing-boings", but how after a weekend of judging floor, her comfort level is much higher.
3. Connie pointed out that Chief Judges should make sure that all start values that are flashed are possible. They don't need to agree, but you should be able to understand how each judge arrived at theirs. If an impossible start value is flashed the Chief Judge has the responsibility to call a conference to make sure an error was not made. This is a responsibility to the athlete.
4. Finally, Julie urged us to look at inquiries as opportunities to re-evaluate rather than as attacks. We are all on the side of the athlete!



VAULT:

Vault was only covered in the practice judging section of this clinic so there were not many notes. The biggest discussion point was around height. Sue Graff pointed out that height was not just about reaching a certain vertical lift, but also about maintaining the height of the vault during the post-flight. Steve Rybacki also addressed this earlier in the day stating that we should see a balanced flight that goes up and out, not just up.

To remind us of the things we should be looking for on vault, I'll include last year's notes from Sue Graff's vault lecture:

Sue emphasized that vault is very hard to judge well. SPEED, HEIGHT, DISTANCE, and DYNAMICS are most important. Look for the "Wow!" factor.

1. HEIGHT: Height is NOT optional! There should be height and height should be maintained. You should see a block prior to flipping or twisting. Height can be deceptive so watch the center of gravity of the gymnast.
2. Recognize that acceptable height is RELATIVE to the vault being performed. More complicated vaults have "relative height" which is less than the height required of a simple vault. The height required depends both on the vault being performed and the size of the athlete.
3. DISTANCE: There should be distance, but the amount required is dependent on a number of things including the mechanics of the vault. Like with height, we must remember that "all vaults and all vaulters are not created equal" and we must allow our distance requirements to vary accordingly.
4. DYNAMICS: Dynamics incorporates many things including the crispness of the vault, having well defined body shapes in salto vaults, twists finishing by horizontal, whether or not the vault "FLIES" and if you say "Wow!". More dynamic vaults are well defined which leads to the corollary "If I can't tell what it was, it was not dynamic."
5. Start values do not provide enough separation in Level 10. We must encourage diversity and reward the athletes who are doing higher level skills. We tend to over award simple vaults. Simple clean vaults should not beat adequate complex vaults.
6. There is no such thing as a "vault in progress". You judge what you see performed that day.
7. TWISING VAULTS: These vaults also require height. Horizontal is not OK. We should expect to see repulsion and then twist. If this does not occur, apply repulsion phase deductions and technique deductions.
8. All twisting vaults including those with saltos should finish their twist by horizontal.
9. Do not want to see segmentation – pike archy wiggle is not OK.
10. Arabian vaults – these will not travel as far as other vaults. Should see a nice twist and rotate around center. Look for sharpness of twist and flipping squarely front.
11. For layout vaults, if more than half the vault is not stretched then award open pike. It is a disservice not to do this since the gymnast may get a layout all year and then have a pike awarded at state or regionals. (2003)
12. Layout front half is often over scored. It should be straight during half turn and not pike down. (2003)
13. If a layout vault pikes down, deduct for body in the air and on landing if appropriate. (2003)
14. Finally, ranking is important in vault. The most accomplished athlete should win and we should award safe, progressive gymnastics. The simple clean vault should not beat the adequate complex vault in the same competition.



BARS:

We spent a lot of time bars this year, especially looking at the technique and execution standards of various skills. Connie and Steve Rybacki were an excellent team – with Connie providing a providing some coaching perspectives that provided a few key insights for how to judge more effectively.

1. The biggest change this year is that releases, casts and circles that finish in handstand are now awarded if they finish within 20 degrees of vertical. This is a big change and requires significant retraining of your eye.
2. Connie urged all judges to apply cast deductions consistently throughout levels and throughout the year. For 9's and 10's, there is no VP below 20 degrees and a cast below 45 degrees is an automatic 0.1 deduction. For 7's and 8's, they can receive a "B" or an "A" depending on the angle of the cast. (see code for details.) Remember the two cast exemptions at Level 8 are high bar casts into a peach or a bail/underswing ½ turn over low bar.
3. In casting, a gymnast can cast to handstand and then split, but if they cast to a split, the front leg is considered the lowest part of the body and cast deductions will be applied appropriately. (2004)
4. BAIL HALF TO HANDSTAND ON LOW BAR: The general feeling is that this skill is easier than a Tkatchev, Gienger, etc. Steve pointed out that this is not true and that we should respect this skill. The most difficult part of it is going for the handstand and it is MUCH easier to do the skill to a ¾ handstand than to a handstand. We should reward the gymnast who goes for the handstand. A GREAT tip that Steve gave to help us decide whether or not to give those that are very questionable, right at the 20 degree point was this: He suggested that we watch and see if the low bar is compressed downward when the gymnast catches the skill. If it is, then

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- she has “gone for vertical” and we should award the “D”, if no compression downward occurs, then she should be awarded a “C”.
5. STRADDLE BACK HANDSTAND: When the gymnast is doing this from a swing rather than a handstand, we need to remember that the swing forward must go to horizontal or it is a 0.1 deduction. Connie pointed out that we tend to forget this.
 6. COUNTER “SIT UP” SALTO: This skill should be caught from ABOVE the high bar. Take up to 0.2 for height if they are not. Legs should not cross through the vertical plane of the high bar. If the skill is very questionable, still give the “C”, but take full execution deductions. Note, however, that an underswing catch high bar is NOT a sit up salto and should not be given “C” credit. Execution considerations should include amplitude, arms at point of catch and leg form. Ultimately, the body should be completely straight with the feet back by the low bar when the high bar is caught. This is extremely difficult to do, but the gymnast should approach this. Deduct for body shape (up to 0.2) as well as height on weak elements. Finally, if the gymnast is casting into this skill, they MUST cast to handstand before this element. If they cast and just squat/pike onto the bar, apply a 0.1 deduction for cast below 45 degrees.
 7. GIENGER: Look for amplitude, leg form, straight arms when catching and timing of twist. We want to see gymnast let go with both hands at the same time. Steve Rybacki noted that for the gymnast to continue her routine, it is critical for her to get her hips open before she swings through the bottom of the bar after the catch. To facilitate this, she may sometimes bend her arms so she can get her body behind her. In his opinion, this arm bend is more acceptable than an arm bend which occurs because the gymnast is catching very close to the bar and, therefore, it should not be deducted as heavily. Connie gave a couple examples of common errors that should result in 0.3 total deduction and not get bonus: 1) an element that holds on way too long and has a large leg separation, 2) an element that holds on way to long & crunches into the bar.
 8. TKATCHEV: Deduct up to 0.2 for amplitude to separate well executed releases from “the skimmers”. Also take up to 0.2 for body shape upon catching. Here Connie told a frightening story of a judge who deducted severely for a Tkatchev and when the coach asked about it she explained that she deducted for the big arch before the skill. Connie reminded us that an arch is REQUIRED to do this skill and should not be deducted. (Yikes!) Regarding amplitude, she asked us to be consistent throughout the year and keep good models in your mind so you know what the height should be. We want the skill to float and extend out.
 - a. -0.05 – 0.10 if it goes up, but comes straight down
 - b. -0.15 if it goes up some, but line is directly down and back
 - c. -0.20 if no up and straight back, aka “butt-skimmer”
 9. JEAGER: Watch for amplitude and leg form as they catch. As with Giengers, there are two types of arm bends when they catch – one to make sure you can continue your routine and one to save your life! The second one indicates severe errors while the first one does not. Deductions should be tempered accordingly.
 10. SHAPOSNIKOVA: When the gymnast catches the bar, her body should be extended and it should maintain a nice rounded shape as she swings through the bars (deduct for body that drops into a pike upon catching). The back swing is part of the skill and needs to reach horizontal to not get a deduction. If not at horizontal, deduct 0.1 for swing backward under horizontal. We tend to forget this requirement. Connie noted that the back swing tells you a lot – if it’s big, the gymnast was in the right place on the forward side.
 11. HEALY: Remember that Healy’s have been lowered from a “D” to a “C” this year (with the one exception of giant $\frac{1}{2}$, healy out (4.403) which remains a “D”). Connie also clarified that all Healy turns that end at horizontal should receive a full 0.2 deduction for late completion of turn.
 12. If a gymnast attempts a circling skill to handstand with a pirouette, but does not get within 20 degrees of vertical, award the value part for the root skill that does not go through vertical and DO NOT deduct for late completion of the turn, e.g. gymnast attempts a free hip $\frac{1}{2}$, but does not get within 20 degrees – award “B” for the free hip and do not deduct for late completion of turn. (2004)
 13. “B” CLEAR HIP AND PIKE SOLE CIRCLES: These will get “B” value unless the gymnast’s hips touch the bar. Deduct up to 0.2 for amplitude of the extension below

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- 45 degrees. Evaluate amplitude by looking at line from shoulders to lowest point (hips or feet). (2003)
14. STALDER CIRCLE: This skill does NOT require open hip line at the end of the circle. Evaluate amplitude of finish by looking at the line from shoulder to hips. (2003)
 15. DISMOUNTS: Steve Rybacki made the comment that, like on vault, we want to see flight “in general” on dismounts, not just height. The flight should be BALANCED in the rise and the distance, not just contain one or the other. Also height expectations should be dependent on the skill, again similar to vault. For example, it is much easier to get an Arabian double front up in the air than a double layout and the height expectations should change accordingly.
 16. DISMOUNTS: A few other points: On power giants, the body should still be extended even if pulling over the bar. Also, if the gymnast chooses to tap above the low bar, they should still keep their legs straight. This is a technique, not an excuse to bend the legs. Finally, don't forget to look at the bottom of the swing for bent legs. This is a very common error and should be deducted.
 17. DOUBLE TUCK DISMOUNT: Look for amplitude, body shape, and opening in addition to landing. Connie and Steve noted that it IS POSSIBLE to do a tuck position with pointed feet. They also noted that double flips should still extend before landing so that the chest and shoulders are up when the gymnast lands. If either of these does not occur, deductions should apply. There was some discussion regarding the timing of the release vs the leg bend into the tuck. It was pointed out that tucking early is not an issue if the knees and shins are driving up and the shoulders are staying extended. Finally, height should not be measured at the point of release since the gymnast should continue to rise after letting go of the bar.
 18. DOUBLE LAYOUT DISMOUNT: It is possible to do this skill with a straight body. There are two different approaches: The first (associated with the Chinese) is where the gymnast scoops and pikes the first half and then open and arches the second half. The second is where the gymnast snaps body to an open and straight position. The gymnasts need this second technique to twist. It also tends to be a little lower. It is important to note that both techniques start with a bit of a pike.
 19. Remember the basic deductions:
 - a. Hitting the floor: 0.5 for push off, 0.3 for hit, 0.05-0.1 for light brush
 - b. Hitting the apparatus: 0.5 for support, 0.2 for hit, 0.05-0.1 for brush
 20. Level 8's do not need a B dismount, they need a BIG dismount and this is what we should consider when deciding if the dismount was a high point when evaluating progressive distribution. (2004)

BEAM:

1. FRONT AERIAL: Should see a stall on this skill with the gymnast going  down and then straight up without much travel. Often gymnasts have their weight too far in front on take off. Weight should also be on back foot at the beginning (centered between feet) and there should be a push with off the bent back leg as well as the front leg. At the end, there should be a quick pull-up and spot of the end of the beam. Gymnast should push down with the landing leg to help pull up.
2. BACK LAYOUT: Steve Rybacki noted that staying lower to the beam makes this skill MUCH easier. We should, therefore, reward gymnasts who take the risk to go up. Also, remember to deduct for bent legs in the both the back handspring and the layout.
3. FRONT TUCK: A great clue on this skill is that if the gymnast takes off leaning forward with her bottom backward, her trajectory will be forward and down. She should land standing straight up with her shoulders up (she can plie, of course). Her legs should be like darts extending down to the beam. If the gymnast lands with her bottom on her heels, this is a full deep squat and should receive a 0.3 deduction. Bonus should not be given.
4. ROUND OFF: This is a very difficult B skill and often we don't even look at it We should expect a good body shape throughout the skill.

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5. GAINER 1/1 OFF THE SIDE: It is possible to go up on this skill. You should see a separate LIFT and then TURN. If you don't see this, the skill amplitude of the skill should be deducted.
6. DISMOUNTS: Steve Rybacki noted that the landing position tells you a lot of the take off and technique of the skill. Again, the gymnast should balance the "up" and the "out" of the skill to show good amplitude.
7. ONODI – watch for square hips and straight arms. Can show flight after the hands or not, but should have flight before the hands. (2004)
8. SWITCH SPLIT LEAP: Remember front leg in switch split leaps must reach 45 degrees. If it does not, value as a simple split leap and receives an "A".
9. SWITCH SIDE LEAP – the timing of the turn is often questionable. Use "incomplete turn in dance elements" deduction (up to 0.2) if gymnast begins to turn hips before take off. On beam it is rare that the gymnast would do so much of the turn prior to take off to not award the skill, hence it should usually be rewarded and appropriate deductions applied. Ronde jambe technique for the switch of the legs is OK.
10. Mounts and rolls can now be used as the forward/sideward element.
11. CONNECTIONS: Give the benefit to the gymnast if you are unsure and use the 0.05-0.10 tempo deduction. If gymnast is changing directions in connection, there will be a slight stall. Adjusting their feet, however, breaks the connection. Also, the gymnast cannot plie, straighten their legs, then plie and jump. This breaks the connection. They must either punch or plie and jump to connect. Finally, be sure to look for good posture, chest up, between connected dance elements.
12. SWITCH RING: It is OK if back leg is straight (on FX too) as long as foot is at head height and head is released backward. If front leg is "drooping" below horizontal take insufficient split deduction. (2003)
13. WOLF JUMP: Look for body position – it can be forward, but back should be straight and not dropping forward over leg.
14. START VALUES: Connie emphatically pointed out that it is OK to disagree on start values on beam since there are so many "iffy" calls. The only important thing is to make sure all start values are possible.



FLOOR:

1. FRONT TUMBLING: We were reminded that a front lay is now a "B" and a front full is now a "C". Steve Rybacki spoke at length about the correct amplitude expectation for forward combination tumbling. He explained that "lead-in" front layouts should be fairly long and low and should almost look like a front whip. As long as the last skill in the series is high, earlier layout heights should not be deducted. Finally, body shape in the front layout should be extended, not hollow and not arched.
2. FRONT TUCK INTO TUMBLING: This should also be fairly low – want distance and turn over more than height.
3. FLYSPRING: These must be low and long and accelerate. It should look like a flipflop in reverse and be very efficient – light, beautiful, but powerful.
4. WHIP: The whip back should make the pass go faster, not slower.
5. DOUBLE FRONT: Leg separation should still be taken even if the skill is well done otherwise.
6. TRIPLE TWIST: If less than 90 deg is missing, give the triple, otherwise give a "D" 2 1/2. Note that there is no longer an over rotation deduction so we can just deduct for lack of control. Connie said she would work on this issue.
7. SWITCH SIDE LEAP– Turning early happens much more often on floor than beam. If hips almost completely turned before take off, award "B" side leap instead of "C" for switch side. Ronde jambe technique is OK. (2005) Also, if straddle after switch is done with no turn, i.e. facing the same direction as take-off, award "B". (2003)
8. In twisting saltos, want to see gymnast go up – twist – and come down. If not, the salto lacks dynamics. Also, you can cheat into a salto twist as well as out of it. Watch for this as you may need to devalue the skill. (2004)

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9. Double back should open body position as they land. Deduct those that land still in a compressed position. (2004)
10. A hint to help judge the “boing, boings” – say the names of the skills as the gymnast performs them to help you capture both the body shape and the amount of turn in each of the two or three skills. When they do it right, there’s no problem, it’s when they are struggling that it’s difficult.
11. Double turns to jumps – 95% do not connect – Gymnast cannot jump, “skotch” or hop between the elements. The turning foot must stay planted for the take off into the jump.
12. For turning jumps, be sure to watch where they are when they take off. The turn can often be short because the gymnast cheats in rather than they don’t get all the way around.
13. ARTISTRY: Connie challenged us all to try to grow in the way we think about artistry by really working to break it down into the three specified categories: Choreography, Expression and Reflects Personal Style. We used to just evaluate Expression for the full three tenths so this is a very different way to look at the artistry of the routine.

A few questions have come up during intersquads and early meets that I thought were worth sharing with everyone. These answers have been provided/approved by Julie Bowse.

1. Level 7’s are now judged by all the normal optional rules which means they can no longer get VP credit for a skill the third time it is performed. This means that if a gymnast on beam is using two back walkovers for her series and she has a break after the first one and then walks forward and repeats the series, she would NOT get credit for the series since the second walkover in the series would not get VP credit (3rd performance of the same skill).
2. Level 7’s also now only get credit for an element the second time if it has a different entrance or exit. The most common issue around this is on bars when the gymnast does glide kip, cast 45 deg (“A”), clear hip circle, glide kip, cast 45 deg (“A”), clear hip circle, glide kip squat on. In this example the gymnast would not receive VP or SR credit for the second clear hip. If, however, one of the casts is either within 20 deg of vertical (“B”) or below 45 deg (no VP), the clear hip would receive credit since it technically had a “different” entrance.
3. In Level 9/10 bars, the sit-up salto will not count as a forward release to fulfill the requirement of a forward circling or release element. It is considered a backward skill since it initiates in a backward clear hip and is done in a regular grip. The intention of the new requirement of both forward and backward skills is to encourage work in other grip positions so use this as a hint when thinking about what skills should be considered forward.
4. Currently, a gymnast will get credit for a bar change after a fall from the high bar even if she just climbs up on the low bar and continues her routine on the high bar without performing an element on the low bar. This situation will be discussed at the next JO Tech Committee meeting.
5. Remember the comparisons for all “up to the level of the competition” deductions are not with the other gymnasts competing that day, but rather with the gymnasts competing at the highest level of competition for that level. This would be Regionals for Level 8’s, Westerns for Level 9’s, and Nationals for Level 10’s. Hopefully, the USAG office or NAWGJ will make tapes available from these competitions to help us with these comparisons.

Congratulations! You’ve made it to the end.
A lot is new this year, so please don’t hesitate to call with questions or to forward other “tricky situation” examples that we can compile and pass on to the group.
Have a great season! Toni

A Lesson to Remember: All Eyes Are on You

by Toni Cupal

When I'm judging, I often feel like I'm in my own little world, kind of an invisible observer in an amazing world where everyone is focused on the incredible gymnastics going on all around me. I had a rude awakening this year that made me realize that, in fact, as judges we are very much the center of attention for some very important people namely, the gymnasts – especially young gymnasts. Veteran competitors perform for the crowd, but for the Level 5 or 6 gymnast, it's all for the judge. They stare at us while they stand at attention waiting for their turn and they watch and listen to all our reactions to their routines. Think about how the following situations might make the gymnast feel. These are real life examples which I was part of during the last several months. What a wake-up call I've had!

Example 1: After an extended conference where we discovered that a simple adding mistake was at the heart of our big disagreement, my judging partner and I started laughing. We were so relieved that we had actually seen the routine the same way! We chuckled again and moved on. Well, the gymnast who had just performed thought we were laughing at her and was very hurt. "Why are they laughing at me?" she sadly asked her coach. It didn't help that her score was a bit lower than normal so she thought we were laughing at the fact that she was really bad.

Fortunately, the coach confronted us with this after they finished and we were able to talk to the team directly and explain how we had actually been laughing at our own mistakes. Still, I was deeply saddened looking into the teary eyes of this gymnast. This was definitely not the impression I wanted to make as a judge.

Example 2: Recently at the National Judges Cup, I had the privilege of some judging some wonderful Level 7 gymnasts as part of a four judge panel. The beautiful thing about a four judge panel is that if someone is really low, or really high, you can just throw out their score without worrying about causing a big problem for the gymnast. It's great! Well, for one of the routines we saw, one of the judges sent in a score well below the other three. The head judge didn't think much of it and made the lighthearted comment, "Someone really didn't like that routine!" I looked up just as she said this and the gymnast, all of her teammates and coaches were watching the four of us. I wasn't sure if they heard the comment, but they easily could have. How do you think this remark might have made them feel? I mentioned the situation to the head judge, who is an amazing judge and wonderful person and she was so embarrassed. Again, she meant no harm, but just forgot that she was the center of some important people's attention.

Two other behaviors that we need to be careful about:

1. Making comments about how tough that routine was to judge or that "that score was high enough for 'that' routine" or, even worse, comments about the appearance of the gymnast rather than her performance – gymnasts, coaches or parents may hear. If a parent who happens to be timing for you hears negative comments about other people's children, chances are they will wonder what you are going to say about THEIR child. Imagine yourself as the parent for a minute – I'm not sure I'd want my child subjected to this. I want her nurtured as she develops into a young adult. Are we helping to nurture our gymnasts?
2. Putting our hand on our forehead and leaning over while we add the score. Or similarly, shaking our head while we finish our evaluation indicates disapproval and disappointment. And people ARE watching!

Please keep these examples in mind as you do your work this season. Respect for our gymnasts needs to be at the top of our list – they work so hard to be able to compete in front of us, let's show them we appreciate it at all times.



Calendar

Date	Activity	Location
March 11	Level 10 State	Oroville
March 12	Level 9 State	Oroville
March 18-19	Level 8 State	Byers Sacramento
March 25/26	Level 7 State	Peninsula San Mateo
April 1-2	Level 9/10 Regionals	Temecula, California
April 2	Daylight Savings Time	
April 8	NCAA Regionals	Various Sites
April 8-9	Level 8 Regionals	Fullerton, California
April 20-22	NCAA Nationals	Corvallis, Oregon
April 21-23	Level 9 Westerns	Colorado
April 28-30	JO Nationals	Oklahoma
May 6-7	Judging Test	San Louis Obispo

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