

# INMOTION

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## *In this issue...*

- Behind the scenes at Blackpool
- Dancing & Diabetes
- Tanning Tips
- Interview with Jordan & Megan
- The latest news from members, clubs and the dance world

Dear Members,  
 For at least the last ten years, probably longer, EADA has been a stabilizing influence and a powerful voice for Amateur dancers in England. The value of that influence has been clearly shown, because within days of EADA being forced to withdraw from the British Dance Council, (because of our unhappiness about the lack of democratic processes), three professional organizations were seeking Amateur members at subscription rates varying from nothing to £15. I should really write "Dear confused members" as we have yet to see any Rules or Bye-laws or any indication of whether any Amateur will have a seat on their Executive Committee or a vote. Will Amateurs have any representative to appeal to if they are unhappy about the way in which they are treated? Can they vote to remove any member of the Executive Committee who they think is biased? Who do they complain to if they have a personal problem or a Child Protection issue to be dealt with? Our ability and willingness

to represent your interests without bias and our ability to provide a professional and disciplined system, fair to all, has not diminished because we are no longer on the Council. You still have 18 people giving unstintingly of their time and energy for you.

It will be argued that this was all brought about by the action of the IDSF in demanding that open competitions in England were to be run under IDSF rules. This could be regarded as an unwelcome intrusion into our domestic affairs but we all know that the way to solve problems is through negotiation and that confrontation is the last resort. Regrettably this was not the case and the BDC declared that a 'state of war' existed between the two parties. It seemed incredible that neither the BDC nor the English dancing hierarchy made any attempt to talk to the IDSF and it was left to EADA to try to arrange a meeting between the main protagonists. After THREE attempts and an enormous amount of work this meeting took place on the 11th January and IDSF offered, what I considered to be a reasonable compromise. It is most disappointing that none of the Professional delegates from England has yet had the courtesy to formally reply to this offer.

We have received many requests to return to the British Dance Council and restore some semblance of peace to our hobby and sport. In light of rumours regarding potential proposals which could adversely affect our members, your Directors decided that it was in your interests and the interests of English Dancing that we should accept the BDC President's offer to reconsider our position, regardless of the fact that we are still unhappy about some of the actions of the Council. A copy of our letter offering to return to the BDC has appeared on the EADA website. Please remember that in order to continue to recognize the BDC, EADA took great trouble to withdraw from IDSF and create Dancesport England for those members who wish to dance abroad. We are also very aware of the need to bring more young people into dancesport – amongst them may be a future World Champion. We are working to raise the profile of and highlight the benefits of Ballroom, Latin & Sequence dancing to the general public, something the Profession seem unable to do. For this reason, we acted as Ballroom partners of Move It and have relaunched Destined to Dance to encourage more schoolchildren to try dancing. Let us hope that by the time I write to you again some degree of stability and peace will have returned and we can all just go out and dance without being under the shadow of a power struggle that takes little account of us 'the customer'. In the meantime if you are confused, please ask a member of Council or ring me up but above all else continue to support the only Organization that is truly without bias, without the need to satisfy any personal business interests and working for you, the Amateur.

David Corfield

**Did you know?**  
 EADA members are entitled to 10% discount from the following dance suppliers:



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Cover and inside back cover photo by Jeanette Jones from "The Ballroom Spy" exhibition at heartbreak gallery in London, see: <http://www.heart-break.co.uk/2010/11/jeanette-jones-the-ballroom-spy/>

If you would like to contribute an article or photographs for inclusion in the next edition of InMotion please mail them to Rachele at [publicity@eada.org.uk](mailto:publicity@eada.org.uk)

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We would like to thank all contributors and advertisers for this edition - their help is greatly appreciated.

# EADA News

## NREs & Selection

EADA are still maintaining the national ranking charts as before and will compile an NRE calendar for 2012. Amateur members of the BDC will be permitted to compete in NREs and will only be eligible to receive points if they apply for a licence Dancesport England will maintain charts for selection based on EADA charts, which will contain only those couples who are eligible for selection to represent England in an IDSF World/ European. We regret that we won't be able to fully fund selected couples in 2011, but will offer a fixed grant towards their travel.

## CHANGE TO NREs

The Laits have changed their competition in Ipswich (including Junior Ballroom and Youth Ballroom & Latin NREs) from 11th December to 27th November.

## Destined to Dance

Following the success of the Born to Dance scheme which ran from 1999-2009 and taught 100,000 children Ballroom & Latin, EADA are pleased to launch the scheme as "Destined to Dance". The aim is to encourage more children to try dancing and thereby help tackle childhood



obesity and improve their posture, coordination and social skills. Dancesport professionals and schoolteachers work together to offer Ballroom & Latin as

part of the curriculum or as an after school club. More information can be found on our website: [www.destinedtodance.org.uk](http://www.destinedtodance.org.uk)

If you know of a school that would be interested in being involved or if you are on the coaching scheme and you and your Professional would be interested in helping out please contact [destinedtodance@eada.org.uk](mailto:destinedtodance@eada.org.uk)

# Members' News

## The Dance Show

Thanks to Chris Millward & Victoria Bennett; Ian Fahey & Rebecca Rowley; Tabari Salmon & Sophie McCoy and Samuel Cloke & Bethany Isard and also to Rock n Roll couple Steve Turok & Laura



Cope for performing on behalf of EADA at the Dance Show at the NEC in December, audiences of over 50,000 came to the event which was run in conjunction with the Clothes Show Live. EADA hope to be involved again this year.



## Move It 2011

EADA were delighted to be the Ballroom Partners of Move It 2011. This is the UK's largest dance convention and is held annually in London's Olympia. There are classes, masterclasses, lectures, performances and exhibitors and around 22,000 people attend. Juvenile couples (including Glenn Boyce & Lydia Hedges, Sasha Ward & Bettina Hatfield, George Hedges & Lucy Alner, Daniel Elliot & Angelina Palmer and Rhys Hedges & Rosie Swoboda) performed alongside six times amateur Ballroom champions and current British

Professional Champions Warren & Kristi Boyce as part of the Glamour showcase. We were also pleased to have a stand at the event and we would like to thank all those who helped make it possible: IDSF, DSI, Norman Large, and Blue Fish Media as well as the team at Upper Street Events. We launched Destined to Dance at the event, took enquiries from those looking for Ballroom & Latin classes and we made contact with various other organisations.

## The BBC Ident

You may have noticed a short clip on the BBC of dancers in the "doughnut" at BBC TV Studios. What you may not have noticed is that there are EADA members involved.

In November 500 Strictly fans had been invited to a strictly experience day at BBC TV centre



Dan Wilton

followed by the historic opportunity to take part in the filming of a BBC ident. The fans who had been lucky enough to be selected by random out of 20,000 applications had the chance to be taken on a tour of the studios and see Tess' dressing room; touch the famous glitter-ball trophy and view some of the costumes worn in the show.

Groups were taken to studio 8 and, hosted by Strictly's warm up man, Stuart Holdham, fans were delighted by dance demonstrations and the chance to meet stars from the show. UK Under 21 Ballroom Champions Sergey Kravchenko & Lauren Oakley performed a waltz, tango, cha-cha and jive. The audience had the chance to firstly ask questions of Kristina Rihanoff and Joe Calzaghe who also performed their jive from the last series. Erin Boag and Ricky Groves performed a Viennese Waltz and answered questions from the audience

(which included giving away a secret about Anton having a chest wax!). The fans also got the chance to speak with Series three winner Darren Gough, and to Peter Shilton, Paul Daniels and Jared Murillo. Lucky girls got the chance to dance with Darren, Ricky and Jared and a Strictly Quiz enabled a couple to win Bruce's signed cue-card from the previous night's show.

The fans then had to learn the dance ready for the ident, which will be shown on the BBC over the next year. The cha-cha was choreographed by the 2006 winner and former World Champion Karen Hardy. Dancers Christine Lockhart, Hannah Morris and Stuart Bowden were on hand during the day to teach all 500 individuals the dance. As it began to grow dark, the Strictly fans prepared to enter the doughnut. It had been lit using helium lights and floor lighting and had a camera suspended from a crane 50m above their heads. Fans stripped away their coats despite the falling temperatures to reveal their brightly coloured clothes and Karen geared everyone up ready to run through the dance.

There were lights, cameras and certainly plenty of action and the dancers kept repeating the steps and gradually rotated round the doughnut. Karen kept everyone enthused – and warm – by teaching more steps and regaling the crowd with Strictly stories. The clip took a couple of hours to film, with several takes, adjustments to the camera and slight changes to the choreography. At 6pm Karen spoke the famous words "it's a wrap" and fans went home knowing that they had been part of the historic moment.

## Ballroom & Latin Dancing Comp for Schools in Cheshire

by Debi Pritchard

After six fun filled weeks of dance training from Adrian Pritchard of Pritchard's Dance & Fitness Academy, four Cheshire Schools, Brine Leas, Malbank, Shavington, Bishop Heber took to the dance floor at Nantwich Civic Centre in the first ever inter-school dance competition sponsored



by Collier's Powerful Cheddar. Whilst 90 couples took part in the competition, hundreds of people flocked to see the inaugural Collier's Supreme Dancing Competition held on Red Nose Day. The competition was supported by three times Strictly Come Dancing Winner and former England cricket international Darren Gough – the new face of Colliers. Darren Gough paid tribute to the efforts of The Director of Fayrefield Foods, Mrs Theresa Kerr, the events organiser Adrian Pritchard and the infamous adjudicator Margaret Redmond, for an amazing evening. Music was by Dennis Gascoigne and photos were taken by Ian Smith; all sale proceeds from the photographs went to the Red Nose Charity. "Many of the students had never danced before and it was incredible to see so many taking part and really enjoying themselves. The atmosphere was electric, with the school supporters, clapping, cheering and screaming for their Teams. Dancing is great for fitness and boosts confidence and self-esteem. I am confident this will be an annual event." There was great audience appreciation shown for the exhibitions by AJ & Chloe and Curtis & Alice.

### The England vs Holland Team Match 2011

by Bob Sampson

The team match between England and Holland took place on 3rd April at Jan & Gina Sepp studio in Soest in Holland. We had a team of 5 couples: David & Mary Corfield, Keith & Marilyn Cattel Bob & Jenny Sampson, Adrian Jackson & Cindy Stewart, Damian & Louise Devoy with Team Captain Jeannie Ferris.

We all met at the hotel in Eemnes on Friday the 1st for an evening meal and to get to know each other. On Saturday the 2nd we all had a trip to Keukenhof Tulip fields and gardens. Saturday evening we all went for a meal with the Dutch team and then onto Jan & Gina's studio for a practice. On Sunday we went to the studio for an interclub competition which 3 of our couples entered. David & Mary Corfield, Damian & Louise Devoy and Adrian Jackson & Cindy Stewart all



made finals. The team match was a close run comp with the Dutch team winning 3 dances and the English team 2. After the competitions and team match were finished a buffet was laid on by Jan & Gina for both teams. On Monday it was time for goodbyes and the trip home, another great trip to Holland!

## Club News

### Avon News

Avon's competition year got off to a flying start with the prestigious City of Bristol Ballroom and Latin-American Championships held at the iconic Winter Gardens in Weston-super-Mare. The high turnout of competitors and spectators endorsed the decision to stage a significant competition at this splendid location and it all added to the magical atmosphere it created. The programme was headlined around four EADA National Ranking Events as well as featuring events for all age and skill levels.

This was followed by the Easter Dance on 23rd April at Portishead. By popular demand, the customary Easter Bonnet parade was replaced by a wedding day hat parade. The highlight of the evening was the Ballroom demonstration by



Stephen Arnold & Karolina Szmít, whose skills and expertise were a crowd pleaser.

The club is pleased to report that it has seen an increase in membership as well as excellent support for the monthly Tea Dances and weekly Tuesday Practice Nights.

### Bedfordshire Dancesport Academy

The Bedfordshire DanceSport Club in Bedford, is the first dance organisation in England to receive Sport England accreditation. To celebrate their new found status club members twirled in to the Bedford Mayors Parlour on 5th November for a sell-out event. The whole Bedfordshire DanceSport



Club Squad which is made up of children aged between 5 - 13 years went to the Bedford Mayor's Parlour for a fantastic and once in a lifetime opportunity. After being congratulated by Bedford Mayor Dave Hodgson, they headed over to the Harpur Suite in Bedford to take part in a dance show, highlighting a range of Ballroom and Latin American displays.

The Mayor said, "This club has gained high level recognition from Sport England. Its commitment to dance and community involvement is very impressive and sets an excellent example. Gaining the Sport England Clubmark accreditation is no mean feat, well done to all those who made it happen".

The Bedfordshire DanceSport Club is a voluntary organisation consisting of parents and teachers of the DanceSport Academy. Since its set up in 2008, it has promoted community participation in health and recreation for the benefit of the inhabitants of Bedford and the surrounding area. The Club has worked on a number of projects to secure the advancement of physical education, provide fun and active opportunities to children and young people and the relief of those in need, by reason of age, ill health, disability, financial hardship and other disadvantages.

### Guernsey Amateur Dancesport Association

GADA continues to flourish; we work closely with Jamie and Vanessa Le Tissier's LeT's Dance, dance school. They not only teach at our regular classes and help bring other Professional teachers to the island but work with us in running local competitions and various shows that GADA has been involved in. We welcome Christopher Short and Marc Shutlar to teach at our classes and offer private lessons whilst they are in Guernsey. We have also been able to hold medal test here for the first time. David Hipshaw, President of Allied Dance Association has been our examiner. We are pleased to announce that we gained a one hundred percent pass rate.

Our biggest event of the year, the Martel Maides Dancefloor Challenge was held on 30th April at

the Beau Sejour Leisure Centre. This is the 6th time we have run Guernsey's version of Strictly Come Dancing and the 5th with the present sponsors Martel Maides, a local firm of estate agents and auctioneers. Ten island celebrities partnered 10 of our best dancers to delight the full house at a grand gala evening. Tickets sold out within 5 minutes of going on sale leaving a long waiting list of disappointed hopefuls waiting to buy a ticket. Dresses were once again provided by Vivid Costumes and those not wanted by the dancers were auctioned off at the end of the evening adding to the considerable sum of money raised to share equally between GADA and The Sunflower Trust (a Guernsey charity to help bereaved children and their families.) The winners of this year's competition were: Stuart Wilson, a Director of Islands Insurance Brokers and Chloe Dyke. BBC Guernsey's John Randall and Kay Langlois once again kindly compered the evening. "The Voice of the Balls" Alan Dediccoat supplied the introduction for each dance.

A glorious evening of glitz, glamour and fun was had by all. The amount raised on the evening has yet to be announced but we expect to at least equal last year's total of over £10,000.



Winners of the Dancefloor Challenge, Stuart & Chloe

## IDSF News

Dancesport England replaced EADA as a full member association of the IDSF in January 2011. You must currently be a member of Dancesport England to be considered for selection for IDSF World/ European Championships. EADA will now concentrate on domestic matters and DSE will provide the necessary administrative support for all dancers wanting to compete in IDSF competitions.

DSE membership is £10 per person for 2011 and membership is open to both Amateurs & Professionals. See the website: [www.dancesportengland.org.uk](http://www.dancesportengland.org.uk)

IDSF news will now form part of the quarterly DSE e-newsletter which will be sent to DSE members. In the meantime we would like to reassure you that dancers competing in the UK Open, Junior Blackpool Festival, British Open and International Championships in 2011 will NOT face any action from the IDSF and the IDSF do not intend to take any action against those competing in comps with NREs.

IDSF press release regarding England, March 2011: <http://www.worlddancesport.org/News/IDSF/0h%20England%20...-602>

### Anti-doping:

The World Anti-Doping Agency has now released the 2011 Prohibited List which contains some significant changes and there is a new Specified Stimulant known as Methylhexanamine. Many of you may already have heard of this substance, it resulted in the British Shotputter, Rachel Waller, receiving a four month ban for testing positive after a competition. It is designed to increase energy or aid weight loss. There are also substances no longer on the Prohibited List: glucocorticosteroids by inhalation, glucocorticosteroids administered by local injection, platelet-derived preparations and salbutamol and salmeterol by inhalation. Please note Salbutamol still has a threshold level of permitted use (maximum 1600 micrograms over 24 hours), and a TUE is required for Formoterol and Terbutellin. The current session of testing, in

compliance with the stringent requirement of WADA, got off to a flying start at Bristol in December and the cooperation of all the dancers tested was greatly appreciated. Contact Jack on [antidoping@eada.org.uk](mailto:antidoping@eada.org.uk)

## Danceworld News

### DPA-BDF National League

In February the DPA & BDF announced they would be running a national chart. This will run from March to February and will be based on Sunday circuit comps, BDC Championships, the Star Championships, UK Closed & British Closed. Points are awarded as with the EADA chart, but more weight is given to BDC Championships, the Star, British Closed & UK Closed. It is a 10 comp rolling chart for Juvenile, Junior (under 16), Youth (under 21), Amateur, Senior I (over 35), Senior II (over 45) Ballroom & Latin and Senior III (both over 55) Ballroom. In the event of a tie the result of the UK Closed is used. Any couple changing age during the period of the National League will have any points accumulated transferred to their new age group. The top 3 in each chart are then invited to a competition in Bournemouth and the winner of this comp in each age category wins £500; £1000 for the Amateur categories. National league charts for beginner, novice, intermediate, pre-champ and Senior pre-champ began on 1st May. The best 10 results achieved will be a couple's NL ranking. Double points will be awarded for the equivalent events at the Bournemouth Summer Festival. The DPA also plan to establish an overseas division for promoters.

The WDC and WDC Amateur League announced in March that they have completed formal negotiations with the World Anti Doping Agency.

If you want to enjoy dancing away from the competition floor this summer then there are numerous dances, exhibitions and festivals:

**The Ballroom Spy** exhibition is a collection of paintings by Jack Vettriano and photographs by Jeanette Jones which showcase the "glamorous and intoxicating world of ballroom dancing, taking the viewer on stage and behind the scenes". The exhibition (which features the cover photo) will run at the Heartbreak in London until 19th June and will

then move to the Royal West of England Academy in Bristol from 2nd July to 31st August.

Enjoy Ballroom al fresco this summer with dances in Regents Park on 9th & 10th July and 13th & 14th August. EADA members are entitled to a 20% discount off ticket prices – see our offers page 37. A new Argentine Tango festival is being launched in South London in June – see page 28. The London Swing Festival will take place from 26-30 May: [www.londonswingfestival.co.uk](http://www.londonswingfestival.co.uk) and various performing arts will be available to view for free outdoors as part of the Greenwich & Docklands International Festival from 24 June to 2nd July: [www.festival.org](http://www.festival.org) In the Autumn there will be a series of dance performances in London as part of Dance Umbrella: [www.danceumbrella.co.uk](http://www.danceumbrella.co.uk)

For those that are interested in taking part in a World Record attempt, a zumbathon will be taking place on 11th June at Marble Hill Park, Twickenham. The Zumbathon will be between 2 and 5pm and will raise funds for charity. It is hoped that this will be the biggest ever outdoor zumbathon with over 5,000 people participating. For more information and to buy tickets see: [www.zumbawearuk.com/zumbathon](http://www.zumbawearuk.com/zumbathon)

In November the first Dance Proms will be held in the Royal Albert Hall. Teachers and students from the ISTD, NTDA and RAD are invited to choreograph and film an original dance performance and submit their entry online. A professional panel will select a shortlist, with the finalists judged by a public vote, the finalists will perform at the Royal Albert Hall on 13th November. [www.danceproms.co.uk](http://www.danceproms.co.uk) and The Dance Show will be held alongside the Clothes Show Live at the NEC, Birmingham from 2nd-7th December.

### Dates for 2012:

Move It London: 8-11th March

London Big Dance Week: 7th-15th July

[www.bigdance2012.com](http://www.bigdance2012.com)

Do you know of any dancing events or sports initiatives in your local area? If so contact [publicity@eada.org.uk](mailto:publicity@eada.org.uk) and we can get involved and help promote dancesport.

# Membership Report

by Pat Fortin, EADA & DSE  
Membership Secretary

**It is said change is good for you and currently dancing is experiencing plenty of change and only time will tell if these changes will be good for English amateur dancing.**

I'm pleased to say that EADA membership remains strong, particularly for the under 16's, which is great news for ballroom dancing. It is always special to watch young dancers, whether novice or experienced, and many of us get great pleasure when watching their enthusiasm and joy of dance. EADA want to thank the other half of the 'team', their parents, for the active role taken and the attention paid to costumes and grooming, this commitment to their children's talent brings so much to dancesport.

What a success the Sequence charts are, attendance is growing and again our young members are proving to be as committed to this form of ballroom dancing as with Standard and Latin. Congratulations to all those involved with this dance style and to the team who put it all together - the Promoters, the Dancers and the EADA sequence team. There seems to be a multitude of charts appearing on the horizon, we could say that EADA charts have been so successful now every one wants to run one! Only couples who are EADA members or who have a licence for EADA NREs appear in the EADA chart ranking.

With so many rumours and speculation in the UK dance world, this is a good opportunity to advise that to qualify for National Selection IDSF World and European events, couples need to be EADA chart rated and a member of Dancesport England. Dancesport England membership - our International organisation - provides an IDSF

registration and a 'couples' license which is required by all dancers wishing to enter any IDSF competition held outside of the UK. For information visit [www.dancesportengland.org.uk](http://www.dancesportengland.org.uk)

There is some concern that as the Formation Teachers Alliance are no longer registering their individual team members with EADA, teams cannot qualify for National Selection. I can advise that Dancesport England accepts applications from Formation teams wishing to qualify for an IDSF World or European Invitation. Qualification and selection for World Championships will be based on the team's final placing at the British Open Blackpool Championships held in May and the European qualification will be based on the final placing at the National Championships in November. Application forms are available for download from [www.dancesportengland.org.uk](http://www.dancesportengland.org.uk) or via the Membership Secretary.

Many thanks to all EADA and DSE members for your loyal support, and to those dance Professionals who continue to support our association.

Happy dancing!

## EADA ASSOCIATE MEMBERSHIP

Associate membership is an excellent way to receive EADA's publications and discounts whilst also showing your support for Amateur dancing in this country. Associate members of EADA receive the quarterly e-newsletter E-Motion and biannual magazine InMotion; as well as an EADA membership card, which entitles the holder to discounts with Crystal-Clover, DSI, Supadance and Spot Turn Ballroom. Associate membership runs on the calendar year and costs £10 per year per person or £100 for life membership. Personal Accident Insurance is available to Associate members (excluding Professionals) at an extra cost of £2.50 per year - contact [membership@eada.org.uk](mailto:membership@eada.org.uk) for more details.

## Our Club - SSDAC

This year a new club affiliated to EADA: the Strictly School Dancing Amateur Club. We hear from the Directors Neil & Sarka Brock, about what the school offers.



The SSDAC (Strictly School Dancing Amateur Club) was created in

December 2010 and serves as the home for 'our' competing children. It is the brainchild of Neil & Sarka Brock who are the Directors of Strictly School Dancing Limited and is affiliated with EADA.

The club and company whilst separate operating entities are linked by association and provide numerous membership benefits for the children thanks to sponsorship, which includes SSD Ltd and in particular Access-Care Limited. The SSDAC is a non-profit making club and comprises of a board of Executive members as well as committee members.

The club now has 28 child competitors registered with EADA as well as many associate members. Our aim is to see the competing membership rise to 100 over the next three years and for SSDAC to be recognised as a major supporter of national events. In time we may choose to hold our own in support of the UK Ballroom and Latin community.

## Schools

SSD Ltd provides tuition to hundreds of children each week at many different schools in the Hampshire and Surrey area. We bring directly into the school environment the opportunity for children to become involved in a truly fantastic sport. On a much wider basis in our community, children now have the chance to learn to dance along with their classmates in a safe, secure and entirely familiar environment - their school. Our mission statement is:



**"Allow children of all abilities and backgrounds to become involved in a fabulous sport that provides lifetime benefits"**

With the school, we actively promote the core values, benefits and key differentiators associated with our sport offering these services to children as either breakfast and after school lessons or subject to funding, Workshops and PPA cover. We are approved vendors with Hampshire County Council. As the children develop and their appetite to compete grows, they move through a process that enables them to compete by becoming members of the SSDAC.



*Sarka started dancing at the age of 7 in Flodur, Havirov, cz and later joined the 'LR Cosmetic Dance Team' under the professional direction of Zdenek Chlopcik, a current head judge for the Czech*

*version of 'Strictly Come Dancing' known as 'Star Dance'. Sarka has competed at the highest levels throughout Europe and Russia and is a former member of the Czech National Dance Team and Czech Dancesport Federation (CSTS). Sarka has competed on the 'World's stage' entering the World Dance Championships on two occasions ranking inside the top 20 as an Amateur. Twice the Czech National Champion, we now use Sarka's extensive skills and experience to teach dance to children here in the UK and specifically within schools.*

For more information visit:  
[www.strictly schooldancing.co.uk](http://www.strictly schooldancing.co.uk)

# STRICTLY FEVER

by Stephen Holland



**It was the morning after the British Closed Championships in Blackpool and all the team were sat waiting for the coach back to Preston when Rachael Holland our choreographer and trainer announced that we'd been asked to perform on the Strictly Come Dancing Tour 2011. Craig Revel Harwood had seen our videos from previous competitions and was impressed enough to ask us on board.**

As you can imagine everyone was over the moon and began speculating over what and who would be involved. As we are an amateur Latin Formation team, everyone on the team works full time or is in full time education so the biggest question surrounding the tour was if we would all get the time off required to dance all 35 dates! Rachael was asked to go down to London to meet choreographer Iain Waite in December to see what was planned.

We started rehearsing our three minute routine that we'd perform alone whilst the Professionals did a set/costume change for the finale. Due to the short time we had to prepare, we simply halved our latest routine, keeping in all the tricks and re-cutting the music. The only other part we knew that we'd be required for was the Professionals' showdance to Katy Perry's 'Fireworks' in which the Professionals would dance on an island in the centre with us around the edge at floor level.

With the tour due to start on January 14th and a rehearsal on the 13th to plot lighting and go over entrances/exits we were practising at every available opportunity.

The date finally came and we took the long coach trip down to Nottingham after work. The first person to meet us was Tony the tour manager who was extremely helpful and showed us our dressing room. We all squeezed in to the room - with sixteen team members, Rachael, reserves and chaperones the space was quite tight!

We then took to the floor - passing Matt Baker in the auditorium - and ran through our routine several times so that camera angles and lighting could be sorted. Next we were shown the finale which we were now involved in and saw everyone for the first time from Len Goodman to Tina O'Brian. We had to learn entrances and exits and got to come down those elusive stairs. The band sounded amazing and the seats in the audience seemed to go on forever. However, it was hard to get an idea of the show as it was rehearsed out of order. We went away with a list of timings to fill with new choreography and movements plus a whole finale section and started rehearsing in the

corridors- our first show was not even 24 hours away!

We'd travelled back to Preston after the rehearsal so that people could work on the Friday. Late that afternoon we met at the studio and got our coach to Nottingham doing hair, makeup and nails en route - our first show was at 7.30pm.

Everyone was nervous as we'd not had a full run through of everything or seen the auditorium full. Little mistakes were made but everyone felt much better for having done one complete show, now all we need to do was repeat it, oh and party! Everyone was invited to the opening night party and offered free food and drink, it was the perfect chance to speak to everyone involved and break the ice.

The following day we were asked about our Michael Buble routine which we had performed the year before and luckily we had brought the dresses with us. The heads of the BBC felt that the Michael Buble routine suited the show better and that the audience would recognise his songs more than our current Rio tracks. They also preferred our white dresses so we set about changing the routine. We went to the local University and rehearsed another three minute routine to the Michael Buble music which we were to perform on the Monday in Sheffield! We still had four shows that weekend and travelling to take into account so again it was a little crazy. Nevertheless, we persevered and under the guidance of our coach and support of each other we managed to get it to a good enough standard.

The girls were excited when we were told we'd have a make up master class with Strictly's makeup artistes as they use different techniques for on screen. Everyone also received new costumes for the 'fireworks' routine.

Sheffield was the next date of the tour and we performed to Michael Buble, which went down really well which was a relief. After two nights in Sheffield we had the rest of the week off to recuperate before we headed to London O2 Arena. There were two shows in Wembley Arena in between but due to work commitments we

had arranged for our Junior four couple formation team to dance. The team had previously won the British Championships and reached the final of Sky One's Got To Dance so they were more than capable of putting on a great show. Their music is a medley of Michael Jackson. The team consists of four boys and four girls aging between 13 years and 15 years old and they can now say they've performed in Wembley Arena amongst the greats.

London O2 was definitely the highlight of the tour, with sell-out crowds all weekend and the biggest auditorium you've ever seen! There was definitely a buzz around that weekend and whether it was performing in the capital city or the sheer enormity of it, everyone had an amazing time and came away wanting to relive it all again. Dublin was another favourite with a much more intimate venue this time but the crowds definitely made up for it. However, our next obstacle was that the floor size in Dublin O2 was dramatically smaller than elsewhere. Whilst in Birmingham we'd rehearsed dancing as many couples as possible on the small island floor and decided that only five couples would fit. With slight changes to choreography, making our entrances shorter we performed five fantastic shows with a reduced team. We also managed to go out for a well-deserved night off. The Strictly celebrities and Professionals joined us which helped bond the group further.

Glasgow was the last stop on our tour and again the crowds were fantastic. We'd been told that everybody enjoyed the Glasgow date from previous years as they'd always received a great welcome and we weren't let down. On the last day we set about having our programmes signed with everybody writing kind messages to each other and having photographs backstage and on the set. After five weeks of fantastic, exhausting, unforgettable performances we performed for the last time taking in every minute to remember.

The UK Latin American Formation Championships will be taking place in the Tower Ballroom, Blackpool on 26th June.



## Guyz n Sync got to dance

by Dave Jameson

Guyz in Sync, the UK's only all-male Latin and Ballroom formation dance team, beat thousands of other hopefuls to the live semi-finals of TV talent contest Got to Dance on Sky1. We hear from one of the group's members, Dave Jameson about their experience:

For Guyz in Sync, the Got to Dance experience started at the end of last summer. Our audition was filmed in early October at the Dance Dome in the grounds of Battersea Power Station, London, in front of a live audience. This was an afternoon filled with much waiting, interviews, more waiting and then finally an audition in front of the three judges, Ashley Banjo, Kimberley Wyatt and Adam Garcia. We also had our first interview with the lovely Davina McCall, the show's presenter. The audition itself was over very quickly! We had decided to present the Cha Cha Cha section of our gold-medal-winning 2009 Outgames routine, based on George Michael's song "Outside". It might be fair to say, the judges hadn't seen anything quite like us before! We won

them over, achieving 3 Gold Stars (the best possible result!), and a place on the judge's shortlist. In late November 2010 we had a visit to Studio La Danza from Davina McCall, to give us the news that we had been selected by the judges as one of the top 28 acts to compete in the Live Semi-Finals in February. Needless to say, we were ecstatic! The next couple of months were filled with a lot of meetings with Choreographers, Costume makers, and Producers from Got to Dance. We were rehearsing three times a week, and juggling this with full-time jobs was especially challenging! Got to Dance made several visits to film us rehearsing at the studio, spending time together, and at our places of work. The dance routine that Heather and Hadass developed over that time was quite different to the one that was envisaged in the beginning. Our choice of music changed several times, as did the choreography, whilst Hadass, Heather and the Got to Dance team found the best way to present us on TV. We learned along the way, that this was very different to performing a formation piece in a Ballroom or International Competition, which we had done several times before. They had to consider how the routine would come across on camera, and the audience that we were dancing to- in this case families, and a lot of aspiring young dancers! The final routine was going to be a Jive-based routine, fast-paced and fun.

So after months of preparation we were finally collected from Studio La Danza, on Saturday 5th February to make the trip to Pinewood Studios for our Live Semi-Final. Our first day at Pinewood was spent having final costume fittings, hair and make-up consultations, interviews, and of course, rehearsing. We were well looked after, had our own runner, and access to food, drink, a physiotherapist, and a psychologist. The Main Stage was completely scary at first. Many of us had never been in a TV studio before, and the stage was spectacular. This really didn't help our nerves! The hair and costume departments particularly liked Guyz in Sync because of the lack of maintenance needed, being that several of our members don't have a lot of hair! Having been on the main stage, we realized there were several points in our new routine that we had to tailor to a circular stage, so more rehearsals ensued.

On the Sunday we started early, feeling more confident now that we had already spent some

time on the main stage. A final dress rehearsal at 4pm was preceded with various interviews, and preparation time. Before the dress rehearsal, the production team had decided on the exactly how they were going to film the routine, and so after the dress rehearsal we watched back our performance, for any final tweaks that we could make to improve our live performance yet to come. This was actually the first time we had seen any of this performance on a TV screen, and the video clips that had been taken of us over the few months prior to the semi-final weekend. We were all quite pleasantly surprised by how well they had edited the video profile of Guyz in Sync. They had portrayed us as a bunch of normal guys, who come from all sorts of different backgrounds, and a variety of jobs, who come together to enjoy dancing with each other, and performing as Guyz in Sync. I had been filmed at work as an Optometrist, and another member, a teacher, at school with his class. We were also touted as the "elder statesmen" of Got to Dance as we were by far the oldest people left in the competition. We were also the only Ballroom and Latin dancers left.

The Live Semi-Final seemed long time coming, but was over in a flash! My main memory is walking out in front a vast audience, through a huge video screen, with 3 judges staring intently at us - only slightly intimidating! The first series of Got to Dance had an audience of 2.7 Million.

Our video profile was shown, and then we were into the performance of our lives. The audience was completely behind us in a way we had never quite experienced before. Our final music selection for the semi-final was "Don't Stop Me Now" by Queen, and when the music started the audience didn't need any encouragement. They were on their feet singing, shouting support, and dancing! We started with Rumba and moved into Jive as the tempo changed. The routine was filled with more tricks than we had ever attempted before, and this further encouraged them. Our semi-final routine finally encompassed Rumba, Jive, and aspects of Lindy Hop, and Rock & Roll, all in a minute-and-a-half.

After the routine had ended in a samba-style floor spin the leaders collected their partners and we awaited the judges comments with Davina. Although we were all old enough to realize it was just a TV show, there was no doubting we were slightly

nervous. Although we received a slightly mixed bag of comments, we were lifted by Adam Garcia's "the overall feeling Guyz in Sync give is joy, it's overwhelming".

In the end we did not make it into the Final, but felt very proud of what we had achieved. Not only had we made into the last 28, out of thousands of auditions, but we had given the performance of our lives. Nothing will take away the feeling that studio audience gave back to us, and we also got to show millions of people at home what Guyz in Sync are about. Hopefully they saw that is quite possible for two men to dance together (let alone 12!), and that can be just as entertaining as a man and a woman. We received wonderful feedback on our Facebook page, Twitter, and from work colleagues and friends. Our thanks go to Heather & Hadass, our teachers at Studio La Danza, without their commitment and expertise, we simply wouldn't exist. So what's next for Guyz in Sync? Well, we hope that now Got to Dance has brought us to a wider audience, that we will get to perform more (we have already performed at MOVE IT and have other events coming up over the summer). We are currently working towards our next competition at the Eurogames in Rotterdam this summer, where we shall fight for the European Championship title.

Guyz in Sync are twelve men aged 27 to 50 from various professional backgrounds who first came together to compete at the Lesbian Gay Bisexual and Transgender (LGBT) sports event World Outgames 2009 in Copenhagen. In their first competition they took the Gold medal and in the GayGames in August 2010 in Cologne they won silver medals. Got to Dance was their first major step towards bringing the exciting world of same-sex Latin and Ballroom dancing to a broader public. Guyz in Sync are trained by Heather Gladding (FISTD) and Hadass Armon (FISTD, MA), co-directors of Studio La Danza, based in Islington, North London. It had long been their vision to create an all-male Latin & Ballroom showdance / formation team. The World Outgames 2009 was the first time there had been a same-sex group showdance competition, so it provided an impetus to realise this ambition.

Guyz in Sync: [www.guyzinsync.co.uk](http://www.guyzinsync.co.uk)  
Studio La Danza: [www.studioladanza.co.uk](http://www.studioladanza.co.uk)

# Inter Varsity Dance Competition 2011

by Marianka Swain

1,100 students gave up their Saturday morning lie-in on March 5th and processed down the deserted Blackpool streets at 8.30am. Rival university teams eyed their branded-hoodie wearing competitors, travelling in packs to their final destination: the Winter Gardens. Reaffirming its position as the biggest event on the student dancesport calendar, the 49th Inter Varsity Dance Competition attracted dancers from more than 30 Universities.

Dominant clubs Oxford, Cambridge and Imperial rose to the challenge, with Oxford narrowly triumphing in the team match and overall standings. However, the competition was far from predictable and it was wonderful to see couples from a variety of Universities, including Southampton, Cardiff, Bristol, Warwick and Nottingham having success in the open events.

In the advanced Ballroom Nottingham's Graham Dixon & Robyn Price knocked defending champions Arman Sahovic & Maria Naumchenko from Imperial off the top spot into second place. Graham & Robyn's musicality shone through, but Arman & Maria had impressive dynamism. Also noticeable were Daniel Silva & Sarah Farrell with entertaining quickstep choreography and statuesque Oliver Zeldin and Haibo E, both from Oxford. Arman & Maria had revenge in the Latin by unseating defending champions Tudor Balan & Janet Gooi from Manchester. Arman and Maria's razor-sharp technique made them worthy winners, although Tudor & Janet are very versatile performers.

Warwick's James Watson & Georgia Smith won the non acrobatic Rock n Roll and Cambridge took the top four places in the acrobatic rock n roll event with Adrian Potter and Amy Welmers triumphing.

The most diverse event was the freestyle "offbeat". The winning troupe from Birmingham performed backflips, hip hop, contemporary, and even the haka in their circus themed piece, fighting off strong competition from Warwick's "too cool for school" kids and the "A Chorus Line" tribute from Leeds.

The students were inspired by demonstrations from Rock n Roll couple Steve Turok & Laura Cope and Professional Latin dancers Gunnar Gunnarsson & Amy Bennett.

The students gave one another tremendous support, screaming for their clubs and filling the Empress ballroom floor for the post-comp disco, united by their shared passion for this special extra-curricular activity.



Arman Sahovic & Maria Naumchenko at the Sheffield Competition in 2011

## Christmas sparkle

The Harrods Parade starts the Christmas Season in London and precedes the opening of Harrod's famous Christmas Grotto. Last year's 25th Anniversary Parade featured the much loved characters from Peter Pan. Both children and adults were eager to see Father Christmas who arrived surrounded by a colourful crowd of characters from this beloved story.

As in 2009, fairy-tale gowns were designed and made by DSI London. More than 100,000 Genuine Czech Crystal stones by Preciosa were needed for 70 costumes to meet the creative brief: "to look as if they had been sprinkled with pixie dust".

The most spectacular costumes were those of Peter Pan, Captain Hook, Tinker Bell and Wendy. Their outfits were literally covered with Preciosa crystals. Peter Pan's costume was decorated with more than 3600 pieces of Genuine Czech Crystals



in three colours all of them being applied by hand. A sparkling colourful line was formed by 40 umbrellas, each being stoned in one specific colour and taking up to 2000 of crystal stones.

As part of the Peter Pan themed season, Harrods aimed to raise £300,000 to fund 3 bedrooms in Great Ormond Street Hospital's new kidney unit.

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# Wheelchair Dancesport Association (UK)

by Sue Cummings

In January the Wheelchair Dance Sport Association (UK), were contacted by Ian Pickles and his dance partner, Rebecca Andrews who had seen a wheelchair dance group perform in Torbay. Ian wanted to add wheelchair dancing to the list of dance styles that he offers now he was living and working in Mallorca.

Ian was hosting a "Not Strictly Dancing" Competition on 20th March and he asked if Ruth and I, as National Coaches of WDSA (UK) could come out to the island to teach a wheelchair dance routine that would be performed on the night of the competition. However, just before we flew out to Mallorca, the hotel announced that they would not be opening as planned and that Ian would have to find a different venue! On landing we found out that despite all efforts by Ian and Rebecca, that they had been unable to secure a new training venue so the week of wheelchair dance workshops that were planned had to be cancelled, which was disappointing for everyone. However, the demonstration at the competition did take place and was very well received by those who attended. It is hoped that they will secure a venue for later in the year, and that Ian and Rebecca will be able to gain their instructor's certificate to ensure that wheelchair dancing can take off in Mallorca.

Over Easter we flew out to Holland with a team of six couples for the Dutch Wheelchair Dance Spectacular, held in Cuijk. This is the equivalent of Blackpool for the wheelchair dancesport world – over 800 competitors attend. Teams from 21 countries around the world took part in the competition in Ballroom and Latin dances, in both

Combi (1 wheelchair user and 1 standing partner) and Duo (2 wheelchair users). Marie Doney and Daniel Wilson from Devon won the Debutante Duo Class 1 group and Paula Moulton and Gary Lyness from Manchester won the Amateur Combi Latin, Class 2. There were also numerous English couples in the finals and semi finals. For some couples, it was their first international competition so we are all really proud of their results.

This month a mixed team from three areas performed as part of a disability sports and arts festival in Cambridge. On 19 June there will be an open wheelchair dancesport championships in Manchester. This is following the success of our first UK Wheelchair Dance Sport Championship which took place in Birmingham last November with over seventy competitors from five teams from across the country taking part. For more information see: [www.ukwheelchairdancesport.com](http://www.ukwheelchairdancesport.com)



Gary & Paula at the UK Wheelchair Dancesport Championships in 2010

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# Behind the scenes at Blackpool

**You are no doubt all focussing on the competition when in Blackpool, but how is the festival organised?**

Preparation for the British open begins well over 12 months in advance. In April the forms for the following year's festival go to the printer so they can be mailed the week after this year's comp. All 1800 seats sell out for the festival every year.

Once all the entries have been received, Sandra and her two colleagues in the festival office prepare the timetables. They have to ensure that the orchestra plays for no more than 90 minutes at a time and for championships events that there is a 20 minute break between each round.

The timetables are added to the competitor's programme, along with a list of couples in each event. 60% of the programme is advertising so the layout of the programme does take some time. Once this is done, the team prepare the internal schedules for chairmen, adjudicators, stewards and scrutineers. Internal staffing and security also have to be arranged. A couple of weeks before the event information is sent out to the exhibitors. Sandra can arrange shell stands, but some exhibitors bring in their own stand contractors. DSI take 25 members of staff and around 12,000 items (15 tonnes) of stock to the festival. The 10 days run up to the festival is very hectic ensuring that everything comes together in the Winter Gardens. The Ballroom and all the Dressing Rooms are set ready, as well as the exhibition hall.

Sandra Wilson has worked on the Festival since 1996 and became the Festival Organiser in 2004. Sandra admits that "To-do" lists are key in the run up to the Festival to make sure nothing is missed. "Once the Festival commences I do note

down anything asked for or needed to do for the next day. But as everything is planned well in the preparation of the Festival I feel I do not get stressed or worried and I deal with anything as it arises."

John Huxtable and Craig Blake lay the famous Blackpool floor, which takes approximately eight hours. Firstly the existing floor is cleaned and cleared and then each panel (620 of them) is checked to ensure it is clean and not damaged so that there are no splinters, scratches or dents. They have to measure the centre spot so that it fits central to the area and does not run to one end. "It is a very precise process" they explain, "we have to be careful to keep it square. We know it has to be laid to a high standard so we allow plenty of time to ensure it is perfect – we are involved in setting up other areas of the Festival as well." At the end of the Festival they clean the floor and then it takes about 4 hours to lift and carefully stack the panels and put them away.

In addition to the normal Ballroom lighting additional lights are added for the Festival in the form of pre-rig trussing on 2 one-ton motors. One gives additional lighting to the dance floor, the other is rigged for the extra speakers to hang from. This rigging requires 6 sound and lighting personnel. Duncan Jump, the stage manager, and Ray Garth perform checks every day and have so far never had any problems.

4 Follow Spotlights are also put in situ in the Top Balconies. There are four staff who have been trained in the Opera House on Variety Shows to cover the Festival. During the competitions the spotlight operators do the lights in a figure of eight until the finals when they will highlight each couple.

*Adapted from articles in Dance Today:  
[www.dance-today.co.uk](http://www.dance-today.co.uk)*



Ray concentrates on the lighting at all times, but being backstage, has no view of the dance floor so is not able to watch the dancing. Communication by headset to Ray throughout the Festival is key to ensure that the correct lighting is on the floor at all times. Rehearsals do take place for the Formation and Exhibition events, which allows us to check if any specific lighting is required for the walk-on. When the event takes place, the spotlight operators would communicate to advise Ray as, being backstage, he cannot see the ballroom floor at all. So communication between all the lighting crew is very important.

Sandra explains that the atmosphere backstage is friendly, relaxed, very pleasant and sometimes jovial but everyone is aware that they have a

professional job to do. The main stress that Sandra faces is what to wear: "Each day, I don't think too much about the Festival – my main thought is knowing what suit or dress I am going to wear! The reason for this is when I leave home at usually 7.30am I do not get back home until after the end of the competitions, usually after midnight. When I go to get changed for the evening I go to my mother's house as she lives 5 minutes away from the Winter Gardens, whereas I live in Cleveleys which can be a 30mins drive each way and with only usually having an hour to change this would be impossible!" Sandra does try and watch the dancing but always has her radio on hand in case of any problems.

# Diabetes and Dancing

Anyone can develop diabetes at any time; high risk factors are those who are over forty and overweight. Type one diabetes which is about 10% of diabetics, which is managed by taking insulin. Type 2 which is often known as adult onset diabetes is managed with healthy diet, exercise and oral medication.

Steve Kelly is a dancer with diabetes. He started dancing in his teens and began his amateur competitive career soon after and then turned Professional aged 23. Steve was diagnosed a few years ago with late onset, Type 2 diabetes

Dancing is excellent for a diabetic's health, as exercise lowers blood sugar. By taking a few extra things into consideration diabetes should not stop you from dancing.

## Steve's tips on controlling Diabetes while dancing

1. It is probably advisable to inform your doctor that you are taking dance lessons or training for competition. You may need additional precautions
2. Classes are probably more relaxed, but it is advisable to take a snack with you to practise sessions
3. Make sure you inform the teacher that you are diabetic.
4. Depending on the length of the dancing session you may have to plan your carbohydrate intake more carefully than otherwise. This is particularly so where dancing competitions are concerned. They can last all day.

5. If you are susceptible to hypoglycaemic attacks then it might be an idea to tell your teacher and / or dancing partner. Always take fast acting carbohydrate food such as glucose tablets, juice or raisins with you.
6. Dancing can be a very high impact activity. It is therefore advisable to wear proper good fitting dancing shoes. Wearing outdoor shoes is not good in the long run.
7. Wear cotton socks and inspect your feet regularly for any potential pressure point problems or friction burns. Good foot care is important to diabetics, and even more so for dancers.
8. Don't dance if you are feeling unwell.

World Pro Am American Rhythm Champion, Nataika Cap, is also a registered nurse and works to raise awareness of diabetes with her initiative "Dancing for diabetes."

"I increase awareness of diabetes and the need for physical activity such as dancing, which can help prevent diabetes and its complications. Diabetes affects more than 20 million people in America and over six million people who don't even know it! Exercise & Diet was shown to have a greater impact on preventing diabetes related complications than any medications and by finding an activity that you love to do, you will more likely continue to do it every day and help prevent diabetes!"

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## Tips for a Top Tan

**Using fake tan is important to dancers to create a leaner, healthier look as the lights on a dancefloor can make dancers look washed-out. How it is possible to achieve the perfect fake tan?**

Firstly, you need to select a tan that is right for you as well as an applicator mitt or latex gloves. Self-tans can be a spray, cream or mousse and an individual's skin will react differently. There are many different brands on offer at different prices; many dance retailers will stock fake tan that is stronger than those available in the high street and more suited to dancers, although some dancers have a spray tan. Some competitors purchase DHA tanning powder and combine that with their preferred moisturiser or a self-tan lotion. DHA stands for dihydroxyacetone and is the active ingredient that causes the tanning to occur. As well as a fake tan, some dancers, particularly those dancing Latin, also use an instant tan on the day of a competition to make their skin even darker; but if using an instant wash-off tan, you'll need a fixative spray to avoid it rubbing off on your clothes or sweating off.

A dancer starts applying tan about four days before a competition and might tan for several nights in a row. Before applying tan it is important to prepare your skin.

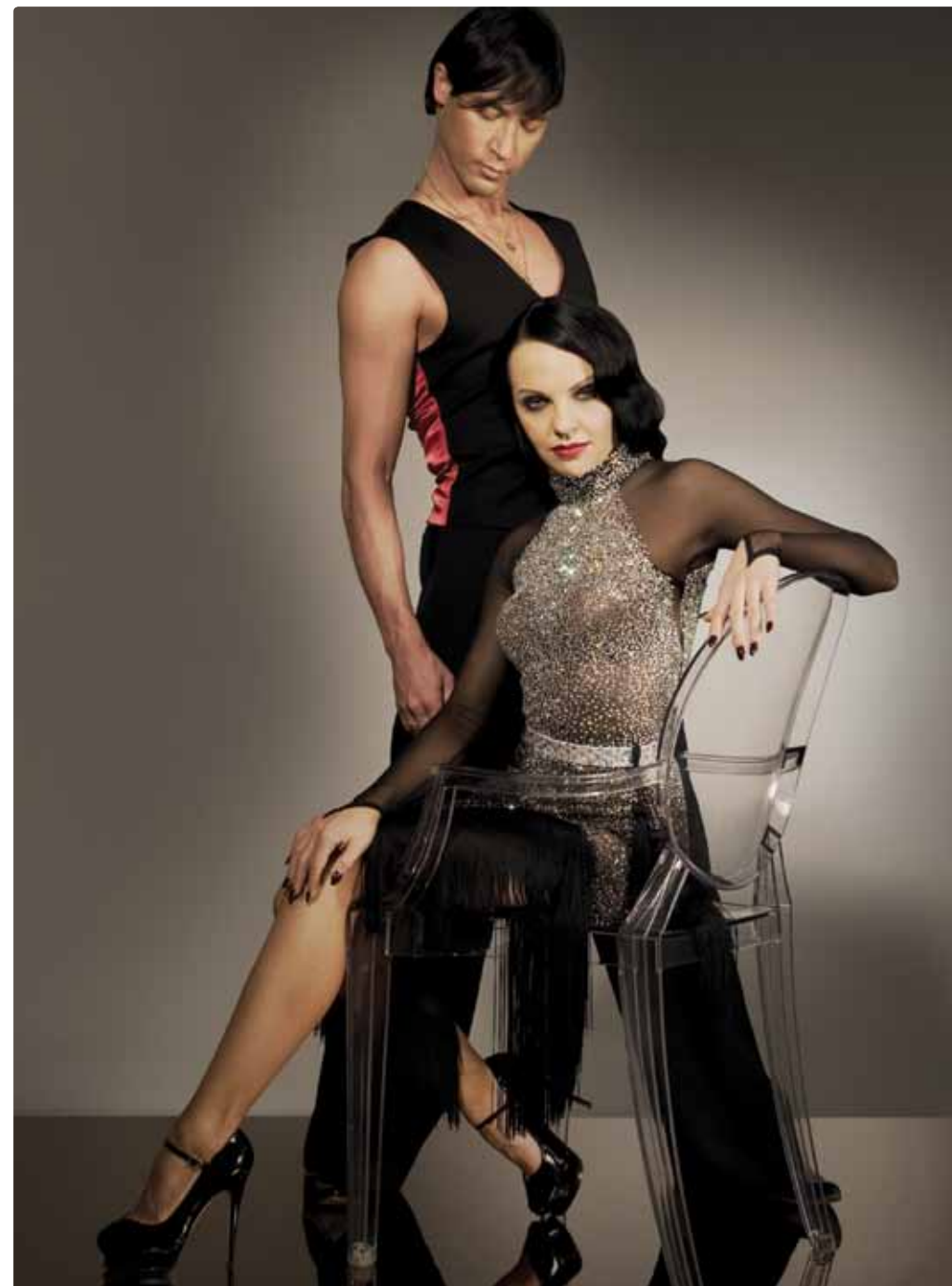
"Exfoliation and moisturising are the secrets to a good tan," explains Victoria Patterson, a

Sienna X tanning expert who has been tanning the dancers and celebrities on Strictly Come Dancing for the past three years. She advises that dancers start exfoliating everyday for a week before starting to tan. "The day before you should double exfoliate over dry areas that will absorb more tan such as elbows, knees and the backs of your ankles." Fiona Locke, a St Tropez Tanning Expert who has worked on Dancing with the Stars and America's Got Talent, also stresses the importance of exfoliation: "It will allow your skin to take the product evenly and will also ensure when it starts to fade that it will come off evenly." You can use a body brush or loofah to exfoliate and/or a body scrub in the shower. You should work from your feet upwards in circular movements, but you should use a scrub designed for your face on your face.

*"30 litres of spray tan were used in the 2009 series of Strictly"*

Whether you wax or shave it's important to ensure you carry out depilation at least 24 hours before you apply your tan. "This allows your pores to close, reducing the risk of your tan dotting on your legs," explains Victoria. It is then important to ensure that the skin is well-moisturised. Dry areas of skin, typically on the hands, feet, knees, elbows and ankles, will absorb the tanning product more than hydrated areas, causing them to go darker with the result being uneven coverage.

Before applying tan, your skin should be clean and dry and it is helpful to be in well-lit room



with a full-length mirror, in order to see where you have applied your tan. Using an applicator mitt or latex gloves apply the tan liberally from your feet upwards using long sweeping motions, leaving the hands and feet until last. Apply the tan to the main part of the limb and then work it towards the drier joints. Smooth the tan onto the skin's surface rather than rubbing it in. Some competitors including Professional Latin competitors Karen Hardy and Amy Bennett, recommend use of a mini paint roller and tray for applying tan.

The trickiest areas are the driest areas of skin previously mentioned, and in particular the hands as you don't want tanned palms. Victoria recommends applying a half moon shaped smear of moisturiser to these drier areas and around the hairline with a cotton bud if tanning the face, to help the tan blend flawlessly. To tan your hands dot some tan on the back of one hand and rub the backs of your hands together working up past the back of your wrists. To prevent your nails from staining you can cover nail beds and cuticles with Vaseline or cream. You can use a baby wipe to remove residue on your palms and nails, or some companies also offer a tan remover.

You should leave the tan to develop for about eight hours overnight and then wash off any residue in the morning. This may mean investing in cheap sheets and pyjamas. Some tans will also recommend adding another layer a few hours after the first to achieve a deeper colour. Some dancers won't tan their face but will instead use make-up on the day of the comp to darken their face – although it is worth testing beforehand to make sure your make up and fake tan are a similar colour.

Amy Bennett is one of the country's top Professional Latin competitors and although

naturally fair skinned has found a way to achieve a dark Latin look on the floor: "I will do at least four coats of tan before a comp. I apply it in the evening, sleep in tracksuit bottoms and then wash off the excess in the morning and moisturise. On the day of the comp I will add a finishing shimmer, such as maybelline instant shimmer, or I make up my own shimmer using moisturisers and gold powders."

If you are tanning for an evening out rather than a competition floor then you can use an everyday gradual tanning moisturiser or wash off your layer of tan after five hours rather than leaving it on overnight.

Once you have achieved your tan it is important to maintain it, especially for dancers who have competitions over several days. "The key to maintaining an even tan is to keep the skin polished and hydrated," explains Fiona. The body naturally sheds thousands of skin cells per day (a new layer of skin is typically generated every 2-4 weeks), which is why your tan will fade and go patchy if not cared for correctly. You should use a body polish to gently buff the skin to keep it looking vibrant, rather than a harsh exfoliator. You must also continue to moisturise the skin, "The more you moisturise after your tan has developed, the longer and more realistic your fake tan will look. Moisturising with a gradual tanner will help prolong your tan whilst adding a lighter hue of tan, but if you use a gradual tanning product, you must blend and massage it in properly," advises Victoria.

A self tan will gradually fade over a couple of weeks but there are also tan removers on the market if you do want to remove your tan more quickly.

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## SOUTH LONDON TANGO FESTIVAL 2011

June 9th, 11-12th

**With it's current popularity, it's hard to believe that as recently as 20 years ago, it was difficult to find places to dance the Argentine Tango. A revival of this wonderful dance began after the first Tango Shows came to London, and now there are teachers and dances (Milongas), in many towns across the UK, on most nights of the week.**

This June, sees the launch of a new Argentine Tango Festival in South London, which will take place over 2 days and 3 evenings. It has been organised by Leonardo and Tracey of 2Tango who teach in the South London area. There are already Tango Festivals that take place in the capital during the year, so why organise another one? Tracey explained,

'We wanted to host a Festival that as well as being well organised, also reflects the artform of the Tango, which for us, encompasses the dance, the music, the poetry and the feelings. Whilst stage choreography is beautiful and dazzling to

watch, the authentic, improvised tango is also a joy to experience when you see the connection and musicality between two people as they move together without any choreography. By hosting the Festival in one venue, we wanted people to be able to move from one room to another, to socially interact with each other, and also with the dancers and musicians. The venue in Balham, South London was perfect for this as it has 3 levels of function rooms, so once you are inside, you can immerse yourself in Tango!

One of the hosts of the Festival, Leonardo, is a native Argentinian born in Buenos Aires. He is the most authentic Milonguero currently living in the UK as he has danced Tango for over 40 years and has taught in the UK for 10 years. He is a popular and charismatic dancer and teacher. Leonardo comes from a 'Tango family' and believes that the Argentine Tango is an 'Art'. In his opinion, the true tango is not about choreography, it is about the connection between two people. He says, "For me, Tango is like having a conversation with someone. When you dance, there is no right or wrong, there is just the feeling of moving with someone and both of you interpreting the music. This is why when Tracey and I teach, we give people the 'tools' or 'grammar', to be able to construct their own sentences as they dance. With the true tango, every time you dance, it's a unique experience, one never to be repeated!"

This is the spirit and energy that the Festival will be projecting, a unique and wonderful celebration of the 'Art' of Argentine Tango.

Four couples have been invited to teach and perform at the Festival. These include, the world renowned Pablo & Valeria, Santiago & Isabelle, Lucas & Cintia and Martín & Paula. These couples offer a rich tapestry of Tango styles because in the world of Tango, there is no one correct style. Technique enables you to 'walk' correctly but style, and musical interpretation is unique to every couple. The dancers invited to the Festival encompass the traditional and the new styles, so there will truly be something for everyone!

Another very important part of the Festival, is of course, the music. Leo and Tracey have managed to bring together some internationally renowned artists, who will not only be playing throughout the Festival, but will also be giving lectures on Musicality for Dancers. These include the celebrated Tango singer and musician Oscar Acebras, guitarist Javier Fioramonti and bandoneonist, Carlos Quilici, all musicians who are in constant demand around the world.

The venue for the entire festival is 'the Bedford', which is a former old Victorian Hotel, in Balham. This amazing venue with its rich velvet and damask interiors, boasts 3 levels of Function Rooms including a glorious Ballroom and Globe Theatre. Not only that, but the Bedford will also

be preparing a special Argentinian grilled menu to compliment the Argentinian theme for the weekend to give a real flavour of Buenos Aires. To complete the whole Tango theme, Tango clothing by 'Divino Tango' and shoes from 'Comme il Faut' and 'Darcos' will also be there during the day, so this is a chance to completely immerse yourself in this wonderful dance!

This is an exciting and ambitious project but one that Tracey feels will be very enjoyable for everyone. She said, "We started talking about the possibility of our own Festival, nearly 2 years ago. Since then we have talked to a lot of people to find out what people really wanted from a Festival. We are confident that the programme we have produced will offer some wonderful experiences for dancers, whether they have danced Tango before or not - there is something for everyone. We have a committed team of people helping us at the Festival and we are all very excited about it!"

Events have been organised so that you can purchase an 'Afternoon' pass, 'Evening pass' or discounted 'Combination'. This means that once you get your ticket, you have a choice of things to choose from, all under the one roof. It is however, advisable to book in advance, as tickets will be limited to ensure there is no overcrowding.

Tickets can be purchased at any 2Tango event or online at [www.southlondontangofestival.co.uk](http://www.southlondontangofestival.co.uk)

# Roll of Honour 2010

## World Championships

### Junior II

#### Ballroom – Russia, March

Miles Chapman & Lorna Arnold 29th  
William Duffin & Aimee Falvey 38th

#### Latin – Latvia December

Curtis Pritchard & Emily Barker 44th  
Miles Chapman & Lorna Arnold 57th

#### 10 Dance – Moldova, October

Miles Chapman & Lorna Arnold 24th

### Youth

#### Ballroom – Korea, May

George Bowyer & Zoe Stacey WD

#### Latin – Austria, April

Adam Brunyee & Sophie Denton 59th  
Callum Sanderson & Natasha Jackson 62nd

#### 10-dance – Toronto, April

George Bowyer & Zoe Stacey 28th

### Amateur

#### Ballroom – Germany, November

Stephen Arnold & Charlotte Cutler WD  
Chris Millward & Victoria Bennett =56th

#### Latin – USA, November

Alejandro Hernandez & Kerri-Anne Donaldson 21st  
Ben Hardwick & Lucy Jones 31st

#### 10 Dance – Korea, August

Richard Still & Morgan Hemphill =13th

### Senior I

#### Ballroom – Germany, September

Dan Baxter & Janine-Nicole Desai =34th  
John Townsend & Sabine Kuntze 26th

#### Latin – Spain, December

Steve & Sue Witherington 26th  
Mark Powell & Kim Parsons WD

#### 10-dance – Mallorca, May

Kieron Brown & Claire Howard-Robinson 37th

### Senior II

#### Ballroom – Sitges, Spain, April

Gordon & Debby Maguire 152nd  
Peter & Christine Worthington 164th

#### Latin – Sitges, Spain, April

Colin & Sandra Adams =46th  
Steve & Tina Holes 35th

### Formation Teams

Latin - Moscow, October  
XS Latin =13th



## European Championships

### Youth

#### Ballroom – Poland, April

George Bowyer & Zoe Stacey =48th  
Joe Atkinson & Chantal Green =48th

#### Latin – Moscow, March

Adam Brunyee & Sophie Denton =33rd  
Callum Sanderson & Natasha Jackson 39th

#### 10 dance – Denmark, December

AJ Pritchard & Chloe Hewitt – 21st

### Amateur

#### Ballroom – Moscow, April

Stephen Arnold & Charlotte Cutler =47th  
Chris Millward & Victoria Bennett 54th

#### Latin – Czech Republic, June

Neil Jones & Ekaterina Sokolova 9th  
Ben Hardwick & Lucy Jones = 38th

#### 10 Dance – Moldova, April

Richard Still & Morgan Hemphill 22nd

## Sequence Chart Winners

### Senior Chart

Winners: Stuart Rowley & Diane Palmer  
Runners up: Ian Hardaker & Leah Allan

### Amateur Chart

Winners: Martin Bird & Sarah Ward Jones  
Runners Up: Marcus Mitchell & Lily Plowman

### Youth Chart

Winners: Philip Rawcliffe & Hannah Roberts  
Runners up: Andrew Davies & Jazzmyne Luke

### Junior Chart

Winners: Chloe Helmore & Bethan Wadsworth  
Runners up: Katie Dallison & Sophie Commons

### Juvenile Chart

Winners: Jodie Ross & Hannah Bulman  
Runners up: Lewis Frobisher and Georgia Aspinall

Competition reports from IDSF World & Europeans can now be found on the Dancesport England website:  
[www.dancesportengland.org.uk](http://www.dancesportengland.org.uk)



All the winners and runners up in the sequence charts received a certificate and prize money and were delighted that some reward was being given to them for their hard work. EADA events have generally been well supported, with the majority of promoters receiving increased numbers at their competition as a result. This year has seen this continue, particularly for the children where we have had quarter finals at non championship events for the first time.

by Martin Bird, Sequence Rep 2010

# A good stretch

by Martyn King

**Most people have an understanding of the importance of a proper warm up and stretch before exercise. Taking the time to prepare your body for the forthcoming activity will enhance your performance. Cooling down and stretching after exercise are also very important and are often ignored.**

A warm up has a number of benefits: it prepares the body and mind for the work ahead. It raises the core and muscle temperature, it raises the heart rate, the breathing and promotes the blood flow. This in turn increases the supply of oxygen and nutrients to the muscles. Muscles become loose, supple and responsive and ready for action.

Stretching before dancing helps to reduce the risk of injury. It does this by lengthening the muscles and tendons, which in turn increases the range of movement. Being able to move more freely lowers the risk of injury.

Cooling down serves a different purpose and stretching plays a big part here too. But let's be honest; it's not easy! You finish an exhausting training session or lesson, the last thing you want to do is stretch. It's worse when competing, you put your all into the performance – then you are either too elated, too disappointed or too tired to bother with stretching. Or perhaps you simply want to get home after a very long day! But... preparing for the next competition or the next training session starts as soon as you finish.

## **So why is stretching after exercise important?**

When you take part in any form of strenuous activity, you do a small amount of damage to the muscles. When you rest, the body mends these little tears, strengthening the damaged area. In basic terms, this is one of the ways the body gets stronger. Allowing the body time to do this repair work is vital. This is why good training programmes are structured with rest between sessions.

Stretching after exercise as part of that cool down assists in the repair and recovery of the muscles and tendons. A cool down, and stretch, will help to rid waste products from the muscle, prevent blood from pooling around any damaged area (which can cause further injury), and promote the delivery of oxygen and nutrients needed for repair. By lengthening the muscles, stretching helps to prevent tight muscles and DOMS (Delayed Onset Muscle Soreness – the soreness that hits about 48 hours after a particularly hard training session). It relaxes the muscles, which prevents the muscles from becoming tight. By stretching the muscles, they can return to their resting length and proper alignment, which aids in the repair process. It is if you like, good housekeeping, putting everything back where it should be.

The reason to stretch afterwards is not primarily to increase flexibility, but to aid recovery. However, as your muscles are already warm and elastic following the workout, stretching now gives you another chance to increase your flexibility if you want.

Stretching should be relaxing. Contrary to popular belief stretching does not have to be painful to be effective. Pain is the body's way of saying, "stop" so it should not be ignored. The body has a set of

built in safety measures it uses to prevent serious damage to muscles tendons and joints. One of them is the 'Stretch Reflex'. If the muscle feels its being made to stretch too far, it will try to protect itself and start to contract. This is the opposite of what you are trying to achieve by stretching. So a stretch should be taken to a point of tension – not pain, and then you should relax into that stretch.

A post-event massage is also beneficial. A massage will help in the removal of waste material from the muscles, realign the muscles and can help deal with any knots and tensions. Perhaps more useful is that the therapist will check for any signs of injury. Prompt treatment can reduce the risk of further damage. However, Sports Massage will not replace a proper cool down and stretch, it can supplement it but must never replace it.

Stretching needs to be seen as important as the rest of your training. The more committed you are to competing the more time and effort you should devote to stretching. So, yes it's the last thing you want to do, but a proper cool down and stretch will bring benefits in the future.

*Martyn King is a former EADA member who opened a new sports massage practice at 20 Ewell Rd, Cheam earlier this year. He has completed the BTEC Level 5 Diploma in Remedial Sports Massage, which is currently the highest level recognised qualification in the UK, and is a full member of the Institute of Remedial Sports Massage. His interests are dancing and martial arts, as well as understanding how the body functions under competitive and stressful environments.*

Martyn currently offers all EADA members over 18 :  
£10 off initial treatment (normally £40)  
£5 off follow up treatments  
£10 off a book of 5 after-training Massage service  
See: [www.mk-sports-massage.co.uk](http://www.mk-sports-massage.co.uk)



# Jordan & Megan



**Jordan Sahota & Megan Chattwood represented England for the first time in a World Championships this year when they were selected for the World Junior II Latin Championships in Moscow.**

## **Q When did you start dancing?**

**Jordan:** I started going to the Leigh ballroom when I was just three days old as my sister was having lessons with Robert & Linda Bellinger. I was three years old when I started my first classes there.

**Megan:** I started dancing aged 5 – I enjoyed music and dancing and my mum saw an advert in the local supermarket and contacted the dance teacher.

## **Q How long have you been dancing together?**

**Jordan:** We have been dancing together for two years now. We started when I was thirteen and Megan was twelve. I had a few trials when I split

with my previous partner in the summer of 2009, but Megan was the most compatible with me and our families got on really well from the start. We both have the same goals and work ethic, and we are both very committed.

## **Q Whereabouts are you based?**

**Jordan:** I am based in Winchester, taking lessons at A&L Dance Academy.

**Megan:** I'm from Wolverhampton.

## **Q What is your training schedule like?**

**Jordan:** We are restricted to weekends because of the distance; each weekend either Megan stays with my family or the other way around. We try to have two hours of each style a week as well as a competitive practice session. During school holidays we try to practise more when we have more time. During the week, I attend a regular classes and have a private lesson.

**Megan:** I do two practises a week on my own and then we practise together on Friday and have lessons on Saturday. We have lessons in Southampton with Robert & Linda Bellinger and Lisa & Alex Ivanets and in Wolverhampton with Jackie Conway and we also have some lessons at Cheam.

## **Q How do you combine dancing with your schoolwork?**

**Jordan:** This can be difficult especially around big competitions, it's got harder as I am now studying for my GCSEs. I try to get it done before dancing so I can concentrate in lessons and at practice. The train to Wolverhampton is a great time to complete outstanding work!

**Megan:** Most of the time it is quite manageable, however next year this might be different as I am planning to take some of my GCSEs. Also the school I attend is very supportive of my dancing and are happy to give me time out to compete.

## **Q How do you prepare for major competitions?**

**Jordan:** I try to train more often, including stamina and fitness practice, but I believe in keeping the routines the same.

**Megan:** My philosophy is work smart, use practice time effectively, maintain good communication with Jordan, take on board any information that can help us to improve our execution of our dances and make time to chill out and have fun.

## **Q What is your favourite dance?**

**Jordan:** Samba - the music has that tick which just gets you going, its lively and exciting and gives me the opportunity to express myself.

**Megan:** I don't really have a favourite – I like them all and try and do each and every one justice.

## **Q What is your favourite venue to compete in?**

**Jordan:** The Blackpool Tower, I have never felt such an amazing atmosphere as when I danced in the Juvenile British team, it was an amazing feeling to hear the rest of the English competitors cheering for you, echoing through the ballroom.

**Megan:** The Winter Gardens or The Tower, I love to dance at venues with character and personality – it is like being transported back in time.

## **Q Which Professionals do you most admire?**

**Jordan:** Ricardo & Yulia are my biggest Latin inspirations because they are a class act, who to me always respect their fellow dancers and include the audience in their performances, it makes me want to achieve the same. In Ballroom Arunas & Katusha have an elegance which I wish to learn. I am inspired by the many teachers that I am privileged to take lessons with, they always provide a new incentive to achieve.

**Megan:** Michael & Joanna and Ricardo & Yulia, they display passion and commitment and make things look effortless when they dance. I feel very privileged to have watched these couples dance on a couple of occasions.

## **Q Do you do any other forms of dancing?**

**Jordan:** I took street lessons for a few years and enjoy the jazz workshops at Lisa & Alex's training days.



## **Q What do you do in your free time?**

**Jordan:** I don't have a lot free time. I play in the school rugby, hockey and cricket teams and I am part of my school drama and dance performances. I try to get in as much as possible, I am an active person so like to keep busy.

**Megan:** When I am not dancing I enjoy seeing my family and friends and just being a normal kid with no fake tan and make up!

## **Q What do you think has been your best achievement?**

**Jordan:** Personally, dancing in the Juvenile British Team was an incredible experience, having everyone support you where the atmosphere is electric is an awesome feeling. With Megan, our invitation to dance in Moscow was a wonderful experience and I am thankful that we were chosen. Another memorable moment for me was dancing with the juvenile group on Strictly Come Dancing Christmas Special, this came from being a part of the Professional World Ballroom Opening Ceremony, which was great fun - dancing in front of so many renowned dancers was incredible!

**Megan:** Having the honour to be selected to represent England in Moscow and having Jordan's and my family present to share this special moment. Making the British Latin final in 2010 was also a great achievement for us.

**Q What are your aims for the future?**

**Jordan:** I would love for Megan and I to dance in the Junior British Team, as it is an amazing honor and experience to dance for your country. I would like to progress onto a successful Youth career. I am just grateful to be able to dance after a serious knee operation in October last year.

**Megan:** I want to continue to develop my partnership with Jordan and to make finals at the big comps and I would like to have further opportunities to represent England.

**Q How can we encourage more people into dancing?**

**Jordan:** Better awareness and publicity of what it takes to be a competitive dancer would help, if peoples' interpretations focused on being an athlete I think more people would take up the sport. Breaking down stereotypical viewpoints is definitely needed.

**Megan:** In the world of competitive dance you need to have a strong character to survive and remain motivated to compete, both my parents are competitive and have also competed in other sports at a high level. For me it is about how we nurture children by encourage them to keep going. My brother dances and he gets picked on at school. Maybe it would be possible to set up some sort of scholarship process as a motivational tool to give children and their parents something to strive for?

**Q What was it like representing England at your first World Championships?**

**Jordan:** I felt very proud to represent my country while holding the British flag at this very prestigious event. I would like to thank everyone who made this possible and to everyone who has helped me along the way. We came 50th out of 66 couples and we were pleased with the result.



**Megan:** Moscow was an amazing experience, looking down at the amount of snow and ice that covered the ground was awesome! The hotel was beautiful and the dance hall was fabulous. The atmosphere towards the competition was completely different to what it is here. On the Friday there was an equivalent to our Sunday circuit competition but it was amazing how many couples there were. The actual day of the comp was nerve racking and I got very nervous, but when I was on that dance floor I couldn't help but be beaming with a smile (except for Paso!). It was a very different experience to the comps that we are used to here, we had to find out what heats we were in for each round which was at times confusing but it made the competitors in each heat different which was exciting. It was a wonderful experience.

Read the full report from the competition by Kirsty Sahota on the Dancesport England website: [www.dancesportengland.org.uk](http://www.dancesportengland.org.uk)

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# Offers!

## Reduced price practices up to the Blackpool Festival

### Semley

Days: Every practice session until the start of the British Open

Venue: Semley Dance Studio,  
1 Semley Rd, Norbury SW16 4PS

Time: See [www.dancesport.uk.com/studios/semley.htm](http://www.dancesport.uk.com/studios/semley.htm)

Price for EADA members: FREE (cards must be shown) [www.clubsemleydance.co.uk](http://www.clubsemleydance.co.uk)

### John & Linda West

Days: Tuesdays from 5th April

Venue: The Grange Little Wheatley Chase Rayleigh, Essex, SS6 9EH

Time: 8.00-10.00pm

Price for EADA members:

£4 per person (incl tea/coffee & biscuits)

Format: Ballroom - Latin - Ballroom - Latin

[www.simply-the-west.co.uk](http://www.simply-the-west.co.uk)

### Duncan Trever, Quick Quick Slow Dance Studio

Days: Mondays & Wednesdays

Venue: Unit 27a, Blythe Business Park, Creswell Lane, Creswell, ST11 9RD

Time: 8-10pm

Price for EADA members:

£2 per person (cards must be shown)

Format: Ballroom 8-9pm, Latin 9-10pm

[www.quickquickslow.co.uk](http://www.quickquickslow.co.uk)

### Avon Amateurs

Days: Tuesdays (except 12th April)

Venue: Somerset Hall, Portishead

Time: 7.30pm-10.30pm

Price for EADA members: £2 per person

Format: Ballroom & Latin mixed including practice finals

[www.avondanceclub.org.uk](http://www.avondanceclub.org.uk)

### Martin Bird

Day: Wednesdays

Venue: Broughton hall (the building on the right as you enter the school), Banbury School, Ruskin Road, Banbury OX16 9HY

Time: 7.45-9.45pm

Price for EADA members: £1.50 per person

Format: Ballroom - Latin - Ballroom - Latin

[www.martinbird.net/id7.html](http://www.martinbird.net/id7.html)

## TRAINING

### Pre-Blackpool Lecture

Michael Stylianos & Lorna Lee and Bob & Barbara Grover are holding a pre-Blackpool Lecture evening for all Amateur competitors of all ages and abilities on Tuesday 24th May.

Doors open from 6.30pm and the venue is Azelia Hall, Beckenham BR3 4DA

Entry is £15 on the door.

### MK Sports Massage

Martyn King is offering EADA members aged over 18yrs a discount for sports massage at his practice on Ewell Rd, Cheam. See further details [www.mk-sports-massage.co.uk/](http://www.mk-sports-massage.co.uk/) and the EADA's offers page: [cms.eada.org.uk/registration/offers](http://cms.eada.org.uk/registration/offers)

### Dance al Fresco - 20% off ticket prices

The Broadwalk Ballroom:

Sat July 9th & Sat August 13th

Tango al Fresco:

Sun July 10th & Sun August 14th

Avenue Gardens, Regent's Park

1pm - Class for beginners;

Dancing 2-6pm including demonstration

Tickets £8 on production of a valid EADA membership card

[www.dancealfresco.org](http://www.dancealfresco.org)

All EADA members receive a 10% discount with Supadance, Spot Turn Ballroom, DSI and Crystal Clover.

EADA would like to thank all those companies and individuals who have offered us support.



*EADA wishes good luck to all members competing at the British Open...*

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