



EADA *25 years*
The voice of English Amateur Dancers

Autumn 2010 £1

INMOTION

www.eada.org.uk

In this Issue...

- Interviews with former World Amateur Champions: Matthew, Kylie & Chris
- History of EADA
- How to Train
- Sports Massage
- Taking care of feet

Dear Members,

I should like to say that both the International and the Domestic scene have become less troubled since I last wrote to you but unfortunately this is not the case. Despite this, EADA has continued to prosper and grow and our membership including the Affiliated Organisations and clubs has nearly reached 5,000.

We have now applied for Charitable Status and I am hopeful that when you read this we will have been notified of our success. This is extremely important to us as it will help to attract Corporate sponsorship which we really need to support all our members and assist in bearing the ever increasing cost of sending our couples to World

and European Championships. This has increased by 70% in the last year and has reached the point when your Council can no longer justify the percentage of total subscription income devoted to this single budget. We will need to compromise and face some difficult decisions in the coming weeks as do most Companies and Organisations in these difficult times. More of this at the AGM.

On the home front we have continued to take part in the affairs of the Exercise Movement and Dance Partnership, who are the body now supported financially by Sport England following the centralisation of Dance by the Government. We are the only competitive member of this group but we must keep a watching brief so that we can be aware any change of policy on the part of Government.

We have, at present, three Directors on the British Dance Council and I still sit on the General Purposes and Rules committees. This is the year when rule changes are made so if you have any ideas please contact our Secretary, Corinne Hanson-New, and I will be pleased to put your case to the committee.

The Border and Migration area remains stable and we are not required to get involved unless any dancer from outside the EU wishes to remain in the UK for more than 90 days.

By the time that you read this I will have attended a meeting with the Organiser of the Opening Ceremony for the 2012 Games to discuss how we may take part in this.

Pat Fortin and I attended the IDSF AGM on your behalf and you will have read the brief report which we published. The most important matter was the change in their Statutes which created a Professional Division within IDSF. This presents a considerable challenge to the member countries if the wish to be involved in International affairs and I expect to be able to give you details of our response at the AGM.

We are very sorry to lose Albert Heaney and Martin Bird both of whom both of whom have contributed significantly to EADA and my thanks must go to them and all the Council who have worked so hard in 2010. Whilst on this subject Pat Fortin is in need of some assistance in the membership area. This has grown enormously so if you feel that you could help please get in touch.

On a personal note I had hoped to be able to retire in November but the complexity of the Domestic and particularly the International situation really make this impossible until this is stabilised.

Unless of course some brave soul is prepared to volunteer.

See you at Blackpool.

David Corfield.
President of EADA

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



SUPADANCE



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If you would like to contribute an article or photographs for inclusion in the next edition of InMotion please mail them to Rachelle at publicity@eada.org.uk

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EADA News

25 years old:

In July 2010 EADA started to celebrate its 25th year. We worked in conjunction with Professionals at seven studios across the country in order to offer free Ballroom and Latin taster classes during Big Dance Week. We have worked with Fitness First to offer members a free three-day trial membership and have a topic of the month in our discussion forum to encourage members to debate how to improve dancing in this country. We have also put a history of EADA online and will be doing more to ensure our historical material is properly archived.

CHANGE TO NREs

All Senior I & II NREs (Ballroom & Latin) are now a 5-dance from the first round.

The Two Richards competition on 14th November which was to be held at the Tower Ballroom, will now be held at the Jaguar Sports & Social Club in Birmingham. This affects the Amateur Ballroom and Senior III Ballroom NRE competitors.

Please note that due to venue problems, the NREs at Philip Wylie's comps in October and December have had to be rescheduled. These are Youth Latin & Senior II Latin on 24th October and Juvenile Latin & Senior III Ballroom on 12th December. They will be held at his comp on 19th December 2010, at the Thistle London Heathrow Hotel.

EADA AGM

This will take place on Saturday November 20th in the Renaissance Room, Winter Gardens from 10.30am-1pm.

EADA will also have a stand in the Arena throughout the National Championships. Please see the EADA website nearer the time for details of when the stall will be manned and the Q&A session times. There will be merchandise for sale and you will be able to pay your 2011 membership. Please remember that current members renewing before 24th December are eligible for the early-bird discount.

ANTI-DOPING

The EADA anti-doping team will be turning up unannounced at competitions very soon to undertake the current session of testing in compliance with the stringent requirements of WADA and IDSF. When this activity was last carried out, all the dancers selected for testing co-operated magnificently and the entire operation was a complete success. It is anticipated that this current series will be equally successful. UK Sport is committed to drug free competitions and dancing is so far a clean sport. Let's keep it that way. Should you have any questions or concerns, please contact Jack at antidoping@eada.org.uk

Members' News

Blackpool news: Well done to all EADA members who competed at the British Open and congratulations to our finalists: Neil Jones & Ekaterina Sokolova - 3rd in Amateur Latin; Kyle Taylor & Liis End - 3rd in Under 21 Ballroom and Jack Beale & Karolina Szmít - 5th in Amateur Rising Star Ballroom. Alejandro Hernandez & Kerri-Anne Donaldson made the semi-final of the Amateur Latin and Steve & Sue Witherington came 7th in the Senior Latin. England had 5 couples making it into the 48 of Amateur Latin and in the Amateur Ballroom 8 couples made the 48.

4 EADA couples took part in a demonstration for the charity "Fight for Life" at the Dorchester Hotel, Park Lane London in June in front of a celebrity-packed audience. Stephen Arnold & Charlotte Cutler, James Cutler & Courtney Taylor, AJ Pritchard & Chloe Hewitt and Lloyd Perry & Rebecca Scott together with sponsors DSI, gave a Ballroom and Latin performance. The event marked the launch of DSI's media and entertainment division, demonstrating their expertise in organising and presenting dance and fashion events. DSI together with Fight for Life raised close to a quarter of a million pounds.

Chris Millward & Victoria Bennett, Ian Fahey & Beata Inglot-Celewicz, Tabari Salmon & Sophie McCoy, Nick Kelly & Lara Fox performed a Ballroom & Latin show, as part of the CCPR's production "On Show" at the Royal Albert Hall on 25th September. Thanks to DSI for sponsoring the dresses for our couples. Over 900 performers from 27 different disciplines were brought together as part of this national festival of movement and dance in CCPR's 75th year.



Photographs by Haunted Alley TV & Media Company'

Members were also involved in a "Strictly for the Troops" performance in Essex to raise funds for the Soldiers' Charity. The initial performance was rescheduled following a fire in Garrison Officer's club which was the original venue. However, an alternative venue was found and the event raised £1,458.

Members of the British Rock n Roll Federation which affiliated to EADA last year performed as part of the EMDP show "Colour in Motion" at the Royal Albert Hall on 5th June.



Photograph by Andrew Thrower

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 for more details.



IDSF News

The IDSF AGM took place in Vienna at the start of June with 55 member associations present. The following motions passed and will come into effect from 1st January 2011:

- (i) The minimum time between rounds was increased to 20 minutes
- (ii) The number of advertisers was increased on costumes: 3 for men, 1 for women (no changes to size or placement – please note BDC rules regarding sponsor's advertising remain the same).

Proposals that failed included: adding in a Youth II category for Under 21s; making Senior III both over 55 again; making all Senior I events open and changing the requirement to represent a country from one member having to hold a passport to one member having residency.

There was also a presentation on Vision 2012 which included more styles of competitive dance and the new website; reports on the new marking system which is to be used at Grand Slams but not open events; and discussions regarding the new IDSF Professional Division IDSF-PD.

Heinz Spaeker stood down as Sports Director and was elected to Honorary membership. He was replaced by Marco Sietas. Feruccio Galvagno and Pavel Dorokhov were elected to the new Presidium.

A further meeting was held at the German Open. The European members of the IDSF recommended to the Presidium that they form a European Federation in order to be able to apply for European Sports Funding. Plans to organise a University Student European and World Championships in Moscow were also announced. The "European Cup for Universities" will take place from 18-19 December 2010 and the World Championships will take place in December 2011.

One half of the couple must be a student aged over 16. Member countries will be invited to send their top 2 couples, but the event will be open to all (although couples selected will not have to take part in the first qualifying round). Further details are available on the EADA website – if you are a couple in the charts, aged over 16, and at least one half of the couple will be a student in December please contact universities@eada.org.uk

It is hoped that dancesport will be included in the Mediterranean games in Greece in 2013 and that EADA can send representatives.

The IDSF have announced that this year the Dutch Open in Assen will be an unregistered event and similarly the London Ball in October and the "Freedom to Dance" comp in May 2011 will not be registered. The IDSF warn that they may take action against any dancer competing in a non-IDSF registered event. Those that dance the WDC Eurodisney comp for a second time risk an IDSF ban for 12 months. See a list of unregistered events on their website: www.idsf.net/index.tpl?style=news&action=newsitem&id=20

The IDSF Dancesport Academy is providing competitors and coaches with workshops and training to improve their dance knowledge and the Academy is also releasing Syllabus DVDs which can be obtained via DSI.

Dance World News

It's the time of year when **Strictly Come Dancing** starts again, but this year with new dancers and some of the Professionals taking part in the dance troupe rather than competing with a celebrity. New comers include: Artem Chigvintsev (who appeared on "So you think you can dance" in the US), Jared Murillo (US Open swing youth champion and a dancer from **High School Musical**) and Robin Windsor (who has starred in and choreographed **Burn the Floor**). The format of the show has

reverted back to the old Sunday night results show presented by Tess & Claudia. See their website: www.bbc.co.uk/strictlycomedancing

Over the summer Ballroom dancing has been taking to the stage with the **Strictly Professionals** tour, **Latin Fever** choreographed by Darren & Lilia, and **Burn the Floor**, which is now touring the US. **Tap dogs** were also back in London's West End and will be heading to Sydney for the start of the new year. **Flawless** will be performing in theatres across the country with their "Chase the Dream" tour in October and November. The **Strictly Come Dancing Live Tour 2011** runs from January to February 2011 in venues across the UK and Ireland, where celebrities from the television series past and present will be joined by their Professional partners: www.strictlycomedancinglive.com

This December alongside the **Clothes Show Live** will be the first "Dance Show", to be held at Birmingham's NEC from 3rd-5th December. There will be a performance stage, freestyle stage, four studios for classes and exhibitors as well as a competition to find the young dancer of the year. Further information can be found on their website: www.thedanceshow.co.uk

Move It, London's annual dance convention, will be returning to Olympia next spring, from 10-13 March: For more information see their website: www.moveitdance.co.uk

Tea dances will be taking place in the Paul Hamlyn Hall, at the Royal Opera House, Covent Garden on 12th November and 11th December from 1-3pm, with dancing to a live band and refreshments for £10. The dances are supported by the Paul Hamlyn Education Fund.

From 13 October to 19 January the Hayward Gallery, Southbank will be presenting "Move: Choreographing You". The exhibition invites you to become a participant in installations and sculptures by internationally renowned visual artists and choreographers. The exhibition explores the historical and current relationship between visual arts and dance since 1960. Performances are woven into an exhibition of sculptural works, set pieces and installations,

which can be activated by the public and by a group of resident performers in the gallery. See the website: move.southbankcentre.co.uk

Club News

WHEELCHAIR DANCESPORT ASSOCIATION (UK)

By Sue Cummings

It's been a busy year for the WDSA (UK). It started with the third training course being held for those wanting to become instructors of wheelchair dance sport. There were 10 trainees and after a gruelling 5 days of theory and practical work I am pleased to report that all passed their exams and received their certificates at a Presentation Ceremony. We are currently taking details of people interested in instructors' training in order to arrange a further course for February 2011.

There have been numerous displays and demonstrations throughout the country during the year with even more in the pipeline. WDSA (UK) have also been travelling around the country giving workshops to groups, schools and rehabilitation centres. We have been to spinal units and to other centres with great success and are always willing to travel to others if you know of a group who would like a workshop. We have also been involved with several mobility and disability shows throughout the year and have been pleased to work with a couple who are getting married next year who wanted our help with choreographing a dance for them. The future groom uses a power chair and did not think that he could do dance, but we have been able to choreograph a dance that they can both do and enjoy on their big day.

Over Easter a team of dancers competed in the Dutch Dance Spectacle and came home with an array of medals. Our first ever United Kingdom Wheelchair Dance Sport Championship takes place on Sunday 21st November 2010 in Rubery, Birmingham. For further information see www.ukwheelchairdancesport.com.

GADA By Lesley le Tissier

After the significant changes that took place in GADA during the spring, we are now running smoothly again. The Tuesday and Friday evening classes are flourishing. Jamie and Vanessa le Tissier of LeTs Dance are now our regular Professional teachers and Christopher Short comes over to teach our classes and give private lessons. In June, a medal test was held in Guernsey providing the first opportunity for our members to take their test without travelling to England. 68 tests were taken and examined by David Hipshaw. All age groups from juvenile to senior took part and we are delighted that there was a 100% pass rate.

The Martel Maides Dancefloor Challenge took place on the 26th June at the Beau Sejour Leisure Centre. The tickets sold out in 5 minutes, this was even faster than usual. Christopher Short choreographed and helped coach the ballroom section. Hanna Haarala choreographed the Latin. We were very privileged to have David Hipshaw, President of the Allied Dancing Association as a judge. The other judges were Toni-Marie Foster, Christopher Short and our sponsor's representative Keith Envoldsen. BBC Guernsey's John Randall and Kay Langlois compared the evening.

The enormous amount of hard work and preparation gave a fabulous evening's entertainment whilst raising around £10,000. Approximately £5,000 will go to Martel Maides chosen charity Guernsey Youth LBG, which was formed in 2008 to provide a facility for young people of the island. GADA has risen over £30,000 for local charities since its conception in 2004.

The couples competing were as follows: Penny Elderfield (BBC Guernsey) & Tor Kellet-Smith; Mike Wilkins (BBC video journalist) & Celena Tabel; Carolyn Le Maitre (Island FM) & Jonathan Garrit; David Jeffery (vet) & Sandy Chick; Scott Ogier (politician) & Vanessa James-Le Tissier; Emily Falla (Orchard Publications) & Tony Penney; Vanessa Crispini-Adams (little Tree Project) & Jamie Le Tissier; James Greening (DJ) & Kirsty Chick; Russell Clark (Advocate) & Lyndsey

Bromley and Hannah Beacom (Island Coachways) & Darren Dyke. James & Kirsty won the trophy, Russell & Lyndsey came 2nd and Vanessa & Jamie came 3rd.

CCADA By Steve Holes

Steve Holes has now taken over Chairmanship of the Channel Counties Amateur Dancers Association which has been running for many years. The popular Bournemouth Dance Spectacular at the Pavilion in Bournemouth is still being held annually every September. The competition includes a mixture of EADA NREs and Trophy events, including the prestigious Bournemouth Corporation Trophy for the Amateur Ballroom which was first contested in 1960. CCADA will be hosting a dinner dance in the New Year. Contact CCADA@btconnect.com for more information.

AVON By Jack Gibson

Avon's hectic year started with the prestigious 35th Anniversary celebratory dinner-dance. This event was followed by an extremely successful Summer Ball, which featured a truly spectacular demonstration of dancing by Daniele Gallaro and Kimberley Taylor. The club is now looking forward to the Autumn Dance on Saturday 23rd October when we will welcome Joseph Hopwood and Alexandra Hawley to give a Latin dancing demonstration.

The competition season is also under way and the Gala Charity Day takes place on Sunday 27th November at the Somerset Hall in Portishead. The diverse programme of dancing includes EADA National Ranking Events. The proceeds are donated to national and local cancer charities. The West of England Open Championships takes place on Sunday 5th December at the increasingly popular Filton Campus venue and the packed quality programme includes top EADA Ranking Events. See www.avondanceclub.org.uk for more details.

Norwest – We are sad to announce that the Norwest club has been forced to fold.

History of EADA

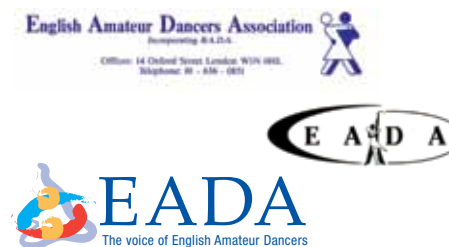
We started celebrating our 25th year a few months ago, but how did EADA begin...

In July 1968 a proposal was put forward by Eric Morley of Mecca Limited (creator of Come Dancing and founder of the Miss World Pageant) to establish the British Amateur Dancers Association for consideration by the Dancing Profession. The aim was to encourage ballroom dancing of all types and full membership was open to amateurs as defined by the official board of ballroom dancing. Dance halls, dance schools and other organisations which promoted dance were welcome to join. Membership was then just £1 per year. Syd Wells acted as the General Secretary and Eric Morley was Chairman. A permanent staff consisting of a full time general secretary with an office and secretarial staff of two were established at a BADA Office at Mecca Headquarters at 14 Oxford Street in London and were used until 1994. Honorary area secretaries and sub-committees were set up in areas of the UK – including Scotland, Wales and Ireland.

For the next 18 years BADA thrived. Membership was well over 50,000 as members of all the Mecca social clubs joined. The organisation also received substantial grants. The Association was able to host more events such as practice sessions and training days and used to be involved with a show during the Blackpool festival known as the "forget-me-not-minstrels", organised and choreographed by Len Colyer. In July 1986, the Council of the British Amateur Dancers Association unanimously agreed to change the name from British to English and so EADA was born. The reasoning behind separating Britain into its four constituent countries was to pursue membership of the International Council of Amateur Dancers (ICAD) which became the IDSF in 1990.



From its inception in 1986 to 2004 the Chair of EADA was Rita Thomas, with Syd Wells as Honorary Vice-President. Rita was based in Sheffield and had a background in Old Time dancing. Rita achieved a lot in her time as Chair, including developing schemes to encourage more people to dance, supporting the request to include over 50s events at the British National Championships in Blackpool, which started in 1997; helping with fundraising events; supporting couples dancing overseas and starting the implementation of Child Protection and Equity policy. She was presented with Carl Alan Awards in 1983, 1994, 1999 and 2001. Sadly her health failed her in 2004 and she was succeeded by David Corfield, who has been in the role for the past seven years.



Two previous logos used by EADA and the present day logo

Challenges EADA have faced during the past 25 years:

- EADA has seen an increase in responsibility (the only UK Dancesport Association (Professional or Amateur), which is recognised by Sport England, UK Sport, the National Olympic Committee and WADA (the World Anti Doping Association).
- EADA became a company limited by guarantee in May 2008 and a board of five to nine directors administer the Association.
- A wider range of dance styles have also affiliated: Disco and Freestyle dance schools in 1996, the British Rock n Roll Federation and the Wheelchair DanceSport Association (UK) affiliated in 2009.
- Changes to IDSF age groups have meant more charts have been required such as the addition of Senior I Latin in 1999 and Senior III Ballroom in 2009.
- Child Protection legislation has been introduced. EADA developed its own Child protection policy in 2001-2 which was approved by the NSPCC and Sport England in 2003.
- Immigration laws have also had an impact on dancers and EADA have recently obtained a licence to be a sponsor to bring in foreign couples into the UK to compete.
- EADA developed an equity policy in 2003
- Increased administration through the production of IDSF licences and insurance policies needing to be put in place.
- Establishment and management of the Amateur Coaching Scheme in 2006 to enable Amateurs to gain teaching experience.
- Increase in anti-doping legislation.
- Developments in communications – from a black & white “EADA review” to InMotion (first launched in 2005); quarterly e-newsletter in 2008, online social media and website relaunched in 2009.
- Changes to membership levels reflecting the popularity of Ballroom dancing in this country: The highest membership was previously in 1980 when there were 3169 adults and 1131 junior members; the membership fee at that point was £2.50. By 1988 membership had fallen to 1948 adults and 502 Juniors as the country

experienced a “lull” in ballroom dancing. Since the late 90s popularity of dancing has increased and membership of EADA is now over 4,500.

- Funding cuts – sport England grants were received until 2007.

It seems the topics that have been debated throughout EADA's history are still relevant today: how to improve England's performance in international competitions; how to encourage more people into dancing; the conditions at ranking competitions and the number of chart events there should be; what Amateurs should be permitted to do in terms of coaching; how to integrate medallists and competitors and how and where to seek financial assistance. The challenge of seeking funds to send couples to World and European Championships is still a difficult one and there is also the challenge of working together with many different organisations.

For more information on EADA's 25th year see our website: cms.eada.org.uk/about_us/25years

HISTORY OF INTERNATIONAL DANCESPORT

- 1935** - Federation Internationale de Dance pour Amateurs (FIDA) which was founded in Prague with England as one of the first 9 members
- 1936** - The first World Championships was held in 1936
- 1950** - The International Council of Ballroom Dancing (ICBD), the international Professional organisation, was set up
- 1957** - The International Council of Amateur Dancers (ICAD) was formed in Germany
- 1965** - The new ICAD president Detlef Hegemann negotiated with the ICBD and signed the “Bremen agreement” to establish a joint committee, allowing ICAD to grant and control international championships
- 1990** - The name of ICAD was changed to International DanceSport Federation (IDSF)

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Stars of the Past

As we look back and celebrate EADA's 25th year; we speak to some EADA members who were World Amateur Champions to find out what it takes to reach the top.

MATTHEW CUTLER

Essex-born Matthew started dancing 28 years ago, when he was 8 and his mother who used to compete in "Old Time" encouraged him to go to classes. He went on to win every major Juvenile, Junior and Youth competition. In 1995 he started dancing with Nicole and within six months they were amongst the top six Amateur Latin American couples in the world. They were five times British National and UK Closed Amateur Latin Champions, won the British Open twice and in 1999 they were crowned World, European and International

Amateur Latin Champions; and then won the UK Open the following year. They turned Professional in 2000 and consistently made finals in all the major international Professional competitions. Matthew has appeared in Strictly Come Dancing, winning Series 5 in 2007 with Alesha Dixon. Website: www.matthewcutler.co.uk

What was your training schedule like as an Amateur?

It was very intense, it's the toughest training of a dancer's career in my opinion. We were practising everyday, having lessons as much as we could. All of our money at that time was going towards our dancing career. It does change quite dramatically when you turn Professional and are away teaching

and giving lessons, there is not as much time left over for yourself so you have to make a choice when you are Professional: work more or practice more - which is a very difficult choice to make.

What was your most difficult time as an amateur competitor?

I feel it was all just as tough. Getting to win the world championship and then maintaining the top spot for the year was difficult – you could never slow down.

If you could have done anything differently what would it have been?

I wouldn't really have done anything differently to what Nicole and I did at that time, but in an ideal world it would have been nice to have more money to spend on more lessons! We both love learning and if we could have taken the time to have whole days of lessons, asking questions and trying new things - that would have been perfect.

What do you think is the key to becoming a World Champion?

I think that it is different for everyone. For Nicole and I, it felt like it worked from the beginning; we have similar styles of dancing and we enjoyed dancing with each other and respected each and most importantly could work together. We liked learning about the basics and dancing them in a totally natural way. I think others work on totally different aspects of dance to such a degree that that becomes their key to success. We all want to get to the top and we try everything to get there; there is no right or wrong way.

What advice would you give amateur competitors today?

I always find that a difficult question! My immediate reaction is to say to the young ones (as I like to call them) is, don't take anything for granted, if you want something bad enough you have to work hard to get it; there is no other way. After I left school (when Nicole and I were

the young ones!) I worked at Natwest bank and I was all too aware that we didn't have much in the cupboards to eat when I got home. However, Nicole always had dinner ready – made of out mystery ingredients! She actually used to make me try and guess what was in them, I was always wrong! I will never forget that time; we didn't want to waste our money on going out to eat, we wanted to save it for dancing. We definitely had to sacrifice things for our dancing and we had to work hard.

How can England be a successful dancing nation again?

There are so many things going on at the moment which don't really help, but if individuals work hard and have talent there is no reason why English couples cannot be successful again.

KYLIE JONES

Kylie McAllister (née Jones) started dancing aged 7 at a school in Manchester. Within four years she had become an International and Open British Juvenile Ballroom champion. She was the Open British Junior Ballroom Champion for three consecutive years (aged 13, 14 and 15). In 1995 she started dancing with Jonathan Crossley and made her first open British Amateur final. They went on to become World, British & UK Ballroom Champions in 2000 and 2001



as well as European & International Ballroom Champions. In 2002 she retired from competing and appeared in the first series of Strictly Come Dancing. She has now set up a successful dance school in Guildford. She has developed a huge interest in Pilates and holds a Level 3 Diploma in the Pilates Technique.

Website: www.surreyballroomandpilates.com

What was your training schedule like as an Amateur?

As an Amateur dancer many of us had to mix working full time with our lessons and practice sessions. We would work during the day and train most evenings during the week. The weekends would consist of lessons on Saturday followed by a practice session in the evening and sometimes a competition on Sunday. Some weekends would involve travelling for various competitions around the world. Usually we would take one rest day in the week, maybe two in the very early days. Since my early dance training I have been made to be constantly aware of my posture and movement. Nine months before winning the World Championships I started personal training with a Pilates instructor. I found it hugely beneficial for my dancing, and had a huge desire to develop a deeper understanding of the technique and use it to improve both my dancing and my teaching skills.

What was your most difficult time as an amateur competitor?

I think generally the hardest thing was leaving my family at the age of 16 to pursue my dancing career. Although I wanted to do nothing else but dance and was very excited about the future, I did miss my family considerably and wish they lived closer.

If you could have done anything differently what would it have been?

I wouldn't have done anything in my career differently. I felt I worked extremely hard during my competitive years and although there are many ups and downs it was a great journey full of wonderful experiences.

What do you think is the key to becoming a World Champion?

I don't think there is a key to becoming a World Champion, you can only become the very best dancer you can. This means lots of time and hard work put into training and practise. At least with that in mind you can have a realistic focus.

What advice would you give amateur competitors today?

My advice to any dancer is firstly to love what you do as that is what got you into dancing in the first place. Stay focused on your own dancing to become the best that you can be.

How can England be a successful dancing nation again?

England is and always has been a successful dancing nation. We have a history of fantastic dancers and former Champions. I certainly believe that 'Strictly' has made Ballroom dancing popular again and hopefully that will encourage young children to start that may go on to be our future World Champions. English dancers seem to have a certain class and quality to their dancing, which I think is different to any other country.



CHRIS HAWKINS

Chris started dancing aged 9 and after success in the Juvenile, Junior and Youth categories, he partnered Hazel Newberry in 1992. They represented England in World & European Amateur Ballroom Championships every year between 1993 and 1997 when they turned Professional. They won the UK Open, International Championships, Open British and in 1997 were Gold Medallists at the World Games and were both European and World Amateur Ballroom Champions. They turned Professional after thirteen successive victories in Championships events. By 2002 Chris and Hazel were the top Professional ballroom couple in the world winning the UK Open, Open British, European Championships and then the World Championships, which they won again for the next two years.

What was your training schedule like as an Amateur?

Hazel and I participated in many different forms of training in our road to becoming champions. It was a very strong balance of physical preparation, and dance development. We had our own personal trainer who we worked with throughout the course of our career. In fact, I personally worked with the same trainer from the time that I was 15 years of

age. The physical training programme involved a heavy cardiovascular exercise circuit four times a week, plus heavy repetition work with light weights for developing muscular strength, plus stretch development for keeping our muscles long, flexible, and powerful. In addition to this, we also involved ourselves in other forms of dance, including ballet, jazz and tap dance. This plan was to keep our overall dance awareness high, and to maintain our individual balance, flexibility and co-ordination. Finally, but naturally not least, we had our main programme of Ballroom dance development. We had a mixture of lessons with great teachers, our own private practice sessions to break down our technical work, and public practice sessions to develop our competitive skills, and to repeat our performances amongst other couples. This whole training programme is a system that I would strongly advocate to any dancer who is serious about becoming a champion today.

What was your most difficult time as an amateur competitor?

That was when we gained the crown as champions - it is a relatively easy course to continue your progression towards becoming a champion, but when you finally achieve that goal, I can promise that the benefits of winning can be

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severely weighed against the pressure that you put upon yourselves to become great champions. You still have to develop your dancing while other couples are biting at your heels. At the time that we were at the top, we were competing in approximately 40 – 45 competitions per year, in different countries every week – sometimes three different countries in a weekend. It is difficult to maintain a leading performance as a champion and to continue to develop as a dancer under those circumstances.

If you could have done anything differently what would it have been?

I would not have done anything differently in terms of the way that we trained. I think that we had the right system for us, and it gave us a very rounded understanding of what we needed in order to do our best. If it was possible, I would have taken the knowledge that I have gained since those early competitive days, and trained it into my body at an early age. That is what I try to do for my students now in the hope that they will be better champions than we were in the future. Everyone has a development process, and the key is to get the right partner, and the right training system that works for you.

What do you think is the key to becoming a World Champion?

The keys to becoming a world champion are a wide variety of factors, but the most important ones are threefold. Firstly, the way that you communicate and work with your partner – if you get this right, you can achieve great things together, no matter how skilled the couple or individuals are at the beginning. Secondly, the choice of key coach who can teach you, advise you, and guide you both through the complicated process of learning to be a great dancer – the main thing is that this is someone that you can trust to tell you the absolute truth (even if it hurts sometimes!). This is the only way to progress. Thirdly, it is very important to have a good training programme, and a good plan with clear and achievable goals. This way, you can build up your dancing level by level, eliminating your weaknesses, and building on your strengths. If you

continue to do this clearly and effectively, you will always improve faster than those around you.

What advice would you give amateur competitors today?

I have noticed over the course of my career that it has become the trend for couples to believe that they need to have lessons with as many teachers as possible rather than focusing on the ones that they trust to help them develop. That is not to say that varied information cannot be helpful, but there is a time and a place in your development when you are clear enough to accept many different kinds of information. It is simple common sense that your main priority in training should be on improving the level of your dancing. Once you stop having that as your priority, you are giving other couples with the right work ethic, and the right mentality, a free reign to improve faster than you can possibly achieve with your focus confused.

How can England be a successful dancing nation again?

England can be a successful dancing nation again, and it will, because we have a lot of knowledge, a lot of former champions, and a lot of skills to offer our next generation. I believe that the current generation of dancers are beginning to develop the right attitude, and the right hunger for becoming champions. We need to support our future couples with our time, our knowledge, and our belief in their future. We have perhaps momentarily lost our direction because other countries have developed around us, and perhaps our former success led us to complacency in our ability to succeed. I will do everything I can to make sure that the couples are prepared for the difficult task ahead and help to create great dancers so that England will be successful again. Our focus as a nation must be to throw our attention back to the routes of creating truly great dancers, and believe in our skills and our potential - I certainly do. I wish every single young couple the chance to discover the pride of holding up our flag as World Champions. I wish you all luck and the bravery to make your dreams come true!

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Fitness for all

Other sports recognise the importance of maintaining high fitness levels and training. Other types of dancer also recognise the benefits – with many street dancers (male and female) heading to the gym; ballet dancers improving their strength by lifting weights and theatre dancers ensuring they have a warm up at the barre before performing. It seems though in the Ballroom & Latin world the emphasis on overall fitness is not as great as it could and perhaps should be. The interview with Chris Hawkins on the previous pages shows how he was fitness training at least three times per week to ensure he had the edge over his competitors.

I spoke with Chris & Hazel's personal trainer to find out why it is so important for Ballroom & Latin dancers to improve their fitness and what you can do whether you are under 16 or over 50 years of age.

Why Bother?

Ballroom & Latin dancers will all benefit from training to improve flexibility, posture, stamina and strength. The training should focus on improving:

(i) aerobic (cardiovascular) fitness: this is designed to increase the efficiency of the processes involved in the utilisation of oxygen and the release of energy. It improves the body's ability to cope with the strain on the heart, muscles and lungs that dancing causes. Typical forms of cardio work include the treadmill, bike, cross-trainer and rower.

(ii) muscular strength: dancers require muscles that are long and lean which allow for speed and endurance (rather than just bulking up). Using slightly smaller weights with more reps produces long lean muscles.

(iii) muscular power: this is the ability of a muscle to produce a force or movement with speed, it is important for dancers that their muscles build up without reducing mobility. Muscle power is increased by moving loads at speed using free and fixed weights.

(iv) joint mobility & muscle flexibility: flexibility is improved by progressing through stretching exercises that encourage the muscles to become lengthened and more mobile, enabling you to create a better body line.

As well as these aspects of training, Ballroom & Latin dancers can benefit from ballet and pilates to develop core strength and stability and gain a better understanding of posture and balance.

Fitness training which focuses on these areas will all help when dancing and competing – improved stamina will help you in the last dance in your final; improved strength will mean you can maintain your topline for longer; improved flexibility will mean you can create bigger shapes and an increased awareness of your body will help prevent injury.

If you have a busy schedule, even just one session a week can make a noticeable improvement on your dancing. You don't need to go to a gym or purchase equipment – there are exercises you can do at home. However make sure you vary your routine: rotate through exercises like circuit training, weight training, cardiovascular training and flexibility work so that the body continually develops.

Don't forget your warm up on the day!

Before competing a warm up is important, this should be a minimum of 20 minutes long, 50-60 minutes before your first round. It should include cardio work to increase the heart rate and then stretching from the top to the toes and some balance work. Too many couples treat their first round as a warm up, which can be costly in an international competition - remember you are being judged from the first second the music starts playing. Dancers should cool down by stretching for a few minutes once the round has finished – this can help avoid injury. The warm up process should start again for the next round especially if it is over an hour away, but it doesn't need to be as long as the initial warm up.

Rest & recovery

All ages of dancer need to ensure they have adequate rest: at least one day per week should be free from exercise to let the body recover. Dancing is particularly hard as there is no "season" as there is with other sports. It is important to look after the body – if you are tired, you are more susceptible to injury. As we shall see, a massage should be part of your training and recovery programme.

Fitness for Juniors

Most gyms will have an age limit of around 16, however this doesn't mean that under 16s should not be doing any extra exercise on top of their dancing and sports at school. If children are exercising they should be careful of their core muscles (and not do too many sit ups) and they also have to be wary of their bone density and not lift heavy weights (although there is a 16 year old English weight-lifter who won the bronze medal at the Commonwealth Games!). However they can use their own body weight instead and do exercises such as lunges and press-ups.

There are some people who are wary of younger children doing extra exercises to improve their sport, but dancers at stage school will be doing sit ups from an early age and two and three year olds who are getting involved in gymnastics will also be exercising. For the under 10s, pilates may be a great way to help improve flexibility and teach children how to use their muscles properly.

Children should also be doing cardio work to improve their stamina – cycling, skipping, running and swimming (for 30-45 minutes) are ideal and trampolining is often popular with gymnasts. Any activity which increases the heart rate is going to be beneficial. Starting at an early age will make it much easier as you grow older.

Fitness for Seniors

The exercises that dancers should be doing does not vary depending on age. Instead it depends on what you have done before and what your body could cope with. A personal trainer will assess your stamina, fitness and strength and devise a programme suitable for you – this would be the

same for all new clients regardless of age. Of course, older competitors may have problems with joints, particularly knees, hips and the back, but these can be taken into consideration and should not prevent you from exercising. A good diet and good training can actually help alleviate these problems.

Similarly cardio work is important. If you are not used to vigorous exercise, than start off with fast walk and a jog to the end of the street. This can be built up over time. Cycling, jogging and a rowing machine are all good, but if you are worried about the impact on your joints try swimming or even a mini-trampoline. Get used to increasing your heart rate, don't over-do things at the start, but build up your exercise regime gradually.

It is important for adults to do weight bearing exercises as this actually helps the bones and can keep arthritis away. If you are suffering an injury then you can continue to work other areas of the body which are not affected. However, if you have back problems you need to be more wary of the exercises you are doing as the back is engaged in many standard exercises. If an injury is serious then it should be treated properly.

Starting Running?

Firstly, make sure that you have proper running shoes. My own personal tip is if you find you get a stitch when running then try concentrating on your breathing and breath in and out with pursed lips when your left foot hits the ground. It is thought a stitch occurs when then ligaments between the liver and diaphragm are stretched and this can be felt more if you breathe in and out when the right foot hits the ground. You can also massage the affected area and stretch it out, also ensure you don't eat for an hour beforehand and build up the pace of the run gradually. If you haven't done any running before then start with interval work - a mixture of fast walking and running, and build up the amount of running. If you are running on a treadmill have an inclination of at least 2° to mimic being outside.

Top 5 exercises for all ages



1) Star Bunnies:

From a squatting/crouch position with your two hands on the floor, transfer your weight to your hands and “jump” your legs back so they are straight and you are in a plank/push up position. (A variation on this exercise is a Burpee which would require you to do a press up at this point) “Jump” both feet back into the squat position. Stand up and then do a high star jump – both arms and legs out to the side without touching the floor. Crouch down and begin the process again. If you have never done these before, start off with just a few and then build up. These work your chest, arms, front deltoids, thighs, hamstrings, and abs, as well as being great aerobic exercise; so it improves conditioning and endurance. Most athletes will do 12-15 per 30 seconds. Other variations can include changing the star jump to a tuck jump and using ankle weights (but this should only be for those who are advanced.)



2) Sit ups:

It is important to make sure you use your abdominal muscles (it is all too easy to sue stronger muscles such as the legs and hips) and keep your chin off your chest. Start by doing the exercises slowly. You can have your feet on the floor or have your legs at 90° resting on a . Commence

curls with the shoulders, then the upper back and finally the lower back and bring the torso up to about 45°, hold momentarily then lower through the spine. Avoid having someone hold your feet if possible, and exhale as you use your abdominal muscles to lift up. Make sure you stretch out the

stomach muscles before and afterwards. This describes a simple abdominal crunch, which can be developed into a full sit up and varied in other ways as you become more advanced.

3) Press ups or push ups:

This will use muscles in the chest, shoulders, triceps, back, abs and even the legs. Your hands should be slightly wider than your shoulders and your body should be in a straight line from head to toe. Contract your abs and core (pull your belly button to your spine) and inhale as you bend



your elbows until they are at 90° and exhale as you push back up (but keep the elbows slightly bent don't lock them out). You can start by doing push ups against a wall or sturdy

table/chair or you can do a press up on your knees rather than one your toes (but ensure your knees, hips and shoulders are in a straight line). To increase the intensity you can raise your feet on a box or bench.

4) Stretching:

This will improve muscle elasticity and tone and range of motion. You should do a range of stretches – from head to toe, especially if warming up before exercise. Stretches should be held without bouncing for 20-30 seconds. Don't tense when stretching as this can strain the muscle. Ensure you inhale deeply to maximise the oxygen getting to the muscle and use the breath out to further the stretch.

5) Rowing machine:

If you do manage to get to a gym then this is the machine to go for. It is a great cardiovascular and strength-building exercise. Rowing will work all the major muscle groups of the core, arms and legs in a balanced manner. Correct technique requires that the angle of the upper body is never too far forward, nor too far back, both of which jeopardize the lower back.

If you are combining these exercises, the preferred order would be: a stretch as a warm up - rowing machine - star bunnies - press ups - sit ups - stretching and cool down.

1 Minute Sit Up Test (Men)

Age	18-25	26-35	36-45	46-55	56-65	65+
Excellent	>49	>45	>41	>35	>31	>28
Good	44-49	40-45	35-41	29-35	25-31	22-28
Above average	39-43	35-39	30-34	25-28	21-24	19-21
Average	35-38	31-34	27-29	22-24	17-20	15-18
Below Average	31-34	29-30	23-26	18-21	13-16	11-14
Poor	25-30	22-28	17-22	13-17	9-12	7-10
Very Poor	<25	<22	<17	<13	<9	<7

1 Minute Sit Up Test (Women)

Age	18-25	26-35	36-45	46-55	56-65	65+
Excellent	>43	>39	>33	>27	>24	>23
Good	37-43	33-39	27-33	22-27	18-24	17-23
Above average	33-36	29-32	23-26	18-21	13-17	14-16
Average	29-32	25-28	19-22	14-17	10-12	11-13
Below Average	25-28	21-24	15-18	10-13	7-9	5-10
Poor	18-24	13-20	7-14	5-9	3-6	2-4
Very Poor	<18	<13	<7	<5	<3	<2

Source: adapted from Golding, et al. (1986). The Y's way to physical fitness (3rd ed.)

The Good News: Go to the Spa

As we see in Martyn's article on page 26, a massage can help correct muscle tension and a massage every few weeks can have positive effects on performance. A sauna and steam room can also help muscles recover. The high temperatures in a sauna will not only cleanse the skin and help improve the immune system, but your muscles will relax. After exercise a sauna will help remove the excess lactic acid. Similarly 10 minutes in a steam room opens the pores and removes toxins, cleansing your entire system. It increases blood circulation, eases muscle pain and joint stiffness, and can provide relief from respiratory problems.

A Jacuzzi will also help improve the circulation of blood around the body; injured and damaged muscles will receive more blood, which provides the necessary nutrients to speed up the recovery process. Please note any health advice given when using saunas, steam rooms and Jacuzzis – you should ensure you stay hydrated, don't use them for excessive periods of time and don't eat too much or drink alcohol just before using them.

If your budget does not extend to regular trips to the spa, then a hot bath at home with a few spoons of table salt in the water can help your muscles recover.

Ice baths have also become a more common form of recovery after intense exercise, particularly for endurance athletes and those involved in contact sports, and some ballet and Irish dancers are also using the technique. However, studies are still being done to assess its effectiveness. An “ice bath” involves plunging in a tub of iced water at 12-15°C for 5-10 minutes, and can involve contrast water therapy (alternating between 37-40°C water and cold water for a few minutes each). It is thought that this process helps to flush waste products out of the affected tissues and decreases swelling and tissue breakdown. Rewarming then increases circulation and aids the healing process.

More recent research has even suggested chocolate milk post exercise! There are sports drinks on the market which are designed to help muscles recover, but chocolate milk has double the carbohydrate and protein for replenishing tired muscles. Its high water content will replace lost fluids and the calcium, sodium and sugar aid recovery. So exercise is not all bad!

Amanda Harker has many years experience as a personal trainer and has trained numerous dancesport competitors. A dancer herself, she was involved with Pineapple studios before setting up a gym at her home in Barnes. If you'd be interested in a fitness session contact her on 07960 177193.

How to Train

TRAINING TEAM GB



We speak with Tony Lester, National Coach for sprint and relays to learn his top tips for training athletes – you must be prepared and set goals for your training.

Tony has been involved with UK athletics as a professional coach since he left the Royal Army Medical Corps, (which he had been involved with for 13 years), shortly after the first Gulf War in 1991. His knowledge of fitness, conditioning and motivation has helped transform many athletes into World and Olympic medallists, including Roger Black, Mark Richardson and Marlon Devonish. He has accompanied Team GB to every Olympic Games since 2000 and we speak to him as he starts to get our top athletes in shape for 2012.

How would you devise an athlete's training programme?

The first thing is to find out their levels of skill and fitness, how gifted they are naturally and how

they move mechanically. We look at four main areas: strength, power, speed and endurance. We then devise a programme for the level they are at that time and have a four-five week cycle for a training regime which is adapted depending on their performance and if they are coping well or struggling with it.

How do you take into account other factors such as diet and psychology?

Everyone has different needs and it is important to work with the different personalities involved. Competitors take what they do very seriously and they are willing to embrace other fields. We bring in nutritionists for dietary advice and we have noticed that if some competitors are away from home for the first time they can be withdrawn and lonely so we have a psychologist on hand.

How much training do the athletes do and how much recovery time is allowed?

Our season is such that at the end of September athletes start preparing for the indoor season building up strength, speed and power and preparing for the Europeans. They recharge for about 10 days before the outdoor season begins in the Spring and intensity of the training is increased. Athletes will typically train 5 hours per day six days a week, I suggest a hard day then a moderate day then an easy day with five weeks per year off as down time. However, this “holiday” needs to be active rest – no bingeing on food or drink, staying sensible and maybe going for a run or cycling and doing a low intensity circuit, but no heavy weights work. A typical day will be from 10am to 2pm, with a 45 minute warm up, stretching, a main session of running, weights work and stretching, then recovery with an ice bath. The ice bath helps competitors to recover faster, and reduce muscle pain and soreness after

intense training sessions. Some days we treat as practice races so we'll do a heat in the morning, the competitors will go away have lunch and then come back ready to do their next practice heat – this simulation of a competition scenario is really important.

How do you assess what needs improving and how do you set goals?

We identify what the competitors are good at and what they are bad at and we need to work on more of what they are bad at. For example, for runners their technique may be good but we may need to work on motor skills if they are not moving quickly enough, or they may be quick but need to run more efficiently. My philosophy, which I think works for all sports, is “STAR” (i) Set Goals, (ii) Time frame (iii) Action Plan (iv) Review and Reflect. You must agree your goal and the time frame and these need to be both short term and long term. For example over the course of a few months you may want to increase your time for running a certain distance by a certain amount; or you want to be able to lift a certain weight. For athletes now there is an 8 month goal of a certain placing or a medal at the championships. You need to have an action plan for how you are going to achieve this and what you need to work on to make this possible. Afterwards, you must review how it went. If you have not reached your goal in the time frame then something must be wrong with the training. There are also some things we have to constantly monitor such as body fat percentage and weight – we don't do this obsessively but it is important that it is factored into the action plan.

How do you continually motivate athletes?

I believe that this is the coach's responsibility. Those you are training become like your family. You must talk frankly together about concerns and problems. I often go to dinner or for a drink with those I am coaching, to give them a chance to offload any issues and assess their training programme. Obviously this is harder for teenagers where the coach has more control but I believe those in their 20s need to take charge themselves. I ask of my athletes to tell me 10 things that they

think may improve them and 10 things they think they are doing which are a waste of time – I can then explain to them what the function of their sessions are if they think it is a waste and we can reach an understanding.

What do you do if an athlete has a bad result?

We have to deal with it. There needs to be a period of reflection and information gathering to assess exactly what went wrong and why. Ultimately the athlete has to ask themselves “do I want to go through this again?” and if the answer is no, then they must analyse, assess what needs to change and start over again with a blank canvas.

Do you train male and females differently?

My view is in sport there is no gender and I do not mean this in an offensive way. I think it is disrespectful to suggest to women that they can't do things as well because they are female – I have female athletes who have the same power:weight ratio as the men. Obviously physiology is different and you have to take this into consideration – we understand that if they suffer bad period pain then should train at a lower intensity and have “active rest”. Again, it's important to listen to individuals and understand their needs but we should not have an “It's OK they are only girls” attitude.

If you could name one ingredient that makes competitors successful, what would that be?

Attitude! To me, this is the difference between good and great. There are those who will do the extra bit above the rest of their competitors; they remain focussed and they approach everything in the right way, even if there are set backs.

What about older competitors, can they train in the same way?

You certainly need to be more wary of injuries in older competitors. The peak for athlete's is mid to late 20s but there are still sprinters in their 30s that I train. Muscles are less pliable with age and impact on joints can all have an effect and you have to take this into consideration.

What do you advise competitors to do on the day of a race?

Don't do anything differently from your normal routine. Each individual needs to prepare their own pre-competition routine that suits them. Eat the food you are used to and make sure you are hydrated – drink plenty of water the night before and in the morning. Know when you have to be ready and make sure you are fully warmed up. You need to warm up your mind as well as your body and you need to be focussed on the race and your goals. On the track there is no time to be thinking so you have to be fully prepared beforehand. If there is a long break between heats the athletes need to repeat the process again for the second heat – they should cool down, hydrate, have an ice bath or massage and sleep if needed, but they need to ensure they are awake in plenty of time so they aren't sluggish. They must stay relaxed but focussed – I ensure they practice this routine beforehand so on the day of a race it comes naturally.

How do athletes who are competing abroad cope with different conditions and jet lag?

It's important to do warm weather training if you are going to be competing in a hot climate. The GB athletics team spent six weeks in Southern California before Beijing to get used to the 30° heat. Acclimatisation has to be part of the strategy. Also if competitors are travelling they should ideally arrive a week before the competition – a few days at least are needed to adjust to different time zones. I advise that competitors get on the track on the first day and have a basic run out on the first day and that they resume normal sleeping patterns and their normal routine as soon as possible.

Do you have any thoughts on sports which are judged?

Subjective sports are very difficult, they can be hard to deal with psychologically, as there can be the feeling of something being unfair. However you have no control over the judging, and if you have chosen a sport which is judged then you need to get on and focus on what you can control.



How do you promote a sense of British team spirit on an international stage amongst competitors who all want to beat each other?

It's interesting as I train the relay teams – there are six athlete's in the relay squad and they come together four times per year to practise. The faster the individuals are the more likely they will be chosen for the team so there has to be competition between individuals. The way I approach is to say the first half of the championships is about individuals, but once the relays start it is about the teams. In Roger Black's era the athletes seemed to enjoy going out for an end of season dinner together but I notice now that the younger generation are more insular and prefer to spend free time on their own, so I make sure I spend time with them as individuals.

What do you think has made Team GB so successful in recent years and what are your hopes for the 2012 Olympics?

You could say that a new head coach helps, but I think athletes with still train and coaches will still coach no matter who is in charge. It is all about an individual's drive to achieve. The competitors are looking to 2012 and setting goals for 2012 already. The home territory will be a boost but will also increase pressure as expectations might be really high. Having an atmosphere at an event is much better than running in an empty stadium, but again our athletes need to have the right attitude and treat it as another race. Preparation is key: they need to keep focussed and do what they do every day in training, but there will be some luck involved – you need to be in the best of health for a period of ten days every four years!

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The Hands On Approach

the benefits of sports massage

by Martyn King

Have you ever wondered why so many top athletes have massages on a regular basis?

The history of sports massage

The history of massage goes back a long way. There is a book of Chinese Medicine dating back about 3000 years that describes the benefit of massage, Egyptian tomb paintings show workers having a massage and the ancient Greeks used massage on athletes before and after sport; so the concept of massage is certainly not new. In the 5th century BC, Hippocrates stated that “rubbing can bind a joint that is too loose, and loosen a joint that is too rigid” and there was a belief that massage prepared the muscles before activity and removed extra fluid afterwards, a concept which is still used today.

More recently, in the 1830s a fencing instructor from Sweden named Per Henrik Ling injured his elbow. He reportedly cured himself using tapping (percussion) strokes around the affected area. He later developed the technique and eventually turned Stockholm into a centre for therapeutic exercise and massage therapy. That is when “Swedish Massage” became internationally known.

During the 1924 Olympic Games in Paris, a runner, Paavo Nurmi from Finland, nick-named the “Flying Finn” brought a massage therapist to the games. Nurmi won 5 gold medals, including the 1.5K and 5K titles on the same day, with only a 30 minute break between the two events. Nurmi credited massage treatment as one of the important components of his training. The Soviet government started to run extensive research programmes into sports massage, which continues to be developed in Russia today.

At the Munich Olympics in 1972 Lasse Viren, also nick-named the “Flying Finn”, set the world record time in the 10K and an Olympic record in the

5K. Viren received a massage daily. At the 1984 Olympic Games in Los Angeles massage was officially offered for the first time and massage was being recognized as offering significant benefit.

What are the principles involved?

Sport Massage is really using knowledge of the skeletal system, how muscles work, and how they repair themselves to get the body balanced and functioning in the best possible way. It helps the body to recover as efficiently as possible and can help reduce the risk of injury. It involves a combination of techniques that work to relax the muscles, realign them to regain the maximum performance out of them and help the body to a speedy recovery. These techniques range from rubbing and stroking to more fancy terms like Myofascial Release and Neuromuscular Techniques which are designed to “re-educate” muscles to the correct levels of tension.

What are the different types of massage?

There are different types of sports massage you can receive which differ according to the time it is done.

Pre-event:

Massage can be given just before the athlete takes to the field. A boxer is massaged just before entering the ring, the tennis player before stepping onto Centre Court. It is often used as part of the mental preparation for a competition - the pre event ritual. I know of one former British Latin Champion for whom a pre-event massage formed part of their competition routine. This type of massage is designed to “fire up” the muscles and get the body ready for action. This gets blood into the muscles and loosens the joints so they have full range of motion available the moment the

competition begins. By preparing the body in this way, the risk of injury is reduced.

Post-event:

This massage is given within about an hour of the event. This helps get the body back to normal, and rather than ‘firing up’ the body this relaxes the muscles and helps get them back to their natural resting state. Many athletes feel wiped out by the end of their event and the last thing they want to do is more exercise. The temptation would be to replace stretching with a massage but it is important that after exercise you stretch properly. If you take nothing else from this article, remember that stretching after exercise is really important. Post event massage will help in the recovery process, and also gives the practitioner a chance to check for any injuries that may have been picked up. Speedy intervention at this stage can greatly aid the recovery.

Restorative massage:

This is given between training sessions or competitions. There is no injury to deal with; this is maintaining the body; the massage version of “house keeping”. This Sports massage will clean out the muscles, align them in the right direction, get rid of unwanted knots and help improve/maintain optimum range of movement. This enables the competitor to train harder and more often. Massage cannot prevent all injuries, but regular massage will reduce the likelihood of small niggles becoming major sports injuries.

Remedial Massage:

This is designed to help recover from injury and fix problems. The aim of this is in the treatment of an injury to reduce pain and working with the sports coach to devise a programme to get the athlete back to competing at the same level as before. The sports massage practitioner can offer advice on strength building exercises and stretches that you can do between sessions. There is nothing that can be done to increase the speed of recovery, nature takes its time. Prompt action at the time of injury can help limit the damage, and massage can help increase the efficiency of recovery. Remedial massage is not just for those sudden onset injuries, this is also suitable for



general back ache, stiff neck, headaches and so on. Sitting at a desk hunched over a keyboard for hours, or worse still writing articles using a laptop perched on your knees can lead to aches and strains that can be alleviated by massage.

What happens during a sports massage?

The most basic type of massage squeezes fluids, waste products and debris out of the muscle and allows fresh blood back in. The blood brings everything a muscle needs such as oxygen and nutrients, to help it recover and repair itself. It is important massages are done correctly: massage in the wrong direction can damage valves within veins, which help blood flow back to the heart.

Sometimes muscles become unnaturally tense and therefore shorter than they should be, known as 'tight muscles'. This can lead to poor posture, headaches or general aches and pains. Injured muscles can lead to other muscles having to compensate and work harder. In turn these muscles will start to complain. Upper back pain or neck ache is often the result of tight muscles in the chest for example. There are techniques to 'switch off' the muscle and return it to its optimum length. This can involve simply applying pressure until the muscle relaxes, or making the muscle work, then stretching it. There are also methods to "switch on" muscles that have become lazy and stopped working. It's a way to re-educate the muscles to behave as they should.

Massage can also break adhesions or break up scar tissue. That sounds horrific but its not. Muscles work by gliding smoothly over one another. Sometimes however, after injury they get a bit stuck together. These are known as adhesions. Obviously a muscle will struggle to work efficiently if it has to lug its neighbour about all the time. There are ways to 'unstick' these by applying friction to the adhesion, which slowly breaks it apart. Of course, prevention is better than cure, and massage can help in the healing process to keep the muscle moving so preventing adhesions forming where they are not supposed to.

No two sessions will be the same as they are geared to the individual's needs at the time. There will be an initial assessment and then the massage with some gentle stretching where appropriate. The practitioner can also give you advice and exercises to do in between sessions.

Does it hurt?

So let me address the elephant in the room. What you really want to know is does it hurt? Yes and no. There can be discomfort but strangely enough, when it's done right it's a "good pain". It is not the role of a sports massage practitioner to inflict pain and suffering on his clients, and any good practitioner will always check with you that you are OK with what they are doing to you. When a

muscle is damaged, or experiences pain, the first thing it will do is to tighten up to protect itself from further harm, so it is important to ensure any discomfort is tolerable.

A good costume designer will create a competition dress to disguise any imbalances in your body. The sports massage practitioner will go one better and work to help eliminate those imbalances. The sports massage practitioner is a great person to have on your team, as they will get to know the primary equipment you use for dancing - your body - better than you do. They can keep an eye out for any muscle imbalances and take action to correct them before they become an issue. By postural analysis and hands on examination, the practitioner gets to know your body and can offer advice and recommend exercises to get you into the best condition possible for competition.

I started by asking the question why do so many athletes have a regular sports massage. Perhaps the question should really be, why don't more dancers?

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.

We are delighted that Martyn will be offering EADA members who are over 18 years of age, a discount.

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Just the Right Shoe



In previous issues we've gone behind the scenes at dance retailers to find out how tailsuits and dresses are produced. We now speak to Supadance who have been designing and manufacturing shoes for 50 years to learn a bit more about shoe production.

More than 100 operations go into the construction of a dance shoe and just under half of these processes are done by hand. Supadance produce their shoes at their factory in East London using machines for cutting, stitching, glueing, toe-lasting, roughing, heel attachment and sole press. Components like insoles, heels and buckles are prepared whilst the uppers are being cut and closed.

The last is a moulded plastic or wood replica of the human foot and is vital part of making a shoe. The last helps determine the contour of the arch and how evenly the wearer's weight will be distributed through the foot, both which are critical in establishing comfort, which is very important to the company and of course the dancer.

The insole is tacked to the last and glued. This is followed by toe-lasting whereby the last is applied to a peg on a machine and once activated a wiper plate will shape the toe area. After this, the shoes will be hand lasted which is where the waist of the shoe up to the back will be stuck and again shaped to the last. Any nails (known as tacks) are removed and the shoe will be roughed underneath with another coat of glue, then finally the sole and heel will be attached with a sole press. All pairs of shoes are quality controlled before being packed.

The shoes are mainly made from satin and leather with materials sourced from the UK, Spain and Italy. Their most popular range are the Ladies 1004 and Men's 5200 & Malitowski Range. During the past 50 years they have had to develop their shoe to accommodate the needs of the dancers.



PUT YOUR BEST FOOT FORWARD

Whilst Ballroom and Latin may not put as much strain on the feet and ankles as ballet, Orthopaedic foot and ankle surgeon Sam Singh offers some advice on avoiding injury and reviving tired feet.

TIPS FOR LOOKING AFTER YOUR FEET:

- 1) Stretch the calf muscles before dancing.
- 2) Strengthening core muscles in your stomach will minimise the load on the front of the foot.
- 3) As obvious as it sounds, avoid ill-fitting shoes – Shoes that rub the heel bone can generate a bone growth and irritation, and tight shoes can provoke Morton's neuroma, which occurs as the nerve passes under the ligament connecting the tow bones (metatarsals) in the forefoot. This is more common in women and usually develops between the third and fourth toes in response to irritation, excessive pressure or trauma.
- 4) To relieve tired feet, once you have finished

dancing, roll your foot on a tennis ball or if it is aching after prolonged use put a small empty glass bottle in the fridge and then roll it gently under your feet.

- 5) If you have hurt your foot, but usually wear heels don't go straight into flat shoes – this does not give the calf muscle time to relax and stretch so can actually end up causing more pain. The change of heel height should be gradual.
- 6) Don't use normal trainers (dance-sneakers are fine) for Ballroom & Latin practice – the non slip sole are unsuitable as they can cause a drag on the knees and ankles each time a turn is made on the foot.

Contact Sam Singh
www.footandanklesurgeon.co.uk
or 020 7234 2167

"Dancers have much more demand for the perfect shoe now so we have to constantly look at how we can improve," explains Sales Director, Neil Bartlett, "we have developed cushioned heels and padded insoles for comfort, a Split Sole for more flexibility and we have invented the Foot Loop Hook under the heel for men."

In order to keep your shoes in good condition, you should ensure that you brush the soles of your shoes and ladies should wear heel protectors. Supadance also have Swiss made polish in gold and silver which are the colours most prone to scuffing. Silicone polish can be used on patent shoes to stop them sticking when they touch and can be used on leather shoes to keep them soft

and supple. If you are trying to dye satin shoes, Neil's tip is to ensure that any glue marks are removed as no amount of dye will go over the glue mark and will stand out. Shoes should come with a test piece of satin so that you can try out the dye.

Supadance was formed back in 1960 when a few pairs of shoes were made as a sample for a dance teacher. It was from there that the family-run business grew and the company now employ a team of 55 people, have 600 dealers worldwide and sponsor 50 couples. Supadance make shoes for Ballroom, Latin, Freestyle and Line dancing and have even tried more unusual footwear, helping to make shoe for the recent West End production of the Lion King.

There's No Business like Dance Business

Former EADA member Duncan Trever; English Latin couple, James Moorcroft & Francesca Constable; and Senior Ballroom couple Michael & Julia Jones have both turned their love of dance into three successful – but very different - businesses.



JF Dance
Custom Made Dancewear
www.jfdance.co.uk

James started dancing fifteen years ago encouraged by his nan and Fran started 11 years ago when she was 8 having done gymnastics and ballet. They have been dancing together now for seven

years (concentrating on Latin only from 2006) and they represented England in two World Youth Latin Championships and a World Youth Ballroom Championships. Three years ago they set up JF Dance, producing custom made dance wear for all grades and styles of dance.

What inspired you to set up your own business?

It was not something either of us had planned to do at such an early age, we are both only 19, but the opportunity presented itself and we decided to pursue it.

How did you go about setting it up?

We launched our business 'JF Dance' in October 2007. We left our previous jobs and with the help of family and friends we bought sewing machines, over-lockers and fabrics and taught ourselves how to make up our designs. Since those early days our business has grown steadily and we have a very varied age range of clients.

What were the difficulties you faced in setting up the business and how have you overcome these challenges?

When we started we only had a basic knowledge of how to make the outfits so it was a very steep learning curve for us. Also we work from home and we are based in two different counties. We had to buy two of everything so that we could work from either Brownhills or Congleton and we split our time between the two. We have managed to overcome most of the challenges by sheer determination and a willingness to learn. We are passionate about creating the right outfit for each of our clients and this means we are always on the lookout for new and different ways to develop the perfect garment.

Do you have any help with the business?

Basically it is just the two of us (although we confess that our mums help occasionally when we have to concentrate on competing). As our focus is mainly on our dancing at the moment we have to rein in our business ambitions so that we do not get too distracted, although at times with the amount of work we have this can be very difficult. Francesca did do business studies so that has helped as well.

How do you manage to fit the business in around your dancing?

There are times when we don't fit everything in, and the first thing to go is sleep. We try to make sure that our dancing doesn't suffer but this isn't always possible, as we have to do the work to pay for the dance lessons etc. We find it is especially difficult around the times of the big competitions, when the workload is high and so are our dancing ambitions.

How long does it take to produce a costume and where do you get your inspiration from?

It really can vary from dress to dress depending on design, decoration and even the time of year, it's really difficult to specify a general time frame. We keep our eyes open as inspiration can come from anywhere or anything! We listen to what the couples wants and individually design each outfit to create something truly unique that will be eye-catching on the floor.

What advice would you give to someone setting up their own business?

Don't take it lightly! We are very lucky that our parents have supported us in everything we have done and helped us enormously. Even so, in the early days we still found it far more difficult than we had ever imagined. I would say be prepared for sleepless nights and feelings of "what have we got ourselves into?" but in the end it's all worth it.

 **Quick Quick Slow**
Dance Studio

www.quickquickslow.co.uk

Duncan Trever started dancing aged 12 when his parents sent him to the Ford's dance school. This year he qualified as a Professional, opened his studio and hosted his first EADA ranking event (and also got married). He is so far, the youngest promoter to host an EADA ranking event as a dinner dance. His studio, "Quick quick slow" is situated between Stafford and Stoke-on-Trent and opened in April.



How did you know the venue was right one?

I wasn't – I was a bit unsure! The venue was an old social club and had a leaking roof and patchy floor but I could see the potential. A group of us worked hard to get it into shape and the venue has become a spacious studio with 30x19m floor with lounge, bar and changing rooms and great lighting effects.

Was opening a dance school something you'd always dreamed about?

It was always something I wanted to achieve. I feel that this country doesn't have enough decent dance facilities, it's important for dancers to have a good environment in which to practice and learn.

What plans do you have for the school?

It's being used for ballet classes during the day and there are Ballroom & Latin classes most evenings and weekends and there will be private lessons offered. There is a competitor's practice night and we hope to make use of the studio as a social venue as well with monthly dances. Our new year's eve dance has sold out months in advance!

What was hosting your first EADA ranking event like?

I was so pleased to get the sponsorship from the local dealership of Mazda. Competitors have to invest so much money in their sport and there is little financial reward when you compare it to other more lucrative sports. Public consciousness around ballroom has increased and promoters can use that appeal to seize financial support.

What other opportunities have you experienced since turning Professional?

A few weeks after opening the studio Hannah and I were invited to teach on the P&O Cruise Ship, the Oceana, around the Mediterranean. I also helped coach the Keele University dancesport team, which is where I met Hannah (my wife and business partner).

Michael & Julia Jones "comp-mags"

Michael and Julia started to dance in 1997 and began competing after a couple of years. They compete in the Senior pre-championship and Championship level Ballroom events. Michael, an electronics engineer by profession, has been involved in recording classical performances and they decided to set up a business to specialise in



recording classical music. "Spa Sounds" is their record label based in Droitwich Spa, www.spasounds.co.uk, but their interest in dance has led them to develop new business ideas, the first being "comp-mags", which are designed to make competition numbers easier to apply and to ensure no damage occurs to your tailcoat or Latin shirt.

How do the comp mags work?

Four magnets are attached to the inside of the jacket corresponding to the position of the four corners of the number on the back of the jacket and a further four magnets are placed at the corners of the number where they will be attracted to the magnets on the lining and thus clamp the number in place. The magnets, which are made of neodymium Iron Boron, are amongst the most powerful available, each requiring a pull of over 1.5 kg to pull them directly apart. They can be slid apart to separate them. The magnets for the inside of the jacket are circular with a hole in the middle so that they can be sewn in place. As an alternative, for lighter garments such as Latin shirts, we also have self-adhesive magnets. Full

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instructions come with each pack of magnets and there is an insert which is the same size as a competition number, which acts as a template for attaching the inner magnets.

How did you have the idea?

Ever since Julia and I started competing I had been dissatisfied with the ritual of attaching the competition number with safety pins. When I bought my first new tailsuit, threads quickly got caught in the back and pin-holes started to appear. I started looking around for a better solution, double sided sticky tape wasn't bad, but not infallible and some brands left traces of adhesive. As an engineer, I was familiar with magnets and about 18 months ago started using different types of magnets to hold my number in place.

How did you progress from having the idea to making the product?

I had some magnets left over from an engineering project some years ago. They were too big and rough for this job, but sufficient to show that the idea was viable. A search on the internet revealed a number of magnet suppliers, so about two years ago I bought some quite thin, highly polished magnets. I simply taped one set inside my jacket and used another set to attach my number. This established that the idea worked and I used these for a while. The trouble was that powerful magnets are made from very dense material, so dense that they become brittle. These first thin magnets were liable to fracture. I went back to this supplier and found that he could supply thicker magnets which overcame the propensity to shattering. Just as important he could supply magnets with holes, which solved the problem of sewing them permanently into a garment. In the summer of 2009 I started to consider ways to make them a marketable product.

How did you test them?

Testing was quite empirical, I used the magnets for 18 months in competitions without any problems. I found that the washer magnets could shatter if allowed to jump together (they will attract each other from about 300mm), but



once they are sewn into a garment the material cushions the impact and does not cause a problem. I have more recently found a way of coating them to make shattering even less likely.

How do you manufacture them?

I order the magnets from an engineering industry supplier and I do all the artwork and graphics in-house.

What advice would you give other entrepreneurs?

The most important thing is to understand your audience, and their needs. Dancers are susceptible to any product which makes them look better, feel better, removes stress and so makes them more likely to win, but pricing is also an important consideration.

What are your future plans?

We have some other ideas we are developing and we hope to set up a new website for dance products very soon.

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Is the Music Safe?

By Ken Taylor & Ahmes Pahor

It is well known that exposure to loud and excessive noise accelerates the damage to hearing that the ageing process initiates. Hair cells inside the inner ear can become damaged by loud noise and cause high tone deafness. Researchers agree that consistent exposure to sound levels above 80 decibels (dB) are dangerous to hearing. The authors have seen many cases of industrial noise induced deafness and an increasing number of younger people (as young as teenagers) with typical noise induced deafness due to exposure to loud music in discos and as a result of using personal stereos. In industries legislation has been introduced to help safeguard individuals, but what about the world of dance?

In January 2009 Ken Taylor purchased a sound level meter and started checking sound levels at practices and competitions. Initially all the practices and competitions which he attended had their sound levels consistently above 80dB for much of the time. It was soon found that if the sound level was above 80dB it was necessary to raise your voice to make yourself heard. Both practice organisers and those playing the music at competitions were warned and sound levels were reduced to safer levels.

It is possible that music providers and adjudicators may have already been exposed to high noise levels for such a long time that the cells in their ears have been damaged. More needs to be done to increase awareness of this issue. Promoters, practice organisers and music men and women have a duty of care to dancers, and they should ensure that dancer's hearing is not being put at risk.

All music men need some basic training in safe sound levels and the production of sound. They should equip themselves with calibrated sound

level meters, which can be purchased for less than £100. Sound levels should be checked around the venue during the day so that they can ensure sound levels are safe. Many adjudicators stand close to the speakers; this should be avoided if possible, but if considered essential, ear protectors within the ears should be worn. People who have been exposed to high levels of sound for many years are able to receive a free hearing check at their local opticians.

Awareness of the problem needs to increase so that appropriate action can be taken. Good dancing does not require deafeningly loud music.

Ahmes L. Pahor PhD, FRCS, FICS is a Consultant specialising in disorders of hearing and Ken Taylor MD, FRCP is a Consultant Physician and both are based in the Midlands. Contact Ken Taylor at kandgtaylor@blueyonder.co.uk

How do we hear?

Our ears are formed of three parts: the outer, middle and inner ears. The ear canal and the eardrum constitute the outer ear. In the middle ear are three small bones (the hammer, the anvil and the stirrup). When the drum moves as a result of sound waves, the three bones follow and the movement is transmitted to the inner ear. The inner ear consists of the cochlea that contains fluid, which transmits the movement resulting from the sound waves to a very delicate structure inside the inner ear known as the hair cells. These are tiny cells that when stimulated fire electrical impulses that spread down the nerve to the brain where they are interpreted as sounds. These hair cells suffer from the process of ageing and as we age our hearing starts to deteriorate. This process has a greater effect on the cells that allow us to hear high frequency tones, and thus the deafness of ageing manifests initially as high tone deafness.

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