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INMOTION

www.eada.org.uk



In this issue...

- Memories of Blackpool: we interview our finalists
- Interviews with our top Juniors
- Dress Designs
- Wheelchair dancing

Dear All,
2009 was the year in which we hoped to consolidate our systems and prepare for the further development of EADA. Whilst we have achieved a great deal, there have been enormous outside pressures, both at home and abroad, that have taken too much of the Council's time.

The Personal Accident Scheme has now been in force for over a year and we have recently been fortunate in renewing it at the same premium. We are in the final stages of negotiating a very advantageous Travel Package which will include "Competitive Sport". This will initially be available to all our couples travelling abroad to dance but will, in the long term, benefit the whole Membership. We hope to give you details at the AGM.

All of you who dance abroad will know that you have to be registered with IDSF and from the beginning of next year we expect to be able to provide you all with a "Dancing Passport". Pat and Ramen are currently running this project. Whilst on the subject of foreign competitions, I feel I must warn you that we are looking at the ever increasing cost of sending couples to World and European Championships. This has almost doubled in the past year and it is beginning to be an unfair burden on the whole Membership. It is hoped that we can obtain outside Sponsorship. Whilst on this subject, I regret that the one project that has failed to come to fruition in 2009 is our change to "Charitable Status" and this must be our principal aim for 2010. Companies will not sponsor if they cannot obtain Tax Relief and they can only do this if the recipient is a Charity.

During the year we have welcomed the Rock and Roll Association, the Bedfordshire Dance Club and the English Wheelchair Dancesport

Association to EADA and we expect that shortly the competitive section of Country and Western Dance will also join us. This goes a long way to fulfilling one of our Corporate aims, which is to represent Dance as a whole to Sport England and to Government. I will continue to do this and ensure that our interests safeguarded. Border and Migration issues, the newly formed Independent Safeguarding Authority and the changes to the 1968 Children's Act (which could affect competitions) are some of the areas with which I have been involved. I am currently in discussion with Sport England on the new "Clubmark" initiative which gives Amateur Clubs a "Kyte" mark and enables them to seek Government and County funding for their members. We have presented a robust front in the face of a number of moves to dilute our independence and I continue to serve on several British Council Committees.

We are now more closely involved with the Exercise Movement and Dance Group and I am delighted that Pat Fortin has managed to attend some of their Board meetings. Mary and I attended the IDSF AGM in Macau during which several of the Presidium's motions were robustly defeated by the Membership. It was a long trip and a difficult weekend. I later attended the IDSF Presentation in Stuttgart of the new IDSF Judging System that is proposed for 2011. Those present were able to make comments and to join in the debate over a system that will, no doubt, be popular with the Olympic Movement but will be extremely difficult to implement in its present form. Currently, we are under some pressure once again, to consider the formation of a UK body at IDSF and some time must be given to this in 2010.

There have been several changes on the Council in 2009. Keith Hateley has taken over as Vice

President, Albert Heaney as Child Protection Officer, Ramen Sen as Webmaster, Rachele Stretch as Press and Publicity Officer, Colin Hanson New as Travel Co-ordinator and Demonstration Controller and I am delighted that Corrine Hanson New has agreed to become our Minutes Secretary. They have all done a splendid job and I hope that you will be able to ratify all these appointments at the AGM. If, however, you would like to stand against one of these volunteers for one of these posts then please contact Pat Fortin for a Job Description and a Nomination Form.

We have carried out yet another review of the Articles of Association and a Motion for Change will be included with the AGM papers. We live in a constantly changing world and always have to be aware of this.

Finally, you will see that Mary is not standing as Company Secretary for another 3 year term as she wishes to retire from the Council. She has worked hard and long for EADA for the last six years and without her support we would all have found it impossible to achieve our goals. She deserves our thanks and good wishes, as do all the Council for their hard work and support. I wish you all a peaceful and restful Christmas and a Happy and Successful 2010.

Yours,

David Corfield
President of EADA

Did you know?

EADA members are entitled to 10% discount from the following dance suppliers:
Show your card and get your discount!



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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 Rachele at publicity@eada.org.uk

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News...

EADA News

Sequence Training & Charts

We are delighted to announce that our first Sequence training day will take place on Saturday 19th December at Willenhall Leisure Centre. It caters for competitive sequence dancers of all ages. The day offers competitors an opportunity to train with top class coaches in a friendly environment, promoting greater unison amongst the EADA competitors whilst also improving their dancing. Each couple will have 3 sessions, each lasting 1 hour and there will be a 1hour lunch break. Juveniles & Juniors will be from 9.15am-2pm and Youth, Amateurs & seniors from 11.45-5pm. The cost is £12 per person (lunch is not included). You do not need to attend with a partner. The coaches include Darren Park, Robert Aldred, Kathy Thomson and Craig Bedwell. To book please contact Martin Bird on sequence@eada.org.uk

We will also be trialling Sequence charts in 2010 for five age categories. The ranking events are yet to be announced but further details can be found on the charts section of the EADA website.

EADA Membership for 2010

We are delighted to be able to introduce a new category of membership for 16-18 year olds and over 65s in 2010, this will be at a reduced price of £21 for the year.

Please remember to register early if you wish to compete in January. In 2010 prices for Juveniles will be £14; Juniors will be £17; Adult membership will be £26; university student membership will be £15. Juveniles, Juniors and Adults who are current members and reply before 24th December 2009 will be entitled to an earlybird discount on 2010 membership: these prices will be £13.50 for Juveniles, £16.50 for Juniors and £25 for Adults. Freestyle membership for 2010 will cost £8.



New Discount - SPOT TURN BALLROOM

We are delighted to announce that a new couture company, Spot Turn Ballroom, have agreed to offer all EADA members a 10% discount. The company is based in Bournemouth

and run by partners Sue Charon and Beverley Dunlop. They believe in competition quality professional dancewear at affordable prices. By working mainly on-line they keep overheads low and pass on the savings to customers in the form of very competitive pricing. They also carry stock of girls ballroom and latin juvenile dresses for immediate delivery. They are also keen to give something back to dancing and currently sponsor 2 young female dancers and hope to do more as their business expands. See their website on: www.spotturnballroom.co.uk

Wheelchair Dance Sport Association (UK) have affiliated to EADA. For more information see page14 and the new pages on our website.

John and Linda West have recently announced their retirement from competitive dancing and have turned Professional. John and Linda won the over 50s Latin at the National Championships in 2007 and 2008, and have been semi-finalists in the Senior I at the British National Championships for the last 4 years. They have been at the top of the EADA Senior II Latin chart for the past two years and have twenty years dancing experience. They will be doing the IDTA Associate exam for both Latin and Ballroom, have already started working on cruise ships and holding classes in Essex. For details see: www.simply-the-west.co.uk

World News...

The World Games.

Dancesport (Ballroom, Latin & Rock n Roll) featured as part of the World Games in 2009 in Taiwan. 13,000 came to watch the dancesport event at the Kaohsiung arena - which may be dancesport's largest crowd at an indoor venue - providing an amazing atmosphere for the competitors. Unfortunately no English couples took

part as there are currently no all-English couples with IDSF rankings. The 136 athletes chosen to compete were selected on based on the 2008 World Championships and their IDSF World Rankings. Drugs testing did take place at the Games and although there were 5 positive tests none were in dancesport.

The IDSF joined the International World Games Association in 1995 and Ballroom and Latin were included from the 5th games. Previous winners of the event from England include Chris Hawkins & Hazel Newberry in 1997 and Jonathan Crossley & Kylie Jones in 2001. The next World Games will take place in Columbia in 2013.

Dancing on TV

As the new series of Strictly starts again and 16 more celebrity couples hit our screens in what is claimed to be "the toughest series so far", it seems more and more dance shows are springing up. This year **Britain's Got Talent** featured a number of dancers including our own members Ben & Becky Milan Vega (see page 6) who made the semi finals.



Fever Media have also filmed a show about wheelchair dancing. "**Dancing on Wheels**" (working title) will be released on BBC3 in January and involves celebrities dancing with beginners in wheelchairs. Brian Fortuna has been a coach to these

couples. He has been teaching wheelchair dancing for 8 years and his mother, Sandra Fortuna, has taken a pivotal role in establishing a syllabus for wheelchair dancesport in America. The celebrities include Heather Small, Mark Foster, Michelle Gayle, Kevin Sacre, Martin Offiah and Caroline Flack. A panel of judges will decide each week which couples stay in the competition. There will be a dance off in the final week to select who is chosen to represent England in the European

Championships. EADA are now working closely with Sue Cummings and Ruth Boyne from the Wheelchair Dance Sport Association (UK) who helped with the show - see page 14.

Sky One have launched a hunt for dancers to compete in their "**Just Dance**" TV competition, produced by Princess Productions & Shine TV. They are looking for any style of dancer of any age to attend castings and be judged in front of a panel before dancing in front of a live audience in the final. The application deadline is the end of October: www.sky.com/sky1

Fever Media are also looking to play tribute to Michael Jackson in a competition "**Move like Michael**" by finding dancers, of any age and any style, who can incorporate his moves and celebrate his life. Auditions will be held in October and November. Contact Dance@fevermedia.co.uk

The BBC have also been looking for dancers for a new Saturday night show "**So you think you can dance**". Dancers aged between 18 and 35, in any style, will be competing for the title of Britain's Favourite Dancer.

Bingolotto has also returned to our TV screens and airs weekly on Virgin 1. Buying a £2 gamecard from Tesco, for this interactive TV game will give you the chance to win prizes whilst helping support EADA. 20% of all proceeds made by the sale of the bingo lotto tickets will go directly to the CCPR, (which EADA and the BDC are affiliated to), and then will be available to EADA to help support dancing at a grassroots level. Last year £1000 was used to help train teachers in schools so they can teach pupils ballroom and latin.

However, the third **Eurovision Dance Contest** has been postponed as the number of broadcasters that signed up for participation did not reach the desired level. The event will take place in 2010 in Azerbaijan.

Amendment from the last issue:

Apologies to James & Rachel Barron: there was a mistake in the roll of honour printed in InMotion in May 09 - they placed 11th in the World Senior II Ballroom in Belgium last October not 24th as printed.

BEN & BECKY'S BRITAIN'S GOT TALENT DIARY

You may have taken time out from the Winter Gardens to watch them on TV - Ben & Becky explain what went on behind the scenes.

Autumn 2008 - We saw an advert for the next series of Britain's Got Talent online. Luke & Charlotte did so well in the first series, but Ballroom and Latin weren't represented in the second series so we thought we should give it a go and we sent in an application form.

November 2008 - We went to the 'Producer's audition' in which you go in a small room with a producer and a camera man. We performed our Jive routine to Rockin' Robin and they asked for extra filming, which included walking in a train station in our Latin outfits (which was freezing!)

December 2008 - We received a letter saying we had made it through to the judge's stage in February.

February 2009 - Our friends and family came along on the day to support us and we auditioned in front of Piers Morgan, Amanda Holden and Simon Cowell. We treated it like a competition, but were more nervous than any competition or show we've ever done! They asked us a few questions and then it was time for our choreography. We chose the music for this audition and we choreographed it with our Latin coach. We received a standing ovation - although that wasn't shown on the TV; Piers Morgan said we could win the whole show. We received three yeses from the judges and went home elated.



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March 2009 - The next stage was the 'reveal' where they tell you if you are in the top 40 and through to the semi-finals. We had to go to Wembley where we sat waiting for a whole day, with over 150 acts. They filmed more interviews, then after more waiting, we were transferred by bus to Lancaster House where we had to walk down in groups of five to the judges. We were sitting next to Julian Smith, who we began to speak to and who has now become a good friend - he has even been to competitions to see us dance. Also in our group were Hollie, Julia and Callum - we were all nervous walking into see the judges. The judges explained how tough the decision was and Simon said they were judging it on whether or not they felt the acts could win overall. Amanda delivered the news that we were through and we were all delighted. We made our way out to more interviews and were then asked to go through for an interview with Stephen Mulhern of ITV2. We had a great time, having a joke with him. He didn't know we were brother and sister and asked us if we were boyfriend and girlfriend! Stephen was one of the best parts of the show - he is really genuine and a hilarious guy. The top 40 acts were then asked to stand on the stage behind Ant and Dec and wave while they did their 'link' for the show. We were also sworn to secrecy about being in the semi-finals, which was one of the hardest parts of the whole experience.

April 2009 - The next few weeks included lawyers meetings and management meetings to discuss the contracts and work following the show.

May 2009 - We had to go to the choreographers for the first time and they said what we did in our first audition would be too "small" for the live shows. We gave them a selection of tracks, and our first choices for the semi-final were 'Candyman' or 'The Boy Does Nothing'. However, the producers chose 'Land of 1000 Dances'. We felt that the song was far too slow and didn't give us enough time to dance. They asked us to have



more dancing apart facing the audience and more lifts. This part put a bit of a downer on the experience but we worked hard for over a month.

Our audition on TV - We weren't shown until the last week of auditions. We had lots of family and friends round for a 'BGT party'. Everyone went crazy when we came on the TV. Our audition was cut down a lot, the judges' comments were positive, but not the best of what they had said. We were in the Tuesday semi-final, which meant three days time.

The semi-finals - We were taken to London by a chauffeur and stayed in the Wembley Park Hotel from Monday night. After having a nerve-racking first rehearsal on the Friday before where we saw the studio for the first time (which is tiny compared to how it appears on TV) we felt we were ready to give the performance of our life, even though we were not 100% confident with the song and routine. After watching the Monday night semi-final in the hotel it started to hit us - 15 million people were tuning in every night.

The night before we both got as much sleep as we could before having to wake up early to go to the studios. The day consisted of hair and make-up (everyone backstage was lovely) before more rehearsals and dress rehearsals. It was a very long day but began to speed up quickly when the audience started to come in. We waited backstage in a corridor in a long line. We knew we had stiff competition from the likes of Shaheen Jafargoli and Stavros Flatley but we remained positive. We heard the music for the title sequence come on and the nerves hit everyone. Pacing up and down the corridor was

our way of calming our nerves. We were third on and before we knew it we were put on the stairs in front of the judges with our video tape (VT) playing in the back. Ant and Dec introduced us and the music began to play, everything went according to plan, even some of the tricky lifts we had literally put in days before. That was it, it was over in a flash. We stood with Ant and Dec to receive the comments from the judges.

Simon was first, and was extremely harsh, however now having watched it back we can see where he was coming from. Becky was upset because the criticism of the track and the loss of connection were a result of the advice we had taken beforehand. Piers and Amanda were positive so we left the stage feeling slightly embarrassed but also extremely annoyed. We wished we could have performed to the track we wanted. We did not argue with the judges because we did not want to come across sour on television.

The results show came around and we didn't expect to be in the top three. We were surprisingly calm as we waited. We would like to thank everyone who supported us that night and still voted for us after a performance that did not live up to what we are capable of.

We thought we were going home, when we were asked to go back upstairs for an interview. We were the only act to get a spot on this show who didn't get through!

After it was all over, we came home to see 100s of emails, messages and texts from everyone who had supported us, including complete strangers from all over the world! It really meant a lot and boosted us after feeling low.

We met some best friends for life and had a great time, although perhaps regretting we didn't use the track we wanted to. People have emailed us saying they are starting dancing because of us which is great. We are now back to the realities of intensive training and the competition floor.

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JUNIOR COUPLES INTERVIEWED...

Alex Pritchard & Chloe Hewitt and Michael Foskett & Carla Garrett.

Our top two Junior couples are currently Alex "AJ" Pritchard & Chloe Hewitt and Michael Foskett & Carla Garrett. They have represented England in World Championships, are currently top of the EADA rankings but will be moving up to Youth within the next year.

ALEX & CHLOE



How did you start dancing?

Chloe: I went to a birthday party at Pritchard's Dance & Fitness Academy when I was 7 years old and my mum thought it would be a good idea to start dance classes. I gave up gymnastics and started to do Ballroom and Latin Classes.

AJ: My dad received a request for "Dinky Dancers" to appear on a TV programme and I wanted to do the programme to be on the TV but there was one major problem: I could not dance. I talked my dad into finding me someone who could dance and had a few lessons just for the audition, needless to say I did not qualify into the finals and did not appear on TV, but at that moment I realised I wanted to become a World Champion.

When did you start dancing together?

AJ: We have danced together for 2 years, starting at the ages of 11 and 12. Chloe was a little disappointed because I was an absolute beginner! We both live in Cheshire which makes it easier.

Who are your favourite professionals?

Both: Mirko & Alessia are inspirational and amazing and we want to produce a Tango to match theirs.

Chloe: Riccardo & Yulia, Yulia portrays everything I wish to aspire to.

AJ: Franco & Oxana; Franco's Samba rhythm is like a clock which never stops ticking which I work hard to emulate.

What are your favourite dances?

AJ: Samba, the carnival beat excites my very core. Quickstep has to be my favourite ballroom dance it releases my soul.

Chloe: Jive makes me feel on top of the world the rhythm is exhilarating. Waltz, the elegance, grace and deportment of this dance makes me feel like a lady.

Do you think you will specialise or stay in ten-dance?

Both: We're both enjoying 10 dance at the moment.

What is your training schedule like?

Chloe: Our whole life rotates around our dancing schedules. Adrian Pritchard is our mentor, and manager. He trains us in both Ballroom and Latin. Margaret Redmond also teaches us Latin. Debi Pritchard instructs us on extra fitness training and diet to compliment our dancing, although she takes into consideration that I like chocolate fudge cake! Our schools, Brine Leas and Bishop Heber High respect and support our commitment to the dancing which is great.

What is your favourite venue?

Both: Our favourite venues are The Winter Gardens and The Tower Ballroom in Blackpool. These are exceptionally grand buildings and unlike anything you find abroad. These buildings hold many memories of great Champions which exhilarate our desire to achieve the same.

What has been your best achievement so far?

Both: It has been a very hard, exciting and challenging year and we have won



many titles and Championships, but making the final of the British Junior Championships is our best achievement so far. Being in the English Team was tremendous and winning the North of England Championships,

was again a very memorable event for us. It was exciting to travel to Italy and Finland for the Worlds and we recently took part in the German Open Championships which we thoroughly enjoyed. We treat and approach every competition as though it is the most important one of our lives.

What's it like representing England at a World Championship?

Both: We have represented England twice in the World Championships, representing your country is a great honour and it makes you feel very humble.

When did you realise you wanted to be a Professional dancer?

AJ: I have always participated in extreme sports, when I broke my arm hill riding I was unable to dance, this highlighted the realisation that I want to become a World Professional Champion and so I gave up these dangerous sports. I realise I get all the adrenaline rush I need from dancing.

Chloe: The day I said no to my best friend's birthday party and no to a skiing trip with the school was the day I knew the passion of dancing had taken me over.

How can we encourage more children to start dancing?

AJ: Strictly Come Dancing has had a positive effect on adults dancing and I truly believe the media is the way forward to encourage children to start dancing. I think that Darren Bennett and Lilia Kopylova are really good professionals and have given their time to promote dance in schools. I think the BBC should talk to us, the Juniors, to produce a similar type dance show!

MICHAEL & CARLA

How did you start dancing?

Michael: My parents were amateur and Professional Ballroom and Latin competitors and run Surrey Hills Dance Centre in Dorking. I went along to the school from an early age, but I didn't join a class until I was 5 years old. I then did mostly Latin American medal work. Watching the 2004 Strictly Come Dancing series inspired me to ask my parents whether I could do something like



that. They explained to me about open competitions, including the amount of lessons and practice I would need to put in, and that there wouldn't be much opportunity to continue some of the other activities I was involved in, such as football and scouts. I went along to a competition at Egham to watch and decided that was what I wanted to do.

Carla: I started dancing when I was 3 years old. My older brother Courtney was involved in lots of different sorts of dancing, including Ballroom, Latin American, Jazz, Modern, Tap and Ballet and it seemed natural for me to go along too. Although Ballroom and Latin American dancing comes first, I like to attend classes in Modern, Tap and Ballet as well.

When did you start dancing together?

Michael: In February 2005 when I was 10 years old. When I made the decision to compete, my parents spent a lot of time over the Christmas period teaching me new choreography and improving my dancing. Carla was advertising for a partner in Dance News, so we had a try-out together in Reading.

Carla: Although I had been successful as a Juvenile with another partner, being part of the British Juvenile team in 2003, I was without a partner at the time when Michael was looking for one.

Who are your favourite Professionals to watch?

Michael: Mirko Gozzoli & Alessia Betti - they are so smooth and powerful with great musicality and togetherness. In Latin, I'm a big fan of Andrej Skufca and Riccardo Cocchi.

Carla: I like Domenico Soale & Gioia Cerasoli in Ballroom, they are slim and not as tall as most of the other Ballroom Professionals, like Michael and I are for Juniors. My Latin idols are Riccardo Cocchi & Yulia Zagoruchenko.

What is your favourite dance?

Michael: Tango as I love the feeling of power in this dance. In the Latin I don't have a particular favourite.

Carla: Foxtrot because I like the smoothness of the movement. Like Michael, I don't have a particular favourite in the Latin.

Do you find ballroom or Latin easier? Do you think you will continue in 10-dance?

Michael: I find Ballroom easier than Latin. I think I understand Ballroom better than Latin and can more easily apply what I learn across dances and pieces of choreography, however, I enjoy both equally and certainly plan to remain a 10-dancer.

Carla: I also find Ballroom easier than Latin. I find I can more easily feel what is good in ballroom. I also want to continue as a 10-dancer.

Whereabouts do you practise?

Michael: For Ballroom we are trained by my dad at Dorking, plus we have occasional lessons with Marcus and Karen in Streatham and with Zoey Price in Reading.

Carla: For Latin, we go to Lorraine Kuznik in Reading, Graham Oswick in Cheam and Shirley Ballas and Riccardo Cocchi in Streatham. When we are in Reading on a Saturday we practice there, but we also try to get some Latin only or Ballroom only practices at Semley Road, Norbury and Cheam.

What is your usual training schedule?

Michael: We practice every Wednesday evening in Dorking, Saturday evenings somewhere, and Tuesday evenings when possible. When there is no competition on a Sunday, we use one of mum and dad's venues for a private practice. I sometimes have a lesson on my own each week but we have one together with my dad every Wednesday.

Carla: It would be good if we could get together more often, but living quite a way apart (I live in Reading) makes this difficult.

How do you manage to balance your dancing with your schoolwork?

Michael: It's very hard. I try and make sure I get all my homework done, practice dancing and am ready for lessons etc. I extend my school planner to include a home planner. I try to stick to the plan.

Carla: I also find it very hard. I often attend a 'catch-up' club at school after school to help me keep up with work and homework. Michael and I take homework with us to lessons and practices and sit and do it between lesson and practice on a Wednesday.

Michael: We also sometimes go through subjects like Maths on the way to competitions when we are travelling together. It helps that we are both in the same school year.

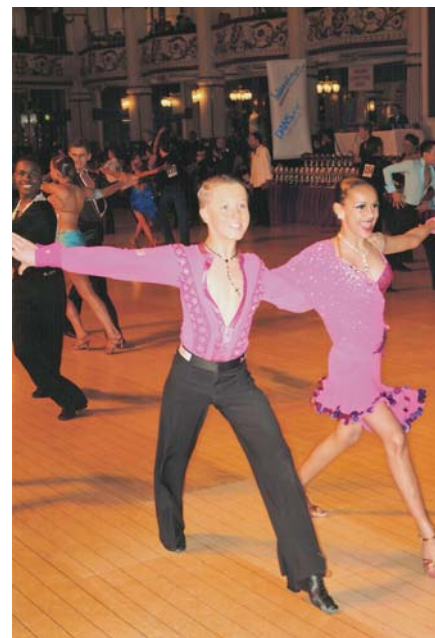
What do you think is your best achievement so far?

Carla: I think our best achievement was coming 18th in the World Junior 10-Dance Championships in Moscow this year, but I am also very proud to have won such competitions as Champions of Tomorrow both as a Juvenile and Junior and many other events such as the Junior Ballroom and Latin South of England Championships. Many of the trophies have the names of past winners who judge us today!

Michael: It's hard to pick out a single achievement. The Junior World 10-Dance Championships in Moscow was very memorable - we got a lot of marks into the semi-finals, particularly in the Ballroom dances. Some of the other really great things we have done have been appearing on Strictly Come Dancing series 3, and having the opportunity to demonstrate at functions such as the 2008 ChildLine Ball at the Park Lane Hotel. Another highlight was dancing ballroom for Great Britain in the 2009 Junior International Team Match at the Tower Ballroom, Blackpool.

Do you have a favourite competition venue?

Both: Definitely the Winter Gardens at Blackpool. We love the huge floor and the atmosphere there. The Tower Ballroom at Blackpool comes a close second.



What's it like representing your country at a World Championship?

Michael: We've represented England five times in World Championships. It is an amazing experience being at the worlds and in particular holding the national flag. I also feel very proud representing my country. I enjoy meeting people from all around the world and seeing different countries. It's great to watch competitors from countries such as Russia whose lives revolve around the dancing, and to see their strength and determination. I hope that I can produce their kind of strength in the future.

Carla: It has been great seeing all the different places which we probably wouldn't have otherwise visited; we have been to Latvia, Ukraine, Italy, Russia and now Finland. I feel a bit nervous initially as I know that I'm representing England, but also very proud. We have made a number of international friends from people we have met at these competitions and it's great to keep in contact.

Do you do anything different to prepare for big competitions and international events?

Carla: We try to schedule in more practice time and lessons and we focus more on impact as it's important to stand-out at a very large event.

When will you be moving up to Youth and how do you feel about moving up to Youth?

Carla: We move up to Youth for EADA competitions in January next year as both Michael and I are 16 next year. I'm quite excited about moving up, but a little bit nervous.

Michael: We just get one more British Open Junior in at Blackpool. It's lucky that in 2010 the festival is just before Carla's 16th birthday. Dancing Youth will be a challenge but we are really looking forward to it.

What do you think can be done to encourage more children to take up ballroom and Latin and compete?

Carla: I think Strictly Come Dancing helps, as many children like watching it, but schools then need to advertise so that parents and children know that there are local classes.

Michael: My parents have quite a large number of children in their children's classes and taking medals, but only a small number start competing. The difficulties with competing are cost and the dedication needed from the parents. This is often difficult if there is more than one child in a family.

What do you do in your free time?

Carla: My main hobby is dancing, and eventually making a career out of it would be fantastic, but when I have some free time, I like to go to West-End shows with family and friends; I like shopping and am into fashion. I like trampolining and badminton as sports and want to continue learning to play the guitar and sing.

Michael: Most of my time is spent dancing or on school work. When I have some free time, I enjoy being with my friends. I enjoy cycling, bodyboarding, and going to the gym. When this is not possible, playing 'Wii Fit' acts as a good substitute!

From 2010 The Junior Festival at Blackpool will be moving from the Tower Ballroom to the Winter Gardens, Blackpool due to the increase in numbers taking part. The Festival has been held in the Tower for 52 years and now attracts over 1,100 dancers aged 6-15, from 31 different countries.

Do Drink and Jive

With thanks to Laura Blazy who works in the dance science department at LABAN.

Why is water important?

The human body is 50-70% water. Muscle cells contain more water than fat cells so leaner people have a higher percentage of water in their bodies. Water carries nutrients around the body; helps to regulate body temperature; lubricates joints and helps cushion the spinal cord and brain from sudden impact. In order to function properly the body needs ³ litres of water per day; 15% of which is produced through digesting food¹.

Dancing and dehydration

When exercising, muscles produce heat and to cool down sweat will evaporate from the skin. Studies² have found that this water loss can be up to 2 litres per hour for dancers. This figure increases as temperature, humidity and intensity of the practise increases.

Dehydration is a common problem for dancers. If the body is dehydrated it becomes fatigued and performance level will decrease. Minor levels of dehydration (2% loss of body weight) could result in a capacity reduction of 15%, due to a slowing down of the circulation and heating up of the body. Serious levels of dehydration can lead to heat stroke.

Replenishing fluids:

The "thirst signal" only occurs when 1% of body weight has already been lost as water³. In order to maintain hydration it is important to replenish fluids before, during and after exercise⁴:

Before exercise: Dancers should consume up to 0.5 litres one hour before competing. Cold water is preferable as it is absorbed faster. Caffeine and juices should be avoided, as they reduce the rate of absorption of water.

During exercise: You should aim to drink 250ml of fluid every 15 minutes.

After exercise: It can take 24 hours to return to optimal levels of hydration, so it is important to drink water after competing. It has been suggested⁴ that alternating between drinking orange juice and low fat chocolate milk will help muscles recover faster by replacing some of the carbohydrates and protein depleted when dancing.

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- 2 - Clarkson, P. (2005) Nutrition fact: fuelling the dancer. IADMS.
- 3 - Petrucci, G. (1993) Prevention and management of dance injuries; Orthopaedic Nursing 12(2) 52-9
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This article was published in full in Dance Today in September 2009

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WHEELCHAIR DANCESPORT



We are delighted to announce that the Wheelchair Dance Sport Association (UK) have affiliated to EADA.

The roots of wheelchair dancing in the UK can be traced back to the late 60s when a

rehabilitation centre in Scotland was teaching people how to manoeuvre their wheelchairs and realised this could be done to music. A Wheelchair dance association was set up in the seventies but the international competitive style did not seem to grow. Sue Cummings and Ruth Boyne in the past few years have put in hard work to make wheelchair dancesport rather than social wheelchair dancing thrive.

In 2006, Sue, who has been a wheelchair dancer for 29 years, and Ruth helped set up the Wheelchair Dance Sport Association (UK). The Association evolved from the Beacons Wheelchair Dancers in Devon who wanted to try and compete abroad. Sue felt the style abroad was very different and she went along with Ruth to a course hosted by Pippa Roberts of the Malta Wheelchair Dancesport Association. "The new style is more like ballroom and Latin that non-disabled dancers know, with correct holds and more expression in the moves, it's added a whole new dimension into dancing", explains Sue. On their return, they were energised to publicise this new style and eventually set up an association which would cater for this international style of dance. Their aim is to show that everyone can dance regardless of disability or age. "We believe that if you want to dance, you

should be able to even if it's on your zimmer frame or crutches; even if you have hearing or visual impairments, or if you need to be fully pushed in your wheelchair," explains Sue.

Sue and Ruth travel across the UK (no easy feat as Ruth has arthritis in most of her joints and Sue has a spinal injury and is in a wheelchair) doing workshops and demonstrations to interested parties of various styles of dancing "wherever we go, a small pocket of dancers set up and carry on dancing after we have gone. So far we have about 14 different groups that meet on a regular basis and dance for the sheer pleasure of it, although we do have a few groups who have taken it a bit further and compete internationally now." explains Sue.

The WDSA (UK) has expanded a lot in the past year. They have also hosted two Level 1 Instructors Training Courses, taught by world-class instructors, and plan to host a third in 2010. Sue and Ruth are also keen to get a syllabus for wheelchair users established so that wheelchair users will be able to take dance medals. The Association is also currently in the planning stages for hosting the first ever UK and Ireland Wheelchair Dancesport Championship, which will be held in Torquay from 3rd-5th September 2010. "We hope that all the groups that have set up after workshops will get involved. We are planning on having workshops running at the event and there will be events for beginners and improvers." explains Sue "We hope to have demonstrations by Professional dancers and World Class Amateur wheelchair dancers, and hopefully a demonstration of Rollator Dancing (where zimmer frames and other walking frames are used)."

Sue and Ruth will be demonstrating on behalf of EADA at the Exercise Movement and Dance Partnership "Moving Together" Show at the Royal Albert Hall on 5th June 2010. Tickets are now on sale for the show. Their routine, "Latin heat", involves 20 couples (both combis and duos) doing a samba, rumba and paso.

Wheelchair dancing abroad:

Wheelchair dancing is now being taught in at least 24 countries across the world. Pippa Roberts, a Professional dancer, started training couples in Malta after completing a course in Sweden held by Corrie Van Hugten & Ondine de Hullu. "Many forms of wheelchair dancing have been around for a long time. It really started as a Latin American & Ballroom discipline after Corrie van Hugten who was a dancer, ended up in a wheelchair. She did a demonstration at the Albert Hall during the International Championships in 1984 with Ruud Vermey. Over the past 25 years it has grown immensely with new countries every year participating in International Championships." There are also origins to wheelchair dancing in Sweden in the sixties and seventies when it was used for rehabilitation purposes. The first competition was held in Sweden in 1975 and thirty couples attended, and two years later the first international competition was held.

Wheelchair competitions:

The IDSF define Wheelchair dancesport as "involves athletes with a physical disability which affects the lower limbs. Although this has expanded to incorporate upper limb disabilities and multiple disabilities." In 1998, Wheelchair Dance Sport became an International Paralympic Committee (IPC) Championship Sport and the IDSF have entered into formal cooperation agreements with the IPC.

The format of wheelchair dancesport competitions is very similar to those for non-wheelchair dancers, with beginners competitions, Intermediate and Championship level and the same five dances for Ballroom and Latin. There are two categories for disabilities: Class 1 for severe disabilities and Class 2 for the not so severe. There are also two types of competitions: Duo-dance where the two dancers are both in wheelchairs and Combi where one is in a wheelchair and one is a non-disabled partner, which currently seems to be more popular. Different age categories are not well established although Junior and Senior events do exist.

Ordinary wheelchairs can be used for dancing, but some can be modified and advancements over the years have helped with the dancing. In the last 25

years the chairs have become more advanced so that competitors can now dance a figure that used to take four bars in half or even a quarter of the time.

Corrie van Hugten helped with the massive growth and popularity of wheelchair dancesport in Holland - where there are now over 140 clubs with 3,500 participants, there is a fixed technical syllabus and the Ministry of Sport recognises wheelchair dancesport. She is now acting as the IDSF's representative for the sport. "We try and keep the rules for wheelchair dancesport as much the same for dancesport for non-wheelchair dancers" she explains, "sometimes class 1 have slightly slower music because of their handicap but otherwise the music is the same."

Every year there is an official competition European and/or World Championship - the first World Championships was held in Japan in 1998. The other well-known IPC-approved competition is at Easter in the Netherlands "It is open to all countries" explains Corrie "Last year we had 18 countries and over 350 couples take part - some call it the Blackpool for Wheelchair dancers!" In 2008 the sixth World wheelchair dancesport championships was held in Belarus. 137 athletes from 17 countries took part. There were events in class 1 and 2 for Ballroom and Latin in both duo-dance and combi styles. There were also formation competitions with teams of 4, 6 or 8 couples. Those adjudicating at these competitions have experience of wheelchair dancesport.

The European Wheelchair Dancesport Championships will be held this month. Last year there were 420 participants but only 8 were British. Sue and Ruth hope to encourage more people to get involved.

The popularity of wheelchair dancing looks set to increase and we wish good luck to Sue and Ruth as their venture gains momentum.

Visit their new website on ukwheelchairdancesport.com

Adapted from an article in *Dance Today* October 2009 www.dance-today.co.uk

British Open...

This year we had four couples in the finals at the British Open in Blackpool. There were numerous other semi and quarter finalists and it was great to see 7 English couples in the 48 of the Amateur Ballroom and 5 couples in the 48 of the Amateur Latin.



Photo by Andrew Miller

Steve & Sue Witherington 6th Senior I Latin British Open 2009

UK Closed Champions 2009. International Championship Finalists in 2007; won the Classique de Danse Award for the Over 35 Ballroom Dance Category in 2008 and represented England in three World Championships.

When and how did you start dancing?

Sue: I took lessons in ballet, tap and jazz from the age of 7 until 16 years old. I didn't dance again until 1996, when Steve, who hadn't any dance training at all, talked me into going to a social jive

class. We had been together three years then. We enjoyed it so much that we completed a six week course learning four Latin American dances. We were then hooked, which led to us doing our first competition, Over 35 Beginners in "Stars of the Future" in 1997, which we won. We have enjoyed competing ever since.

What is your training/ practice schedule like?

Steve: Practice is always tricky! Like many other dancers we juggle our practice and lessons around our work time, so it varies, and involves a lot of travel, but we try to be as consistent as possible.

Where do you both work?

Both: We are soft landscapers, we supply flowers, plants and trees and create show gardens; so our work is quite physical which helps keep our fitness levels up.

What is your favourite dance?

Steve: Paso

Sue: Samba

Had you been focusing on anything particular before the British Open - or is there any prep you do for a major championship?

Both: Dancers are constantly on a learning curve, so just working towards being the best we can on the day. We believe in "Practice, practice, practice"

What do you do when you are not dancing?

Sue: Not dancing and stoning costumes?! Well, it doesn't leave much free time these days, but I enjoy spending time with my family, when I can. Steve and I like to go to shows, musicals and ballets in the West End; I am a big Carlos Acosta fan. We also enjoy watching the old Fred Astaire films and various musicals. We both come from musical backgrounds and share an interest in listening to all types of music and have a good collection of original recordings.

What do you think we need to do in this country to get more English couples into international finals?

Both: We have many competitive dance friends abroad, and have discussed this at great length with them. Many overseas Professional dancers are dancing in the over 35 amateur competitions, which makes it much harder for dancers like ourselves and our fellow English competitors to be successful, this is because we dance as a hobby and are not involved in dance full time. Our mental approach in England is also quite different. Similar training, to overseas couples would be beneficial, maybe by developing local clubs, as they create team spirit, support and encouragement, which seems to be currently lacking in England.



Photo by Ed Ault

Neil Jones & Ekaterina Sokolova 6th Amateur Latin, British Open 2009

UK Closed Champions, UK Open Rising Star Champions; Semi-finalists UK Open 2009; as well as winning all four chart events they have competed in.

When did you start dancing?

Neil: I started ballet when I was 3 years old because my sister was also dancing ballet, then a new dance school opened in my town and my sister wanted to Latin and Ballroom. At that time I also was doing judo but every week my sister was bringing home a trophy so I became jealous and I also joined the dancing school.

Katya: I started when I was about 7 years old. I started with gymnastics, then studied singing, the piano, painting and dancing (Russian children are encouraged to do lots of activities!). But as time went on, dancing took priority and finally I knew that I wanted to dance and devote all my time to it, so I gave up playing the piano. At first I danced in the small town where I live, and then continued in the club in St Petersburg.

When did you start dancing together?

Katya: We met each other in Blackpool last year. I split with my partner in Russia just before the British Open but I decided to come and watch anyway. Richard Porter told me that he knew a great guy for me but he wouldn't tell me who because he was still competing.

Neil: I was dancing Blackpool in a new partnership, we had only been dancing together for 4 months and we had a good result (we made the top 24) but we both decided that we wouldn't continue together and we ended the partnership amicably the next day. Within an hour of ending the partnership Richard Porter told me that he had found a partner for me and we should have a try out straight away.

Katya: Richard told me the name of the guy he had in mind: Neil Jones. My mum's first reaction was "Oh it's the one with the ginger hair!!" We had a try out and our teachers were impressed.

Neil: We left Blackpool with the decision that Katya would come to England in two weeks so we could practise together and see if it would work. I had dinner with Richard and explained the situation (normally Richard says not to rush a decision) but he said "Just say yes - send her a message now!" So I did and she texted back saying yes; so Blackpool was our one year anniversary for dancing together!

What is your typical practice/training schedule like?

Neil: We try to practice every single day for about 3 hours, and we always take any other chances we can to practice longer, but it all depends on our travelling schedule.

Do you do any other kinds of dancing or fitness training?

Katya: We always try to keep our mind open to other dance forms to have better understanding of dancing in general. At the moment we are busy with learning swing dances such as boogie woogie, lindy hop, to help us understand and develop our jive. We also do stretching - Neil is getting a lot better!

Whereabouts do you practice and have lessons?

Neil: We have lessons with our teachers here in London. While we are in the UK we practice in Semley or in Dance Options, and while we travelling abroad we just try to find a place for practice, even if it is at a bus stop! In Russia we practice mainly in the studio where Katya used to dance.

What is your favourite dance?

Neil: I love jive the most, because of the energy and you can have fun with it and let go.

Katya: I can't choose! I always try to find something in each dance to make it 'mine', bring my style in it, especially when I don't feel one dance as much as another. I really enjoy this process of searching and making it into my favourite.

Had you been focussing on something in particular before British Open - or is there any preparation you do for a major championships?

Neil: The two main things we do before any major championship are working on our connection and fitness training. To build up stamina we do lots of practice finals to make sure that we feel confident and ensure that our last dance is just as good as our first dance on the day.

Katya: Before Blackpool we were hoping to make the semi-finals again after our UK Open result. Normally we set a goal we want to reach, before the UK open it was to win the Rising Stars and be in the semi final. So after getting this result we wanted to keep this semi for the whole year, but just before Blackpool we changed our minds, and decided why not trying to push for the final.

What do you do when you are not dancing?

Katya: I still study at the University of Culture and Arts in St Petersburg, which is really hard for me

as I'm away a lot. If I have any free time I go back to Russia and try my best to cover everything I've missed - I've got 2 more years of the course to go.

Neil: Dancing takes all our time because we also try to learn other dance forms as well, but if we have time to relax we like to go to the cinema and watch movies with friends.

What do you think we need to do in this country to get more English couples into international finals?

Neil: The main thing is the dancers themselves need to change their mind set, there are no excuses because we have the best teachers and places to practice, they just have to have this hunger to win. If we have bad result we don't blame anyone, we just go back to the studio and work even harder.

Katya: Dancers as they growing up need to search for their personality and their individuality and build it up more and more, decide what do they want to bring out to people, and have a strong belief in themselves.

**Kyle Taylor & Liis End
3rd Under 21 Ballroom British Open 2009
When and how did you start dancing and when did you start dancing together?**

Kyle: I started dancing when I was 4 years old and at first I really didn't have any interest in it. My parents have their own dance school and whilst they were teaching I used to have to come to the dance school with them. One day a few of the older pupils invited me to try and join in the class so I did and I actually found the whole thing quite enjoyable.

Liis: I was a similar age when I started. My mother owns a dance school in Estonia so I grew up with dancing in the family.

Kyle: We started dancing together in March this year.

What is your typical practice/training schedule like?

Kyle: We are lucky because my parents have their dance school we are able to practise

Continued Page 22

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Memories of Blackpool

Photos of EADA members by other EADA members and friends



Alex and Katie



Andy and Amy



Dani and Zuzana



Photo by Jennifer Beale

Jack and Karolina



Andrey and Alex



Marco and Jo



Neil and Katya



Photo by Dancelife

Simon and Julie Curtin



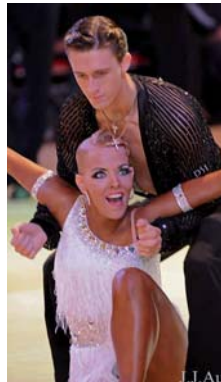
Jamie and Lauren



John and Katherine



Katya



Kyle and Liis



Neil and Katya



Photo by Rachelle Stretch

Stephen and Charlotte

ED'S TOP TEN TIPS FOR DANCE PHOTOGRAPHY

1. Do not photograph the backs of people.
2. Photograph dancers that are nearest to you.
3. Anticipate the dancers' movement, try to capture promenades and lines.
4. Try to capture the dancers in spotlights.
5. Delete all pictures that the dancers would find unflattering or embarrassing.
6. Consider the background of the picture, look for a nice background, typically one that is uncrowded.
7. Use a fast shutter in excess of 1/200 of a second.
8. Use a wide aperture.
9. If possible use an external flash.
10. Share your pictures!

Ed Ault is 17 and is currently competing in Under 21s and Amateur Ballroom and Latin. He has been dancing for 8 years and has been interested in photography for about a year. He is currently completing a personal trainer and sports massage course. You can see his photos on his facebook page.

DON'T FORGET!

The EADA AGM on Saturday 21st November from 10.30am in the Renaissance room. There will also be an EADA stand in the Arena.

Please send publicity reports and photos of EADA members to **Rachelle on publicity@eada.org.uk** or share them on EADA's facebook group.

All photographs by Ed Ault unless otherwise specified



whenever we want. We practise or have lessons every day of the week.

Do you do any other kinds of dancing or fitness training?

Liis: I often run a few miles every morning to help with stamina and fitness.

Kyle: I also play football often and enjoy other sports which I suppose all add up and help keep me fit but I believe in dancing, dancing and more dancing.

What are your favourite dances?

Kyle: Samba and Tango due to the rhythms on offer in the Samba and due to the aggression and speed of the Tango

Liis: Rumba and the Quickstep.

How do you prepare for a major championship?

Kyle: I don't believe in changing diets or routines before a major championship; I just focus on improving my dancing every week. When the championship arrives, all we can do is the best that we have been dancing on the run up to the championship and aim not to over-dance.

Are you focussing on anything in particular before the Nationals?

Both: We are just looking to continuously improve our dancing in various aspects each time.

What have been your major achievements?

Liis: I was a finalist in the Junior British Open ballroom championships and the International Junior Ballroom championships with my brother.

Kyle: I've won the Junior British Open and International Junior Ballroom championships and was a finalist in both of those in Latin as well. It was great to be the top British couple in both the Under 21 Ballroom and Latin events at the British Open this year.

What do you do when you're not dancing?

Kyle: I've just finished my education in 6th form and am now taking a gap year to concentrate on my dancing. I enjoy other sports and often play golf and football whenever I can.

Liis: I study via the internet and at the end of every month I have to return to Estonia to complete some school exams.

What do you think we need to do in this country to get more British couples in the finals?

Kyle: I strongly believe that the British dancing situation at present is highly influenced by support and also confidence within the British couples. At International events you often find that the Italian and Russian couples are grouped together and support each other throughout the competition and this sort of spirit has been lost in England. It would help with couples' confidence if they felt less isolated when competing in international events. The support would possibly make them more determined to pursue higher goals in each event working as a team, representing their country, rather than themselves.

Jack Beale & Karolina Szmit

6th Under 21 Ballroom British Open 2009

When and how did you start dancing and when did you start dancing together?

Jack: I started to dance when I was 7. My Nan was having lessons with David Trueman and they were starting a kid's class on Saturday morning. My Nan thought I was very lively and should go along, so I went with my cousin Laura. Laura stopped going but I continued, and David found me my first dance partner.



Karolina: I'm from Poland and I started dancing eight years ago. I started dancing with Jack last April.

What is your typical training schedule like?

Jack: Generally we practice every day, for at least 2 - 3 hours. Also I do fitness training which includes running and gym work.

Whereabouts do you practice and have lessons?

Jack: I live in Walsall in the Midlands so use the local practices at various venues that are on almost every night, during the day I use David Trueman's studio also I have my own small studio which is good for more technical practise.

What is your favourite dance?

Jack: The Tango

Karolina: The Waltz.

Had you been focussing on anything in particular before the British Open - or is there any preparation you do for a major championships?

Jack: Because we were such a new partnership, we were working really hard on getting everything together as fast as possible, we didn't have time to think!

Have you been focussing on anything in particular before the National Championships?

Jack: Our main focus for the National Championships is to challenge for the title. To do this we have to dance with sophistication and purpose. We are working on a lot of fitness related practice, so we hope to give our strongest ever performance at the Nationals.

What have been your other major dancing achievements?

Jack: I was 2nd in the International Youth Championships in 2008 and was twice UK Closed Youth Champion, British National Youth Champion and North of England Champion last year. I was also a finalist in the British Open Amateur Rising Star Ballroom comp in 2008.

What do you do when you are not dancing?

Jack: I left college a few years ago to concentrate on dancing, but if I'm not dancing then I like to hang out with my mates, I enjoy watching football - Aston Villa are my team.

Karolina: I'm still studying in Poland, so I have to go home every month for a week for schooling.

What do you think we need to do in this country to get more English couples into international finals?

Jack: First of all there are no clubs in England and I feel that young couples are running around from lesson to lesson not knowing what they are doing, they don't have a system. Because there is no club system, English couples are not encouraged to work hard and practise. Most couples I know only practise a couple of days each week. I think there are too many other distractions for them. If there was a dance club they could go to each night it would become part of the social life. This dance club, could have a few teachers there, and couples would be able to practice and have group practice and lessons supervised by the teachers, as they do in most countries.

COMPETING ABROAD

For those wishing to compete abroad there is a useful information section on our website, which gives advice on IDSF matters and anti-doping.

IDSF licence

The IDSF have a licensing system for International dancers which has been in operation for a couple of years. For 2009 EADA will update your IDSF licence when you advise us that you are travelling to a competition abroad. If you do not have an IDSF Licence you will not get your IDSF points for the World Computer Ranking List and you may not be able to dance.

Contact Pat on membership@eada.org.uk who can ensure your licence is valid or, in the case of new partnerships, activate your licences and advise your IDSF registration numbers. Please ensure your licence is valid at least 14 days prior to your intended dance date.

You can see your licence on the IDSF website - <http://idsf.dancesport.cz/>

Use the Person Search and check for your name and you can see your licence and its expiry date, also check you have the correct partner and that they also have a licence, then check as a couple the licence is 'active'.

For 2010, International dancers must be registered with the IDSF and be an 'active' couple on the IDSF Licence system to compete in IDSF competition abroad. EADA are looking into the possibility of producing a hard copy of the licence for you to produce at IDSF competitions.

Also if travelling abroad don't forget

- To contact Colin as Travel Rep with the details of the comps you are entering. The BDC Rules state that you must advise your Amateur Authority when you plan to dance abroad. Contact Colin on travel@eada.org.uk
- Please also verify that the competition is an IDSF registered event using their webpage.

- Please also remember to make sure you have a valid passport, and arranged any travel visas, an E111 medical card and adequate travel insurance cover (we advise you to check your policy to ensure you are covered for competitions).
- The IDSF also has a dress code for their competitions - check their website.

How does IDSF Computer World Ranking List work?

IDSF World Ranking Points are given to registered couples participating in the following IDSF Competitions:

- IDSF World Championships
- IDSF World Open
- IDSF International Open and
- IDSF Open.

Couples are awarded points depending on their placings in these competitions. The points for IDSF International Open and IDSF Open are basis points - the points get an addition or reduction according to the numbers of participants. A couple's ranking is based on their best 6 results in the past 12 months. However the IDSF are currently reviewing their ranking system.

One of our couples who compete abroad quite regularly are Daniel Juvet and Zuzana Sykorova. They offer advice on competing overseas.



Photo of the IDSF AGM in Macau June 2009 by David Corfield

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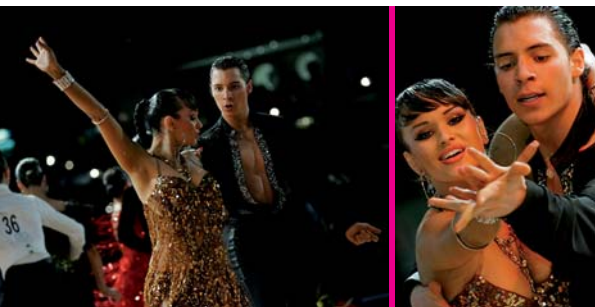
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Dani & Zuzana Diary



December 2008 - Kirchberg, Luxembourg: not a very big competition but enjoyed it. Local food was lovely!

Jan 2009 - Pforstheim, Germany: a small competition, not one of our favourites.

February 2009 - Bassano del Grappa, Italy: floor was quite dark and it was like a maze to get to the changing rooms.

April 2009 - Brno, Czech Republic: the hall, the lighting and the music were great! There were big televised screens where you could see the couples dancing and the next rounds were announced.

July 2009 - Alassio, Italy: After 470km of driving, we found fabulous weather more suited to lying on the beach than to dancing, but we enjoyed competing here despite the heat and temptation to go to the beach. The field was comprised of very talented, motivated and well known dancers. The floor was great and the music very enjoyable.

August 2009 - German Open Stuttgart, Germany: one of our favourites with incredible organisation! Fabulous stands, great food and many different halls with different competitions being held at the same time.

October 2009 - Ostrava, Czech Republic: a great competition in which to compete, floor was good, the audience were very motivating and the organisation was good. Although the heats were a bit crowded.

When did you both start dancing and how old are you now?

Dani: I started to dance when I was 12 years old and I am now 20.

Zuzana: I started to dance when I was 13 years old and I am now 22.

How did you start dancing?

Dani: Actually my mother initiated me into dancing because of my "untidy" way of walking!

Zuzana: I was 13 and knew nothing about Latin dancing when a teacher proposed I try Latin with a boy he had.... I took one look at the guy and I agreed!

How long have you been dancing together and how did you meet?

Dani: We had our tryout in August and we started to dance last September.

Zuzana: My teacher (Karel Bank) told me to look on dancesportinfo as there was a boy, Daniel Juvet, looking for a partner who seems good. I hesitated to write, and was rather shy about it.

I thought he still wanted to dance Youth, so I gave up! But the next day I had a phone call from Mrs. Juvet asking if I'd seen the advert and if I wanted a tryout! She'd seen my advert! So I went to Switzerland.

Where are you both from originally?

Dani: I am British and I was born in Switzerland, so I have double nationality.

Zuzana: I am from the Czech Republic.

Which professionals do you admire or inspire you?

Dani: I always admired Evgeni Smagin, recently I have turned my attention to Kirill Belorukov, Nikita Brovko and Franco Formica.

Zuzana: Karina Smirnoff has always been the best for me, now she has stopped dancing, I have been looking a lot at Anna Melnikova & Melinda, I think they're great.

What is your favourite dance?

Dani: All of them - but I guess it depends on my mood!

Zuzana: Rumba is my favourite but I like all the dances because each dance has a specific character and it's lovely to be able to express different feelings and tell a different story.

What is your training regime like and whereabouts do you do most of your training?

Dani: We have a hall for ourselves in Lausanne

which we can use as we please, but the most difficult part is practising alone, just the two of us. Dancers should realise how lucky they are when they are surrounded by others, it makes it so much more encouraging and motivating. This year it is hard to find time to practise as I have to finish my computer course.

How long have you been competing overseas?

Dani: We have both competed in international competitions practically from the very beginning of our dancing careers.

How often do you compete?

Dani: Our average is 2 to 3 competitions a month. Although competing overseas is not always easy, we hope to do more.

Zuzana: Travelling to competitions requires a lot of organising; we enjoy participating in different countries so we start early and plan the whole year ahead.

What has been your favourite IDSF competition in 2009?

Zuzana: I think our last competition in August in Stuttgart is our favourite one so far! We made the top 24 in Rising Star.

Dani: The Brno Open in April was also a good comp - there were very good dancers, and a great audience! We felt good and motivated and everyone seemed so friendly, talking and exchanging ideas. We just felt we were all part of a team!

How are EADA NREs and IDSF competitions different and do you prefer competing in England or abroad?

Dani: I enjoy doing EADA chart events and it's good to see the usual couples again and get to know our fellow dancers. It's just a shame they are over so quickly and everyone is in a hurry to get home. In international competitions couples can come from all over the world and it's a great chance to meet other people, and share experiences and even find the time to go out for a drink together.

Zuzana: I think IDSF competitions can be quite tough. I think IDSF events are judged more on power, energy and dynamics; but they are a great way to learn about what to improve.

What advice do you have for people who are thinking of competing overseas?

Dani & Zuzana: Decide fairly quickly which competition interests you and start planning. www.spaeker.de/ is a useful website listing IDSF competitions. Choose the competition you would like to participate in and find out whether it fits in with your schedule. Google maps or viamichelin can also help in calculating distances to and from comps. Once the dates are decided, start booking flights and

hotels and don't waste time, so that you can get the best deals. Something we personally have learnt is to economise on baggage content - we started off with heavy baggage, then we noticed that we didn't use half the things we took! Now we can easily travel with just hand baggage which is so much easier. Also be warned - we stayed at one hotel which we were told we were a five minute walk to the comp venue, but was actually about 25 minutes! Also don't forget to take food and drink with you to the competition as many of the competitions end about midnight, and you can't always find places open to buy food then.

What do you think English couples need to do to be successful overseas?

Zuzana: They need to get out there and take part! You have to be seen to be known!

Dani: I also believe that we need some team spirit. It's disheartening going to a comp and only seeing a couple of British entries on the list - some countries are very well represented. We always prefer it if there is another English couple there.

Do you get to see a lot of other countries when you go abroad to compete or do you just go to the competition venue?

Dani: Sometimes our work schedule doesn't permit long stays. Generally if we fly, we leave on the Friday evening and return on the Sunday. If a competition is on a Sunday that means we have to take time off work. There are competitions we drive to - we drive thousands of miles in a year - but this also allows us to appreciate the scenery. When we have more free days, we do visit the main attractions in the area. For Alassio, I would definitely advise going a day or two before the comp, because the beach is really well worth the visit and you can get a better tan!

Why do you think it might be daunting for some people to dance overseas, and what can be done to overcome that?

Dani: Perhaps because you have to fly everywhere it can make it more daunting and complicated? Maybe the language in a foreign country can also be daunting, although with English, you will manage in most countries.

Zuzana: - After a while it becomes a need to travel and dance elsewhere! I think it's great fun competing internationally, you do get to see the same couples again and you can meet up and share experiences. It is a wonderful way to make friends and broaden your horizons! Come and join us, you won't be disappointed!

Dress Designs

If you want to make your own dresses or are looking at styles for a new dress, some of our members with experience in dress-making offer their advice.

The perfect dress?

By Hannah Davis

Hannah Davis is an Amateur Under 21 Ballroom and Latin competitor who has been dancing since she was 4. She is currently studying with the OU and helps her mother with her dressmaking business. See Elaine Davis on www.ballroomandlatindress.com

When I started competing aged 6, I wanted pretty dresses and preferably lots of them!! My Mum



Hannah Davis & David Brown

had some basic dressmaking skills and decided to dig her old sewing machine out of the loft and attempt to make them for me. I won't go into detail about her first efforts but suffice to say that I wasn't too impressed even at that tender age! Making nice dance dresses is a bit like dancing - the more

you practise the better the results. Throughout the intervening years I have been very lucky to have owned and worn many beautiful dance dresses as my mum kept on "practising". About four years ago she turned her hobby into a business and I joined her after leaving College. It has been a huge learning curve but I now make some of my own dresses along with helping to design, make and stone dresses for a range of customers. As an active competitor I keep in touch with the latest trends and designs and can see how dresses look and perform on the dance floor.

What makes "The Perfect Dance Dress"? Finding your ideal dress, whether buying new off the peg, pre-worn or having a dress made, is not always easy and mistakes can be costly. The following are all factors which I take into account when designing and making my own dresses as well as when helping and advising customers.

1) Fashion of any sort is a matter of personal taste, what one person may love, another may hate. The most important thing is that you the dancer like your dress and are going to be happy wearing it. When considering whether to buy a dress or have a design made by all means listen to advice from teachers, friends, partner and family, along with your dressmaker/designer about what they think might suit you, but don't be influenced into buying something that you are not going to be totally happy with, because at the end of the day it is you that has to wear it!

2) Comfort is high on my list of priorities. When I am dancing I don't want to be distracted by any discomfort caused by my dress, rubbing, cutting or digging into me, nor do I want to be nursing skin damage or blisters after wearing it. When considering the purchase of a dress make sure that it is comfortable and if in doubt ask if any uncomfortable areas can be altered.

3) The perfect dress should be an excellent fit for you. A well fitting dance dress should fit like a second skin without being too loose or too tight. If a dress is too big it may gape and wrinkle as well as moving around on the body as you dance. Equally the dress should not be too small or too tight as this can cause discomfort as well as over exposure of parts of the body and restriction of movement.

4) Consideration should also be given to practical and technical aspects of the dress, for example straps and fastenings. Are any straps the right length and comfortable, are fastenings secure and are there enough of them to hold the dress

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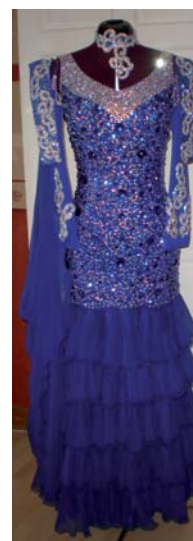
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properly in place? The most beautiful dance dress is as good as useless if it is likely to fall off in the middle of the floor!

5) Design, is a matter of individual taste but when considering what will or won't work for you, a good starting point is to initially identify which parts of your body and/or shape you like or dislike and then look at design concepts which will flatter and enhance your figure as well as covering any areas that you might prefer not to be exposed.

For example, if you are tall and slim you might look at designs that will cut the body into smaller sections, such as having a style or decoration with horizontal lines around

the body; whereas someone who is smaller or with a fuller figure might find that a dress with vertical lines and/or decoration may be more flattering. Think about drawing attention to certain areas of the dress perhaps by use of design or embellishment, which also has the effect of drawing attention away from other areas.

6) When considering colour/s/ think about which colours may work best with your hair and skin as well as your body size and shape. Generally, darker colours will have a slimming effect with lighter colours working the opposite way. Rhinestone decoration is popular and really does enhance the look of a dress, especially one made from plain fabrics. However they can be very expensive so if your budget will not stretch to a dress covered in Swarovski, think about the use of colours or patterned or embellished fabrics or laces to achieve a striking look without the need for heavy decoration.

Fashions come and go and often come back into fashion again some years later. Dance fashion is no exception and there will always be fads and trends. Should you follow them in an attempt to have the latest look on the floor? I believe that the answer to this question should be "only if you like them"! Don't feel pressurised into becoming a dedicated follower of the latest fashions unless it is something that you are going to be happy and comfortable wearing. If not stick with a style or design that you know looks good and suits you, as at the present time I think it really is a case of anything goes!!

Changes in fashion

By Justine Hollyer

Justine took up dancing relatively late whilst studying for a PhD at the University of Bath. After wearing some ill advised creations on the student circuit, she developed a keen interest in dance fashions after exposure to the open circuit. She has competed at all levels from beginner to amateur before age setting in and moving on to Senior making the 2008 National Finals on 2 months practise with a partner who lived 500 miles away!

Fashions in Dancesport are constantly evolving and changing. Like Haute Couture, trends come and go, some advisable, others less so. The primary aim of costumes is to draw focus, flatter and enhance the wearer, and, to a lesser degree, they are weaponry in psychological warfare. Whilst we all know it's the dancing that counts, a good outfit puts both yourselves and the judges in a positive frame of mind. Unlike Haute Couture, however, these outfits have to work hard physically as well as simply look good. They have to cope with the increasing athleticism of today's dancers in terms of flexibility and not disintegrate when faced with the chemical onslaught of fake tan, makeup and perspiration. Current competitive attire has morphed from genteel evening dress into the attention grabbing sparkly creations in current vogue.

Ever since the "Big Top" was introduced to the world of competitive dancing, the cut of the tail suit jacket needed to change to stop the shoulder pads pointing skywards, thereby ruining the line of this new hold. There have been mild flirtations

with colour, grey, brown and blue have all appearing on the competitive floor, but traditional black is the dominant colour - although I did once see a tartan tailsuit, which did cause a bit of a stir at a competition. However, it so transpired that the wearer was doing so for a bet and received a set of regular tails as payment for his nerve! Style wise there have been a few experiments to try and update the image: the double breasted jacket did not catch on, nor did the collar-less jacket. You occasionally see a short jacket, often known as a Dokman after Tony who popularised them. They are less common in competition but very common in Tango Demonstrations. A good set of tails can work miracles, and dodgy posture can be virtually eradicated with a good cut and judicious padding (although this did not work for John Sargeant). Latin is a relative new comer to the competitive scene, the first World championship being held in 1959. The greater movement in the upper body and use of arms meant that tailsuits were too restrictive to wear. Somewhere along the line they morphed into hip hugging flared catsuits worn over a frilly shirt and huge bow tie. This has been quite rightly, consigned to the sartorial room 101 of dance fashion although a brave attempt to resurrect this was single handedly attempted by Anton on SCD.

Another Latin trend to sink without trace is a full skirt as worn by Paul Killick in Paso Doble, however, with his bravado, six pack and world class dancing this somehow worked (unlike David Beckham's sarong). There is little variation amongst today's Latin competitors other than colour; trousers cut tight on the hip with volume at the ankle are the current uniform, and shirts are almost always close fitting and either match their partner's dresses or are black.

Competitive ballroom dresses initially mimicking the long elegant styles in evening wear. As fashions changed, the hems have got shorter and the skirt fuller until at one point in the 1970s they were made of so many layers they resembled a hemi-spherical pompom. One dress could provide enough netting to make tutus for the whole of the Bolshoi! These ultra sized pom-pom dresses were made with a split down the front so that the lady



Gaye Biffen at the International Championships 1963

would part the skirts as she stepped into hold, otherwise her partner stood no chance of getting near. Footwork in those days had to be perfect, there was no hiding! The huge puffballs eventually

deflated and lengthened, acquired floats and feathers and became more recognisable of the predecessor to today's competition dress. The voice-over of the original non celebrity Come Dancing would explain how the ladies' dress contained 53miles of fabric and everyone of the 20,000 sequins were hand sewn by her mother.

In those days there was no DSI or Chrisanne,- these companies only came into being in 1982 and 1986 respectively. Dresses were often made by mothers or local dressmakers. Dancing couture companies are relatively recent but now a million dollar industry. At the British Open in May, there were over 1800 couples who take part, at a conservative estimate of around a thousand pounds a dress, - that's a big business!

Such suppliers are constantly looking for new fabrics. Stretch fabrics and lycra were increasingly used and sequins were replaced by rhinestones, expensive in comparison but with uber high voltage sparkle. Feathers became de-rigour too. They were virtually compulsory in the 90s, but now they are very much an optional decoration. Feathers now come in several forms from soft wispy feather fringes to feelers to cockerel feathers: full boas are seldom seen and there are less naked ostriches running around these days.

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Lorraine Barrichi was one of the first to depart from this new uniform of a tight bodice and boa trimmed full skirts. She adopted a new slim line silhouette, ditching the boas and wired underskirts. This new style stayed in vogue for a long time using printed and shaded fabrics and increasing numbers of rhinestones. However, this style needs movement to create volume, so fashions have changed again. Skirts have been "pouffified" to the max again, the ultimate being the multi-layered crinoline edged modern version of the puff ball. This trend started on the continent. As England sadly no longer dominates the competitive scene it is natural for other countries to lead in innovative fashions as their dancers become prominent and showcase new styles, which are adopted quickly.

The initial latin dresses were very demure in comparison to today, starting off as short versions of the full ballgowns, and were even worn with court shoes before latin shoes were developed. They have undergone the biggest revolution, and are unrecognisable from the first dresses. In the 80s asymmetric sheaths with skirts slashed high on the hips were the uniform, (however unflattering). The idea was to elongate the leg but the result just emphasised the thigh. Both dresses and dancers have shrunk considerably since then. The legendary Gaynor Fairweather being a forerunner in both fashion and form, she was ultra slim and managed to make her latin dresses look classy, not an easy task in the decade with no taste.

Today's Latin dresses are designed to suit the wearer, and their style of dancing. Dresses are long, short, full, tight, stoned, plain, fringed, beaded, minimal, demure, sexy, in fact, anything goes, and no one style dominates.

Whatever the trends have for us in store in future, there are some things which are fashion proof: orange skin, rhinestones and cheesy grins.



Top tips for dressmaking:

By Inna Vasilyeva-Ashton

Inna is a member of the EADA Council and designs and makes Ballroom & Latin dresses in her spare time. She has twenty-five years experience of dressmaking and has sold her dresses internationally.

Dress by Inna

1. The Dress has to "dance" with you - not against you and compliment your features and your dancing. A good design will show off good movement.
2. Think about your personal style, don't just follow the fashion blindly. What are your best assets and what do you not want to draw attention to? The style of the dress has to show off the best part of your body and hid the worst part.
3. The colour of the dress is important. It must enhance and compliment your natural features (hair, eye and skin colour). However also think about the venue - different colours will stand out better in different halls. I think the best colour dress for Blackpool is white, whereas pale pastel colours don't look as good in the Winter Gardens.
4. Think about how much decoration you want on the dress - sometimes simple elegance is better than too much decoration. In Blackpool dresses with lot of stones look great, but very few dance halls have the same lighting and the dress can lose its effect.
5. Fabric is a personal choice. I like a combination of Pearl Chiffon and Crepe, Satin, Georgette for Ballroom. Dress should appear light and not be heavy. For Latin I really like fringes and any kind of crepe. It gives a lot of dynamic to any dress.

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A TALE OF TAILS

Ballroom dancing has changed over the years – shapes have become more exaggerated, dancers are expected to extend more and it's all more athletic. Tailsuits have had to evolve with the style of dancing and have developed the need to be more streamlined and performance orientated.

Bespoke continually develop and evolve their tailsuits to keep up with these changes and trends. Over the past five years the Pure Class Tailors have been busy introducing many new concepts to the design and construction of modern dancewear. Tailor Andy Brown explained how a tailsuit is made and how they have developed their latest design.

Each and every suit is cut by hand using the measurements and notes that have been taken at the first meeting. Although many of the cloths used are still English woollen cloths, they have changed considerably from the cloths used 5 years ago. The cloths now used are stretch cloths, supplied by traditional Yorkshire Mills or from noted cloth merchants Holland & Sherry of Savile Row. "We have developed some very particular cloths for our new suits," explains Andy, "we have a traditional style woollen cloth with 6% lycra content and a fantastic microfibre cloth with a satin inner face that takes the place of the lining. Both of these have a one way stretch which allows the back line to be kept tensioned and clean and means the suit moves much better with the dancer. It's important that a tailsuit moves with the dancer to show more body movement, and not against them which some of the older style suits tended to." The stretch wool suits are referred to as Feathertouch Tailsuits and the microfibre



Photos of the cutting process thanks to Andy Brown at Bespoke.

The first step in producing a tailsuit is obviously to meet with the client and take measurements; around 10 measurements are needed in most cases, with a few more if the client has specific needs or physical traits that need special attention. The tailor will look at their hold and frame and general body shape and note all the individual characteristics. With more dancers recognising the benefits of going to the gym, many men have more developed upper-bodies and this is something new that the tailor has to consider if they are to produce a well fitting suit.

referred to as Featherweight. Both of these suits have no linings in the sleeves and trousers and both of these cloths are lighter than cloths previously used, with the microfibre being the lightest. "It is important to reduce the amount of lining in stretch suits otherwise the stretch effect will be lost," explains Andy, "a lining also adds to the weight of the suit; without it the cloth can perform much better."

The next stage for a tailsuit takes place in the workrooms where the sections of cloth that are now cut are hand basted together. This is the

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stage which produces a suit where parts are tacked together by white baste cotton. The customer will try the suit on and the fit is checked by the tailor, it is at this stage that changes to get the perfect finished fit are marked on to the suit. Any changes can be made easily at this point as the suit is taken apart and re-cut to accommodate any alterations. It is also at this point that the position for any padding in the suit is noted, but in line with the recent changes the padding is kept to a minimum.

Once any adjustments are made the suit is sewn together. Machines are used in the process to join together some of the main sections of the suit, but a lot of the process is still done by hand by the Bespoke team (consisting of 2 tailors Mark Plant, the business founder, and Andy Brown; 4 tailoresses and several dressmakers headed by Melanie Plant co-founder). The linings are all felled (sewn in) by hand. Bespoke believe in traditional methods, such as using a one piece collar (so that there is no seam on the back or inside edge of the collar). This involves the collar being stretched and shaped individually by hand, using a steam iron to stretch the collar to the correct shape for each dancer, every collar is then hand sewn and finished. "As well as doing a lot of the work by hand to keep consistently high quality, we believe in using English materials, with as much locally sourced materials as possible," explains Andy, "as well as the cloths, all the thread and buttons we use are produced in England. If we cannot find a product that is made in England we will either get it made for us or we make it ourselves." This year so far Bespoke has used over 2340 metres of cloth, nearly 4,000 buttons have been handmade and used along with thousands of meters of cotton and hundreds of meters of lining and canvas.

There will then be a collection fitting where any final adjustments are made and the elastics are marked and sewn in place. The fit and care is talked through with the customer and arrangements to see the dancer on the competition floor to check the look when performing are made.

On average this whole process will take 6-8 weeks, but can sometimes be a little quicker if a suit is needed for a specific date. Bespoke can

offer a 3 day service (although there is a surcharge for this service and there are only a limited number of slots available each year).

Tailsuits used to have much deeper sleeves and broader shoulders not to mention additional weight of the many canvases and sometimes unnecessary padding. Bespoke have now through hard work and development been able to remove a lot of the canvassing and padding along with the lining, this along with the new lighter cloths has reduced the weight of the suit and stretch makes them feel even lighter. As methods of weaving and production of yarn evolves, the production and nature of the cloth also evolves. Add to that the changes in the nature of dancing and the need for a competitive edge and there is constant development of the perfect set of tails. New styles are constantly being researched, the latest is a new side support, which is built into the side of the body of the suit and helps to maintain a clean line. Several top dancers are currently testing this and Bespoke will be making this and several other developments available very soon.

Bespoke also produce Latin trousers and outfits as well as clothing for many other dance styles such as American smooth. These can be made out of the same cloths as the tailsuits or from a range of dance specific fabrics. For American smooth suits, Bespoke use a 4 way stretch crepe cloth which is very light and moves and performs well and is suited to this dance style. Everything is all hand cut and made to an individual's set of measurements. Latin trousers typically take 3-4 weeks but it is just as important to get the fit and look right as on the tailsuits.

Dance tailoring differs hugely from regular tailoring and so a comprehensive knowledge of dancing and its requirements and demands on the suits is essential, to ensure correct pad placement, and understanding of the silhouette and the need for a partnership to look balanced. Bespoke brings together a team with knowledge of regular tailoring and dancing, who care about how look fit and feel of the suit, and who now supply dancers around the world.

With thanks to Mark Plant and Andy Brown at Pure Class Bespoke www.pureclassdancewear.com Pure Class - not just a brand name but a statement of service and quality

CLUB NEWS

BEDFORDSHIRE DANCESPORT CLUB, FIRST TO GAIN CLUBMARK

The Bedfordshire Dancesport Club has become the first dance organisation in the country to receive Clubmark accreditation. Clubmark is the Sport England mark of high quality Junior clubs.

To gain this prestigious accreditation, the Club has had to look at all its aspects of operations. Staff and Volunteers have all attended various training courses to ensure that all the necessary operating standards are understood and met. The Club gained its Clubmark status through the team Beds & Luton Sports Partnership because EADA does not currently hold a licence.

Whilst Clubmark is for Junior clubs we are applying the same operational standards to the youth and adult sections of the club ensuring a consistent quality of service delivery.

By Reg Challinor info@dancesportacademy.org.uk

<http://www.dancesportacademy.org.uk/bdc.html>
www.clubmark.org.uk

AVON AMATEURS

The Avon Amateurs have renamed their Gaye Biffen day (their annual dance event interspersed with fund-raising activities), the Gala Charity Day and diversified the programme to include EADA NREs. The club is still supporting Bristol Cancer Charities and is proud to have raised over £50,000 in memory of Gaye.

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IDSF & DANCING ABROAD

In June the IDSF AGM took place in Macau and David & Mary represented the interests of English dancers. The main outcomes were as follows:

- An under 21 category is to be introduced (Youth will remain as it is).
- Senior I 10-dance; Senior II Latin; and Senior III Ballroom are to be introduced. However Senior events will all be open which means EADA will select two couples from the chart as normal and subsidise their travelling expenses, but in addition other couples are permitted to enter at their own expense; these couples will require EADA's agreement and the entry will be via EADA.
- Senior III will be defined as one half of the partnership over 55 and one half over 45.
- Music for dances must be 1mins 30-2mins in length and the minimum time between rounds will be 15mins.
- There will be a set size for a couple's number; couples will not be permitted to reduce the size of their number.
- Couples will need to wait 8 months before changing the country they represent unless both Amateur Associations agree this is not necessary.
- The IDSF are hoping to have dancesport included in the 2020 Olympics, although there are concerns from the IOC about the scoring system.

The changes the IDSF have passed are likely to have implications on our own chart events. These will be discussed at the AGM - please see the enclosed papers.

Motions that did not get passed included: renaming Senior, Adult II, Adult III etc; changing the criteria for being able to represent your country and imposing a strict dress code for IDSF judges.

THE IDSF PRESENT A NEW SCORING SYSTEM.

The IOC has asked the IDSF to review the scoring system for their Dancesport championships as they consider inclusion of Dancesport in the Olympics in 2020. On August 23rd, at the end of

the German Open, representatives from Amateur and Professional Associations were asked to attend a meeting in Stuttgart to see, and comment on, the IDSF's first presentation of a revised scoring system for their events. We are proud that David Corfield attended as a representative of EADA and, as the only British representative present, we are grateful that he was able to attend and air concerns. The system that was proposed would be more in line with ice-dance, awarding technical marks for certain figures, deductions for mistakes and couples dancing each dance on their own from the semi. Many concerns were raised from those present to ensure that this system would be viable and would be a fair system of comparing couples. There was a lively discussion and feedback and comments were given to the IDSF, who are reviewing the system even further. The presentation can now be found on the IDSF website.

ANTI-DOPING

Jack Gibson has now taken over full responsibility for the anti-doping role and this presents the ideal opportunity to express our thanks to Keith Hateley for the effort he has directed towards establishing the systems and procedures necessary to comply the stringent requirements of WADA and IDSF.

It has been a successful year for both in and out of competition testing and to that background the next session of testing will soon be starting. Interestingly enough, a statistical report from IDSF shows out of a total number of 226 tests carried out worldwide last year only one sample was positive. As reported previously, EADA has conducted 28 tests all of which were negative.

Please don't forget that if you are on any medication which may affect doping results, contact your doctor and complete a Therapeutic Use Exemption form. Caffeine has now been taken off the prohibited substances list - but we advise checking the latest lists online. For more information see the anti-doping guide on the information section of our website or contact Jack on antidoping@eada.org.uk

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