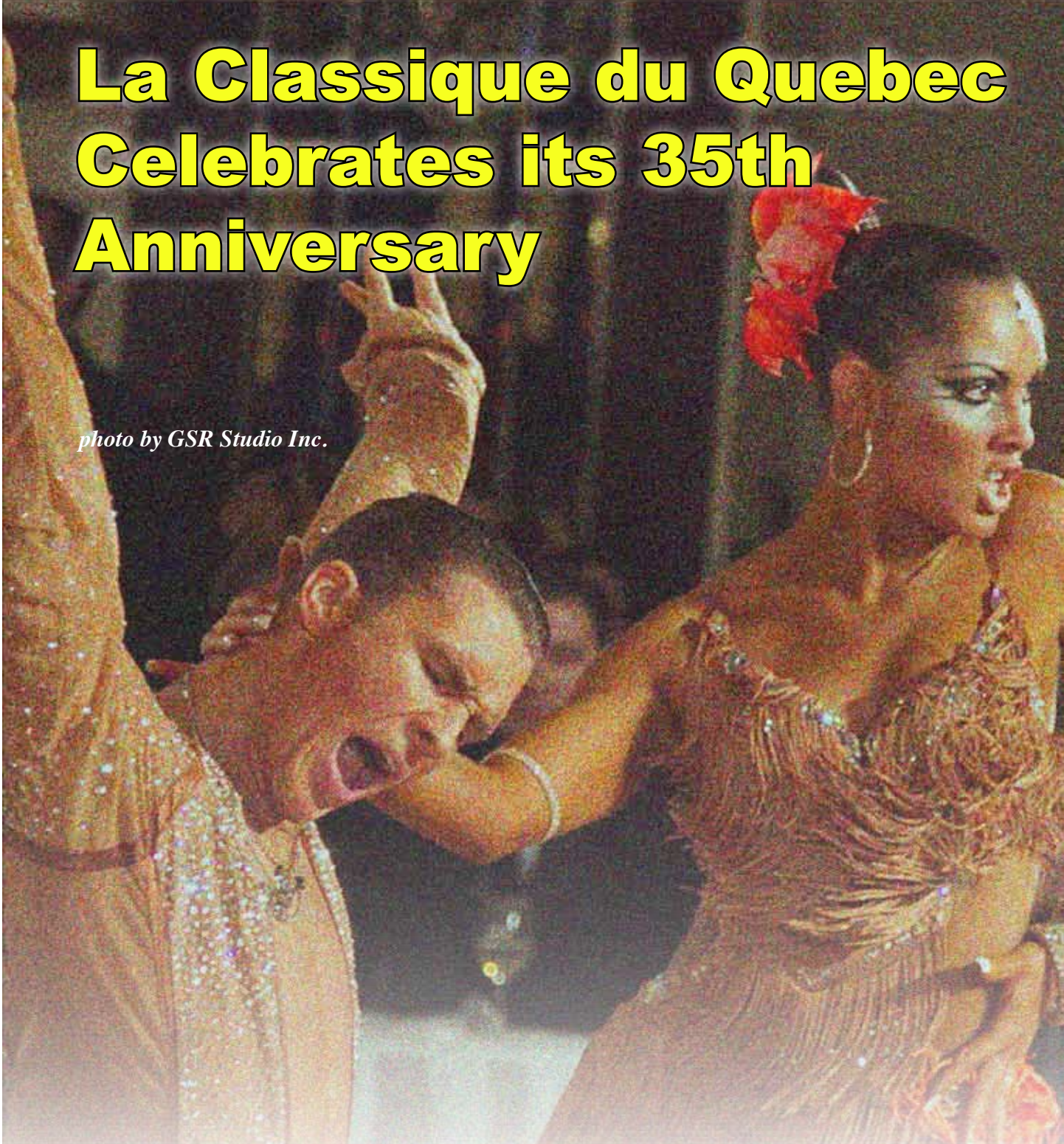


La Classique du Quebec Celebrates its 35th Anniversary

photo by GSR Studio Inc.

Carlos Frietag talks with Dance Beat World about The Olympic Games



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Dance Beat World Interviews Carlos Frietag, President of IDSF, about the Olympics

IDSF Heads or Tails?

by *Didio Barrera*

Feeling a little blue over the political state between the World Dance Council and the International Dance Sport Federation I had a rare opportunity to have an informal meeting with the President of the IDSF, Mr. Carlos Freitag, in Antwerp, Belgium where the IDSF 2011 World Senior I Standard and the Senior II Latin were taking place. I sat with Mr. Freitag and asked him why there was such an extreme push to boycott competitions such as the Internationals and the UK. For me these were competitions that in the past have shown a good variety of qualified judges from many different countries and many different associations including such as the IDSF.

In my opinion the boycotts of some of these open events only cause chaos and terrible blood between the parties and the people that are part of ballroom dance, especially among the most senior members of our industry, many whom I consider the pillars of our history. This affects the youngest competitors also, creating a terrible atmosphere for us all, but especially for these young dancers or athletes as they are now called.

So what was his answer? As before, he reiterates



Carlos Frietag at the 2010 World IDSF Standard.

photo by *Helmut Roland*

that the boycotts are not the IDSF's doing or wish but that as a member of the IOC (International Olympic Committee), they must follow all their rules and regulations, such as anti-doping, and it's basically out of his hands.

According to Mr. Freitag it is not as easy as it all might sound to have "Freedom to Dance" and he proceeded to tell me the doings and the pecking order of the IOC and its member organizations. There is the International Olympic Comity or IOC and this is where the real golden egg lies. This is where you will find all the games that get to compete in the Olympic winter and summer games. This is the ultimate goal of the IDSF and its affiliates - to be a part of the greatest games of all. So how would this work? Before any game is allowed in the Olympics it must become a member of Sportaccord. According to Mr. Freitag this

is the parent body of all world sports federations. Inside this Sportaccord there are over 122 games and many other associations and organizations including a very important one, the Association of Recognized International Sports Federation, or ARISF.

What is ARISF? In simple words, it is the association that houses all the federations, recognized by the IOC, waiting for the opportunity to participate in

contd. pg 17

WORLD DANCE COUNCIL & WDC AMATEUR LEAGUE JOIN WADA ANTI DOPING

WDC Press Release

The President and Presidium of the World Dance Council are pleased to announce that, after many months of discussion and contact between both organisations, they have now completed negotiations with the World Anti Doping Agency.

They have agreed a programme suitable for those involved in competitive dance based on the WADA Anti Doping Rules and these rules will be integrated into the constitution of the Council and the competition rules of the WDC Amateur League.

contd. pg 18



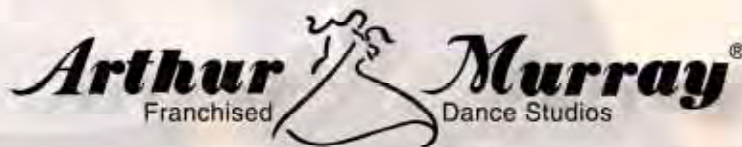
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La Classique du Quebec

**Chantal Leclerc
looks at this year
and remembers its
glorious history.**

With additional reports by Danny Quilliam, Mireille Veilleux, Diana McDonald, Eugene Katsevman & Maria Manusova

*All photos by: GSR Studio Inc. Professional Wedding & Dance
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An Overall Look

Report by Chantal Leclerc

Photos by GSR Studio Inc. www.gsrstudio.ca

I started going to La Classique when I was a very young girl, I was the one picking the rhinestones of the edges of the floor. Later I remember eagerly awaiting February, and in Quebec it is certainly not because of the weather, so I could watch the couples that were coming to compete. The list of previous champions reads like a who's who of the Ballroom dance world. Marcus Hilton and Karen Johnstone (at the time) won in the Amateur Standard in 1982 and 83, Donnie Burns and Gaynor Fairweather were the 1981 Latin Amateur winners. Sammy and Shirley Stopford and later with Barbara McColl, Steven Hillier and Lindsay Tate, Michael and Vickie Barr, Oliver and Martina Wessel-Therhorn, the Welshs, Joe Lozano and Jan Mattingly, Rufus Dustin and Sharon Savoy, Andrew Sinkinson and Lorraine Barry and the list goes on... The shows that were invited to perform were also the best in the world.

This year marks the 35th anniversary of La Classique du Québec and Mereym Pearson, Daniel Heroux and Sam Sodano, the organizers, wanted to make it count and did not leave any details unattended. The ballroom was as usual classy and elegant with the floor surrounded by fresh flower bouquets. They even provided a room called "La Place des Champions Bebe", a nice playroom for kids to have fun in.

The organizer even associated with the Royal Victoria Hospital to help raise funds for cancer research, in their first time together, they manage to raise close to \$20,000, thanks to the help of Sylvain Trottier and his student, a physician in charge of this project Mme Josee Dubuc. Mme Dubuc was telling me that they have big plans for next year and plan to make it even more successful.

The entries this year were up by 2,500 ! The first Classique in 1977 had 5 judges, 2011 required 35 to do the job! You can imagine what an honor it was to now be invited to judge such a prestigious event, I would have done it for free, don't tell Mereym...

Any doubt as to the future of Dansesport was put to rest Thursday night with The Rising Star Amateur Latin which started with 40 couples dancing in the 1st round. The winners, from Italy, were Lorenzo Valerio La Pietra/Antonella Illuzzi (1,1,1,1,1). Vlad Bohdnov/Maryana Dudchenko from Vancouver were 2nd (2,2,3,2,2), while Jason Dai/Patrycja Golak from New York came in 3rd (3,3,2,3,3). Thursday night also hosted the IDSF Senior Latin. This division mainly attracted couples from Canada and was won by Jim Deglau and Elena

Sinelnikov. These finals took place in front of a packed ballroom cheering their favorite couple. The highlight of the evening was the Pro show by Stefano Difillipo and Olga Urumova. Their performance was one of the best I have seen. Every number was well put together with a different story line. I only wish they could have used some of the speed they demonstrated on the dance floor to change faster. At one point I seriously thought that they had gone to take a shower between numbers... In the hands of a lesser MC it would have been a serious problem, but Pierre Allaire was quick to entertain the audience.

Friday night hosted the IDSF Amateur Adult 16+. This was a huge event with 42 couples entered. The majority came from Canada, 6 from the US, but also represented countries were Germany, Slovenia, Italy and Croatia. Zoran Plohl and Tatsiana Lahvinovich from Croatia and last year's winners were again crowned champions getting 1st place in all dances. Personally I really enjoyed watching the 2nd place couple Ferdinando Iannaccone and Yulia Musikhina from Germany. I'll admit that I might have been influenced by the outfits. I really loved Yulia's look and what she was wearing. Tatsiana had an orange dress with huge frills, very runway look, but I did not think it moved very well, also Zoran's shirt was totally bland. Look for Eugene and Maria's opinion in a coming edition of Dance Beat.

The Rising Star Amateur +16 started with a



Teddy Bear competitors



Winners RS Latin



Plohl/Lahvinovitch

quarter final to give a win to the Italian couple Salvatore Vitacca and Stefania Vitacca. They won all dances and were the only couple that were consistently on top of their game. Next was the Pro RS Latin, here the results were not as clear cut as the winners Rafael Pleczyk/ Betty Attia from Ontario won S R PD and second in CC and Jive. 2nd place went to Danny Arbour and Jessie Mineau, from Montreal, (1,2,2,2,1). The Pro Open Standard had Mikhail Avdeev/Olga Blinova, Paolo Bosco/ Sylvia Pitton, Anton Lebedev/Anna Borshch and Ruslan Meskov/ Alexandra Nema as top contenders. Mireille Veilleux is going to fill you in on the details in her article later in this edition, but I will tell you that Paolo and Sylvia won all dances.

Saturday was the busiest day with 4 ballrooms going during the daytime session and the evening going until late, or rather early in the morning. The evening opened with the Teddy Bear and the Junior Globe Trotter Championship. These are cha cha and jive competitions that give kids (0-11) for the Teddy Bear and (12-15) a chance to show their skills. Huge number of entries in both categories, starting with a first round for the Globe Trotter. Saturday night had something for everyone, IDSF Junior II in Latin, IDSF Senior Standard, IDSF Youth Latin, most of them starting with quarter finals, honestly I was glad not to have an IDSF judging license... :)

The highlight of the evening certainly was the IDSF Adult Open Standard. Couples

coming from Romania, Slovenia, Estonia, Italy, Australia Israel, Germany and of course the US and Canada. Starting with 4 heats, it kept the judges busy to narrow it down... From their first step, I was taken by Simone Segatori and Annette Sudol from Germany. WOW!! Incredible tango! The new partnership of Alex Gunnarsson and Virginie Primeau Poirier continues to do well, and they were ranked 4th overall. Danny Quilliam has a full report on this category.

The Pro Open Latin was a semi-final with couples from Canada mainly. The winners were Kamil Studenny and Katya Trubina, from Maple, Ontario. My personal favorites were Francis Lafreniere and Claudia Primeau-Sauvé who came in 2nd. It was not an obvious decision so I understand the results. What weighed in the balance for me was Francis' presence on the floor. I felt he was much stronger than Kamil. The Pro Open Rhythm was not as big in entries but had the quality with 2 US finalists present. The winners were Pierre Emanuel Antoine and Liana Churilova, 2nd place to Ilya and Amanda Reyzin.

The top teacher for this year's Classique is a well know name in the Pro/Am circuit in Canada and the US. Former 10 Dance Champion Alain Doucet turned a Top Teacher competition into an Iron Man one. He danced 4 1/2 hours of Ballroom one afternoon, non stop, just to follow it up with a 3 hours stunt the next day in the Latin division... Well deserved! Even though, like I said earlier, the comp ended in the wee hours of the morning, Meryem had a huge party planned to celebrate the 35th anniversary of La Classique, lots of food, open bar, and a famous DJ from a downtown Montreal disco. The dining room was transformed with disco lights and party atmosphere. Dancers never miss an occasion to party so the place was packed, I left at 4 am and the party was still going strong! The early morning flight back home was painful but the weekend well worth it. Thank you to Meryem, Sam and Daniel "pour une fin de semaine grandiose".



Winners Junior Latin

- IDSF Junior II Latin
- 1- Richard Lifshitz / Morgana Lakatos-Hayward (1,1,1,1,1) Canada
 - 2- Tony Cooperman / Sabrina Flisfecter (2,2,2,2,2) Canada
 - 3- Patryk Ploszaj / Anna Kaczmariski

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- (3,4,3,3,3) USA
 4- Jacob Korenev / Dayana Nikon
 (4,3,4,4,4) Canada
 5- Minas Zahopoulos / Karolina Ioukhnikov
 (5,5,5,5,5) USA
 6- Steven Varshavzky / Caroline Nunberg
 (6,6,6,6,6) USA



IDSF Youth Latin

- 1- Winson Tam / Anna-Nina Kus
 (1,1,1,1,1) Canada
 2- Ron Garber / Ashley Goldman
 (3,2,4,2,2) USA
 3- Mario Acosta-Cevallos / Diana Lemeshko
 (2,4,2,3,5) Canada
 4- Allen Rudman / Sandy Rabinovich
 (4,3,3,5,4) USA
 5- Phillip Kudryavtsev / Liza Lakovitsky
 (5,5,5,4,3) USA
 6- Adam Li / Ksenia Mitchenko
 (6,6,6,6,6) Canada

IDSF Adult Latin

- 1- Zoran Plohl / Tatsiana Lahvinivich
 (1,1,1,1,1) Croatia
 2- Fernandini Iannaccone / Yulia Musikhina
 (2,2,2,2,2) Germany
 3- Anton Belayev / Antoaneta Popova
 (3,3,3,3,3) Canada
 4- Alan Gilin / Anastasia Trutneva
 (4,4,4,4,4) USA
 5- Jean-Phillipe Milot / Laurence Bolduc
 (6,5,5,5,5) Canada
 6- Lorenzo Valerio La Pietra / Antonella Illuzzi
 (5,6,6,6,6) Italy

IDSF senior Latin

- 1- Jim Deglau / Elena Sinelnikova
 (1,1,1,1,1) Canada
 2- Francois Lanteigne / Sylvie Pelletier
 (4,3,3,2,2) Canada
 3- Yvan Lacroix / Manon Lemay
 (3,2,2,4,4) Canada
 4- Christophe Pasquier / Jocelyne Pasquier
 (2,4,4,3,3) Canada
 5- Alain Paradis / Sonia Lapointe
 (5,5,6,5,5) Canada
 6- Jean-Francois Rousseau / Nathalie Ladouceur
 (6,6,5,6,6) Canada

IDSF Junior II Standard

1. Roman Redziouk – Anastasia Soboleva
 Canada
 2. Patryk Ploszaj – Ania Kaczmarek USA
 3. Artemy Kokhanov – Abigail Xinkas Canada

4. Tony Cooperman – Sabrina Flisfecter Canada
 5. Maxim Barron – Esthie Spivakov Canada
 6. Kamil Falkowski – Katarina Hermanova USA

IDSF Youth Standard

- 1- Winson Tam / Anna-Nina Kus
 (1,1,1,1,1) Canada
 2- Ugnius Vaidila / Rina Brandt
 (3,2,3,4,2) Canada
 3- Adam Li / Ksenia Mitcheche
 ko (5,3,2,21/2,4) Canada
 4- Taras Savitskiy / Liya Podokshik
 (2,5,4,21/2,5) USA
 5- Vladimir Martintsov / Maria Gladkikh
 (4,4,5,5,3) Canada
 6- Nikolay Makarenko / Kamila Lemer
 (6,6,6,6,6) Canada

IDSF Senior Standard

1. Xingmin Lu – Katerina Lu USA
 2. Horance Hu – Agnes Yuan Canada
 3. Andre Plante – Suzanne Murray Canada
 4. Jim Dwglau – Elena Sinelnikova Canada
 Christopher Pasquier - Jocelyne Pasquier
 Canada
 6. Richard Stahl – Francine Poissant Canada

Pro American Rhythm

- 1- Emmanuel Pierre-Antoine / Liana Churilova
 (1,1,1,1,1)
 2- Iya / Amanda Reyzin



(2,2,2,2,2)

- 3- Ferenc Nemeth / Olga Kinnard
 (3,3,3,3,3)
 4- Yves-Marie Emmanuel / Nellie Suissa
 (4,4,4,4,4)

Pro International Ballroom

- 1- Paolo Bosco / Sylvia Pitton
 (1,1,1,1,1)
 2- Mikhail Avdeev / Olga Blinova
 (3,2,2,2,3)
 3- Anton Lebedev / Anna Borshch
 (2,3,3,3,2)
 4- Richard Tonizzo / Claire Hansen
 (4,4,4,4,4)
 5- Russ / Katusha Wilder
 (5,5,5,5,5)
 6- Ruslan Meshkov / Alexandra Nema (6,6,6,6,6)

Pro International Latin

- 1- Kamil Studenny / Katya Trubina
 (1,1,1,1,1)
 2- Francis Lafreniere / Claudia Primeau-Sauve
 (2,2,2,2,2)
 3- Sergey Koshunov / Michelle Hafle
 (3,3,3,3,4T)
 4- Ilya Maletin / Ludmilla Sekret
 (5,4,4,4,4T)
 5- Danny Arbour / Jessie Mineau
 (4,5,6,5,3)
 6- Rafael Piecyk / Betty Attia
 (6,6,7,6,7)
 7- Sharone Levit / Yuliya Zavadaska
 (7,7,5,7,6)

IDSF STANDARD

Report by Danny Quilliam

I've been asked to report on the IDSF amateur standard championship at la Classique du Quebec, and I accepted this task with great honor and pleasure. La Classique, the biggest competition in Canada, celebrated its 35th anniversary this year: and what a way to celebrate!!! The IDSF amateur standard started with 36 couples separated in 4 heats. It was by far the strongest division of the weekend, as well as the most difficult to judge. It was a nightmare for the adjudicators: the level of the participants was very high and very even. Most of the couples in the top 12 were similar in stature, look, style and talent.

In this competition, it seemed that the majority of the couples in the amateur ranks danced a very similar style, which I think makes it difficult for one couple to be set apart from the rest of the field. The focus of

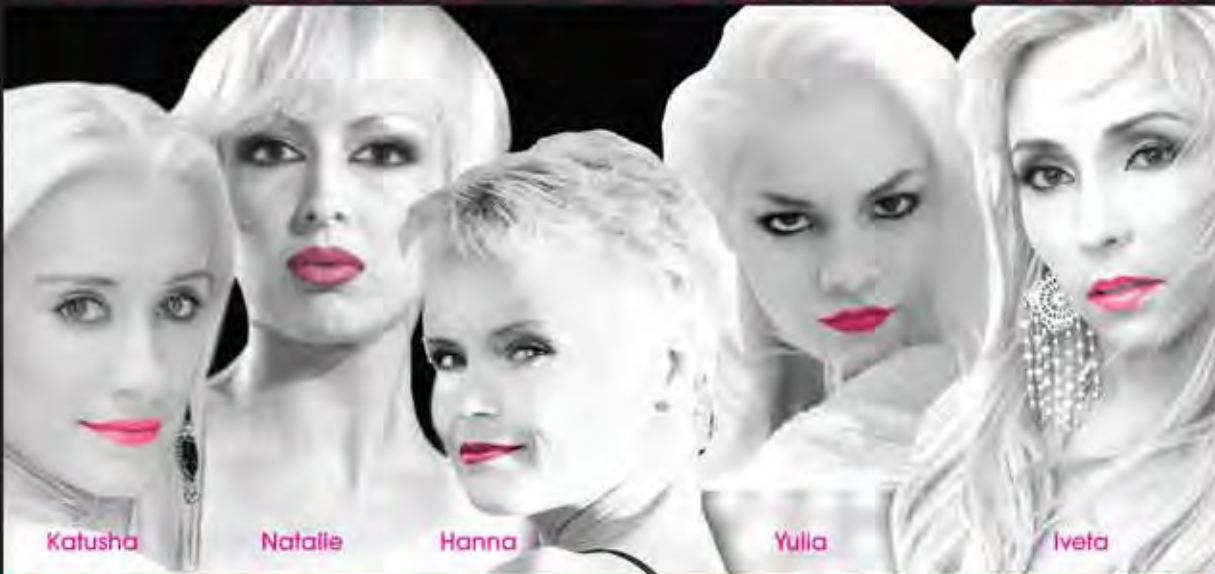
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this style generally seems to be based on speed and the frame of the man. It looks like the main idea of ballroom dancing today is to move fast and move a lot—to the detriment of grace, softness, and harmony. Not many couples looked to enjoy dancing with each other and it seemed like they did not feel the joy of two people moving together as one with the music. To me, this should be the essence of Ballroom Dancing.

Call me old fashioned if you want, but that is what I learned through the years through many great coaches who are still teaching this. I am not sure that our beautiful art is going in the right direction when the main ingredients are speed, power and quantity. I still prefer to see quality.

It is not how much you move that is important, but how you move.

Having said this, I think that the amateur couples competing today have tremendous talent, athleticism, energy and dedication. It is just a matter of channeling their energy properly. This task belongs to the coaches and teachers.

Couples noted in earlier rounds

no 217: Anton Belyayev and Antoaneta Popova-Toronto

The actual Canadian Champions, they danced a good first round which displayed loads of energy and big movement. Tension showed in the man's shoulders and there was an over use of the arms in Tango. I would like to see a softer approach in swing dances. I would also prefer a softer make up for Antoaneta. She is shaping independently from Anton, and I would like to see the shape coming from him. They do not always dance as a couple. They withdrew after the first round.

no 257: Sergei Dementiev and Toma Steskaite-New York

A tall and handsome couple that is perfectly matched and impeccably groomed. She is a beautiful young girl with a lovely demeanor. I think they should rethink their approach to dancing, as they have obvious talent but they do not use it to their advantage. They would do so much better with simpler choreography and if they used less speed and force. I find it amazing that Toma can keep up with Sergei's power. If only he could channel this energy and power properly, their dancing would be easier to watch.

no 482: Salvatore Vitacca and Stefania Vitacca-Italy

This couple was the winner of the Amateur Rising Star on the previous night. They are very together and well connected. They show typical Italian dancing with a very wide frame. The best dance for them was quickstep. They dance an

effective Tango: precise and sharp. I would like to see more flexibility from the man.

no 467: Alexander Chernositov and Regina Maziarz-New York

A very artistic man with a beautiful and flexible girl. They show nice musicality with clear, readable and intelligent choreography. The girl must check her footwork in waltz, she is missing almost all heel leads on one.

no 430: Patrick Rucinsky and Ella Nusenbaum-Toronto

A talented young man with a girl showing lots of determination. Their approach is based on physical strength and speed. They have good usage of feet and showed big movement, but everything looked forced. The man has excellent posture and a great back and neck. Everything is there for future success; the aggressiveness is not necessary.

no 461: Daniel Studenny and Sarah Maude Thibodeau-Toronto

Great posture from the man though stiffness showed in the back and neck. The girl is talented but has untidy footwork. They danced a very good quick step, but again tango too physical. Swing dances need to be softer.

no 443: Vladislav Shakhov and Karolina Rajzer-Calgary

A new couple, the boy is from the USA and was a US finalist. The girl is from Canada. So, they decided to dance for Canada. The boy is strong, showing good posture and feet, but the lady needs to work on posture. Lots of shoulder strain showed. I would like her to use foot pressure would help with this problem.

no 293: Allan Gillin and Anastasia Trutneva

A very experienced couple with a professional look. They are perfectly groomed. They showed great improvement posturally. Allan has gotten so much better. His stiff neck is gone, and he shows great use of the feet and ankles. Anastasia's arms and shoulders are held too high, which is a common problem of the ladies in tonight competition (and is probably caused by the men lifting them). They are a very talented 10 dance couple and are doing well in both styles: which is not easy today with specialist dancers competing against them.

Kulis/Zvonova



Gunnarsson/Primeau



no 407: Francesco Paris and Natalia Driker-Israel

A very experienced Italian male dancer who found in Natalia a perfect match. They show a perfect shoulder line, sound technique, bold movement and strong feet and ankles. They danced one of the best tangos on the floor tonight. It would be nice for them to show more

“It is not how much you move that is important, but how you move.”

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emotion, or just a smile from time to time. Sharing your dancing with the audience is not a bad thing. They could have been in the final.

no 238: Paolo Campigotto and Alina Petre-Romania

This is a new couple who danced their first competition together tonight. They show great promise for the future. They have a perfect body match and are already showing togetherness and nice flowing movement with a very wide frame and great neckline. Their best dance is foxtrot. They could have been considered for the final.

Now, the Finalists:

Into 6th place from Estonia no 333: Szimon Kulis and Margarita Zvonova

They have a great look and present a clear silhouette. The man is strong and has good body tone and clean and crisp dancing. They have good strong feet, but need more release in slow dances. Everything looked too controlled. As a matter of fact, their swing and leg division is restrained.

Into 5th place from Australia no 381: Antonio Micheli and Katerina Maximova

A very tall couple who displays loads of speed and energy but very little feeling for each other. The man is overusing his arms to lead his partner and to create shapes. Their tango is painful to watch and over choreographed. The style they choose to dance is very sportive but lack nuances and contrast. Not one of my choices for the final, but they are very easy to see on the floor. Their best dance Waltz.

Into 4th place, no 303 from Canada Montreal: Alex Gunnarsson and Virginie Primeau-Poirier
They have been dancing together for a very short time and are already very successful. Fi-



Segatore/Sudol

nally, Virginie has found her man! To me they were finalists for certain from the first round. They set themselves apart from the rest of the field by choosing to dance a classic, soft and more conservative style accompanied by strong technique and sound fundamentals. This style suits their height and bodies admirably. They were the second softest couple in the final. They danced a beautiful classical slow foxtrot using lovely foot fall and effective hovering action. The man has a great top line that showing no stress at any time. Virginie could be more active in the partnership and show more personality. They would benefit greatly from using more foot pressure to create stronger movement and direction across the floor, especially in quickstep where they tend to cruise.

Into 3rd place no 245 from Romania: Rares Cojoc and Katarzyna Kapral

They are no strangers to the La Classique final, as they attend this competition often. I can say that they certainly improved both posturally and technically. The lady's hairstyle is different and suits her well. Her arms are held too high and her right arm is held too straight. The man being much taller than her could adjust his frame to complement his lovely partner. Their top and base are not always connected. He is one of the strongest men in the final, displaying good technique and soft but strong movement.

Into 2nd place no 329 from Slovenia: Matej Kralj and Spela Kralj

Very flexible and fluid movers. Handsome and tall, they create the best movement across the floor together. They were the softest of all the couples and showed mature dancing and beautiful togetherness without any sign of stress or fatigue. With all their joints unlocked, they showed easy and free dancing in all dances. They had the best Viennese waltz on the floor tonight. They were the only couple who created a three dimensional picture in this dance with a good usage of space and time. They are my winner in fox trot and Viennese waltz. Their tango could be more precise, and their quickstep lighter.

And the Winner into 1st place from Germany: Simone Segatori and Annette Sudol
Regular finalists in any championships around the globe, Simone and Annette dance a much



Kralj/Kralj

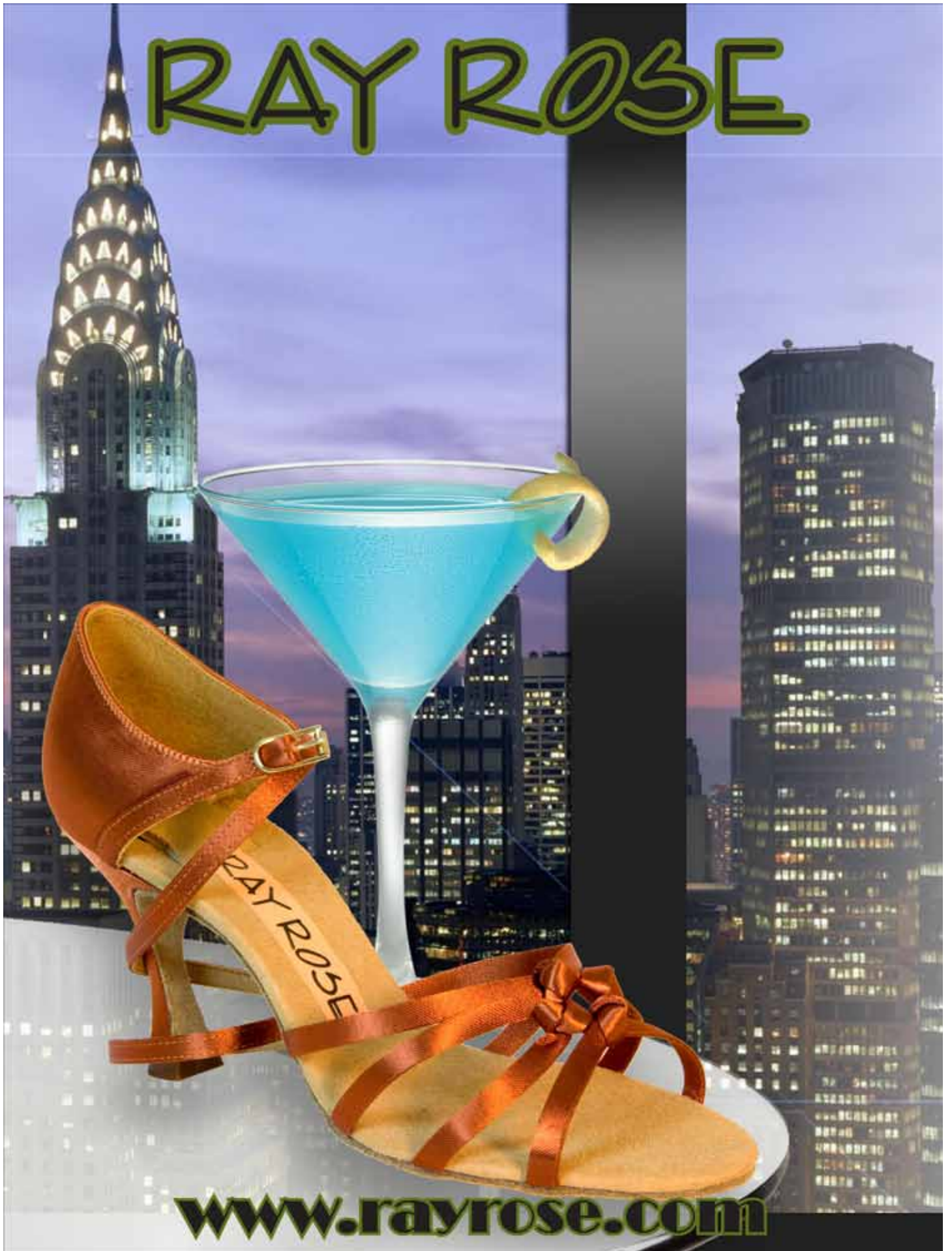
more sportive style of dance than the 3 couples behind them. Tonight, I found the man's back and arms too hard in every round and every dance, resulting in very little freedom in his upper body. Their swing was also affected also by this rigidity and did not allow them full expression in the swing dances. The lady is the best on the floor. She is classy and has the dignity and the allure of a queen. She chose to wear a shorter dress, which features well her amazing footwork, but the dress was made of tulle and net so it was rigid and stiff and showed very little flair and movement so it did not help their dancing tonight. In Viennese they danced an interesting slow motion then accelerated fleckerl. They had the best Tango tonight displaying speed contrast and amazing stillness.

Original in their choreographic approach and their image, they looked different from their competitors—which is always a good thing.

As a conclusion, I would like to thanks Myriem Pearson for organizing such a beautiful event for 35 years and wish a long life to la Classique du Quebec.

Danny Quilliam is a Former Canadian and North American Amateur Standard Champion Professional Canadian Champion, 4th at the World Professional classic showdance championships, Choreographer for So You Think You Can Dance Canada, Judge Teacher and lecturer from Montreal Canada

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PROFESSIONAL LATIN

Report by *Diana McDonald*

Saturday evening at the Classique has always been positively electric and with Pierre's charisma on the microphone and amazing music, this night was no exception. The atmosphere in the ballroom was pure excitement as the Semi-Final of the Professional Latin took the floor.

Of course everyone has their own opinions and this is how this panel of 15 concluded.

In 7th position - Sharone Levit & Yuliya Zavadzka from Ontario.(7,7,5,7,6) I placed them (6,5,5,5,5) I enjoy this couples masculine/feminine approach. Their movemet is natural, seldom forced or fake.

In 6th position-Rafael Piecyk & Betty Attia also from Ontario.(6,6,7,6,7) my marks(7,6,6,6,6). I found this couple a bit reckless and unfinished at times. I think they have good ideas and feeling but need to clarify where the completion of their actions are.

In 5th positon Danny Arbour & Jesse Mineau from Quebec(4,5,6,5,3) my marks(5,3,3,3,1). I really enjoy this couples dancing. I want more contrast of speed and more usage of different energies (sustain, swing ,ect)should help with that. Now my marks are a bit "OFF" as you can

see but I will say this couple was the only one still energetic yet controlled by jive. Good stamina, good competitors.

In 4th position Ilya Maletin & Ludmila Sekret from Ontario.(5,4,4,4,4T) my marks(4,7,7,7,7) Wow, off again huh? Everyone's marks have a ring of truth in it even mine. I did like this couple for where they finished but only in cha cha. The details of each dance through character and technique need to show through equally in order to get marks the same in every dance in my opinion and I felt cha cha was very clear and detailed.

In 3rd position Sergey Korshenov & Michelle Hafle of Texas (3,3,3,3,4T) my marks(3,4,4,4,4) This couple are always really well attired, makes me always want to watch them. I have been watching this couple for quite a while now and always feel they same. They look good, start off each dance well and weaken as each dance continues. If I look at them early in the dance I have one opinion and if I judge them late, its very different. Now that can be a physical stamina thing or could be that they always get coaching on the first part of dance and don't follow through. Come on, we've all done it!!

Korshunov/Hafle



In 2nd position Francis Larfrenier & Claudia Primeau Sauve' from Quebec (2,2,2,2,2) my marks(2,2,2,2,3) These guys are always enjoyable to watch. Clean, readable and always well groomed. How do you go up from that??? DYNAMICS, CREATIVITY, more ORIGINALITY.

The champions- Kamil Studenny & Katya Trubyna from Ontario (1,1,1,1,1) my marks (1,1,1,1,2) Don't get sloppy and tired!!!!!! I love, love, love what this couple has to offer. The are very charismatic, rhythmical, interesting and technically sound and see I didn't give them all five dances, why???? Stamina!!!!!! I believe so anyway. I have watched this couple get

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Lafrenier/Primeau*Studenny/Trubina*

sloppy at the end of comps a few too many times to not say it. I judge late in the music most of the time because I like to take as much of the couples performances into consideration as I can before placing them. So it doesn't matter if its physical stamina or if you just mentally are already having a drink of water from the outside it looks like fatigue. Help me to help you huh!!!

Bosco/Pitton

PROFESSIONAL STANDARD

Report by Mireille Veilleux

LA CLASSIQUE DU QUÉBEC 2011 was celebrating its 35th anniversary and it was a great year at all levels. More pro-am entries than ever, more amateurs and professional couples, more than one ballroom, there was a mega atmosphere enjoyed by everyone participating as spectators, competitors and volunteers.

The results in the Professional Standard:

1. PAOLO BOSCO AND SYLVIA PITTON from Italy

Always very elegant, Sylvia had two gorgeous dresses that enhanced her natural beauty. Always a crowd pleaser, Paolo insisted on some actions when dancing in the corner of the ballroom floor to make sure he would make the crowd excited. They were the most spectacular couple of the competition, but I have seen them express themselves more on previous occasions. It was great to see them dance in front of the Montreal crowd.

2. MIKHAIL AVDEEV AND OLGA BLINOVA from Los Angeles, California.

Beautiful dancers, I feel that this couple need to express more feeling about their dancing connection. They show great quality of movement but could pass right under our nose and not be noticed.

3. ANTON LEBEDEV AND ANNA BORSHCH from Toronto, Ontario.

They gave a good performance, and they both have great leg action. I found at times that Anna is not expanding enough from Anton's movement and, as a result, the top can look a bit static; it needs to breathe more.

4. RICHARD TONIZZO AND CLAIRE HANSEN from Leamington, Ontario.

Dancing together for quite a while, they are improving. They need to get stronger from the center of their body. The lightness displayed through their centers made them look small and tight at times.

5. RUSS AND KATUSHA WILDER from West New York, New Jersey.

Wow, this couple improved a lot lately, especially Russ. He must have worked a lot on his body lines. Now I see a more educated standard dancer's body. If they could get more confident about their improvement, it would get more powerful.

6. RUSLAN MESHKOV AND ALEXANDRA NEMA from Fort Lauderdale, Florida.

This couple showed good dancing but lacked understanding in the presentation of their body lines. They did not achieve the maximum, so it looks a bit tentative. If

"They were the most spectacular couple of the competition, but I have seen them express themselves more on previous occasions."

Avdeev/Blinova

they can be more adventurous, it would improve the volume of their dancing.

I would like to congratulate Méryem Pearson and Daniel Héroux with their "La Classique" team; they have put their heart into details to make it a great, unforgettable and successful event.



Tonizzol/Hansen

Mireille Veilleux is a former Canadian Professional Champion.



Lebedev/Borcsh

What does this mean? Mr. Freitag said that this requires the IDSF to take steps to ensure that their athletes only compete in events controlled by IDSF. In this way, athletes and their member federation can be protected through IDSF's international compliance with anti-doping system and procedures. The final outcome according to Mr. Freitag is that IDSF Athletes cannot generally participate in events in which organizers or athletes may decline to accept anti-doping tests, a serious violation of the World Anti-Doping Code. According to Mr. Freitag no group or athlete can ignore basic international government and sport obligations. This according to him is not possible any more for any sport in the modern world. He summed up, "so in conclusion all athletes registered with IDSF member bodies can only compete in competitions controlled or registered by IDSF and our members if they choose to participate in the clear, correct IDSF DanceSport system supported by all the major sport and government authorities in the world."

From what I read, heard and understood from Mr. Freitag, the biggest stumbling block between the IDSF and competitions like Blackpool, The Internationals and the UK is the Anti-Doping Code. Who in this modern world would not want this? I think our sport or ballroom dance competitions should try to clean up their act. I see nothing wrong with anti-doping, but I presume that there is more than just this - judging, the format of competition etc. must also play a part. I totally see Mr. Freitag's point and I really do not mind some guidelines when it comes to improving the judging system. I've often criticized the fact that we continue to base everything on just an "impression" and very little fact. I actually like the samba being first in Latin competitions, it gives me a chance to see all the couples a little closer. When it comes to a high quality contest it's nice to just look at six couples at a time giving you a little more time to assess every couple. I see nothing wrong with some of these "improvements." However, I also see nothing wrong with running a few events that vary from the usual IDSF format.

Eugene Katsevman & Maria Manusova comment on the IDSF Latin next time in Dance Beat World

All photos by GSR Studio Inc



Carlos Freitag Interview, continued from pg. 2

the Olympic games. Mr. Freitag explained to me that every three years the IOC makes changes to the games and taking some sports out and bringing others in. The short list of these games always comes out of this ARIST association. Every three years the paperwork and qualifications must always be met and revamped for each sport to make sure that each it is always on that IOC short list of games to be included. This means all the requirements that the IOC demands such as clear rules, anti-doping, anti-harassment, unbiased judging and other modern and positive principles must be met.

During our conversation I learned that Mr. Freitag is the Vice President of ARIST and I presume that as a leader within these organizations, his own organization of which he is president, the IDSF, must be squeaky clean and he must be un-

der a lot of pressure to make sure his own association follows all the guidelines. During the last general meeting of the IDSF in Vienna Mr. Freitag told the membership that, "the relationship with the IOC Sports Department is very good." He feels this is a huge advantage and results in strong, sometimes automatic, support from all the other recognized international sports organizations and most governments. This, I think, cannot be anything but positive for their cause and I can see why they continue to make strong changes to ensure the survival and the inclusion of Dancesport in the Olympics. But on the other hand he also told me that he recently received confirmation from the IOC department that they must ensure that all their members and athletes strictly follow IDSF's rules and policies, most importantly anti-doping.

I know very little about sport organizations, but from my own personal experiences I have organized and run an ice skating competition, dancing competition and an aerobic competition for television. I do not remember anyone calling me to do an anti-doping test to the couples participating. I also don't recall any of the couples (competing professionals) being ejected from their associations because of the format or the judges who were mainly celebrity judges. I can see countries like Italy or Russia for example who receive a huge amount of money from their own governments for travel and training of their own dance athletes, not being happy that their couples participate in Blackpool or The Internationals etc. These countries put money and confidence into these couples and their association

contd. pg 18

and for them to participate out of their realm seems an abuse of the system and their money. But what about countries like the USA where we get nothing from the government or the IOC or any sports federations? These couples earn their own money and in my opinion, as long as they follow the IDSF rules when competing in an IDSF event, they should be able to spend their own hard won money any way they want to do it. Also here in the USA we have no IDSF events, so the financial burden on young couples to travel to IDSF events in Europe or Asia is immense.

The light at the other side of the tunnel when speaking with Mr. Frietag was the fact that he continues to have a dialog with the organizers of Blackpool, The Internationals and the UK and he continues to feel that something positive might come out of them. I learned a lot about the IDSF and their goals in this interview with Mr. Frietag and I totally admire their focus and perseverance towards reaching the final goal of being an Olympic sport. I know many, including myself, have often wondered if this is just a dream. Many are 100% sure it will never happen. After this conversation with Mr. Frietag, I'm not quite sure they are right. I think the IDSF has something here and in the distant or maybe not too distant future there might well be Dancesport in the Olympics.

In another way I walk away a little saddened.

Most of my friends and the people I admire and who are truly the icons belong to a professional federation and many of them believe ballroom dancing not to be a sport. This is fine. I often continue to ponder this dilemma but continue to believe there is totally room for both. However, what makes me sad is that after listening to Mr. Frietag and all his goals and forward planning changes that he envisions for the IDSF sport, I look at our professional team and wonder what we have? Are we making any changes to our art form? Are we thinking how we might promote this art and make it grow? Are we going to continue to do more of the same or are we going to find ways to showcase our art in a way that every person can appreciate not just a few experts. Sometimes the fans are left wondering what they missed that the experts saw?

I hope the IDSF will one day reach their goals. I also wish that perhaps the proponents of the "art" of ballroom dancing will also accomplish their goals whatever they might be. I hope Mr. Frietag continues to talk with "the opposition" so that even if separate, we can all continue to walk side by side. It is, I think, the only way they can preserve a little art in their sport and in the long run possibly the art of ballroom dance can thrive among other arts like the ballet and opera.

WDC Press Release, from pg. 2

The WDC has long and indisputably supported the principle and ethics of the Agency. Doping in any form has not been not acceptable in competitive activities for the WDC and WDC AL and especially not when ballroom dancing as a competitive discipline was concerned. The position, the values, the ethics, of the WDC have been reiterated many times over and to all bodies involved in dance.

The World Dance Council are pleased to announce that they have now completed formal negotiations with the WADA and all those now involved in the competitive discipline of dance will in the future be subject to the limitations and requirements of the programme agreed with the WADA.

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suggestions.**

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THE ETHICS OF THEATRE

AND EXPECTED PRINCIPLES

As pertaining to Exhibition, Showdance routines, or anything that comes under the umbrella of Theatre Arts.

This article has been submitted in response to many requests for clarification on this rarely addressed subject.

1. An absolute priority is a distinct relationship to the music. A routine of spectacular lifts that has little or no relationship to the music is not art and is clearly in conflict with the higher principles of dance.

2. Stage your work as much as possible center stage. Do not have the judges craning their necks as you end up dancing at the far corner of the room for sixteen bars of music.

3. If you choose to use props such as a cane or discard a piece of costuming, a hat, for example: Do not leave it lying on the floor where it will deflect the attention of the audience away from the body of the performance. You will also avoid the possibility of embarrassment which some dancers suffer by tripping over a prop that they have left lying in a less than fortunate position.

4. The reprise: This can be a very tricky addendum to your routine demanding impeccable timing or it simply does not work. The audience needs to know that your routine is over if you wish to evoke a show of appreciation for your work. When danced on stage, this element that follows the coda is usually controlled by the director or stage manager in conjunction with the lighting technicians. In a typical Ballroom competition we do not have this advan-

tage. Consequently when the dancers begin to dance again immediately after the conclusion of their performance, the audience will invariably diminish the level of their applause and instead of enjoying a thunderous ovation you will end up with an anticlimactic smattering of diminished appreciation. Finish your routine with a statement of completion i.e. your dancing has concluded, the music has concluded. Take your bow and exit with grace and poise.

Note to professional demonstrators:

Your audience is there to see you dance. That is hopefully what you are good at. They have not come here to listen to you speak. Many a good performance has been less than memorable because the audience has had to sit wincing in their seats as the male member of the dance act stumbles incoherently through a verbal delivery of bad grammar and boring narrative. It is worth mentioning that many of the great Latin and Theater Arts dance artists of our time such as Paul Killick, Pete Maxwell, Pierre Dulane (to name but a few) delivered the most stellar performances of highly eclectic work without ever saying a word and have been enormously appreciated for it.

Do not verbally demand applause from your audience. Respect and appreciation must be genuinely earned. Do not con your audience into applauding for you. You may think you are being clever but it will diminish the experience for them more than you realize. The spoken word



shows up in the left side of the brain as a concept not as an experience unless you are a great actor who is engaged in a classic delivery or is reciting poetry. The visual aspects of dance in appropriate conjunction with music has the potential to be expressed in the right side of the brain if the structure conforms to the higher principles of dance e.g. elements such as contrast and the filling of curved space. Consequently, when you interrupt the flow of your performance to speak, you have taken your audience from the domain of presence (experience) to the domain of an observer giving an account (concept). Instead of the audience eating the meal, they are now eating the menu! Are you sure you wish to force that rather unsavory dish on them?

Frank Regan is a former multinational champion, an award-winning choreographer and director. He is the Dean of the Theatre Arts faculty of the Imperial Society in America and is the writer of the EMOD book for teachers taking their degrees in the Performing Arts. He serves as the Maestro choreographer for the world famous Miami City Ballet.



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