

A Big Man Down Under!

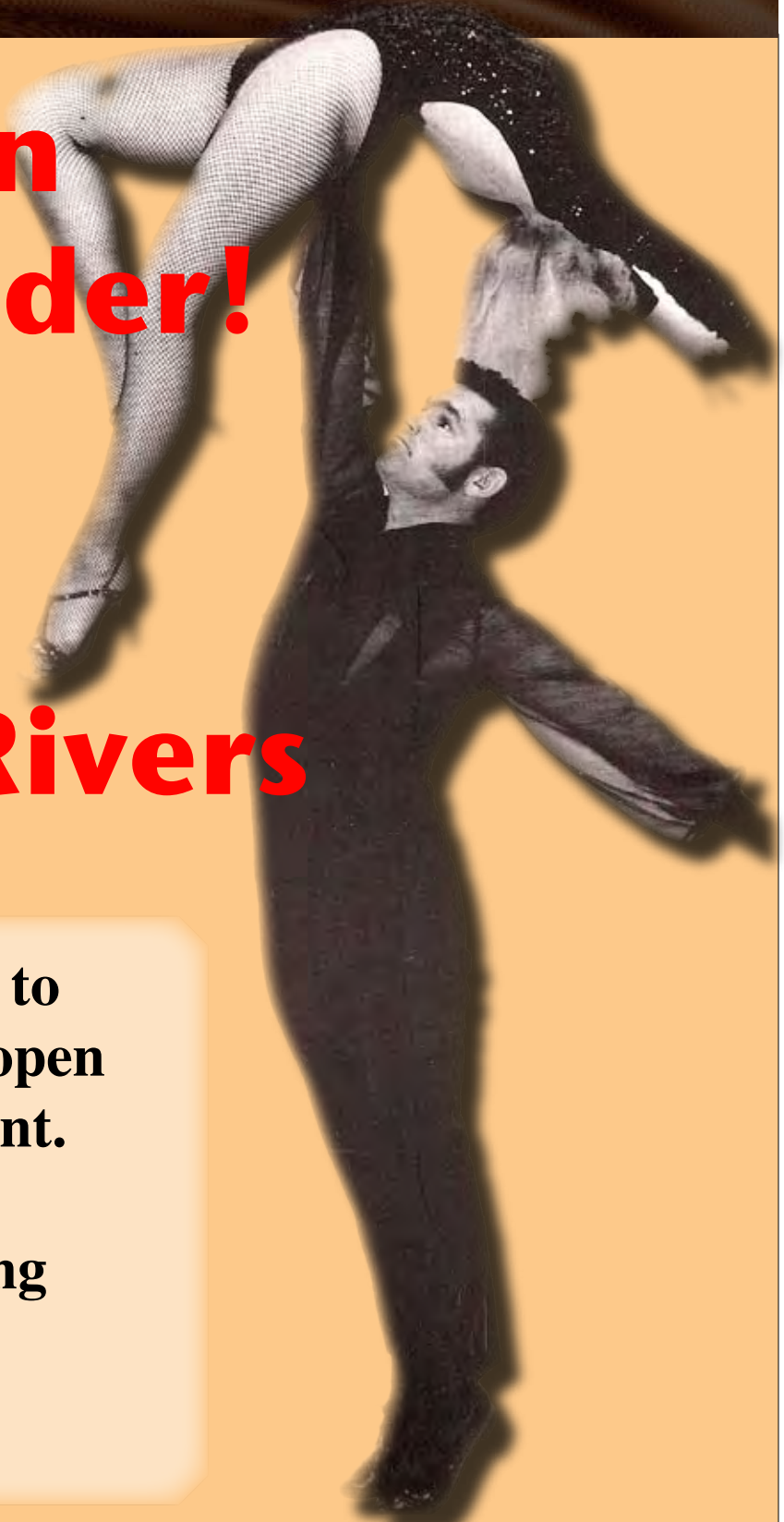
*An Exclusive
interview with*

Mr. Ray Rivers

**WDC Responds to
US Professionals open
letter of complaint.**

Proposes meeting

See Page 2



Dance Beat World
1234 S. Dixie Hwy. # 346
Coral Gables FL 33146 USA
phone (+1) 305-531-3087
email info@dancebeat.com



Keith Todd
Editor



Trudy Faust
Advertising & Subscriptions



Tara Christensen
Design Director

DANCE BEAT WORLD is published weekly and is registered as a corporation in the state of Florida. Opinions expressed in Dance Beat World are not necessarily those of Dance Beat World, LLC. or its staff.

To subscribe to Dance Beat World visit our website
www.dancebeatworld.com
Use credit card or PayPal

Web only (best value) and web/print prices are available.
Web Full year \$52.00
Web Half Year \$30.00
Web One month \$5.95
Print only prices are listed below.

Full Year International 50 issues: \$425.00
Half Year International 25 issues: \$222.00

Full year 50 issues US only: \$168.00
Half Year 25 Issues US Only: \$96.00

Full year 50 issues Canada & Mexico: \$185.00
Half year 25 issues Canada & Mexico: \$103.00

WDC offers invitation to US Professionals.

In a previous edition of Dance Beat World (edition 0708-1.pdf can still be downloaded from the site), several high-ranking US professional couples wrote an open letter to complain about the lack of US judges at recent WDC World Championships. The WDC have issued a press release, printed below, to invite these professional couples to meet with WDC Presidium members at the US Championships in September.



AN INVITATION TO US
PROFESSIONAL COMPETITORS
August 5th, 2008

The World Dance Council is delighted to announce a new initiative for the benefit of registered active competitors in the United States of America.

Following rumour of correspondence from US competitors to the WDC, the WDC took extensive steps and implemented thorough enquiries. In fact, no formal correspondence has yet been made.

We have, however been advised that an alleged 'open letter' was recently published in a US dance publication called "Dance Bleat".

The letter was apparently from top professional dancers in the United States and criticized the WDC for not selecting US judges in recent years to officiate on World Championship panels. The letter claims that the WDC's actions are malevolent (sic; evil and ill contrived). Although the WDC has never formally received this letter, we are taking it at face value.

The WDC has been responsible for running the World Professional Championships for 57 years. Today we have over 60 member countries and each of them has an equal vote in our demo-

cratic charter. Our list of Professional World Champions is a "who's, who" of the dance business and we (WDC) are, first and foremost, an organization that represents Professional dancers, dance teachers and dance studios.

We pride ourselves in offering Professional dancers a fair, unbiased and ethical arena for them to perform their artistry and we offer Professional competitors the most lucrative opportunities in the dance world; (the WDC Asian tour alone provides a cash prize purse in excess of \$1,000,000).

Hence, we are acutely aware that our titles and our dancers are the Dance world's finest assets and we are determined to protect them. Our dancers are our priority.

By the action of publishing the 'open letter' the couples have chosen to reach out to us directly; rather than communicate through their current member body the NDCA. Whatever the reasons, this is their choice and we respect it. Moreover, we will honour it.

In response we are inviting all currently registered and currently active WDC competitors to meet directly with representatives of the WDC Presidium and the Chairman of the Competitors Commission Paul Richardson (coincidentally a US resident) at this year's US National Championships, the USDSC in Orlando; (a WDC World Series ranking event). The meeting will be closed to these persons only and will therefore be in an atmosphere conducive to the competitors feeling comfortable and free from any intimidation or bullying. The WDC Presidium will include Mr. Jack Rothweiler, Vice President of the WDC and President of Fred Astaire's USA and Mr. Martin Chiang, organizer of the US National Championships and honorary advisor to the WDC Presidium. The exact time and location will be clearly posted at the event.

We look forward to seeing you all in Orlando.

The WDC Presidium



Principality of Monaco.
IPDSC and IDSF fully support the Festival

Events in many categories will take place, together with special attractions, over the three days with the best conditions possible for our competitors and guests.

You will find the first details at the Monaco Dancesport Festival website:
www.monacadancesportfestival.com

Monaco Dancesport Festival **28 - 30 November 2008** **Salle Du Canton, Monaco**

Dear Dancesport Colleagues and friends,

I am delighted to let you know about the wonderful Monaco Dancesport Festival to be held in the fabulous

We will also be letting you know of additional exciting news and developments over the coming weeks. Please watch the web site and look out for the emails that let you know of news.

Read more on www.ipdsc.org

Peter Maxwell
Festival Director



Bringing Dancesport to Washington DC



Aug. 21 - 23, 2008

John DePalma
Marianne Nicole

Tel/Fax: 1-866-345-5154
capitaldancesport.net
capdance@optonline.net





Interview by Didio Barrera

DB: *Mr. Ray Rivers, one of our legends, tell us when and why you first became involved with ballroom dancing.*

Ray: My introduction to ballroom dancing had nothing to do with ambition. I had been a ranked tennis player as a junior and I embarked at the age of seventeen to go into the Outback of Australia and ride a little rodeo. Around age eighteen I asked an older friend, "how do you get close to girls?" He said, without hesitation, you've got to go to George Wheez Studio and learn to dance. You can't get any closer to a girl – legally! So that's where I went, with absolutely no other idea than to learn a few dance steps and becoming friendly with the girls. That's how it all started.

DB: *When did you decide this is more than just about the girls?*

Ray: In a couple of months I started to

date my future fiance and wife who was probably in the top three in Australia in Standard. So I continued my lessons and I would go with her to the competitions. I'd always been competitive and I liked the competition. I would be introduced by my girlfriend to the top dancers of the time and after this initial introduction they would never speak to me. This annoyed me, especially after I'd met them several times, I thought "who do they think they are?" They maybe were good dancers but they were no better people than me. That was really the trigger. Also, as a kid I always wanted to be a bullfighter. My mother would shriek in horror and of course Spain was too far away from Australia. I loved Latin music. So what we decided was that since it would take too long for me to catch up with her in Standard but she had done very little Latin, we would learn Latin together. So that's where we started. Having spent 10 years of my young life practicing 5 hours a day on the tennis court as well as playing football, cricket and golf, it was very easy for me to put in that much time on my dancing. The people around me

were doing 3 or 4 hours a week, I was doing 30. Latin dancing was very young then, it had nowhere near the numbers of Standard dancers. We launched into that career in 1958, about a year after I'd gone to the dance studio and by 1959 I'd danced my first

Latin championship. We had the dedication. We won every Latin amateur championship in Australia and in a couple of years we also started Standard. By the time I turned professional, about three years later, We were fairly accomplished. In those days there were eight dances because as I tell my kids, I learned to dance before they invented the cha cha cha! That didn't come in until around 1959.

DB: *So what were the dances in Latin?*

Ray: In my formative years, 1958-60, the Cuban Rumba had been written in the book, but not approved for competitions. So our four dances were the box rumba, the samba, the paso doble and the jive. We followed England and only had four Standard dances as well, the Viennese Waltz was not introduced and has never been in the British Championship. At the end of my amateur career we won a very large 8-dance competition with about 6 rounds.

DB: *when did you move to the international scene?*

Ray: My first wife and partner, Judy, and I were married in 1962 and turned pro. We moved straight into the number two position in Australia behind our teachers, Ron & Jackie Nash. There is a long story about the Nashes and us that the guy who conceived the movie, "Strictly Ballroom," Keith Bane, a classical ballet dancer who came into ballroom, used.

We did a lot of competitions, just the three couples. In 1963, '64 and '65 he used to complain that it was all fixed. In the '90's the movie came out. He must have kept a great diary! But he changed the ending because he won in the movie and in real life he never beat us.

DB: *That is still my favorite ballroom movie. The rumor was that you were represented as the couple that won.*

Ray: In truth, they were a very flamboyant couple, his partner was also a jazz/ballet dancer. But we never beat our old teachers, the Nashes. We took two dances off them the night they retired. In the movie I am depicted as the blond man that drinks all the time. When I was competing in that era I didn't drink much. After I retired I drank some, then 23 years ago I stopped

drinking completely – just for the record.

DB: *But in those days the competitors did drink.*

Ray: Oh yes, the great story from the old days was that when Alf & Julie Davies from Australia beat Sonny Binnick at the British in 1958, after the 3rd or 4th round, Alf took off his shirt and cleaned his teeth and wash his face. Sonny would be in the corner having a whiskey! It was another era!

DB: *I lived through the end of that era. The movie showed how I remembered some of it.*

Ray: The man that wrote the book would say to us regularly that he was going to expose the whole business – write a book or make a movie. We



just laughed, but he must have kept records. I've only seen the movie once. I went with my kids and I told them all the characters' real names and it was so factual. All the little idiosyncrasies in the movie were true. No one could have imagined it. It was all very stuffy and proper. We have digressed from your original question. As professionals we won every major competition except the Australian Championship up until 1965. Then we had the opportunity to go out on the very first cruise from Australia, this was very unique. This was very successful and the captain offered us a free trip to England. I couldn't have afforded a trip to England any other way. It took three weeks to get there. I had to leave a fulltime studio. So in 1966 we sailed for England and spent a year there. Of course that changed my whole dancing life. On the way to



*America's Most
Prestigious Championship!*

2008 United States Dance ChampionshipsSM

Royal Pacific Resort
A Loews Hotel
at



Universal elements and all related indicia. © & © 2008 Universal Studios.
2006 Universal Orlando. All rights reserved.

September 2-6, 2008
American Ballroom Company
310.544.4636
abc@usdsc.com

www.unitedstatesdancechampionships.com

Elle Dance Studio, Inc.

www.elledancestudio.com

Tel. 404-514-2329 or 770-641-2716

Please visit our shop at:

8400 Holcomb Bridge Rd,

Suite 420, Alpharetta,

Georgia 30022

Recommended by
Nancy Jenner

US CHAMPION
4 Time Latin
5 Time Rhythm
3 Time 9 Dance
2 Time Smooth
WORLD CHAMPION
1 Time 9 Dance

**Ladies &
Men's Wear :**

Ballroom,
Latin &
Rhythm Dresses,
Evening Gowns,
Accessories



Design with Passion



More Ray Rivers

England we danced in our first World Championship. We were three marks from the final of the Latin and we were also in the semifinal of the Standard. That was in Berlin. In England we studied with Wally Laird and he was my only Latin teacher ever, outside of Australia. We also worked with Bill & Bobbie (Irvine), Peter (Eggleton) & Brenda (Winslade), Len Scrivenor and Sonny Binnick. Then we went back to Australia and won the national title. That same year we placed fifth in the World Latin Championship and were the Champions of Champions in Australia over four styles. Including New Vogue and Cabaret.

DB: *Since we're at the Heritage, let me ask you, were Colin & Joy Hillary ever your students?*

Ray: Yes, when I came back to Australia in 1966 they began to take lessons from me and they became the top Latin couple in Australia. At the same time I was coaching John Kimmins also and he was my top Standard couple.

DB: *You have great interest in the music don't you?*

Ray: When we arrived in England, since they knew we were the number two couple in Australia we were invited to make our professional debut at the Hammersmith Palais on a Tuesday night. Once you got that invitation you thought you had it made. Probably the week before couple had been Bill & Bobbie and the week after, Laird & Lorraine. That was the first time I met Joe Loss who had the 30-piece orchestra for dancing on Tuesday nights. Every Saturday and Sunday afternoon we'd practice in Hammersmith Palais to Joe Loss' orchestra and also a Latin band. There was a revolving stage. It cost about four shillings, the equivalent of about 50 cents. It lasted three hours. I wish everyone could have experienced that.

DB: *Nowadays you see people practice with ipods in their ears. The orchestra*



would be too expensive now.

Ray: Right, we'll never recapture those days of live music and the huge ballrooms, real estate is just too valuable. What was so wonderful in England in those days was that an organization named Mecca owned almost every ballroom in the UK. They were a huge organization, they were really involved in the dancing and ran the UK Championships and the Star Championships (*Ed note: Mecca also ran the Miss World Pageant*). Sir Eric Morely was the President and he was a great patron of dancing. On that first trip we were still dancing to Victor Sylvester Senior's orchestra. He was a great dancer from the 1920's who still had his own band at that time. When I went back to England a second time, I danced to his son's orchestra.

DB: *Dancing is available in most countries now. You no longer have to make the trip to England any more. What was the atmosphere like then for someone young arriving in England to take lessons and compete?*

Ray: It's hard to describe the adrenaline I felt when I first walked into the studio to take a lessons from Len Scrivenor – he was the guru of all gurus! A living legend! There was an aura about them, they were treated like Gods. If he liked you, within a couple of months, he allowed you to call him "Len." The first lessons cost me 2 pounds for an hour. Then I would buy him lunch for 4 shillings. I also became a good friend of Wally Laird. Wally was an engineer by profession. Only in his retirement years was he a full-time dance teacher. When I was taking lessons from him in '66 he would come from the Air Ministry at 5:00 PM. We'd let ourselves in and make him a cup of tea and take the first lesson.

He had a classified job in the Air Ministry. The famous story is that Len Scrivenor, who was a great friend, one time rang the Air Ministry and asked for Mr. Laird. The lady on the phone said, nobody here has a name only a number. If you don't have the number, I can't help you. I don't think Wally ever gave anyone that number. They were two of the most intelligent men I ever met.

DB: *What was the highlight of your career? When was the time you said, "I've done it, I don't have to do it any more?"*

Ray: Well certainly the world final was



the best I ever placed. I had two dancing lives, because after Judy and I split there was a period of about four years when I didn't dance. Then I danced with

Request your 2008 Catalog now

Dance AMERICA 2008

Grand National Professional American Rhythm Invitational Championship DVD Release - Secure Your Copy now

Dance Naturals di San Marco - Dancefeel - Dance America Attire Espen Attire - Showcase Apparel - Goldcoast Danceshoes - DVD's - CD's

Dance America Inc.
Peter & Cassandra Schneider
4988 Chardonnay Dr.
Coral Springs, FL, 33067
Tel: 954 - 227 - 1760
Fax: 954 - 227 - 1760
www.dance-america.com Info@dance-america.com

8 More Ray Rivers

my second wife, Robbie, who is the mother of Matthew, Jason, & Kristi. Toni (Redpath) is my stepdaughter, but I taught her from the time she was 10 years old, so I never think of her as my daughter. With Robbie it was a second career really because I'd lost all that time. We went to England in 1974 and danced for a full year. We made finals that don't mean much anymore, but I remember going to the North of England Championship that was a really big competition in those days, and hoping to make the semifinal and we made both finals. We'd only been dancing together for about a year. At the end of that year we went and danced the Internationals because we were leaving the following week and we were eighth. But I wanted to go home, back to my studio because I've always been a teacher, I love giving and creating. We only lost two comps in Australia when we went home and they were to Kerry Wilson & Ann Harding. I had taught Kerry as a junior. We retired in 1977 when Matthew was born.

DB: What brought you to the USA?

Ray: After England I developed my studio in Australia and it was very successful. I was involved in the administration of dancing for about seven or eight years and was the biggest private promoter of competitions in Australia. Then Toni and her mother, JR, my current wife, came into my life and a couple of years later I split with my second wife. So JR and I got together. Toni wanted to dance internationally and then Bobby Short in England asked me to come over and judge the UK Championships and the International Championships. So I did that and then John Kimmins invited me to judge the USBC in Miami in 1989. The plan was to have a little vacation and judge the Embassy Ball and the USBC and go home. Wendy Johnson asked me to give three couples a lesson. I taught them three days in a row. Then they wanted more. The next thing I knew I was spending Christmas at home, then come via the USA to the UK Championships, then judge the Heritage on my way

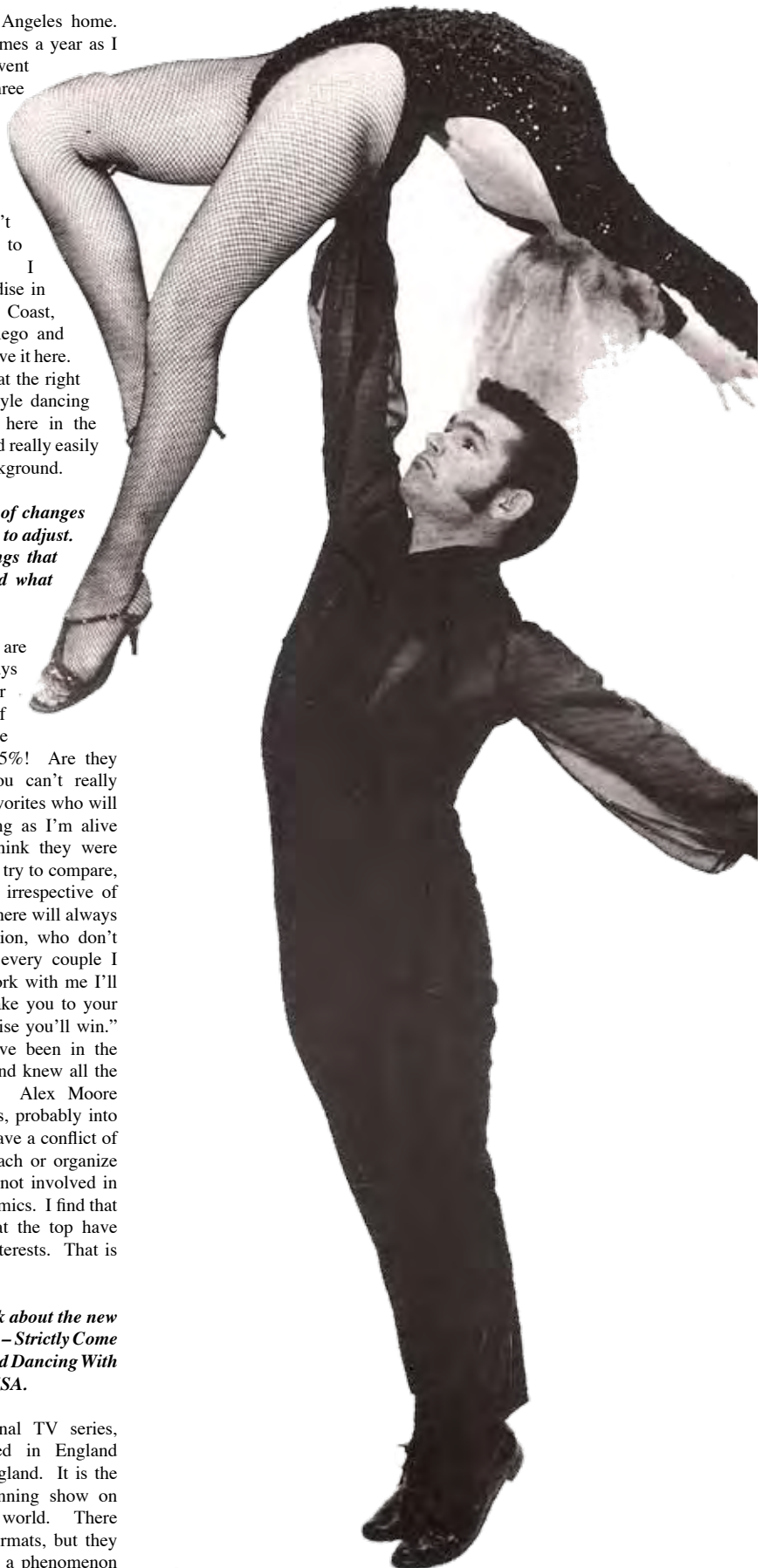
home and go via Los Angeles home. This went on several times a year as I traveled to Europe. I went around the world three times a year. That was my re-introduction to the world circuit. I continued to do that until the January before 9/11 and I haven't been overseas except to Australia since then. I thought I lived in Paradise in Australia on the Gold Coast, but then I saw San Diego and that's my town! I just love it here. I was here in the USA at the right time as International style dancing was really developing here in the USA. I got a Green Card really easily because of my long background.

DB: You've seen a lot of changes and you seem to be able to adjust. What are some of things that you like right now and what don't you like?

Ray: The great things are that the top tier is always brilliant. You'll never stop the excellence of the people who dedicate themselves. The top 5%! Are they better than ever? You can't really compare. I have my favorites who will live forever and as long as I'm alive I'll probably always think they were the best. You shouldn't try to compare, it's just evolution. So irrespective of politics and nonsense, there will always be people with a mission, who don't deviate. I've said to every couple I ever taught, "If you work with me I'll do my 150% best to take you to your potential. I can't promise you'll win." What is sad is that I've been in the business for 51 years and knew all the personalities involved. Alex Moore ran dancing for decades, probably into the '70's. He did not have a conflict of interests. He didn't teach or organize competitions. He was not involved in the teacher/couple dynamics. I find that nowadays the people at the top have too much conflict of interests. That is what's gone wrong.

DB: What do you think about the new phenomenon on the TV - Strictly Come Dancing in England and Dancing With The Stars here in the USA.

Ray: Well the original TV series, Come Dancing, started in England when TV started in England. It is the oldest continuously running show on TV anywhere in the world. There were many different formats, but they kept it alive. Now it's a phenomenon all around the world. In the '60's there



Ohio Star Ball

World Pro-Am Championships

The Pearl of Pro-Am



Julianna w/ Max Kozhevnikov
World Pro-Am Latin Open
Champion '07

November 18-23, 2008
TEL: (614) 848-7827 FAX: (614) 847-5808
Email: OhStarBall@aol.com
<http://www.ohiostarball.com>

BLACKPOOL

30 Years On



The third and final part of a series on the Blackpool Festival as viewed by someone who had not attended in 30 years!

An in-depth look at the greatest dance festival in the world

By: Peter S. Smith

With retirements, amateurs turning professional, partnership splits etc there were to be many new champions crowned in 2008, no more so than in the Amateur Ballroom & Latin championships. Bearing in mind that the bulk of these couples I had never seen before it was an interesting exercise to sit in my seat and analyze the talents as portrayed before me. Form or previous success did not matter it was pure dance talent on show that I was looking at. The illustrious adjudicating panel deemed that Matej Krajcer & Iwona Golczak from Slovenia won all dances in the Amateur Latin championship, a dynamic duo who sold their dancing to all and sundry. Their interpretation of the Rumba was quite exquisite. The runners up Stefano Di Filippo & Anna Melinkova of Italy impressed me immensely and I felt could have won Jive quite comfortably and were perhaps a trifle unlucky in some of the other dances. For a couple so tall they were extremely well grounded and their musical interpretations most impressive, they gave each dance the character it deserved and perhaps on any other day they could have been the new British Champions.

In the Ballroom counterpart, again it was an interesting exercise sitting in our seats looking at all this talent on show. Having an eight couple final must have

made life very difficult for even this very experienced adjudicating panel. Perhaps if the numbers had been reduced to the normal six it may have been different who knows! The new champions Paulo Bosco & Sylvia Pitton of Italy they will go down in the record books as having won all dances. Whilst I will confess up front to having a long time admiration for Germany's Benedetto Ferruggia & Claudia Koehler, I was disappointed to see them finish third. I felt that they were in there with a chance from very early on in the evening, my reasoning is that they have great musicality and do very little to offend. However I know that there is a lot of luck needed to roll your way in an event like this and it only takes an adjudicator or two to be looking the wrong way at the right time and your success or otherwise is destined to be entwined in history as they record it.

The two major

Professional events were indeed most intriguing. The Latin Championship was a serious contrast in styles. It was the

elegance and exotic interpretations of Michael Malitowski & Joanna Leunis of Poland, against the new kids on the block, the upfront and exciting explosion of Latin talent of Riccardo Cocchi & Yulia Zagoruychenko. Having got up close and personal with Riccardo & Yulia whilst judging the Teams Match and therefore well aware of their talent, (which is not to be understated in any way) it was Michael & Joanna's absolutely beautiful interpretation of all the Latin Dances that won me over. They are musical interpretation personified, maybe a bit different for some pundits of this style, but for me they are exquisite exponents of the Latin rhythms. I would like to think that a lamb roast or two on our barbeque and some samples out of our wine cellar when they have visited Perth in recent times had something to do with their success, but I know differently, it was pure talent and some exceptional training that saw them reap this success. They are however more than welcome to sample some more of the same if and when they next venture this way. We may need an autographed photo to add to our "Rogues Gallery" as a fee for services rendered, but that is open to negotiation.

Riccardo & Yulia representing the USA are indeed an exceptional talent; it is very rare to see such a new partnership explode on the world stage with such success. In just a few short months these two have achieved what many cannot achieve in a life time. They most certainly have a very different interpretation of the Latin dances from Michael & Joanna but whilst they may enjoy a lot of support from a lot of quarters they may just have to be satisfied with the runners-up spot for the immediate future. However they are destined to keep Michael & Joanna on their toes, one hiccup

from them and they will pounce.

The Ballroom counterpart was a very similar situation, but this time it was the established champions fighting off a challenge from a very new team. Coincidence once again raised its head as the challenging couple also came from the USA. I think it was almost a situation of you pay your money, you make your choice in the early rounds and there was perhaps going to be an upset of major proportions. It is very rare that established Champions get defeated in our sport but it was I thought on the cards early on in this event. As you all know good wine matures with age and it was maturity that shone through in this event.

Whilst Mirko Gozzoli & Alessia Betti of Italy looked like they were cruising and therefore vulnerable to a challenge early on, they stepped up their performance level from the semi-final on and were I felt unchallenged from there on in. I have seen this couple dance before and felt they lacked the personality and charisma to be deemed great champions as they did not encompass the audience with their talent on that occasion.

On this occasion however and especially in the final they were personality personified and had a great connection with the audience. They produced a new range of shapes and lines that I am sure many couples the world over will be trying to replicate.

The new kids on the block, last years Amateur Champion Arunis Bizokas with his new partner Katusha Demidova were indeed a joy to watch. Another pairing that has exploded onto the world stage within a very short time frame. Their exuberance and musical interpretations of the standard dances was a pleasure to watch. Had they produced the dancing that they did in the Teams Match round



Ray Rivers Contd.



was quite a lot dancing on TV. Then it declined a bit as the big ballrooms closed down in England. I always thought it would come back. And this is how it's come back. It's the best thing that's happened to ballroom dancing as a whole. I dislike that people think that perhaps they can become dancers in a few weeks.

DB: *You have been through a few dance partners who were also wives. Should couples just look at their dancing partnerships as a business?*



Ray: There are a few ways to look at it. Dancing is just a reflection of society. In the '50's people didn't live together unless they were married. I don't think my first wife would disagree. We dated, we went out and became dance partners. We spent ten years together and in all that time I think I only spent three weeks away from her. Always said we were married for the equivalent of fifty years compared to an average couple.

DB: *What does Ray do now?*

Ray: I still love my teaching, it's always a challenge. I like to teach all levels. I have no intention of retiring. I don't judge as much. I try to play to play 2 games of golf a week and in the summer play a couple of "Super Senior" tournaments. I'm still a competitor. I love our home spending time with JR and of course our little dog. We also have a lot of friends outside of dancing. So there's plenty of variety.

DB: I always like to ask the people in my interviews to leave us with a closing thought.

Ray: Over the last few years I've developed a theme. "People should understand that it everything is really simple, but nothing is easy." Nothing is easy if you want to pursue excellence. My tennis coach told me the old cliché when I was 10 years old – "You only get out of something what you put in." It is so true!

after round they could have I believe created history!! But when push came to shove they wilted a little under pressure and the defending champions stepped up their performance and it was all over. It goes without saying that this new USA based partnership has a huge future; they will no doubt thrill audiences all over the world in the immediate future. I hope I get to see them again sometime soon. If they are ever in Perth, Western Australia there is an open invitation to participate in a lamb roast off our barbeque and a drop or two from the wine cellar, it has worked wonders for others before, maybe they need to try it and it may work for them also.

In conclusion, I must firstly thank the championship organiser Sandra Wilson, Michael Williams and their company Leisure Parks for inviting me to be a part of the adjudicating panel for the Teams Match and the subsequent hospitality you bestowed on Rosalyn and myself.

It is however last but not least that I must congratulate Marcus Hilton MBE. As a competitor he and his lovely wife Karen were magnificent, their list of credits and titles achieved is too big for these pages. Marcus you have now taken your contribution to our wonderful world of dance to a new level, from where I sat and from all those I spoke to you were an instant success, long may you fill that role, which I believe you were destined to fill. Also if a certain couple who just loved the "Desert Song" were still around they would have been very proud of you and to follow in the footsteps of a man I know you admired greatly is I am sure something you personally will have gained great satisfaction from.

Thirty years has been soaked up very quickly. For those who asked when will we see you again, you have been formally warned we have started to make plans and bookings for next year, "The Blackpool Bug" has well and truly bitten again, roll on May 2009.

101 Lafayette St. 2nd Floor
New York, NY 10013
212-431-7134
www.dancestudio101.com

Argentine Tango by:
Mariela Franganillo & Jorge Torres

Dance Studio 101

ESPER Practice wear
Chrisanne

Paul Richardson

Olga Rodionova

International Latin

Beata Onefater, Aleksandra Gisher,
Lyubo Assenov, Loreta Krikščikaityte
Irina Bournovskaia, Ekaterina Fedosova

Shirley Ballas
Paul Holmes
Paul Richardson
Olga Rodionova
Beata Onefater
Anastasia Muravyeva
Paul Green
Maxim Kozhevnikov
Yulia Zagoruychenko
Ieva Pauksena
Craig Shaw
Malin Johansson
Andrew Winnett
Mirela Prohaska
Pavlo Borch
Lyubo Assenov
Loreta Krikščikaityte
Jamie Josephson
JPlamen Danailov
Irena Kaklamanova
Irina Bournovskaia
Cameron Johnson
Ekaterina Fedosova
Olga Tsykaliuk
Aleksandra Gisher

Arthur Murray
Franchised Dance Studios

Dancing Around the World

More than 250 Studios Worldwide



Australia
Austria
Brazil
Canada
Egypt
England
Germany
Hong Kong
Israel
Italy
Japan
Jordan
Latvia
Lebanon
Puerto Rico
South Africa
U.S.A.

Arthur Murray
Franchised Dance Studios
©AMI 2008

Join the largest and fastest growing dance organization in the world.

John Kimmins *President*

For Franchise Information Call Today!

www.ArthurMurray.com

1077 Ponce de Leon Boulevard, Coral Gables, FL 33134 • USA • (305) 445-9645 • Fax: (305) 445-0451