



## PRESIDENT'S MESSAGE...

Dear OADA Members,

The following are your 2009/10 OADA board members, as of July 11, 2009 AGM

**Gord Brittain** - President  
**Paulina Cheng** - Vice-President  
**Dave Winn** - Treasurer  
**Magda Wajzer** - Secretary  
**Andrew Wajzer** - Entertainment

**Henri List** - Membership  
**Margaret Law** - Publicity  
**Candy Leung** - Webmaster  
**Nixon Wu** - Webmaster  
**John Choi** - E-newsletter Editor

**Updates from this years AGM meeting:** Unfortunately although we have 568 members only a handful either voted by proxy or in person. Therefore if you are not happy with the results then possible in the future you should take the time to exercise your rights and vote.

### Reinstatement Rules 14.0

Motions 2 & 4 failed therefore Rules 14.5, 14.7.1, & 14.7.2 –will not change.

*These reinstatement motions were voted on only by those few present and as a result Ontario (OADA) is the only Region in Canada and the rest of the World that does not permit anyone above Gold level to be reinstated, therefore I feel it keeps Ontario back in the past.*

**Changes to Rule 14 that were passed as a result of the Motions voted on at the AGM:**

- 14.1 A dancer who has infringed the rules governing amateur status and who wishes to be reinstated as an amateur must apply in writing to OADA. A non-refundable processing fee of \$100 must accompany this application. Refer to 14.8.
- 14.6 The Executive will only review applications for reinstatement twice yearly in January and in June after consultation with ODDSO or CDF.  
Applications should be submitted well in advance so that:
  - a) The Executive can conduct the investigation.
  - b) The application can be published in the AGM mail out to inform the membership.
  - c) Members can submit any objections they have against the reinstatement to the Executive.
- 14.7.3 If a person is reinstated he/she:
  - a) will start at least one level higher than that competed as an amateur.
  - b) must be tested by two (2) CDF judges of OADA's choice if the candidate is lower than Pre Championship level.
  - c) will receive no funding from OADA for a minimum of two (2) years.
  - d) can not stand for an OADA office for a period of two (2) years.
  - e) has only a period of 30 days within which he/she must become an OADA member. If he/she does not, then his/her reinstatement is null & void.
- 14.8.12 Your application must be accompanied by letters from two professionals who are members of CDF or ODDSO. Refer to 14.8, but are not your coaches, stating "the minimum grade at which you should be permitted to compete as an amateur", if you are reinstated.

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14.9 The OADA Board will decide as to whether or not a candidate will be reinstated.

#### Change to Rule 2.6.1:

It is now expected that any current Ontario Canadian Champion and any couple receiving OADA funding to Canadians, World Championships, or any other event must have competed at the identical category within the last 12 months prior to the Ontario Closed Championship Qualifier of that year. They should attend the currently run Canadian IDSF competitions throughout Canada, and if not possible to attend all, then it is compulsory that they attend: Ontario Open, Ontario Closed, Ontario IDSF competitions, Canadian Open & Canadian Closed if held in the Province of Ontario, plus 3 other Ontario Sanctioned competitions in order to receive any financial OADA funding.

#### Change to Rule 10.3.2 (*motion put forward by OADA members*)

Notification will be mailed, emailed, faxed, not less than 30 days prior to the date of the Annual General Meeting. Furthermore, where this deadline has not been met, amendments initiated by the Executive shall not proceed to a vote until such time that sufficient notice (30 days) has been afforded the membership and only member initiated items shall be voted on.

#### Change to Rule 6.3 (*motion put forward by OADA members*)

Any partnership that wins in a higher category that had at least 6 couples in the event must graduate immediately, irrespective of the number of wins gained at the lower level. This particular win will get counted as one of the 3 wins at the new grade level.

#### Comment on above motion to Rule 6.3:

Throughout the year OADA executive will be monitoring this Rule Change to see whether or not any movement of competitors through graduation is still taking place.

**Amateur Teaching:** Again, I remind all the amateur teachers who qualify under CADA Rule 8.03 to make sure you have sub-

mitted to OADA your Release (if a new Teacher), your mentor's name, paid your Annual License fee, and results of your Amateur Teaching test. If you have not made arrangements for your test please do so immediately.

**IDSF Competitions:** All couples competing in IDSF competitions in the future need to be registered in the IDSF Registry System. If your name is missing or information is incorrect, please notify me immediately and I will inform the National Registrar

**Dress Code:** Check OADA dress code if getting a new costume made to ensure it meets the code.

**Sanctioned Competitions:** Continually check OADA website for the list of sanctioned competitions and if in doubt please contact me. Also remember to notify me if planning to compete outside Canada (that includes USA). Please support all our Ontario Promoters since without them DanceSport would not be thriving in Ontario.

**Membership:** Please renew your OADA membership with Henri List, OADA Membership Director, before you compete this summer as your membership expired as of June 30, 2009.

OADA is still looking for a new venue to host competitions. Requirements: good wooden dance floor, capacity for over 1000 spectators, change rooms, reasonable rental fee, ample free parking, and available on a Saturday. If you know of any such venue I would appreciate you contacting either myself or Andrew Wajzer, the OADA Entertainment Director.

Finally, I would like to congratulate OADA's new E-newsletter's team on the excellent job for doing with this newsletter.

*Yours in dance,*  
Gord Brittain  
OADA President



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#### E-NEWSLETTER TEAM

John Choi:	E-Newsletter Director
Stephen Kwong:	Creative Director
Daniel Cheng:	Chief Editor

### From the Editors...

Summer is here! It seems a little cool this time but the passion of dancesport is getting fired up. In this issue, see how well our dancers are doing in world events. Ever thought of some "unusual" dancing besides standard and latin? If you want to learn more about the history or icons of dancesport, do not miss the Ballroom Icons. How do you get attention on competition floor? Read on for some good tips.

"E-news is late again!" Oh no, just more information from OADA July 11 AGM. Also changes in world dancesport arena from IDSF and CADA. How come no dance routine? Well, instead of just putting it in black and white, we are going to streamline it on OADA website, how's that? So give us some more time, be patient and you'll always get the best. I didn't do much in marketing dancewear and partners this issue (some of you might know why), but if you have anything for us in any of our contents, do not hesitate to email us. Get ready for Kingston!

*John Choi,*  
*E-Newsletter Director*



# III D.O. WORLD DANCESPORT EN ESPAÑA. HOLA!!

Several of our Ontario couples recently competed at the 3rd edition of the “D.O. World Dancesport” in Platja d'Aro (Spain). This resort town located 70 km north of Barcelona hosted the 3 day dance festival on April 30, 2009 and featured the IDSF World Championships Senior II Standard as the main highlight. Among the competing couples were Philip and Kitty Lam who placed a fantastic 36 out of 248 entries.

Interview by **Daniel Cheng (DC)**

**DC:** Congratulations to the both of you. Awesome results! Tell me, what was it like to compete at the World Championships among the best of the best? What were your impressions?

**Philip:** We have competed in all major competitions in North America but this is definitely an eye-opener – the big number of couples participating (248 senior couples), the huge floor, the length of time of

the comp - we started to dance at 8:30 am and finished our fourth round at 7 pm with the longest break of no more than 45 minutes, the seriousness and competitive spirit of the dancers, the mixed sex changing rooms, everything was very organized, etc.

**Kitty:** There was lots of positive energy, very competitive, extremely organized. The judges used a hand-held electronic device to do the scoring so our result almost came out instantly. The scheduling was on time and we know exactly what we need to do and when.

**DC:** Competing in a different country must be very different. Did you experience any cultural shocks or language problems?

**Philip:** We live in Toronto so we are very used to the diversity of culture and different languages. It's more of an attitude shock than cultural shock. Those senior couples are all very serious about their dancing and they don't dance like seniors at all. But they also seem to enjoy their dancing very much. So it's a nice blend of being very competitive but also having fun. And language is not a problem as English and Spanish are used at all times during the comp.

**Kitty:** For me, I would have to say the surprise is the changing rooms. I am a very conservative type and it took me years before feeling comfortable changing in front of the female competitors. In Europe, they don't differentiate the change rooms by gender. Even though they have a few change rooms, there is only one washroom in each room and they all are jammed packed with 250 couples. And the door is pretty open from the top and from the floor. I felt a little bit uneasy, and it does not help when I opened the door and there's a man waiting next in line!!

**DC:** What were your impressions on the people and how they viewed dancesport vs in Canada? And did you see any visible difference in styles or figures? What about fashion, the dresses/hair?

**Philip:** Senior couples here in Europe are very serious about dancing and there are a lot of them. These competitors compete more than 30 competitions a year because there are so many of them and they are all within one to three hours of traveling time. We talked to a younger Spanish couple and they told us that they compete on average about 80 competitions a year because they



Photo Art by: Stephen Kwong, Photo by: Daniel Cheng

*Philip & Kitty in action*

compete in both Latin and Standard. To us, competition means a lot. One competition is equivalent to a number of lessons. We gain so much from it especially we always tape our performance and analyses it after.

**Kitty:** And other than their look, the European couples don't dance like seniors. They all seem to have a very good stable top and solid foundation. And the women are all professionally dressed up. That is, from head to toe, you can't find any flaws!!

**DC:** *What were your most memorable moments?*

**Philip:** The most memorable moment for me was carrying the Canadian flag at the parade. There were more than 20 countries and over 250 couples. I saw athletes carrying their countries' flags in the Olympic opening ceremony many times and I never thought that I would have this opportunity. It was a thrill of a lifetime.

**Kitty:** For me it would be when I first stepped on the competition floor. Tears of joy kept rolling down my cheek. It dawned on me that months of training and preparing; anticipating for the day to come is here; at last. A thrill comes up my spine; we are competing against the World's Best!

**DC:** *How do you compare this competition to those in North America, like Embassy or Ohio? Did you get adapt quickly?*

**Philip:** From the senior perspective, there was no comparison. This one is the biggest. Embassy and Ohio are not even close. In this type of big competition, our coach has



*Philip & Kitty holding a Canada flag in the open ceremony.*

told us before the event that the most important thing is to get through the first 2 rounds. We have to be very visible because there are so many couples and the judges have to eliminate 100 couples on the first round and 50 couples on the second round. To be visible, you have to show your confidence, powerful, use the floor fully, good floor craft, big top, etc..

**Kitty:** And having experienced some big competitions in North America it really helps us to get quickly adjusted to this World's competition.

**DC:** *Did you get to tour the city much? Did you try the different foods?*

**Philip:** The comp was in Plaja d'aro (about

90 minutes driving from Barcelona). We spent the day before the comp walking around the town and the beaches. After the comp, we spent 2 days touring Barcelona and we love Barcelona – lots of beautiful scenery with a lots of old historical buildings and structures. The city was clean and safe with excellent public transportation. Seafood is of course one of the best.

**DC:** *What you would do differently the next time around?*

**Philip:** I would definitely bring more food and bring a better mix of food next time because we ran out of food and drink by the time we danced our last round. We got up at 4 am to get ourselves prepared and have breakfast and were on the floor at 7 am to practice and warm up. We did not finish until 7 pm so we really have to be very prepared on our nourishment. What if we made another round or to the final? (Final finished around 10:30 pm).

**DC:** *Any last comments to close this interview?*

**Philip/Kitty:** We want to thank our coaches and mentors, Oleg Yedlin and Jitka Bouma, they both have been with us since we started dancing bronze level 7 years ago. Without them, we would not be dancing at the World Championship today. We also want to thank the following visiting teachers - Greg Smith, Jonathan Wilkins, Katusha Demidova, Victor Fung, Anna Mikhed, and Danny Quilliam, who have inspired us in many different ways.



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## MESSAGE FROM: CANADIAN AMATEUR DANCESPORT ASSOCIATION

Dear Dancers

In June Pinky Wong, CADA Vice President, and myself attended the 2009 IDSF AGM in Macau. The following are the results of this meeting.

- Much discussion on the need for insurance for IDSF Athletes- In future couples attending IDSF comps must be insured, and that does not just mean travel insurance since that does not cover you competing in a sporting event. It was suggested by some members that a short term (1 week) insurance should be offered for those attending only a couple of IDSF competitions a year.
- Natasa Ambroz spoke about her Adjudicators' Academy that she is working on. She plans to put a reference library on the Internet and eventually wants to have experts "fly" to each country and give seminars. She wants to try out the new Japanese Judging System. New Judging system will be tried at end of June in Grand Slam & then in Shanghai in their Grand Slam and then reported on by the IDSF.
- Anti doping is compulsory and CADA must start it at our Nationals.
- Presidium Motion – that athletes competing in IDSF competitions must carry a photo ID card to verify your identity when registering or when taking a doping test. In Europe most dancers carry a photo ID dance passport. Since CADA does not presently issue an ID card with photo, all athletes competing in IDSF events must carry their passport and must show it to the registrar "if requested". The CADA Board will be discussing more the possibility of issuing a CRAD card with photo.

### IDSF Competition Rules Changed

- **Duration of dances** - all dances will be a minimum of one and half minutes to two minutes. No longer a shorter time for Viennese & Jive. Paso min 2nd highlight max 3rd highlight. CADA & Regional Rules must be changed to agree to the new time length.
- **Athletes Changing countries procedure:** IDSF Competition Rules - Rule 13.2.4  
A competitor who has represented a country in any IDSF World Ranking Tournament or any Open Competitions governed by other rules is not permitted to represent another country in any IDSF World Ranking Tournament until a period of eight (8) months has elapsed, except when the competitor has received consent in writing to the change in representation from both of the two relevant IDSF Members, and then the competitor may immediately represent the new country. The period of eight (8) months referred to above starts with the last date on which the

competitor represented the former country in an IDSF World Ranking Tournament or an Open Competition governed by other rules.

#### Addition to Rule 13.2.4 – New – Procedure

The IDSF Member body of the newly represented country must contact the athlete's former IDSF Member body to request agreement for the change of representation. If the former IDSF member body does not reply within one month the athlete may register with the new IDSF member body and represent the new IDSF member body.

*Effective immediately*

- Registration of IDSF Couples with IDSF -IDSF Rule 13.2.5 – **(NEW)**

All athletes participating in IDSF Championships/Cups and IDSF World Ranking Tournaments must be registered with IDSF in the IDSF Registration System by January 2010 or they will not be awarded points or permitted to compete. Only an athlete's IDSF Member body may apply for such registration. Therefore CADA is checking the Registration system for CADA athletes competing in any IDSF event. The National Registrar, Jim Jenkins of Alberta, will verify if the present information is correct and submitting names of any missing dancers. If you check the IDSF system and see that your name is missing or your information is incorrect please contact either Jim or myself. More information on this new system will be found on the CADA web site in the next couple of weeks before the fall season begins.

#### Reason:

*This is the only effective way to control and monitor whether athletes participating in IDSF Competitions are correctly registered with an IDSF Member body.*

*Effective from 01.01.2010*

- Open Marking-IDSF Rule 10.8 – **(NEW)**

Open marking is not allowed at IDSF Competitions except to display the couples' places in each dance, and is not allowed to display the individual placing of each adjudicator of the dances.

#### Reasons:

*The individual placing of the adjudicators give a misleading picture of our sport. The differences between the individual places given by different adjudicators are balanced by the skating system. Important is at least only the final place in each dance.*

- Minimum time between rounds-IDSF Rule 10.9 – **(NEW)** - Minimum time between rounds  
There must be a break of at least 15 minutes between the rounds of a competition.

Reason:

20 minutes was old Rule of British Dance Council but not an IDSF Rule). CADA & Regional Rules must be changed to agree as well. This will make it easier to schedule more events.  
Effective from 01.01.2010

- IDSF Competition Rule 5.10 – **(NEW)**

- IDSF Open Competitions

IDSF Open Competitions are held in the following disciplines: Latin, Standard, and Ten Dance

Reason:

It is a natural and desirable development of our sport for IDSF to grant IDSF Open competitions in all three disciplines.  
Effective immediately

- IDSF Competition Rules - Rule 5.12 – **(NEW)**

- IDSF Freestyle Competitions

IDSF Freestyle Competitions will be held in the following disciplines: Freestyle Latin and Freestyle Standard.

Detailed regulations for the conduct of these tournaments as a pilot project will be issued as an Operating Policy of the IDSF Presidium.

Reason:

This proposed new discipline makes it possible for IDSF to further develop our DanceSport.  
Effective immediately

- Order of couples in the final of the “Revised Competition Format” (solo dances)  
The order of couples in the final of the “Revised Competition Format” (solo dances) must be chosen by random selection manually or by computer under the supervision of the Chairman.

Reason:

We need a unique format for the order of couples in the finals of the “Revised Competition Format” (solo dances).  
Effective from 01.01.201

- New “Senior III” age division  
Senior III One partner must have reached his or her 55th birthday or more in the calendar year. The other partner must have reached his or her 45th birthday or more in the calendar year.

Reason:

The Presidium has received numerous requests from people in this proposed age group for separate competitions in this age group. CADA and its Regional Associations will add this new age category to its Rules.

Effective from 01.01.2010

- IDSF Competition Rules - Rule 5.2 – **(NEW)**

- 2. IDSF OPEN WORLD CHAMPIONSHIPS

- 2.1 Senior I

- 2.1.a Type of competitions:

Senior I Open World Championships are held:

2.1.aa In the Ten Dances (Standard and Latin American)

2.1.b Invitations:

Invitations must be sent to all IDSF Member bodies

2.1.c Eligibility: All couples of the highest competitive category of an IDSF Member body are eligible to participate, but a couple’s application for entry may only be made by the relevant IDSF Member body.

2.1.d Reimbursement of expenses: No travel expenses, no hotel accommodation, provided that all couples advancing to the quarter-final shall be paid a minimum lump sum reimbursement of CHF150,00. Reimbursement of IDSF Chairman and IDSF Adjudicators shall be made by the Organizers according to Rule 8.

- 2.2 Senior II

- 2.2.a Type of competitions:

Senior II Open World Championships are held:

2.2.aa In the Standard Dances (Waltz, Tango, Viennese Waltz, Slow Fox Trot, Quickstep)

2.2.ab In the Latin American Dances (Samba, Cha Cha, Rumba, Paso Doble, Jive)

2.2.b Invitations: Invitations must be sent to all IDSF Member bodies

2.2.c Eligibility: All couples of the highest competitive category of an IDSF Member body are eligible to participate, but a couple’s application for entry may only be made by the relevant IDSF Member body.

2.1.d Reimbursement of expenses: No travel expenses, no hotel accommodation, provided that all couples advancing to the quarter-final shall be paid a minimum lump sum reimbursement of CHF150,00. Reimbursement of IDSF Chairman and IDSF Adjudicators shall be made by the Organizers according to Rule 8.

Reasons:

The “Open World Championships” pilot project for Senior II Standard was very successful and accepted by couples and organizers. It is now a natural and desirable development to include such “Open World Championships” in the IDSF Competition Rules.

Effective from 01.01.2010

- THE IDSF Presidium is forming a committee to work on Vision 2012 with other dance groups
- An increase in IDSF fees were accepted
- A new age category under called 21 (16-20) for Open competitions for under 21 youth couples was approved. Canadian promoters can use it at their competitions.
- CADA’s motion on renaming Senior I & Senior II as Adult II & III failed therefore CADA & its Regions must revert back to using the terms Senior I & Senior II

For more information please check the CADA website.

Yours in dance,  
Sandy Brittain  
CADA President



# WORLD RENOWNED JUDGE - JITKA BOUMA

Interview by John Choi

**Q. When did you first started competing in ballroom and latin?**

A. I started to compete in ballroom and latin at 16 and I had a partner back home in Czechoslovakia at that time. We had "D" category and "C" category. I won every competition possible, starting at the Prague Championships in those categories and then Czechoslovakian Championships. After that I had another partner in the "B" category until the International Championships back home where we came Third. After that, I started to dance with Milan. Thereafter, we were Czechoslovakian Amateur Champions for 7 years in ballroom, latin and 10-dance. Other achievements included semi-finalist in the World Amateur Standard Championship in 1968 and in the same year in Blackpool Amateur Championships we were 27th out 166 couples in Latin and 46th out of 285 couples in Standard.

**Q. When did you come to Canada and what competitions you have danced after arrival?**

A. Milan and I, and our daughter Lanka, came to Canada in December 1968. We danced 1 competition in Toronto and won. We danced the North American Championship, won the ballroom and came 3rd in Latin but still overall 10-dance amateur champion. Then we turned professional in June of 1969. At that time, we have to wait for 5 years to get the Canadian citizenship. Therefore we could not dance any amateur nor professional closed championships but only the opens.

**Q. After turning professionals, did you keep competing or just focus on teaching?**

A. We went back home to Germany and our main idols/coaches were Bill and Bobbie Irvine every now and then. We were finalist in the U.S. Professional Standard Open Championships in 1972. We were able to represent Canada in 1973 and were placed 14th out of 47 couples in the World Professional Standard. In 1974 we were members of the Canadian Professional Team Match at Blackpool. We retired from competition in 1974 physically because of my knee problem. We started our own studio in Scarborough after we have been teaching at More More (???). During the 17 years we had Ontario champions and Canadian champions coming to our studio and we were quite successful.

**Q. How did you come into judging?**

A. It was automatic process for us to pass the examinations of the Canadian Dance Teachers Association and become qualified judges.



**Q. Now perhaps some tips for us dancers. As a judge, what would you be looking at, for example, during the heats when there are so many couples on the floor?**

A. Because you don't have the time to follow the couples, the way how the couples present themselves: confidence, musicality, a look which includes a tailsuit and a dress. The question is "What is the presentation?" The time you walk onto the floor, the march, already there you have to present yourself you mean it; you show me your confidence. Of course when you are competing when you are out of time I'm not looking at you. To me the couple should not be on the floor if they are out of time.

**Q. Now we are at the semi-finals. What would you be looking at the semi-finalists so that you think they should be marked into the finals?**

A. The presentation, movement, top line. To me personally, top line is very important and it's one of the most important things. That is the one that is attracting my eyes that the couple is presenting themselves with a completely fantastic top. Because you could be in music, but if your elbow is dropping, your left arm is dropping, your right shoulder is too much, etc. what do you want me to do? That applies to all the dances. Tango - sharpness, Foxtrot - softness, Waltz - swing. These days I don't see enough of the controlling of the toes and ankles, everything is flap, flap, flap. In the lower categories sometimes the timing of the Quicksteps is ridiculous because we teachers don't teach enough the slows and quicks in the Quicksteps.

**Q. Now we're in the finals. Besides what you have mentioned, would you look for more things for example, more juice or essence of each particular dance?**

A. Nothing much more in particular to the presentation, movement and top line. In the Waltz, lots of sways, lots of shaping, energy, specifically in the ladies part, which we are lacking terribly. Many ladies are lacking energy, and why, because they don't know their steps. The teachers are not convincing nor training enough the ladies to know their steps. I'm not asking the ladies to dance the 1-1/2 minutes routine but at least present with one line or at least 2 steps together because if you don't know the timing and technique of the steps how can you help your partner? The partnership in international dancing is 50/50 and it's not just up to man. Man is the driver but he's not the mover. The ladies should produce energy to help their partners. Man is physically stronger to lift more weights than a lady but man is not there to lift her in dancing. He guides her and she has to receive the guidance fast enough, early enough that she can finish the actions for him. For example when a lady move forward to the man's right side, she is the one who's leading and she has to produce the energy.

**Q. *In Tango, what would lead you to place a couple first and this couple last?***

- A. To me, who has the best top shape is the first. The best couple is presenting themselves, movement, musicality, facial expression which is questionable these days. Sometimes in a final, there might be an obvious first place. But that doesn't mean I cannot change my mind. Now I go to the worst one and place the 6th. There are good and bad parts of the final. It's usually the 3rd, 4th, 5th that I have to spend most time. I don't give 1st nor 6th easy but those couples really have to deserve those positions. Sometimes I didn't mark the couple into the final and then the couple really amazes me.

**Q. *So what would you say is the difference between judging and teaching?***

- A. If I'm judging, I don't have a different opinion of different dances. It is when I'm teaching. If I have the time to follow you the whole routine, yes, I prefer this in the waltz or this in the foxtrot, foxtrot more moving actions, waltz more shaping, swinging and swaying, tango is the sharpness, quickstep is go! But when I'm judging I don't have time to follow you if you do that one line correctly. I'm going back and forth. I have to place the 6 couples and I have to make a decision. That is different from teaching a lesson. Latin is the same system. Presentation, musicality, techniques, but we have so many lines the techniques are in danger.

**Q. *Now let's get back to some of your own dancing. Is there any one particular competition or shows that you enjoyed the most?***

- A. There was one competition we were competing in and Milan was studying in University and he has to do 6 months in the army. He asked for permission to leave and to go to compete. There was no practice maybe just the evening before the competition. He was dancing light like an angel and I was really enjoying it because he was on his training boots for 3 months!

**Q. *When was your last official performance or competition?***

- A. We had a professional show at the Dancerama Competition which we danced in Miami. Every piece of music that we picked was singing pieces on vinyls and put together in a tape. Mon Cheri for waltz, every piece was somebody singing and it was very unusual. We were so successful that Bill Irvine asked for the musics. Ms. Kimmins told me during a lunch that there were no dry eyes in that performance.

**Q. *What would you give as one last word or piece of advice to our competitors?***

- A. Practice. You have to spend at least 2 full hours practice. You have to analyze your movement, analyze your variation, when it starts and when it finishes. You have to understand the movement. These days I find the students are not capable of analyzing the steps. They don't even know what the end or the basics of the variation is. When I ask the ladies to do the feather steps, I'm seeing all these variations of the feather! That is rather sad and really bothers me. You should spend say

half an hour to analyze the movement and then you should practice for the stamina. I find many couples after the Viennese Waltz or Foxtrot they're already dead into the Quicksteps. Lack of consistency means failure. Remember you cannot buy the marks but you have to show me you earn the marks. Nowadays confidence and courtesy in young kids is overdone that I'm actually getting upset about it. Even in the Canadian Closed Championships Pierre Allaire had to say that's enough. ➤

## Milan & Jitka Bouma went on to win many top amateur titles, some of them were:

- 1) 1963 to 1968 the Czechoslovakian Amateur Standard & Latin Champions.
- 2) 1967, 68 Semifinalist in the European Amateur Latin Championships
- 3) 1968 Semifinalist in the World Amateur Standard Championships.
- 4) 1968 placed 27 out of 166 couples in amateur Latin at Blackpool, England & 46th out of 285 couples in Amateur Standard Championships.
- In December of 1968 Milan & Jitka immigrated to Canada with their daughter Lanka.**
- 5) 1969 won the North American Amateur Standard Championship and was 3rd in the North American Amateur Latin Championships.
- 6) 1969 won 2 Ontario Standard & Latin competitions.

In June of 1969 they decided to turn professional, as professionals they had many successful accomplishments.

- 1) 1970 & 71 were the Toronto & Ontario Professional Standard Champion.
- 2) 1971 placed 3rd in the North American Professional Standard Championships.
- 3) 1972 to 74 was the Canadian Professional Standard Champion.
- 4) 1972 - Finalist in the USA Professional Open Standard Championships.
- 5) 1973 - Represented Canada at the World Professional Standard Championships and placed 14th out of 47 couples.
- 6) 1974 - was a member of the Canadian Professional team match at Blackpool, England.
- 7) In 1974 they retired from competing.

They operated a successful Dance Studio called "Bouma's Dance Centre" where they taught many people to dance. Many in the dance community enjoyed themselves at their regular Saturday night dances.

### *Editors' Note :*

*Jitka Bouma continues teaching in different dance studio and has trained many top students since then.*



# PHANTASMAGORIA PRIDE

By **Brian Torner**



Photo copyright Edward Gajdel

*Brian Torner - Flamenco*

OADA members may not know that Brian Torner with his partner Bernd Lausberg are directors of a formidable contemporary art gallery space in Dusseldorf, Germany for 7 years and in Toronto, Canada: Lausberg Contemporary (LC) at 880 Queen Street West for almost 3 years! Through featured exhibitions in Toronto's foremost arts and cultural festivals pro-

moting Toronto's internationality like Luminate, Nuit Blanche, The Gladstone Hotel's upART, CONTACT, the world's largest photography festival, and last but not least The Toronto International Art Fair, they have quickly established themselves as leaders in the field. The aesthetic at Lausberg: minimal art and optical art with a twist - the use of or combination of unusual media or materials to create the illusion of movement, luminescence and 3-dimensionality through pure colour and interesting form. Innovative sculpture made from sharbs of glass to adding machine tapes to chicken wire, photography mixed with painting, site-specific light and optical art installations to large scale public art - LC sees itself as a forum for innovators and forges many exciting new relationships internationally through an extensive art fair presence

The current show PHANTASMAGORIA running until July 19 was recently the back-drop where art and dance came together! Visitors to the gallery space were captivated by the 2 day dance improvisation event PHANTASMAGORIA PRIDE with dancers from OADA, The Toronto Dance Theatre and The Joy of Dance Academy embracing the spirit of the moment in movement!

Most special thanks go out to dancers: Artur Adamski, Damian Zielinski, Karolina Feranc, Sheldon Smith, Jason Ng, Elke Schroeder, Jennifer Lemesle, Boris van der Seypen and Brian Torner for their participation. All dancers donated their time to

PHANTASMAGORIA PRIDE.

Press reported PHANTASMAGORIA PRIDE performances "broke the visual familiarity of the white cube that is Lausberg Contemporary into an improvisational theatre space that integrated the work of Canadian/German artist and designer Nancy E. Watt. Watt explores sustainable solutions from the archives of NEW Organic - the eco logical textile initiative created in Toronto beginning in 1992. Staging multi disciplinary dancers, Watt pays homage to the June 20th Society, the group that the late Harold Pinter founded in London with his friend Samuel Beckett who created the "Theatre of the Absurd".

PHANTASMAGORIA PRIDE started with WINDOW DANCE - individual dancers and couples appearing in 30 minute increments in the front window of LC on Friday, June 19th from 3-9 pm. The MAIN EVENT followed with all dancers in the gallery space itself on June 20th from 7-8 pm.

Welcome guest and dance dignitary OADA Newsletter webmaster John Choi was onhand for the main event. John Choi endured the one hour non-stop performance with a smile. Dancers proved their passion, vitality and creativity!

Look out for the next dance events in July and August at LC during their next 8-artist group show titled SUMMERFIRES curated by Julie Oakes. The floor at LC heats up with some intimate tango and stays cooler than cool with a salsa night! For details visit [www.galerie-lausberg.com](http://www.galerie-lausberg.com). 🎨



*Photo Credit: Nancy E Watt, NEW Organics*

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# Interview With Brigitt Mayer

Interview by: *Christine Zona for Dance Notes;*  
re-edited for *OADA E-Newsletter*

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

A. I started dancing when I was 13 or 14. It is part of our cultural upbringing in Germany. As teenagers, we do go to a dance school. And I went to an all-girl school, so I was maybe ready to meet some boys!?

**Q. When did you really get into the more serious aspect of it?**

A. It launched quite naturally from going to the normal classes. We had the medal system, but it was all in group classes. So I did my bronze, silver and then my gold. I was always really good in gymnastics and music. Eventually my dance teacher, Mr. Dresen, the gentlemen who owned the studio, told my parents, "I think there is talent here and I would like her to start to compete." Because it's a sport in Germany, we had to apply to compete.

**Q. Do they still do that in Germany?**

A. When you go to a competition, you hand in that book and they give it a stamp. After the comp they put in your results. So that's how they keep track and that's how you grow from one level to the next.

**Q. You have to get certain points to get into the next level?**

A. Yes. I don't know how it is now, but at the time you needed 150 points to get into the next level. One point is one couple you beat. S Class is the highest, then A, B, C, D and E. E was the first competitive class (just with street cloths) that you could start at but you could also start in D-class right away...with the first tamed down dress and all. To get to C you had to have 150 points and I think five or six finalist places from first to third.

**Q. So you got your first partner. And you did standard and Latin?**

A. Yes. His name is Udo Eilbrecht and he was my partner for competition for 13 years. We did ten-dance and were actually very successful. We went really fast through all the levels and then into the highest class. We eventually became ten dance finalists within Germany, European cup Latin finalists, third actually in the European cup and we were seventh in the amateur world Latin championship.



*Udo Eilbrecht & Brigitt Mayer in  
World Amateur Championship  
Southampton 1987*

**Q. Why did you decide to end that partnership?**

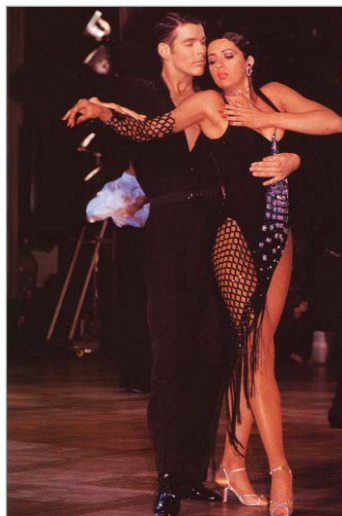
A. We turned professional together and managed a dance studio in Germany for a year or more before we went to Miami. While we were in Miami we were invited to do a show in California and we couldn't do it because we were so tied up in the dance studio. That was basically the point in time where I knew that I had to change something because I was not happy. I never wanted to be a dance studio owner because I think it interferes a little bit with your life. So I asked Bobby Medeiros, who was one of our coaches, if he knew of a partner that would suit me. He must have told Donnie Burns as the next year in Miami, Donnie came up to me and said, "I hear that you're looking. I know somebody for you." That was Brian Torner in October of 1990; we started to dance together in 1991 and I moved to Canada.

**Q. You're married and have children?**

A. Yeah. While I was in Canada, we danced a show for my husband, John Karakis. That's how we met. He was in Toronto. We would see each other every once in a while. But in 1997 in Miami at USBC in the Poodle Lounge, that's when we really met and got together! Then in 2000 I got pregnant. Our dance career had already come to the point where we were gradually ending our dancing. We stopped with the competitive aspect of the five dances but we still did the exhibition category.

**Q. What was your highest ranking with Brian?**

A. We were second in Canada, second in the British Open Rising Star Latin, second in the world segue. We were second at Blackpool in the exhibition category and 10th in the World Latin Championship. We were second at Royal Albert Hall at the "Duel of the Giants".



*Brian & Brigitt in World Segue Championship, left and  
Moskau at the right.*





*Brigitt perform in Metarmorphosis*

**Q. Who was ahead of you then?**

A. In Canada, it was Jean Marc Genereux and France Mousseau. We were second also in the Rising Star after Allan Tornsberg and Vibeke Toft. We were actually the favorites to win. In the Royal Albert Hall it was Corky and Shirley Ballas.

**Q. Was it hard for you to move from Germany to Canada?**

A. No, it was like one big adventure. We worked in Canada with Ann Harding. She was Brian's coach since he started dancing and we worked together with for all the duration of our career. And we also went to Sam Sodano in the States every month. Ann Harding and Jane Edgett in Canada prepared us for our exams around 1997 so that we could judge and do the stuff you do once you retire.

**Q. How did you get the idea for the book that you are writing?**

A. The unavailability of information somehow got to me. Dance history is not a problem as you can find out about the development of the British form of dancing. There is the history rather than the people. I knew all these people... they were standing judging at Blackpool, at the International, at the U.K. but I knew so little about them.

**Q. How did you go about starting? Did you start by talking to people?**

A. I started from the top. I went to Bill and Bobbie Irvine. Then I started talking to more people about what I had planned, making them aware of the fact that I would contact them. Then it was a challenge to get to see them, because of everybody was traveling.

**Q. It's mainly about the people and what their experiences were?**

A. It's really a compilation, like a lot of biographies put together. I began in the 10's and 20's when the first comps were taking place. So it's really about the competitive but also a little about the social. And then, as a reader, I think you get a clear picture of how things unfolded.


**Q. Did you find anyone to be a real character, or did people talk about certain coaches as being very strange?**

A. Yes. And that is a challenging factor with writing... to bring that across, in particular, once they've passed away, to get across what they were really like. You rely solely on what you hear from others and there were some strong characters in the past. Len Scrivener was very peculiar in his approach to coaching and Bennie Tolmeyer and also Bill Irvine. Then there is Peter Eggleton who you have to listen to so carefully that you get what he says because he's whispering all the time! There are very interesting characters. Nina Hunt and her approach... you do one step for an hour and a half in samba and all of a sudden your rumba is so much better and you don't know what happened! So things like that. It is interesting,

**Q. Was there any time that you said, "I don't want to do this. I've had enough."**

A. Yeah, I did have that! I thought, "Why did I start this? And now I have to finish it. I have to finish what I started with dignity." The biggest driving force is the love of the subject matter. And a strong sense that it is needed; that something needs to be done.

**Q. Sounds like a great book! How can we get more information about it?**

A. It will be nice if people have a look at the web page, [www.ballroom-icons.com](http://www.ballroom-icons.com) and see if they're interested. There is lots of information in the blog about it and the first reactions to it right after Blackpool. So just go and have a look. 



*World Formation Championship in 1984*

# BALLROOM ICONS

by Brigitt Mayer, photography U.H. Mayer

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## Market Place



### Green ballroom dress

(OADA-20090402) Size: S-M

heights 160-170 cm

Price: CAN \$700 (Negotiable)

**Description:** Green ballroom dress in good condition! Great color on the floor and moves really well. It is decorated with 40 gross of Swarovski crystals of different sizes. It comes with 2 long gloves made of skin color mesh and decorated with Swarovski crystals. The floats are sawed on in 2 points each, on the glove and back of the dress, but you can easily re-arrange/remove them.



**Contact info:**  
**Irina Cell: 416-788-2393**  
**e-mail: [irina@siberlogic.com](mailto:irina@siberlogic.com)**  
**Location:**  
**Toronto, Ontario, Canada**

### Latin dress with flowers

(OADA-20090403) Size: S-M

heights 160-170cm

Price: CAN \$700 (Negotiable)

**Description:** This dress is in a great condition, very comfortable and easy to put on. It looks very cute on the floor and the skirt has an amazing movement. Dress is made out of lycra, lace and satin with built in cups (B). It is decorated with 15 gross of AB crystal (SS20-SS40) Swarovski stones. It comes with 5 different-size bracelets decorated with Swarovski stones.



### Yellow Latin dress

(OADA-20090402) Size: S-M

heights 160-170 cm

Price: CAN \$550 (Negotiable)

**Description:** This dress is in a great condition. It is very comfortable and has great movement. Dress is made out of stretch mesh, lace and lycra with built in cups (B). It is decorated with 50 gross of AB crystal and jet hematite (SS16-SS18) Swarovski stones. The dress comes with two different length gloves.



**Dear members**

If you have any relating to the following and want to publish in the OADA E-News, please submit to us:

- **Dance Partner Search**
- **Dancewear Marketplace (personal per-owned only; for merchants you can inquire our classified ad at a very low cost)**
- **Dance Events - that will be happening in the month.**
- **Dance Photos - any professional or fun amateur photos you think worth us to show to other dancers**
- **Dancers' Corner - your voice about fun and opinion regarding dancesport.**

**E-news Director**

**E-mail: e-newsletter@ontariodancesport.com**

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Patronage definitely helps and supports the growth of our association. We would like to thank the following patrons and are looking forward to see the continuous growth in patronage with your kind support.

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Social Dancesport Club

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Ladies looking for male partners

Level: Silver to Pre-Champ in both International Latin and Standard. Age group: Adult 2 and Adult 3

Height: 5'2"- 5'4"

E-mail: wan900@hotmail.com

Young gentleman is looking for a dance partner.

Category: Junior Level:

Latin Pre-Champ and Standard (optional).

Height: 145cm Age: 12

E-mail: igeft@rogers.com

Phone: 416-432-1179



Male 5'10", slim is looking for a tall, slim Female to compete at the Championship Level Standard (Adult II and Adult III) and possible Latin in the future. Must have competition experience and be fit to compete at the Championship Level.

E-mail: hstala@yahoo.com

Phone: 416-993-2341

Younge male (youth level) 16 years old looking for a female partener ages 14 - 16 committed to dance latin and standard. level bronze- silver for latin and standard minimum. Able to practise, take classes, and compete. must be willing to practise and take classes. - Patrick S

E-mail: rschnurbusch@rogers.com

My name is John and I've been competing for the past 13 years going back to my Bronze days up to Adult Champ Standard II, III the past five years. I'm looking for a partner who is prepared to practice, set goals, compete and be willing to change to get better. A love of our sport is a must. I have been President of DanceSport Atlantic for the past 7 years and want to see our sport grow. I love people and want to share my joy of dancing with a like minded partner. Interested?

E-mail: john.mcdermott@ns.sympatico.ca

Phone: 902-434-6828.

**COMPETITIVE FEMALE PARTNER WANTED**

I am an experienced, male, successful, B2 competitor in Amateur American Couples Silver. I am looking for an American or International partner to compete in Gold American Couples Smooth.

Her age is not a factor. Over the last nine years I have danced and won all of the levels of Amateur American Couple Competition from Newcomer to Full Silver, most wins being duplicated several times. In addition, we have won the Best American Couple a number of times. I have learned and been tested on the Gold Smooth Routines and have the time to practice with the new partner so that she can feel comfortable in Competitions.

I am 5 ft 11 in., semi-retired, divorced. I feel very comfortable on the Competition floor. I enjoy good music, politics, and traveling, especially cruising. For further information, please contact me at E-mail: thanyk@execulink.com



# Dance Events

Here are some of the local dancing places listing about weekly group lessons and practice/ tea time hours.  
More venues would be added. If you have any suggestions please do not hesitate to let us know.

## Monday

CM Cha Cha Cha	13:00-16:00	Tea Dance
CM Cha Cha Cha	19:00-20:00	Standard Silver Class
CM Cha Cha Cha	20:00-21:00	Standard Silver/Gold Class
CM Cha Cha Cha	20:00-21:00	Latin Group Class
CM Cha Cha Cha	21:00-24:00	General Dancing
DCBS Yorkland	19:00-20:00	Level 1 Class
DCBS Yorkland	20:00-21:00	Level 2 Class
DCBS Yorkland	21:00-22:00	Level 3 Class
Elite Dance Studio	19:00-20:00	Social Dance Group Class
Elite Dance Studio	20:00-21:00	Standard Bronze Class
Elite Dance Studio	21:00-22:00	Standard Silver Class
Elite Dance Studio	21:00-22:00	Latin Gold/Open Class
Elite Dance Studio	22:00-24:00	Standard Dance Practice Night
HH Dance	21:00-22:00	Standard Pre-bronze/Beginner Class
Viva Dance	17:00-20:00	Children's Ballroom Program
Viva Dance	21:00-22:30	Latin Technique Class
Ziles Leung Dance Studio	19:00-20:30	Beginner Group Class
Ziles Leung Dance Studio	21:00-22:30	Intermediate Group Class

## Tuesday

CM Cha Cha Cha	13:00-16:00	Tea Dance
CM Cha Cha Cha	19:30-21:00	Standard/Latin Group Class
CM Cha Cha Cha	21:00-24:00	General Dancing
DCBS Yorkland	19:00-20:00	Level 1 Class
DCBS Yorkland	20:00-21:00	Level 2 Class
DCBS Yorkland	21:00-22:00	Level 4 Class
Elite Dance Studio	12:00-15:00	Afternoon Tea Dance
Elite Dance Studio	20:00-21:00	Latin Beginner Class
Elite Dance Studio	20:00-21:00	Rumba/Jive Technique Class
Elite Dance Studio	21:00-22:00	ChaCha/Samba Technique Class
Elite Dance Studio	22:00-24:00	Standard Dance Practice Night
Viva Dance	17:00-20:00	Children's Ballroom Program
Viva Dance	20:00-21:00	Standard Adult Beginner/Intermediate
Viva Dance	21:00-22:00	Standard Adult Advanced/Open

## Wednesday

CM Cha Cha Cha	19:00-20:30	Standard/Latin Group Class with half hour free practice
CM Cha Cha Cha	22:00-24:00	General Dancing
DCBS Hansa Haus	19:00-20:00	Level 1 Class
DCBS Hansa Haus	20:00-21:00	Level 2 Class
DCBS Hansa Haus	21:00-22:00	Level 4 Class
Elite Dance Studio	12:00-15:00	Afternoon Tea Dance
Elite Dance Studio	19:00-20:00	Standard Beginner Class
Elite Dance Studio	20:00-21:00	Latin Bronze Class
Elite Dance Studio	21:00-22:00	Standard Gold/Open Class
Elite Dance Studio	22:00-24:00	Standard Dance Practice Night
Social Dancesport Club	19:00-22:00	Standard and Latin Open Dance
Viva Dance	17:00-20:00	Children's Ballroom Program
Viva Dance	20:00-21:00	Teen Latin Beginner
Viva Dance	21:00-23:00	Salsa Night Club Dancing Class

## Thursday

CM Cha Cha Cha	13:00-16:00	Tea Dance
CM Cha Cha Cha	21:00-24:00	General Dancing
DCBS Hansa Haus	19:00-20:00	Level 1 Class
DCBS Hansa Haus	20:00-21:00	Level 2 Class
DCBS Hansa Haus	21:00-22:00	Level 3 Class
DCBS Yorkland	19:00-22:00	Practice - Latin/Standard
Elite Dance Studio	12:00-15:00	Afternoon Tea Dance
Elite Dance Studio	19:00-20:00	Standard Silver Class
Elite Dance Studio	20:00-21:00	Standard Technique Class
Elite Dance Studio	21:00-22:00	Latin Silver Class
Elite Dance Studio	22:00-24:00	Standard Dance Practice Night
HH Dance	19:00-20:00	Latin Beginner Class
HH Dance	20:00-21:00	Latin Intermediate Class
HH Dance	21:00-22:00	Standard Silver Class
Viva Dance	17:00-20:00	Children's Ballroom Program
Viva Dance	20:00-23:00	Practice - Latin/Standard
Viva Dance	21:00-22:00	Latin Adult Beginner
Ziles Leung Dance Studio	19:30-21:00	Intermediate Group Class

## Friday

CM Cha Cha Cha	18:30-20:30	Latin Group Class
CM Cha Cha Cha	20:00-00:30	Social/International/Line Dance
Elite Dance Studio	12:00-15:00	Afternoon Tea Dance
Elite Dance Studio	19:00-20:00	Standard Advanced Technique Class
Elite Dance Studio	20:00-24:00	General Dancing All Levels
Viva Dance	17:00-20:00	Children's Ballroom Program
Viva Dance	20:00-23:00	Practice - Latin/Standard

## Saturday

CM Cha Cha Cha	11:30-12:30	Teenage Latin Dance Class
CM Cha Cha Cha	12:30-13:30	Teenage Hip Hop Class
CM Cha Cha Cha	13:30-14:30	Teenage Break Dancing Class
CM Cha Cha Cha	20:00-24:00	Dancing with Live Band
Elite Dance Studio	20:00-24:00	Social Dancing
HH Dance	19:00-20:00	Standard Bronze Class
HH Dance	20:00-24:00	Weekly General Dance
Viva Dance	10:00-17:00	Children's Ballroom Program
Viva Dance	20:00-24:00	Saturday Night Dance
Ziles Leung Dance Studio	10:30-12:00	Beginner Group Class
Ziles Leung Dance Studio	12:00-13:30	Intermediate Group Class

## Sunday

CM Cha Cha Cha	14:30-18:00	General Dancing
Elite Dance Studio	19:00-23:00	General Dancing All Levels
HH Dance	10:00-11:00	Belly Dance Beginner/Intermediate
HH Dance	16:00-17:00	Latin Pre-bronze/Beginner Class
HH Dance	17:00-18:00	Standard Pre-bronze/Beginner Class
HH Dance	20:30-22:00	Standard Technique Class
Social Dancesport Club	16:00-18:00	Standard and Latin Open Dance
Social Dancesport Club	18:00-20:00	Salsa Merengue Bachata Practice
Viva Dance	20:00-22:00	Practice - Latin/Standard
Viva Dance	20:00-22:00	Salsa Night Club Dancing Class
Ziles Leung Dance Studio	13:00-14:30	Intermediate Group Class
Ziles Leung Dance Studio	15:00-16:00	Technique Class

## Special Events

PLACE	DATE	TIME	SPECIAL EVENT
CM Cha Cha Cha	May 1, 2009	19:00-00:30	Spring Dinner Party Showcase by Anastasia Florin and Stanislav Kochergin
Ziles Leung Dance Studio	May 8, 2009	19:00-11:30	Ziles Birthday Dinner Dance Party with feature performance by Patrick and Ella
Elite Dance Studio	May 17, 2009		Mandarin Lions Arts Festival Ballet and Ballroom Dance Showcase

Thanks to the following dance studios and clubs for providing information:

LOCATION	ADDRESS	TELEPHONE	EMAIL	WEBSITE
Social Dancesport Club	15 Harmony Road North, Oshawa	905-447-4520	<a href="mailto:meetupshawadance@yahoo.ca">meetupshawadance@yahoo.ca</a>	<a href="http://www.meetup.com/ballroomdance-147/">www.meetup.com/ballroomdance-147/</a>
Dance Club Blue Silver (DCBS) Yorkland	180 Yorkland Blvd., Willowdale	416-657-2660	<a href="mailto:ask_us@dancebluesilver.com">ask_us@dancebluesilver.com</a>	<a href="http://www.dancebluesilver.com">www.dancebluesilver.com</a>
Dance Club Blue Silver (DCBS) Hansa Haus	6650 Hurontario Street, Mississauga	416-657-2660	<a href="mailto:ask_us@dancebluesilver.com">ask_us@dancebluesilver.com</a>	<a href="http://www.dancebluesilver.com">www.dancebluesilver.com</a>
Viva Dance	55 Doncaster Avenue, Suite 200, Thornhill	905-763-9051	<a href="mailto:cardinal@vivadance.net">cardinal@vivadance.net</a>	<a href="http://www.vivadance.net">www.vivadance.net</a>
Elite Dance Studio	30 Kern Street, Suite 200, Toronto	416-385-8866	<a href="mailto:ballroom@elitedancestudio.com">ballroom@elitedancestudio.com</a>	<a href="http://www.elitedancestudio.com">www.elitedancestudio.com</a>
HH Dance & Fitness	7310 Woodbine Avenue, Unit 7A, Markham	905-944-9696	<a href="mailto:info@hhdance.com">info@hhdance.com</a>	<a href="http://www.hhdance.com">www.hhdance.com</a>
CM Cha Cha Cha Dance Studio	90B Centurian Drive, Units 8&9, Markham	905-475-6899	<a href="mailto:cmchachacha@yahoo.ca">cmchachacha@yahoo.ca</a>	<a href="http://www.cmchachacha.com">www.cmchachacha.com</a>
Ziles Leung Dance Studio	333 Denison Street, Unit 19, Markham	905-947-8066	<a href="mailto:leungziles@hotmail.com">leungziles@hotmail.com</a>	<a href="http://www.zilesdancestudio.com">www.zilesdancestudio.com</a>