



OADA

e-Newsletter

October 2007 - Issue 2

www.OntarioDancesport.com



President's Message

I would like to welcome everyone to the 2007/2008 new dance year. From my attendance at the most recent IDSF competition in Kingston it looks to be a very exciting dance year for Ontario dancers.

I would like to take this opportunity to official congratulate **Alan Gilin & Anastasia Trutneva** on placing **5th** at the recent IDSF

World Youth Ten Dance Championships, held in Singapore on August 26, 2007 as well as congratulating them on their most recent results by placing 21st out of 63 at the IDSF World Youth Standard Championships held on September 22 in Italy. I would also like to congratulate **Anton Belyayev & Karolina Paliwoda** on placing **5th** on October 20, 2007 in the 2007 IDSF World Ten Dance Championships in Tokyo, Japan.

At the recent AGM, held on July 7th, **Rule 15.11** was approved which changed this rule by making it now a requirement that at all OADA sanctioned events a minimum of **five (5) judges** shall be used. This changed the rule from a minimum of three (3) judges.

Also I would like to congratulate and introduce you to the 2007/2008 recently elected OADA executive.

President: Gord Brittain
Vice-President: Dave Stokes
Treasurer: Dave Winn
Entertainment: Annette Morgan
Membership: Paulina Cheng
Secretary: Magda Wajzer
Publicity: Margaret Law
Webmasters : Nixon Wu & Candy Leung

A correction to the Additional rule 2.6 (i) has been made, to include:

Addition to - Rule 2.6 (i) – It is now expected that any current Ontario Canadian Champion **and any couple receiving OADA funding** attend the currently ran Canadian IDSF competitions throughout Canada, and if not possible to attend all, then it is compulsory that they attend the IDSF competitions held in their own Province of Ontario in order to receive any financial OADA funding. (This would also apply to any couple receiving bursaries going to the Canadian Championships.)

At this time, I would also like to take this opportunity on congratulating Natan Rositsan on his recent decision to turn professional. Natan, a past World Junior Latin Champion, always represented Ontario and Canada well. On behalf of OADA I would like to wish him all the best in any future dancing endeavours he decides to pursue.

Competitors, the IDSF has decided to be very strict in their **enforcement of the dress code**. No warnings will be given. According to Heinz Spaeker (Oct. 2nd 2007), the IDSF Sports Director, " the biggest breaches of the rules relate to the use of skin coloured panties, open dresses of more than 5 cm in the hip area and, open dresses in the breast area. Please consider that adjudicators of DanceSport Competitions concentrate on your performance and not on your costumes!

If you are good enough, you can win in a very basic but elegant outfit. If you feel that you need an outfit that is not accepted under the rules, then you are questioning your own abilities as competitors."

Therefore OADA will be also strictly enforcing this particular portion of the dress code. Please check the OADA web site for the complete dress code. If in doubt please contact either Paulina Cheng or myself for clarification not your coach.

Please check the OADA website for the new OADA jackets and order them before the fall season starts.

Reminder, please make sure you are aware of our postings on the OADA website of **Sanctioned and Unsanctioned Competitions**, being held in Canada, as well as outside of Canada.

Yours in dance,

Gord Brittain
OADA President

From the Editors

Autumn is here and it's the start of another wonderful dance season. We hope your summer holidays were full of fun with enjoyable experiences.

As most of you are all prepared and geared up for new challenges in the new season, the first competition, Canada Dancesport, was held on September 21st & 22nd at Kingston, Ontario. It was well attended and had a record breaking attendance, tickets were sold out on both days and more competitors participated than any other years. Congratulations to Michael Caldwell and Josef Riha for this successful event!

We have received many constructive responses and feedback regarding our first issue of the e-newsletter. Your opinions and comments are very much appreciated as you can really help us improve the contents of future issues.

The second competition is the Ontario Open Championships. Come join us and we hope to see you all there on October 27th.

Candy Leung & Paulina Cheng
Interim Co-Editors



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Barcelona Experience IDSF Amateur Standard Senior I & II



Eugene Pirko & Zuzana Vajcenfeld

Following the IDSF example, CADA has lowered the age group limit for Senior II dancers from 50 to 45 years of age.

Finding ourselves on the other side of 45 years, Zuzana and I welcomed the opportunity to dance and to help develop Senior II Category in Ontario and across Canada.

When we plan our vacations we try to combine our two interests, travel and dancing. That way we can visit and see interesting places and at same time dance in IDSF and other recognized dancesport competitions.

This year we returned back to Barcelona, Spain, to participate in the Fiesta Mediterranean IDSF championships to measure up against the World's top Senior 1 and Senior 2 dancers in a neutral territory, judged by IDSF adjudicators who have never seen us before.

Fiesta Mediterranean also held IDSF Junior Ten Dance World Championships and we were delighted cheered loudly and displayed the starting number of our young junior champions Winson Tam and Anna Kus who represented Canada. They were very competitive and performed wonderfully against older?, and definitely much taller dancers. These dancers represented the best of the best junior from around the World and it was a privilege to be there.

Too bad we did not bring a video camera, because the video taping was allowed, but we took some good still pictures.

Watching the junior competing motivated us to do our best.

In Europe Senior categories are treated with respect. Adjudicators are used to judging Senior I, II and III categories, and championships are held almost every week. It is not unusual to see Senior II and III dancers dancing more than four rounds.

And when Senior II and/or Senior III dancers compete in the lower age, Senior I, category all dancers are judged and compared on the merit of their dance rather than a preconceived age status, whether they were seen dancing in a higher age group category or not.

Zuzana and I have placed 13th out of 28 in Senior II narrowly missing the semi-final and in Senior I we placed 18 out of 38. We were quite happy with our performance considering the caliber of dancers we danced with. Strangers had cheered for us and the atmosphere was fantastic.

At no time had we had a feeling we were viewed as some off-ball curiosity which deserved applause for standing up after the Slow Foxtrot in Senior II, and never had we had a feeling we were looked down upon, when judged as Senior I competitors the next day.

We look forward to participating in the upcoming IDSF championships Canada Dancesport 2007 (Kingston, Ontario) in September, and a month later, we will be back in Europe combining our passion for travel with dancing and we will visit and dance in the IDSF championships in Holland and Belgium.

We plan to continue and compete representing Senior I and Senior II categories for years to come, and look forward to seeing many more senior dancers joining Senior II, and even forming a large Senior III category.

Dance is for all ages. Do not let anything and anybody stop you from doing what you enjoy the most.

2007 Ontario Sanctioned Competitions

Maple Leaf Classic 2007 - November 4, 2007
Renaissance Parque Convention Centre, Toronto, Ontario
Contact: Tanya Cardinal Phone: 905-763-9051

Dancesport for Charities - December 1, 2007
Rameses Shrine Banquet Hall, North York, Ontario
Contact: Dave & Jenny Stokes Phone/Fax: 905-319-8055

Oada Jacket

OADA jackets for Men and Women :

100 polyester twill outershell
Mesh lined body and lined sleeves
contrast Stitching with white piping
wind/water repellent soft, quiet outershell
adjustable Velcro cuffs
two front zippered pockets
OADA Logo on front left chest
Ontario/ Canada Logo on Back

Colors : Black/ Red
Sizes : S, M, L, XL, 2XL, 3XL, 4XL

OADA Jackets for Junior and Youth :

Same description as above
Sizes : S, M, L, XL

Price : CAD\$65.00+ shipping
extra CAD\$ 5.00 for personalized name to be
embroidered onto right front chest.

Any Enquiries, Please call Margaret Law (416) 576-6683



Upcoming Issue

* Alan Gilan & Anastasia Trutneva will share their unforgettable experience in Singapore, and their excellent result on placing 5th IDSF World Youth Ten Dance Championships on August 26, 2007.

* Anton Belyayev & Karolina Paliwoda will also share their excellent result with us on placing 5th, on October 20, 2007, in the 2007 IDSF World Ten Dance Championships in Tokyo, Japan.



What is Rule 10 and Rule 11 ?

Rule 11 - The Tie Breaker

Competitors and spectators alike are often confused by the result of a tie that must be resolved under Rule 11. This is the last of a set of rules known as the Skating System, a systematic process under which the placement of competitors in all dances and rounds of an event is determined. The competing couples' overall performance is the key element in the determination of results under the Skating System.

Rule 11 deals only with ties in the final summary of a multi-dance event and is used when previous Rules 9 and 10 have failed to resolve the tie.

Under Rule 11, the tied couples' marks in all final round dances are viewed as one dance, where a majority at the place is required. The majority is determined by multiplying the number of dances by the number of judges, then taking the next whole number greater than half. A two dance event with 5 judges has ten marks per couple; the majority is 6. The couple with the highest majority is awarded the place in question. If the necessary majority level is not reached at the tied position, then another count is taken for the next lower position and better, repeated if necessary until the majority level is reached. If two couples tie with the same majority then the marks that comprise that majority are added and the couple with the lowest total is awarded the place.

The following example illustrates a simple Rule 11 scenario:

WALTZ MARKS					PLACES						
	A	B	C	D	E	1	1-2	1-3	1-4	1-5	RESULT
11	1	1	2	1	1	4	→	→	→	→	1
22	3	3	1	2	2	1	3	→	→	→	2
33	2	2	3	4	3	-	2	4	→	→	3
44	4	4	4	3	4	-	-	1	5	→	4
55	5	5	5	5	5	-	-	-	-	5	5

QUICKSTEP MARKS					PLACES						
	A	B	C	D	E	1	1-2	1-3	1-4	1-5	RESULT
11	1	1	1	1	1	5	→	→	→	→	1
22	2	2	3	3	3	-	-	5	→	→	3
33	3	3	2	2	2	-	3	→	→	→	2
44	4	4	4	4	4	-	-	-	4	→	4
55	5	5	5	5	5	-	-	-	-	5	5

FINAL SUMMARY				RULE 9 RESULT	RULE 10		RULE 11		
	W	Q	TOTAL		2nd & better	RESULT	2nd & better	3rd & better	RESULT
11	1	1	2	1 st					
22	2	3	5	tie	1 (2*)	tie	5	10	2 nd
33	3	2	5	tie	1 (2*)	tie	5	9	3 rd
44	4	4	8	4 th					
55	5	5	10	5 th		* sum of the placements			

Rule 9 requires the individual dance placements be added in a Final Summary, and 1st place is awarded to the couple with the lowest total. The next lowest is awarded 2nd place, and so on for all the couples. In the above example couples 22 and 33, both with a total of 5, are tied for 2nd place, so Rule 10 must be applied.

Rule 10 awards the position to the couple with the highest number of 2nd and better placements. This example indicates both tied couples have the same number of 2nd and better placements. The next step under Rule 10 is to add these placements and award the position to the couple with the lowest sum. But as both couples have the same sum, nothing is resolved and we move on to Rule 11.

Under Rule 11, the Waltz and Quickstep results of the tied couples are examined as one dance, with ten judges' marks per couple. The number of marks at the tied position and better, for at least 6 (the majority) of the ten marks must be determined.

As we are dealing with a tie for second place, we look to see which couple has the highest number of 2nd and better marks (ie: 2nd and 1st) for least six of the ten marks. In this example neither couple reaches the 6 majority at 2nd and better, so it is necessary to look at 3rds and better (ie: 3rd, 2nd and 1st). At this level, couple 22 has ten and couple 33 has nine. Couple 22 is therefore awarded second place, and couple 33 is awarded third.

This example illustrates how Rule 11 is used to achieve a result when two couples tie for a final placement. There are very rare occasions however when Rule 11 cannot break a tie. In such a case it is up to the organizer to decide on an alternative resolution method, or to simply leave it as a tied result.

Don Laister
Scrutineer

2007 New Oada members - 1st Quarter

Bauer, Rebecca
Bourrov, Stephanie
Brose, Kelsey
Buchatsky, Yosef
Chen, Daniel Yin-Tsai
Chen, Nellie Jui-Chiao
Cheng, Amy
Cheng, Trevor
Cheung, Ann Shu Yan
Cheung, David
Chmelev, Artem
Dannenberg, Joshua
De Los Rios, Montserrat

Fantacci, Rafael
Hewett, Christopher
Holman, Joel
Hui, Susan (Shu Chu Shih)
Jensen, Janet
Jin, Xiu Min
Joulanov, Konstantin
Joulanova, Anastasia
Kaufman, Hanna
Kong, Vanessa
Kong, William
Korolev, Alexandra
Krupitsky, Yalin

Lee, Alison
Lo, Fiona
Lo, Henry
Logvin, Agata
Lukova, Viktoriya
Nabbout, Amy
Nelson, Regina
Nguyen, Pat
Ositashvili, George
Ositashvili, Richard
Peters, Gina
Petrushkov, Jack
Pyetkov, Georgiy

Saikaley, Rebecca
Sekret, Taissa
Semakov, Lada
Shtutman, Iris
Spence, Eric
Sui, Jun
Taran, Daria
Tipenko, Alexei
Tom, Benny
Tom, Jeanie
Tran, Jaclyn
Tran, The-Huu
Trieu, Eva

Uthhoff, Nicholas
Wong, Ted
Yarovoy, Artem
Young, Kam Hammass
Young, Rosita



Welcome aboard!

O.A.D.A.

Ivan Lebedev & Ekaterina Fadeeva

Once again, OADA has the pleasure of Ivan Lebedev and Ekaterina Fadeeva sharing their dancing experience with us. This second and final article concentrates on effective practicing and preparing for a competition.

D: When you practice your dancing, what do you concentrate on? Timing? Frame?

I: In standard, most of the time, it is just nonstop dancing. And when we are not feeling comfortable, we slow down to control everything and to see what's wrong. We would practice using very slow music ... much slower than regular tempo. For example, while slow waltz is 28 to 30 bpm, we would dance even slower because it gives you a much better understanding about the control of your body over standing leg. Now try 26 bpm, that's really slow!!

Before a competition, practice nonstop dancing to create the same conditions as in competition. Pay special attention to your frame because in standard, we are always losing our posture and frame. Practice muscle memory and you'll automatically keep it.

D: How does practicing in Latin differ?

I: In general, we do things separately and you are practicing different aspect of your dancing. But in competition, you're not supposed to show perfect technique. You're supposed to show a dance with two different people ... that is, a relationship between man and lady. And this is very important in latin. Not just perfect techniques but good lines and what's happening with your partner.

While this is the same for standard, it is more difficult. Why. In latin, if you're doing something by yourself... slower, faster, stronger ... you are not disturbing your partner so much. In standard, a little mistake or change in shape of your own body, you are disturbing your partner. But when you are stable by yourself, it'll make your partner more stable. Both will be comfortable.

D: Kat.... how did you prepare for Blackpool and Millenium? Mentally or physically?

E: I think there must be preparation for both. When you're going to Blackpool, mentally you must know what you're going for. Eg ? vs ? finals or even finals? vs previous year's results? etc.

Mentally, I prepare myself for the worst. And when the best hit, and it did, I felt wonderful. But mentally it was quite hard to prepare because Ivan has never been to Blackpool and it was his first time experience.

Physically, it was harder to prepare. We practiced every single day when we could, even if it was only ? hour. We would usually go over choreography with our coach Oleg. He was able to point us in the general direction of where we need to be focusing on because there is only so much time available.

As well, we wanted to get our stamina to the level where it should be because the music is about 2 minutes long and we had to focus on very specific aspect of our dancing rather than trying to do everything.



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Peter Suba
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E : Ekaterina Fadeeva
I : Ivan Lebedev
D : Daniel Cheng

D: You've already mentioned a bit on effective practicing. Any other tips?

E: First of all, I think that when we don't have a lot of time to practice, you have to be quite goal oriented in your practicing. You have to know precisely what you'll be working on ... whether it's to slow practicing at ? speed or working on swings or alignments. If you come to a practice and don't say anything other than 'let's dance...', then that's not very goal oriented.

And you have to be clear to each other what you're thinking about, what you're doing and focusing on. Communication is the key to understanding each other. Instead of blaming each other for mistakes, partners should admit their mistakes and open up and say 'please help me'. This is what partnership is all about.

I: Yes, sometimes we have very different opinions on dancing, and it is very difficult to say who is right or wrong. Instead of arguing, I would say: 'Ok, this is the problem. Stop. No fighting right now. Wait for our teacher/coach and let's listen to what he has to say about this.' This is best. Your coach can explain the different techniques, priorities, and analyze what is best for you.

D: And what things do you focus on in preparing for a major comp?

E: When we don't have a specific goal for a competition, Ivan and I spend enough time practicing on the basics techniques such as footwork, frame, posture etc. We often work on dynamics. ... not that we have to run through the whole choreography, but we certainly work on where you have acceleration and deceleration of movement. Or where he is active and where I am active.

And we have to work through musicality a lot because this is such a huge issue. Every song is different and you adjust your dancing according to the character and mood of the song. Whereas in one Tango, you can feel very sharp everywhere because the music tells you so. In another Tango, you can let yourself go a bit, smooth it out, then catch it one more time!!! Everything is different... musicality, dynamics, and balance within your own body.

D: Oh this is great!!! Any other practice tips?

E: As simple as balance. A lot times when you speed through things and you never really control your movement as much. The point is that you stop every couple of steps, hold it up there..., continue, and then catch yourself again. Weight transfer is a big one.

Also, you should practice not only in hold but separately with one arm and then the other arm. It's very different when you practice with one arm since all the alignment changes and you can find many mistakes. And practice slowly.

D: Wow.. this has been fascinating. On behalf of OADA and fellow dancers, we'd like to thank you for sharing your invaluable tips and insights. Thanks again for everything.

I, E: Thank you.... It's always a pleasure.



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