

world DanceSport magazine

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World DanceSport: the magazine!



Here it is: the World DanceSport Magazine (WDSM), the new periodical of the International DanceSport Federation! As did its predecessor publication, DanceSport Today (DST), it aims at providing you with news and information on DanceSport.

From 2003 DST kept a loyal readership abreast of what happened on the competition scene, enlightened about federation policies, and generally in touch with the global DanceSport community.

WDSM – in spite of the first impression that radical changes in design and layout may cause – will do much of the same. With a different publishing cycle, and with a shift in the editorial focus, it aspires to inform about DanceSport. First and foremost!

The new magazine serves as one of the pillars upon which we build our future: the World DanceSport Federation. You will read about Rock 'n' Roll and Wheelchair DanceSport in #1. You will get to know other disciplines and their governing bodies in subsequent issues. Eventually, you end up acquainted with all constituents of the community which we assemble under one single brand: DanceSport.

When we held the 2007 IDSF Congress in Barcelona, Spain, it was the IOC Honorary President for Life, HE Juan Antonio Samaranch, who delivered the address on the occasion of our anniversary. The first fifty years had passed.

"The IDSF is an organisation which has reached its maturity. This requires sometimes changes. Criteria need to be updated, and the challenges imposed by an increasing

media society must be accepted," the IDSF Ambassador at Large told the delegates in attendance.

Based on the suggestions of J.A. Samaranch, we have been working hard on our 'Vision 2012' programme. DanceSport's world governing body is redefining its mission and developing the federalist structure which allows it to serve as the umbrella organisation for all dancing performed as sport from 2012.

As an important part of our restructure, we have entered into an agreement with the International Professional DanceSport Council (IPDSC). It provides for IDSF and IPDSC to coordinate dates and other matters pertaining to DanceSport competitions, and to work cooperatively in developing, implementing and enforcing competition, disciplinary and other rules.

Negotiations with a number of other organisations are at advanced stages too. The first decisive steps have been taken. Much remains to be done over the coming months and years!

WDSM and the two IDSF websites
 • idsf.net
 • worlddancesportfederation.org

will update you regularly on these and all other developments in DanceSport. Improving our communications, internal and external, is also an integral part of 'Vision 2012'!

IDSF President Carlos Freitag



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**world
DanceSport
magazine**

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Campionissimi

Silvia Pitton and Paolo Bosco (ITA)

2007 World Champions and 2008 European Champions in Standard

Heidi Götz, the IDSF Presidium Member in charge of communications, caught up with the current world number ones and reigning world champions in Moscow, at the European Standard Championships, and later in Vienna. She interviewed Silvia and Paolo for World DanceSport Magazine.

WDSM: Silvia - Paolo, thank you very much for being here with me, telling me more about your dancing career as well as your private life. You are one of the most charismatic and popular couples. Everyone enjoys your performances on the competition floor. But we would all like to know what is behind the performance. We would like to talk about your thoughts, your ideas. We all want to know more about Silvia and Paolo. Tell us about the beginning of your careers! Did you always dance together? When did you start?

Paolo: We did not dance together from the beginning. I started to dance in a small club. I danced with different girls in what was a very small club – this was 1989. It was not until 1998 that we started to dance together. It was the moment when my dancing changed and our career really took off. There was a time prior to teaming up with Silvia, but it was not all that good. It started to be good as soon as I danced with Silvia.

Silvia: I started in 1990, also with another boy. He was from my home town, where I used to live. We also danced in a very small club. It was near my house. I started on a really low level. I never produced good results. So for me,

too, everything started in 1998. Before, dancing was a pure hobby, never taken too seriously.

WDSM: So dancing was just for fun. Did the thought “I could be a world champion once!” ever cross your minds?

S: In the beginning I started with and preferred Latin. Of course, I was dreaming and watching all these videos. I figured that dancing at the highest level would be exciting. But honestly, I never thought for once that this could come true, that it just might be possible. Mostly because dancing well didn't come easy for me. Yes! I must say that. I never believed in something like this, it was only a dream.

WDSM: So the beginning of your successful career was in 1998. If you look back, which competition comes to mind, which was the most important one?

P: Of course the World Championship in Moscow. Then the final in the German Open, because it was the first final in a really big event for us! Actually, when they called us, we were not even ready. We were upstairs, tired after so many rounds. But when I heard that they called our names for the final, I ran downstairs and jumped onto the floor. That was in Mannheim. It was quite an experience for us: so many big and famous names on the floor. This was our first very good result in a big event. I remember it because it was the first. Another good result that left a lasting impression on me was when we made the final in the International for the first time. This was in London. Everything was changing

after these competitions. Another exciting moment was winning the Blackpool Under 21. All this brought about a great change in our career. From there everything was going well until 2004. Then came the gap. The results went down a little bit. It was also the moment when we began to think too much, and we actually got very close to giving up and stopping right then.

WDSM: Really?

P: Honestly! Because everything was turning very bad!

WDSM: What was your motivation to continue?

S: Olga and Davide are always on our side and fight for us. We tried very hard: in the International we finished sixth, afterwards we finished third. And suddenly we thought that it might be possible to win. But in Blackpool it went down again: last in the final. All the competitions had been a disaster. It was the moment we thought we would never get out of this hole. But we did not give up. We had a good team on our side: dresses, practice – everybody supported us. We changed everything, completely, all the routines; and we tried to find another way.

P: Yes, I remember: then we went to Blackpool and finished third, in two dances we were second. I really felt like a winner. From there everything went up again until we won the World Championship in Moscow.

WDSM: I think this is very important for the other couples to hear, because nearly every dancer comes to that point. When he or she needs to decide: “Should I fight or should I retire?”

S: We always choose fighting in the end; and our teachers support us. We always believe that there is something we can do even better.

WDSM: We talked about different competitions already. IDSF has World Championships, World Cups and the Grand Slam Series. Which is the most important to you? World Championships are held once per year. A Grand Slam Series consists of five competitions within twelve months. If you want to be the winners of the series, you have to be at the top of your dancing over a long period. What is more important to you?

P: Of course the World Championships, because of the name and the title. Definitely, because the name says: the best of the world. Yes, definitely.

WDSM: You go to many competitions every year. What are the criteria for choosing a competition in your training and competition plan?

P: Actually, we never think too much about which competition we have to do. We do many competitions, nearly every weekend.

S: We also go to many smaller competitions, we use them to experiment or to assess the progress in our training. Certain competitions we want to support – and in other competitions we get good prize money, which is also very important.

WDSM: So you have good reasons and certain priorities for going to and doing a competition. You mentioned Blackpool before. Blackpool is not an IDSF competition, so the couples do not get ranking points, there are only national judges. In every other country the couples would complain. The Blackpool Dance Festival is, despite of all these aspects, the biggest competition in the world, with the most entries. Do you know the reason for this?

P: It is tradition, it is like Wimbledon. It's Blackpool, traditional, very old and prestigious. You are judged by former world champions, great champions. They danced at a very high level themselves and know much about dancing.

S: It is traditional, offers a very good atmosphere, and is therefore very popular. It can give you good exposure too: if you have a good result, more people will find out about you.



WDSM: In the past there have been many good Italian couples, some gaining titles at World and European Championships. There is a long list, let's just name a few: Giorgianni-Manfredini, Pino-Bucciarelli, Schiavo, Soale-Cerasoli, Gozzoli-Betti! Now you are one of the red-white-green legends. What do you think is the reason – or the secret – for this enormous Italian success?

S&P (in unison): Spaghetti!

S: I don't think it is a special talent, it is our character, our way of life, our approach to dancing. I do think that we have a special charisma – and we have very good teachers.

WDSM: Is the method of your trainers different to what the others are using elsewhere?

S: It seems to be the right combination of several factors. Their methods are thorough. We are very organised. And this proves to be very good for us.

WDSM: Who is the most important trainer for you?

S: Davide and Olga!

WDSM: Do they also do your choreographies?

S&P (in unison): Everything.

WDSM: Now let us talk about your training. How often do you practise during the week? Is there also enough time for a job, for hobbies, maybe for a private life?

S: Never enough!

P: Indeed, we are very busy. Sometimes it would be nice to have a week off – or ten days. During the week we are practicing, every Wednesday we are at the Italian Academy for Dancing, we teach, we travel. So there is not enough time for everything.

WDSM: How often do you practise during the week?

P: Every day. Practice does not only mean dancing, it can be running, working out at the gym. Every day we are doing something. Also: the competitions themselves take a lot of time, because they are not necessarily held next to our home. Doing such a competition takes three days because of the travel.

WDSM: Do you think about ever turning professional?

S: Yes!

P: We did not think about it much –and we did not discuss it– because at the moment we don't feel ready for that. Right now we concentrate on our amateur career and believe that we can still give a lot to IDSF.

WDSM: What do you think about the situation in the professional field? The professionals are organised in two different groups: IPDSC and WDC. I think that your opinion and your ideas –as idols and as the leading Standard couple– are very important for the many other couples.

S: I hope that they will find a solution to getting together and to eventually unify.

WDSM: Do you ever give much thought to your life after retiring from competitive dancing?

S: Yes, of course! I don't want to be as busy for all of my life.

WDSM: Do you want to work as trainers or teachers, travelling around or teach in your own studio?

P: Sure, I will spend all my life on dancing. Sure, I will continue, because I think – or at least I hope – there is a lot we can give as trainers. Our career is not yet finished: hence it is too early to think about that already.

S: One thing is certain: I don't want to travel so much for the rest of my life.

WDSM: If you look at your career so far, does something come to mind which was particularly funny or sad?

S: Funny??? We could sit here all the night and tell you stories. We had a few troubles, here and there, which made us go crazy. There are so many things that I don't even know where to start.

P: There were so many funny situations from the Ukraine to America. Once, it was our first European, I forgot my tail suit in the bus. We came out of the bus, it immediately went off. When I realized that I had no bags, I ran after the bus, waving and shouting.

WDSM: What could be one reason that would make you stop dancing?

S: I hope it will not be an injury. When I decide that I need more time for my other life, well, that could be a valid reason.

P: I never thought about this.

W: How did your parents influence your dancing careers?

P: In the beginning a lot! My father was crazy about danc-



Silvia and Paolo with their coaches and choreographers: Olga and Davide. All photos are courtesy of Silvia and Paolo.

ing. During the last five, six years our parents came along on some of our travels: to watch us, to be with us. But they are no longer calling the shots, asking us to do this or that. They are not as involved as they were before. They support us but they don't tutor us. It was great for them to be at the World Championships in Moscow.

S: My parents have always been very important to me. They supported me 100% in what I was doing, also psychologically. Even nowadays! Sometimes my father is almost too protective.

WDSM: If you could take the decisions, is there anything you would change in DanceSport?

S: I think I would like to have some things more organised. There are too many competitions. There is not enough time for proper preparation, it is not possible. We are always under a lot of stress. This is the first and most important thing. I would ask to have the calendar more organised. The second thing: it is very hard to keep dancing and to earn money.

You don't have to have money for your dancing alone. You have to travel and you have to do shows. This is difficult. You have to do a particular competition, even though you are tired from the travel. Immediately people start speaking badly about you, because they don't know the background. So it would be good for the couples to have more time for preparation, more time to relax, and enough time for the competitions to be prepared perfectly. But this is only possible if there is better organisation in the calendar. If we would not have to be so concerned about earning money, in order to afford the competitive dancing, it would be much easier. Everybody would be more relaxed, mentally stronger. Sometimes we are doing crazy things: rushing from one place to the next, without getting enough sleep. I would like to change all this. If it were possible.



P: This is a good question. I totally agree with Silvia. My personal perceptions: all dancers need good vibes coming from the audience to perform at their best. Sometimes the organisers don't care much about that. But this is absolutely necessary – and also very motivating – for the couples. So please, organisers, think of ways to bring even bigger audiences to the competitions.

S: One thing I forgot to mention: 20 hours for five rounds are simply too much. Find better ways of running a competition! Sometimes we have to get up at 6 or 7 a.m. to prepare ourselves –and we finish around midnight!– This is very hard. Generally, it would be helpful if the schedules could be organised better too.

WDSM: What do you look forward to in the near future?

P: Near future? Well, the next World Championships will be in Vienna: this is our "good" future – we have to be there. This is the goal! Austria is a little closer to where we live. A lot of our friends will likely come to Vienna, with us, and support us. I hope we can win in Vienna and do a good show for them. Moscow was nice and fantastic, but it was too far away for our fans.

WDSM: We come to the end of our interview. Is there a special message you would like to deliver to someone?

P: To all the dancers: I love to dance. If you want to be successful, you have to love this sport and love what you are doing. If you really love this sport, it will give you back everything you put in.

S: I would like to thank all the people who supported us. I would also like to say something to the judges: when you are judging, you have to be aware that you influence the career of every dancer. Please, be as impartial as you can be. You have a big responsibility.



WDSM: Silvia and Paolo, thank you very much! Thank you very much for being so positive. You are a good example for all the other athletes in DanceSport to follow. I wish you all the best, especially for the World Championships, and I hope we can see you in IDSF competitions for many years to come. All the best!

From the Sports Desk

2008 World DanceSport Championships

Youth Latin, Marseille

A major regional newspaper – Nice-Matin, La Provence, whatever – dispatches a sportswriter to cover the Latin Youth Worlds in Marseille. It was a spur-of-the-moment decision on the part of the editor who had always felt that more women should read the sports section. Or was it his wife – after watching ‘Ballando con le Stelle’ on RAI – who had suggested a wider angle on sports? In any case, he sent an all-rounder to come back with 1,500 words.



Marseille photography by Rob Ronda · www.robronda.com

It was a huge crowd that converged in front of the Palais des Sports, next to the Dromel metro station. The majority wore white and light blue striped shirts or scarves, many carried giant flags in the same colors. They headed straight for the Stade Vélodrome, Olympique Marseille's legendary stadium, to make it in time for the 8 p.m. kick-off of the match between their team and the Football Club Sochaux.

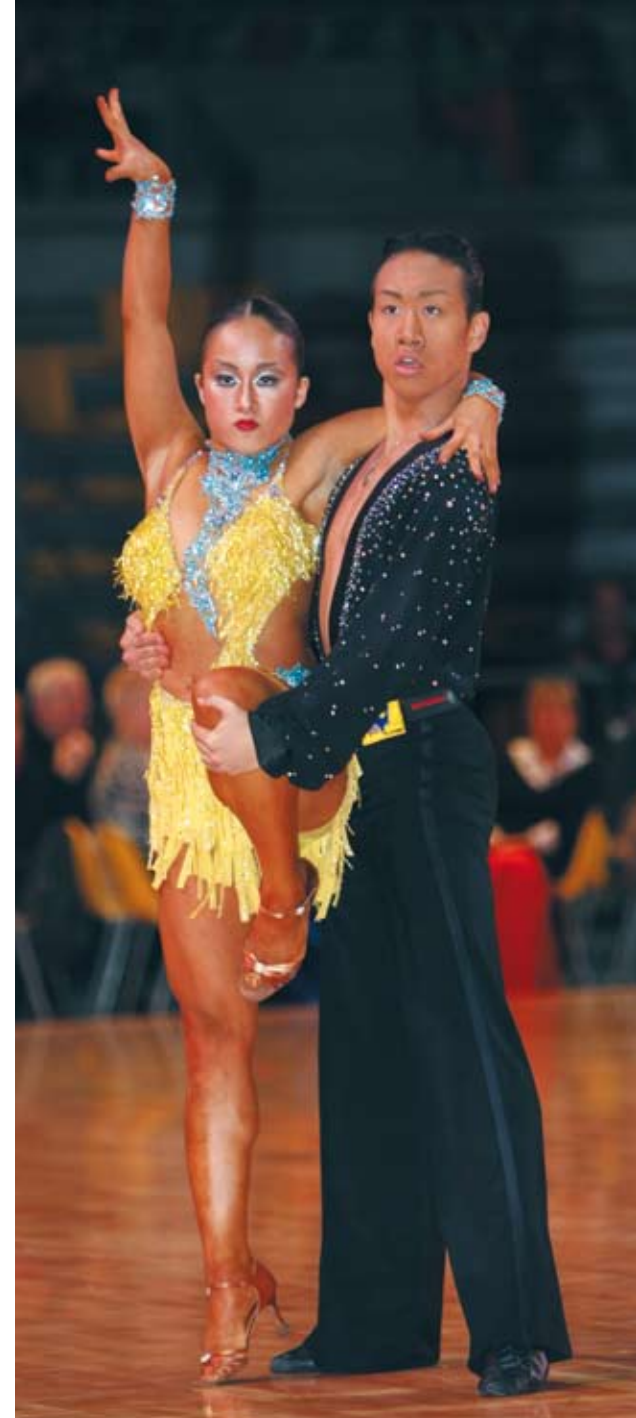
This left a sizeable crowd – in decidedly more formal attire, grasping small versions of the tricolor discretely between index and thumb – to go up the stairs to city's finest indoor sports venue. They paid the 25 euros admission to watch DanceSport from the stands. Floor-side tickets were long sold out.

I had VIP access and was courteously ushered through the foyer, to the entrance to what was billed as the World Youth Latin Championships. On the way I passed the usual vendors' stalls: refreshments and sandwiches.

I had last been at the Palais during the 'Open 13', Marseille's ATP tennis tournament, in February. The novelty since then: a number of vendors offering diadems, ballroom gowns and dance shoes. I didn't recall racquets, balls or sneakers getting pitched to the tennis fans. Different audiences – different consumer habits!

I could have lined up a partner too. A female dancer, 1,68 m tall, 10 years of experience, was looking for a team mate with "great ambition and devotion" on a tear-off-the-phone-number flyer you commonly find at your supermarket's notice board.

I resisted and went through the door into the darkness of section A – and from there down the aisle to my assigned seat at a floor-side table. You couldn't possibly get any closer to the sporting action: only centimetres away from the illuminated (1500 lux as for basketball) parquet. It promised the kind of privileged vantage point Jack Ni-



On page 8: Hsin Chiang and Chun-yen Wang (TPE)

On page 9: Rara and Yumiya Kubota (JPN)

“chairman”. In boxing, another sport featuring regularly at the Palais, the commissioner, the announcer, the time-keeper, the panel of judges, they all sit at ring-side tables with far less prominence.

By now it was 8:30 p.m., the hall was packed – I estimated 3,000 people – and the mood one of anticipation. The quarterfinals of the IDSF World Championships were preceded by two warm-up acts: Standard formation dancing by a team from Germany and boogie-woogie by a young French couple. It looked like rock 'n' roll in the 1950s. And the two were dressed in a way that reinforced the perception of retro. Their fast-paced and sometimes acrobatic performance had me tapping my foot: “Let's boogie!”

Competitive dancing followed – and in rapid succession: an IDSF International Open Standard and an IDSF Open Senior Standard, both with their semi-finals. I considered that these athletes had started their tournament long before I got here. In fact, some eight hours earlier they danced their first elimination rounds, then the second, then ... Five dances per round, an average of two minutes per dance! It was not the sight of exhausted couples which had me remember Sydney Pollack's movie “They shoot horses, don't they?” at this point. No, these were radiant people in impeccable physical condition who waltzed and quickstepped around the floor. Amazing!

cholson enjoys at the home games of the LA Lakers, one which allows Jack to high-five Kobe Bryant after the latter scores a triple.

Significant changes to the hall's configuration and the seating layout had been made since the tennis tournament. Section D was closed off, hidden behind giant curtains and veils immersed in artful lighting. That knocked a few hundred seats off the total capacity, but it also created a sizeable and secluded backstage area. Two sets of columns (Corinthian style) and flower arrangements flanked the most imposing structure: the stage on which the key personnel of the championships were seated at a long, long table facing the floor as well as the audience. Overall, it made for a scene at an annual shareholders' meeting, with the executive board looking down on the entire world, and with some props, the columns and the flowers, added for reconciliation. Appropriately, the gentleman in charge and seat at the centre of the table was introduced as the

The quarterfinals of the World Latin Championships were about to begin. As in other sports, an established protocol determined the ceremonials which serve to heighten the drama of international competition. To play the anthems for each of the 17 nations taking part in the quarterfinals was out of the question. But since the 25 couples paraded prior to the first heat, having them carry their national flags would have brought a similar message across. As it was, the public announcer called out their numbers and countries: “Couple 216 – Israel!” Or: “199 – Germany!” Getting to know the names of the protagonists was only possible through referencing with the official guide. Luckily I had one in my VIP package: Yosef Laskin and Evgenia Libman were 216, representing Israel – and a club with the acronym IDSF. Who did get a proper presentation were the nine adjudicators: first name, family name and country. The nine were called to the floor individually, were given

time to take their bows to all sides, before they assumed their positions around the parquet.

I recalled the words of Jay Stuart, the former editor of a publication called 'SportVision'. Sport is about people, he said, and covering a sport for the media is telling people stories about other people excelling in one sport or another. From there it is matter of assigning the priorities properly! When I covered the Rugby World Cup 2007 bronze medal game between France and Argentina, I knew decidedly more about the players on the pitch, even on the bench, than I did about the referee: Paul Honiss, a legend among match officials. Rugby would not be as popular as it is worldwide – and even with women – if Sébastien Chabel would only get billing as 'Shirt #18' of the French team!

Then they danced. They danced for more than half an hour! Several heats of the Samba, then heats of the Cha Cha Cha, then the Rumba, ... I attempted – and I believe I succeeded – in making an assessment as to who danced better than the peers. I expected the judges – pardonnez-moi: the 'adjudicators' – to do much of the same. After all, they had to determine the 14 couple advancing to the semi-finals, dropping quite a few in the process. Not an easy task: the ever-changing compositions of the heats made it a game of numbers: 216 against 199, 26, 192, etc. Someone at my table explained that the concept – dancers being numbers as opposed to people – should keep bias out of the evaluation of their performances. It also complicated matters for someone like me.

After the final heat of the fifth dance the quarterfinals were history. The brooms were brought out to clear the floor of the debris. Another basketball analogy: in the modern version of the game invented by Naismith, regular sweeping keeps players from slipping on the sweat of

the players who fell down. Athletes in DanceSport sweat too – the physical exertion certainly justifies it – but they NEVER fall! What was left behind on the parquet after a full round of Latin dancing were coloured feathers, tassels and glittery sequins. They had fallen off the exquisite garments worn by some of the young jiving ladies.

Intermezzo: the formation team was brought out again; the boogie-woogie champions filled the remainder of the 20 minutes to the semi-finals.

I would have preferred to see whether my calls of which couples should have made the cut coincided with those of the adjudicators. But the result system was one of simple omission. The discarded couples were simply not called to the floor again. No scores or results were posted anywhere, even though there were two giant screens available – and used to show a live signal of all the action captured by four cameras. Is this shown on television anywhere in France? If yes, the commentator should have access to slightly more information than what was provided to me in the official guide. By the way, team 216 didn't make the semi-finals. They were not on my list of the top 14 either ...

The semi-finals were much like the quarterfinals! I was able to make more definite distinctions between the particularities of the five Latin dances – the Paso Doble remained my favorite – but at the same time it became virtually impossible to declare a winner, runner-up, etc. of a particular heat. All the couples appeared to be performing at the same level: one of absolute perfection.

Nothing new in sports! And not just in the ones labelled as artistic. I had watched a number of sparring combats in top-level karate and would have declared nearly all of them ties. Every karateka appeared to match the tech-

niques of the opponent. Fortunately there were the true experts, the judges. They were able to make the subtle calls: "Red" defeated "Blue" because ... It had to be the same in DanceSport.

After the semi-finals I opted to take advantage of my full-access accreditation and ventured behind the curtains, into the hustle and bustle of the backstage area. What a contrast! While athletes in DanceSport show exceptional composure and even restraint during their performances, they do what other sportsmen and women do once they are off the floor. They chat, they drink isotonic beverages, they keep themselves limber, and they wait for the results to be posted. A throng had formed around a wall with DIN A4-sized sheets pasted all over it. And yet another sheet made its way from the long, long table and was finally put up with a piece of cellophane tape. It listed seven numbers: 204, 203, 199, 37, 49, 48, and 45 – the seven finalists. The other couples, those whose numbers did not appear on the list, acknowledged the adjudicators' verdict without disappointment and headed straight for the dressing rooms. The lucky seven started to warm up and rehearse their final act, wearing either track suits or a boxer's robe over their glamorous outfits.

It was couple 45, Charles-Guillaume Schmitt and Elena Salikhova from France, who prevailed in the final five dances. I, too, would have put them in first. But I was possibly influenced by the roaring cheers their trademark pirouettes provoked among the partisan crowd. It was also close to midnight when Charles-Guillaume and Elena accepted their medals. The Olympique Marseille fans were in bed by now. OM had lost the game to Sochaux 0:1.

DanceSport is spectacular and passionate sport! But some of its idiosyncrasies still remain beyond the grasp of this sportswriter.

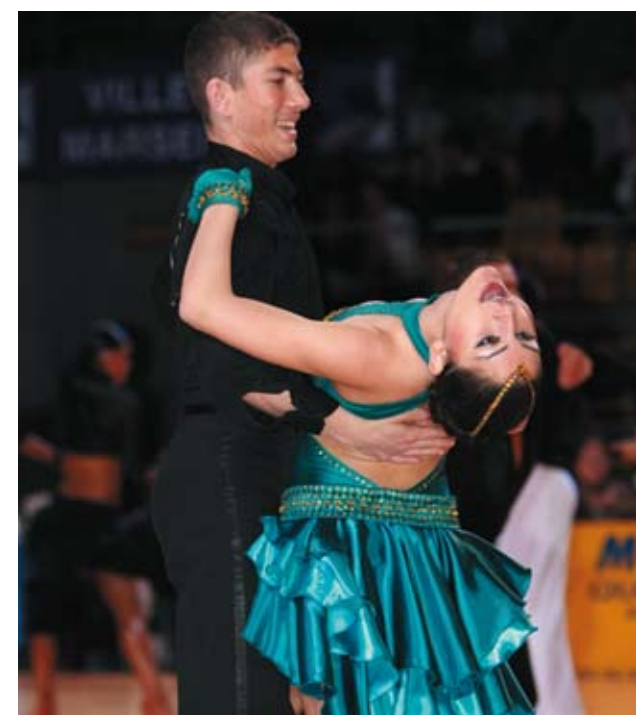
Had it not been for Olivier Schoenfelder and Isabelle Delobel winning the World Ice Dancing Championships in Sweden – on Friday night – France's victory here today, even if it was in the U18, would have gotten picked up by Agence France Press. For sure! With a picture of Charles-Guillaume and Elena in a dynamic Paso Doble pose!

Page 10: Alina Butorin and Mark Shikerman (ISR)

Page 11, below: Charles-Guillaume Schmitt and Elena Salikhova (FRA)

Page 11, bottom left: Mourad Raed and Chloë El Hourani (LEB)

Page 11, below right: Paul and Chloë Andriamaro (MAD)



Headline DanceSport

Some journalists are highly knowledgeable about DanceSport. Elizabeth Stuart is one of them: she works in Salt Lake City, USA, as a staff writer for the Deseret Morning News. This is her account of the 2008 National DanceSport Championships – where she was on assignment as well as on the floor. Insider views and journalistic instinct combine in a report on competitive DanceSport. Scenes and atmospheres at championships everywhere! Her article and the photography by Mike Terry are reproduced in WDSM with the kind permission of the Deseret News.

DanceSport tests skills and nerves

One year of ballroom dancing – 250 hours of dance class, more than 500 hours of practice, 60 hours of private lessons – all boils down to one minute and 45 seconds. The music plays, you duck and dodge your way through a veritable minefield of other dancers, the judges scribble their scores and your chance to prove yourself at the United States National Amateur DanceSport Championships is over.

No pressure.

As for this dancer, my stomach began wiggling out in anticipation weeks before the three-day competition, which wrapped up Saturday at Brigham Young University.

I started practicing my turns in the grocery store, checking out my arm lines in car windows and stretching while I conducted phone interviews for The Deseret Morning News. DanceSport even invaded my dreams: I was forgetting the steps. I was accepting a trophy. I was – gasp – accidentally ramming into one of the judges.

It was no wonder I only got four hours of sleep before the first day of events.

Competition day started at 5 a.m. I painstakingly shellacked my hair into a bun, twisting and pinning until I was

satisfied nothing short of a natural disaster could rumple it. By the time I was finished bronzing my skin and painting on eye shadow, the woman staring back at me in the mirror was unrecognizable. I packed a bag: super glue to keep my earrings on, castor oil to add traction to my shoes, safety pins, glitter. Armed with three rhinestone-encrusted costumes and optimistic confidence in my year-and-a-half of ballroom training, I was feeling pretty put together.

I was effectively disillusioned as soon as I stepped onto the dance floor.

"Ladies and gentlemen, the Samba," came the cue to move, and 17 other couples started pulsing to the beat of the Latin music.

My dance partner spun and grabbed my hand. We were moving. Was this a promenade run or a pivot? I had no idea.

Another couple elbowed me in the back of the head. I tripped on my partner's foot and nearly face planted. I turned, shook my hips and realized I had my hand on the wrong man's chest. Oops. With more than 30 people kicking, spinning and leaping in a space roughly the size of a basketball court, it's rare for dancers to get through an entire routine without a little improvisation. The best men can lead their ladies into a series of moves they haven't practiced in order to avoid a foot to the face.

I kept smiling.

We added a few dips and turns here and there and the judges were fooled. They called me back for another round.

The competition raced on through more than 60 events including mambo, fox trot, tango, polka and cha-cha. National amateur titles were awarded in Latin, standard, smooth, rhythm, cabaret and formation in multiple age categories. During one event, judges had to sort through more than 200 dancers before naming the six finalists.



Day two of competition my head was throbbing from all the bobby pins I'd stabbed into it. Day three I was so tired from physical exertion and lack of sleep that I could barely see to find the dressing room. But it didn't matter, it was the United States National Amateur DanceSport Championships, and it only happens once a year.

When I wasn't dancing, I was watching, soaking up others' innovative choreography, movement quality and technique. By the time the amateur events – those that result in a national title – rolled around, most of us hobbyists were dancing on faith, crossing our fingers that we would be able to dance one more round before getting cut. The big wigs of ballroom dance had rolled into town. They came from New York, New Jersey and California. Perfectly coifed, boast-

ing European accents, they walked in as if they owned the dance floor. After they danced, I was pretty sure they did.

I'm not sure what inspired me more: Waiting to accept my trophy as a finalist in the novice standard event or watching dancers much more accomplished than I.

Either way, it's about time I got started preparing for the 2009 United States National Amateur DanceSport Championships. Everyone else already is.

The editors of WDSM thank the Deseret News, its Managing Editor Rick Hall, and Elizabeth and Mike for allowing the publication of the article and the imagery in this magazine.





Improving DanceSport for TV

Richard Bunn, TV consultant to the IDSF, explains why the Organiser Contract and the Host Broadcasting Agreement must define certain obligations and norms for future event hosts and their broadcasters.

An IOC Recognised Federation since 1997, IDSF had taken the road of seeking access to the Olympic Games. This meant that it had to demonstrate to the IOC that its structure, organisational capabilities and the necessary procedures met the obligations of a well run, modern International Sports Federation.

In the recent review of its status by the IOC Sports Department, IDSF was congratulated on the quality of the dossier it had submitted, where all its activities since 2003 were described, and where one IMPORTANT point addressed the 'Television Coverage of World Championships'.

However, DanceSport was not among the five sports (golf, karate, rugby, speed roller skating, squash) short-listed for further study towards a possible inclusion in the 2016 Games.

Some of these sports succeeded – far more than DanceSport – in upping their levels of international television exposure over recent years. Rugby sevens, a variation of the traditional game but definitely without the primetime appeal of 15-a-side, reported on the most impressive viewing figures for its World Sevens Series.

Could DanceSport ever match them? It probably could ... But a thorough and disciplined approach will be required to achieve total success in this area.

To start with, IDSF must continue to ensure the organisation of high quality major championships on a consistent basis. In the process of organisation the first step is to select the venues and the organisers who can deliver to the high level that is demanded. This means that the bidding and selection process needs to be improved some-



what: standards and norms must be introduced which unambiguously define the expectations of the IDSF, and which identify the responsibilities of the parties involved in terms of their duties and financial obligations.

One of the most important of these obligations is the commitment to produce a television signal of the HIGHEST international standard. This signal will be the source material for the production of highlights programming, and in the future – as DanceSport gains the trust of broadcasters – it will be the live international feed from major IDSF events. The objective of the IDSF is to have the widest exposure and promotion both in the country where the event takes place and in the rest of the world.

To achieve this for the key championships staged in the near future, two new contracts have been prepared to form the foundation for a bidding process. The first contract is between the IDSF and the event organiser, the second between the organiser and the host broadcaster for the television production. The allocation of these events will thus become a more structured process.

This process will eliminate many of the ambiguities and uncertainties that have existed in the past, and they will assist in the vital development of the IDSF brand throughout the world. In addition, the risks inherent in the organising of events will be reduced, and the future organisers will know their obligations at the time of being allocated the event, as well as the penalties if they do not fulfil these obligations.

Nearly all international federations apply such discipline and procedures. IDSF is well advised to install a system acceptable to its members as quickly as possible.

Richard Bunn
rbi network



As Others Do!

The International Rugby Board's 8-leg sevens series 2006/7 was televised by 30 broadcasters in 11 different languages and reached 213 million homes in 137 countries. It had a potential cumulative reach of over 530 million. Live coverage for the season had increased 72% over 2005/6.

The IRB World Sevens Series was launched in 1999. At that time, television exposure was a few notches below the levels IDSF was/is capable of generating together with its production and distribution partner for DanceSport. It was not until the IRB imposed norms and procedures that the coverage of the Dubai leg started to look like the one coming out of Hong Kong or Los Angeles, which ultimately made the entire series a success with global audiences.

Take table tennis! Granted, it is an Olympic sport. And it is also very different from DanceSport in other respects. The quintessential sporting action takes place on a table which is 1.5 metres in width and 2.75 metres in length, and the players move around it in an area of 7 by 14 meters. Diminutive if compared to a dance floor! Either two (single) or four (double) athletes are involved in a match. 12 perform in a DanceSport final!

For the International Table Tennis Federation Pro Tour events detailed TV production guidelines require a minimum of six cameras to be set up around the table. The organisers of the tour events are obligated – by contract – to ensure that their broadcasters produce the world feed to these minimum standards. And the host broadcasters are encouraged to upgrade the TV production further: with two additional cameras. All to keep a tiny ball – coloured in a bright orange for television-friendliness – and up to four people in focus at all times.

DanceSport photos by Elisabeth Eliasch · blitzlichter.eliasch.at

Best of DanceSport 2008

"The cameras promise to be trained on exceptional sportsman and women, on spectacular sporting action which combines athleticism with artistry and aesthetics, and on the glitz and glamour surrounding the quests for European and world titles. DanceSport and television make for a powerful duo ..."

This is how 'IEC in Sports', the IDSF production and distribution partner, advertises the 5-part series 'Best of DanceSport 2008' in a sales sheet to broadcasters around the world.

Wheelchair DanceSport

Rehabilitation, Recreation, Fascination: Sport

Athena Charitaki, IPC Manager for Wheelchair DanceSport, writes about the Paralympic Movement and governance in Wheelchair DanceSport.

The IPC

The International Paralympic Committee (IPC) is the global governing body of the Paralympic Movement. The IPC organises the Paralympic Games (Summer/Winter) and serves as the governing body for a number of sports, for which it supervises and coordinates World Championships and other competitions. The IPC is committed to enabling Paralympic athletes to achieve sporting excellence and to developing sport opportunities for all persons with a disability – from the beginner to elite level. Additionally, the IPC aims to promote the Paralympic values, which include courage, determination, inspiration and equality.

Whereas other international sports organisations for athletes with disabilities are either limited to one specific disability group or to one sport, the IPC – as an umbrella organisation – represents several sports and disabilities.

Founded on 22 September 1989, the IPC is an international non-profit organisation formed and run by 160 National Paralympic Committees (NPCs) from five regions and four

disability-specific international sports federations. The IPC Headquarters and its management team are located in Bonn, Germany. The organisation has a democratic constitution and structure, made up of elected representatives. Sir Phil Craven was elected IPC President in 2001. Mr Xavier Gonzalez is the Chief Executive Officer.

In November 2003, the IPC took important steps toward a new future when the General Assembly adopted new governance and management structures following a strategic review. A motion that should lead the IPC sports towards more self-sustainability and independence from the IPC also passed. In addition to the NPCs and the disability-specific international federations, the sports and regional organisations now have the option of becoming full members of the IPC.

In 2004, the IPC fine-tuned its governance structure and developed a new constitution. The Extraordinary General Assembly was held in November 2004 to approve the new IPC Constitution as well as the bylaws outlining the

new electoral system. The Executive Committee was replaced by the IPC Governing Board, which was elected by the General Assembly in November 2005. The IPC is now composed of the General Assembly, the Governing Board, the Management Team and various Councils and Standing Committees.

The IPC aims to promote – without discrimination – the practice of sports for people with a disability; to seek the expansion of sport opportunities from the developmental to the elite level for people with a disability; to create the conditions for athlete empowerment through self-determination; to liaise with the International Olympic Committee and other international sports governing bodies; to coordinate the calendar of international and regional competitions; and to assist and encourage educational programmes, research and promotional activities.

There are a total of 25 sports which belong to the Paralympic Movement. Whilst Wheelchair DanceSport is not on the Programme of the Paralympic Games, the IPC serves as its governing and management authority.

The Beginning

Practised for recreational and rehabilitation purposes at first, Wheelchair DanceSport originated in 1968. Els-Britt Larsson, a wheelchair user who worked for the Swedish Handicap Institute, was one of the early pioneers in the development of the new and fascinating discipline.

Very soon the word on athletes dancing in a wheelchair started to spread and the sport became more popular in a number of countries. The first competition was organised 1975 in Västerås, Sweden, with 30 couples taking part. Spectators were awed and inspired by the performances and competitions were staged elsewhere too.

The first major international competition in Wheelchair DanceSport took place in 1977 – again in Sweden. The first European Rock 'n' Roll Championships for athletes in a wheelchair were held in Munich, Germany, in 1984. The first and still informal European Championships in Latin and Standard were organised in the Netherlands.

After many international competitions were held in different countries around the world, the first ever World Championships were staged in Japan in 1998. The year Wheelchair DanceSport became a bona fide sport conducted under the authority of the IPC, even if it is not part of the Paralympic Games as of today.

Wheelchair DanceSport Today

At the 2006 IPC Wheelchair DanceSport World Championships, which took place in Papendal, in the Netherlands, duo-dance was presented for the first time in two Standard and three Latin dances.

The 2008 IPC Wheelchair Dance Sport World Championships will be held in Minsk, Belarus, in October 2008.

Elegance, style and rhythm lead to a winning dance routine. Wheelchair DanceSport involves athletes with a physical disability that affects the lower limbs. Wheelchair dancers participate in COMBI dancing with an able-bodied (standing) partner or in DUO for two wheelchair users teaming up. Standard dances include the waltz, tango, Viennese waltz, slow foxtrot and quickstep. Latin American dances include the samba, cha-cha-cha, rumba, paso doble and jive. There are also formation dances for four, six or eight couples dancing as a team.

Wheelchair DanceSport is governed by the International Paralympic Wheelchair DanceSport Technical Committee. Its championships are conducted subject to modified rules of the International Dance Sport Federation (IDSF). It is widely practised by athletes all over the world.

Wheelchair DanceSport photography by Rob Prezioso



2008 IDSF Grand Slam Series

Five years have gone by since IDSF launched its Grand Slam Series. In 2003, five legs each in Latin and Standard led the top couples on a journey around the globe, and to spectacular finals staged in the Monte Carlo Sporting Club's 'Hall of Stars'. A highly appropriate name for a venue where only the best IDSF athletes got to perform! His Sovereign Highness Prince Albert of Monaco awarded the winners with trophies and record purses back then. This year the Series got underway in Tokyo – with the first Grand Slam Standard.

2008 IDSF Grand Slam Standard Tokyo (JPN)

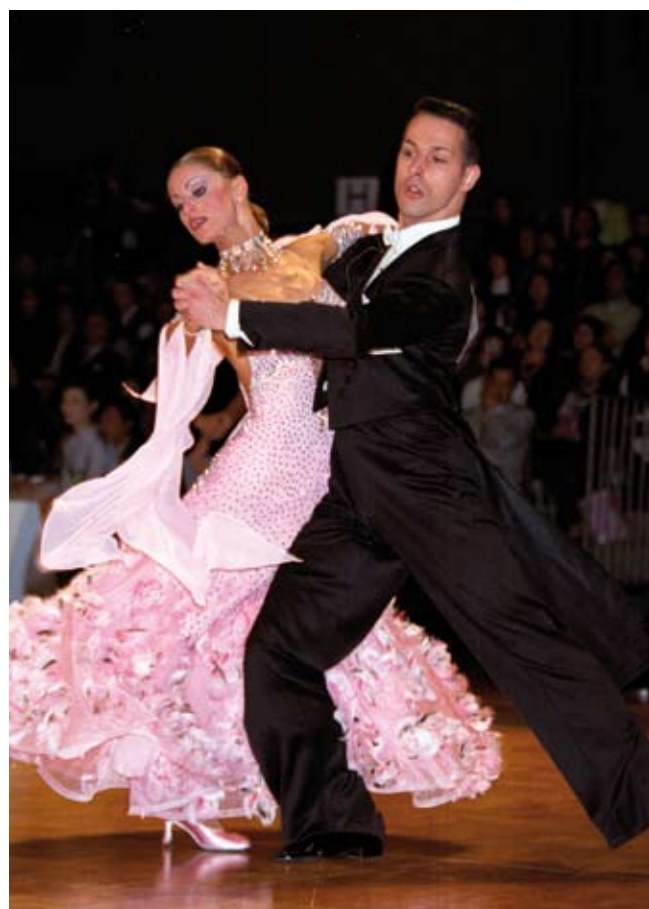
Photographer Chieko Abe reports on, and depicts, the season opener.

23 March was a day blessed with warm sunshine in Tokyo. It was also the date of the inaugural event in the 2008 IDSF Grand Slam Series calendar. Held concurrently with the 10th Tokyo International Open, the first of the five legs scheduled for Standard was a major draw. The venue was again the Tokyo Metropolitan Gymnasium, located in the

central part of the city and used for the 2007 IDSF World Ten Dance Championships only a few months earlier. It was packed with 6,385 enthusiastic spectators: a new attendance record. 69 couples had entered the competition and fought it out on the floor.

Winners were Andrea Ghigiarelli and Sara Andracchio (ITA). They stayed focused and showed off their powerful yet elegant technique through the final dance. First runners-up were Simone Segatori and Annette Sudol (GER). Simone, whose high-jump in the Quickstep landed awry and forced him to withdraw from the competition with a sprained ankle exactly one year earlier, made a comeback after full recovery. Congratulations! The second runners-up were Marat Gimaev and Alina Basiuk (RUS). 4th place went to Sergey Konovaltsev and Olga Konovaltseva (RUS), 5th to Donatas Veselis and Lina Chatkevisiute (LTU), and the 6th to Ivan Novikov and Margarita Klimenko (RUS). Kazuki Sugaya and Ikuyo Ozaki (JPN), who had moved to Italy to train and compete around Europe for past year, made the semi-finals.

Tokyo will be host to the 2008 Grand Slam Series Finals on 24 November. How many of the above couples will we see again in Japan for the showdown?



Next on the calendar was the year's first Grand Slam Latin in Denmark.

2008 IDSF Grand Slam Latin Aarhus (DEN)

Results

1	Stefano Di Filippo - Anna Melnikova	ITA
2	Andrei Zaitsev - Anna Kuzminskaja	RUS
3	Jurij Batagelj - Jagoda Strukelj	SLO
4	Zoran Plohl - Tatsiana Lahvinovich	CRO
5	Nino Langella - Nataliya Maidiuk	ITA
6	Nikolai Voronovich - Maria Nikolishina	RUS

By the time this issue goes to press, another leg in Latin, held in Hungary in early June, will be history too.

IDSF Grand Slam Series 2008 Second Semester

Calendar

13/08	IDSF Grand Slam Latin	Stuttgart	GER
15/08	IDSF Grand Slam Standard	Stuttgart	GER
29/08	IDSF Grand Slam Standard	Irvine	USA
30/08	IDSF Grand Slam Latin	Irvine	USA
04/10	IDSF Grand Slam Latin	Ostrava	CZE
25/10	IDSF Grand Slam Standard	Moscow	RUS
08/11	IDSF Grand Slam Standard	Bologna	ITA
24/11	IDSF Grand Slam Final Latin	Tokyo	JPN
24/11	IDSF Grand Slam Final Standard	Tokyo	JPN



Page 18, left: Andrea Ghigiarelli and Sara Andracchio (ITA)

Page 18, right: Simone Segatori and Annette Sudol (GER)

Page 19, above: Anna Melnikova (ITA) photo by www.dsphoto.it

Page 19, bottom: The 2008 series' GRAND FINALE will see the best of the best in Latin and Standard return to Japan in November!



We Will Rock You!

Mirjam Kerpan Izak, President of the World Rock 'n' Roll Confederation, presents her organisation, the different dances which are governed by it, and some of the athletes who excel in them.

The World Rock 'n' Roll Confederation (WRRC) is the international umbrella organisation of the national federations of Rock 'n' Roll for amateurs and professionals. The WRRC aims at promoting the physical training of its athletes by means of sporting activities in rock 'n' roll dance, generally through tournaments. Rock 'n' Roll (R&R) covers acrobatic variations (Acrobatic R&R), standard R&R as well as boogie-woogie, the Lindy Hop, and some alternative styles complying with rules and based on sporting presentation.

The WRRC is an Associate Member of the International Dance Sport Federation (IDSF) and as such an organisation recognised by the General Association of International Sports Federations and the International Olympic Committee. It is also a member of the Sports Forum of the European Union.

In 1974, four countries – Italy, France, Germany and Switzerland – founded the European Rock 'n' Roll Association (ERRA). Other countries joined soon. When Canada became a member a few years later, the ERRA



became the World Rock 'n' Roll Association (WRRRA). At the time, there was another international R&R organisation existing alongside: the Fédération Mondiale de Dance de Jazz (FMDJ).

In 1984, both associations – FMDJ and WRRRA – combined to form today's WRRC. The WRRRA and FMDJ were dissolved in the process. A distinction between amateur and professional R&R dancers has generally ceased to exist from 1992. When WRRC became an ISDF Associate Member, in 1994, some of its national federations received recognition from their National Olympic Committees. In 2008 WRRC has 32 National Member Federations affiliated to it.

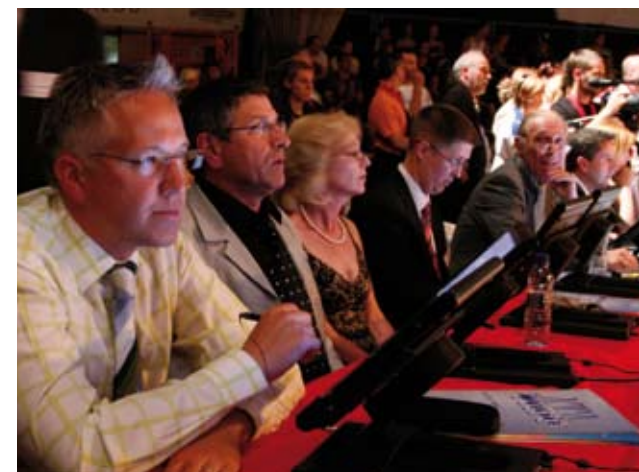
The WRRC sporting disciplines include R&R, Boogie Woogie (B-W), Lindy Hop, Bug and Doublebug. International championships are organised for couples and formations in different age grades. Our DanceSport disciplines offer something to everyone who likes dancing: from the swing era and the Lindy Hop to the B-W in the wild 1950s; from energetic dancing of Youth and Junior R&R couples to breathtaking acrobatics of our Main Class couples – including the special-effect shows of our R&R and B-W formations.

R&R, as the main WRRC discipline, has developed into a high-performance sport over the last 20 years. Our top dancers are a big attraction in all events. Acrobatic R&R was a discipline on the Official Sports Programme of The World Games 2005 Duisburg. Where DanceSport, with Latin, R&R and Standard, had some of the highest attendance figures of all 30+ sports featured in Germany. At this time, we are preparing for The World Games 2009 Kaohsiung, TPE, as do the ISDF disciplines Latin and Standard.

The WRRC affiliated member federations organise over 20 international championships every year: World and European Championships, World and European Cups, and events of the World Masters Series. Most of these events are held in Europe, but some take place on other continents as well.

For our top-tier events we use a revolutionary digital judging system, where all judges do their evaluations and scoring on a touch-screen terminal, and where all terminals are connected to a central network. From there, the results are posted on an electronic score board only instants after the athletes finish their performance.

R&R World Masters and B-W World Cups with their KO system bring additional thrills to the spectators. And some



R&R judges working on their touch-screen interfaces to post the results immediately after the performance. Photo by www.dsphoto.it

highly emotional moments to the athletes! In quarter and semi-final rounds two couples dance against each other – both being simultaneously on the floor. The winners advance. But even the couples coming in second can eventually qualify as the 'lucky losers'.

As in all of sports, WRRC competitions tend to get tougher every year. The fight over the top placing is hardly ever decided until the last dance. This makes our events exciting, motivates the couples to seek constant improvement, and brings out the best in the exceptional athletes.

30+ years of international WRRC competition have produced many champions: unforgettable athletes who left their marks on the sport. Marzia and Diego Chiodoni (ITA) dominated the international R&R scene in the 1980s. They were World R&R Champions six times, an achievement not easy to duplicate. Roman Kolb (CZE) did it: with his two partners, Michaela Vecerova and Katerina Fialova, he won six World Champion titles over a period of ten years. Youngsters from France, Dorothee Blanpain and Mickael Anguiera, were virtually unbeatable from 1990 to 1992. Beate and Andreas Wolf (GER), and Nathalie Van Iersel and John Coomans (NED), were perennial champions and medallists two times. Both couples were also known as excellent promoters of our sport.

Andrea Schiffer and Michael Grimm (GER) have been the most successful B-W couple to date. They won the World Champion titles five times. Melanie Bucher and Reto Gurt (SUI) as well as Jessica Lennartsson and Andreas Berg (SWE) won the titles three times, Aina Nygaard and Jørgen B. Sandnes (NOR) were on the top two times.

WRRC Stars in 2007

R&R World Champions:

Jade Mandorino – Maurizio Mandorino (SUI)

B-W World Champions:

Jessica Lennartsson – Andreas Berg (SWE)

Lindy Hop World Champions:

Joanna Eriksson – Henrik Stillman (SWE)

Bug World Champions:

Viktoria Roos – Anders Carlsson (SWE)

Acrobatic Rock 'n' Roll: foot work and high-flying action performed in knock-out rounds. All R&R photography courtesy of WRRC



Can It Work?

WRRC President Mirjam Kerpan Izak answers questions regarding the 'Vision 2012' project and the viability of the all-encompassing World DanceSport Federation (WDSF). Being from Slovenia makes her an authority on the matter.



WDSM: Are you up to speed on IDSF's 'Vision 2012' and the concept of all forms of competitive dancing uniting under the generic 'DanceSport'? Rock 'n' Roll (R&R) included!

Mirjam Kerpan Izak: Yes, but not yet well enough from the organisational point of view. As of this moment, I cannot see what the new structure will ultimately be. I can see the need for an umbrella organisation. But I cannot yet assess how R&R will fit in exactly. I will need to be able to tell our national member federations and our athletes what their benefits will be from taking the road to establishing this unified brand 'DanceSport'.

WDSM: What are your and your organisation's suggestions to make the WDSF concept work?

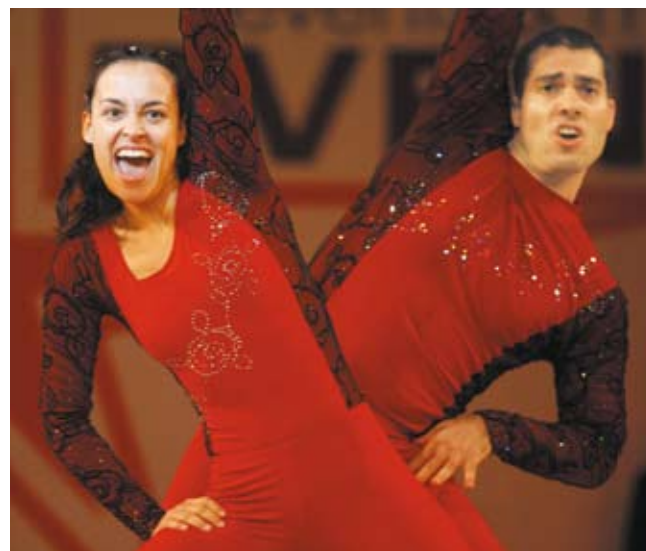
MKI: We have discussed it within WRRC; we believe it is a good project. A lot of important things could get organised more efficiently by having some administration centrally: in the area of promotion and general coordination above all. Our view is that, on the technical level, much will have to be done as was until now. Whether we call them 'sections' or whatever, some groups within the WDSF will need to deal with the specific issues of a particular dance style or discipline as was done in the past. The umbrella should only deal with the things which are common to DanceSport as a whole. Technical support for competitions, judges and education should remain in the hands of specialist for each dance style.

WDSM: This concept already works in a number of countries. You are from Slovenia: it seems to work to perfection there.

MKI: In Slovenia we always had one single federation for DanceSport. We have different sections for the different disciplines, or styles, of DanceSport. We have one for Latin and Standard, we have another for R&R and swing dances, and we have a section for all the different IDO dances. Then we have a general presidium where the presidents of each section are members – plus a few other elected officials as well. In each section we deal with the specific issues pertaining to one discipline/style: mostly with how the competitions should be handled, the rules dealt with, the judging optimised, etc. But on the presidium level we discuss how DanceSport should be positioned and promoted. Let me tell you: we have made excellent experiences with this system in my country.

WDSM: Could this explain why DanceSport is a success story in Slovenia?

MKI: I don't even know how many people actually belong to the Slovenian DanceSport Federation, but I can tell you that our sport is in seventh or eighth position – against the usual competition: football, basketball, skiing – in our sports hierarchy. We may be a small federation, but we are successful. We had world champions in Latin; in IDO disciplines we field some of the best dancers year after year. Our R&R couples are among the top at the international level as well. The IDO dancers are currently in a majority



among our total membership. Maybe because there are more disciplines there than anywhere else. Most importantly: we are experiencing growth in all our sections.

WDSM: Did this side-by-side of different dance styles ever cause any problems?

MKI: Not in Slovenia! Maybe because we started our governing body for DanceSport this way! We didn't have separate organisations which eventually merged. When we started with R&R in 1982, we – logically – opted to join an existing organisation which already dealt with Latin and Standard dancing. This made for everything to grow naturally. I do know that there were some conflicts in certain countries, because the structures of existing organisations were not compatible enough.

WDSM: Is the Slovenian DanceSport Federation recognised by the National Olympic Committee (NOC)?

MKI: Yes, it is. The federation as well as the most successful athletes even get subsidies from the NOC and the government. But since we are not among the highest-profile sports, these subsidies are rather small.

WDSM: Do you regularly organise combined competitions, between different dance styles, in Slovenia?

MKI: We did in the past. A number of them were quite successful. A lot depended on the organisers: if they were familiar enough with all the disciplines involved, these events were a highly positive experience for athletes as well as spectators.

All R&R photography courtesy of WRRC



Salou 2008

When vision becomes reality!

We will never know exactly how many dancers were involved in the mega (better: giga) event held at the Sports Hall in Salou, the holiday destination on Catalonia's Golden Coast, 100 km south of Barcelona. 3,000 seem to be as good an estimate as any. Dancers of all ages and all levels gathered in one place and at one time. Over a period of four days, May 1 - 4, DanceSport became the generic brand for elite competitions, for informal contests, and for workshops and classes aimed at everybody who enjoys moving to music. To the most different rhythms – in different dance styles!

Top-level athletes had travelled from 45 different countries to compete in the IDSF World Championships Junior

II Standard, in the IDSF European Championships Adult Latin, and in the WRRM World Masters Rock 'n' Roll and Boogie Woogie ... Many others had made it to Salou over the long weekend to match up in IDSF International Opens and Opens held for every age grade ... Still others had come to take lessons from HipHop greats such as Adam, Audrey, Byron or Kanga. Or to get their initiation in Country Line Dance from Robert!

Salou 2008 had it all: the emotional moment of the world # 1 IDSF couple in Latin announcing their decision to turn pro after yet another win, a brother-sister act defying the norm – and gravity – to take first in Acrobatic Rock 'n' Roll, and a six-year-old boy teaming up with nine girls to



perform his HipHop to the cheers of an audience still in the hundreds – at 1 a.m.

The mind-boggling logistics of Salou 2008 are best reflected in the schedule for Saturday, 3 May. It allowed for one hour of warm-up/practice first thing in the morning and listed, from 9 a.m., round after round of competitions in Latin, Rock 'n' Roll, Standard and Ten Dance. HipHop was to start at 11 p.m. but was delayed. Between 7 and 10 p.m. the main events – IDSF World and European Championships plus the WRRM Masters – were carried live on national television. Highlights coverage on the European Championships Latin aired later internationally.

Antoni Mas, of ATA Productions and Events, was the mas-

termind behind the format for the most holistic presentation of DanceSport to date. Mas was also the omnipresent organiser who ushered couples off the floor after the flag parades, who arranged for the stand-ups of the numerous TV presenters, and who was generally in charge of everything. IDSF Chairperson was President Carlos Freitag. Visibly exhausted, and with his voice starting to give out on him, he summed up the day's experience at midnight: "This is the beginning of 'Vision 2012'. We have seen DanceSport here today. More is still to come: HipHop! Cheerleaders and Boogie Woggie are on tomorrow! This is the start of implementing 'Vision 2012'. I hope that four years from now it will have become a reality!"

Salou 2008 photography: Amadeo Vilari · www.dsphoto.it and Marc Fernández · www.dancephoto.es

Salou 2008 Sights & Stories



iHasta luego!

Immediately after winning their first European Champion title in Salou, Maurizio Vescovo and Melinda Törökgyörgy (HUN) announced that they will turn professional. The reigning IDSF World Champions and number ones in the World Ranking thanked their families, friends and supporters in a short announcement made from the podium. Then they danced the Paso Doble to render homage to the Spanish public who had come to watch them at the Salou Sports Hall. It was a moving farewell by two exceptional athletes who had won everything there is to be won in their nine years of dancing together. They were great competitors for Hungary and excellent ambassadors for IDSF DanceSport: ¡Gracias, Melinda and Maurizio!

You should be able to follow where their career will take them from here on their official website: www.melindamaurizio.hu

Baton pass!

The next generation of perennial IDSF Champions in Latin stands poised to take the baton from Vescovo and Törökgyörgy. Stefano Di Filippo and Anna Melnikova (ITA) came in second in the European Championships, only narrowly defeated by the Hungarians in the final. A few other names come to mind as well: Alexey Slide and Anna Firstova (RUS); Zoran Plohl and Tatsiana Lahvinovich (CRO); ...

You will get to know the new stars on the Latin scene in the next issue of World DanceSport Magazine. Heidi Götz, IDSF Presidium Member in charge of communications, will interview some of them at the German Open in August.

Size is not everything!

Maurizio Mandarino (SUI) calls himself the "smallest rock 'n' roller on earth". He certainly breaks with the cliché that only big guys are capable of tossing their partners into orbit for good scores in Acrobatic R&R. He stands at barely 160 centimetres in height. His weight: +/- 60 kg.

Together with his sister Jade – who fits the bill of a properly sized flyer – Maurizio took first in the WRRRC World Masters at Salou 2008. They had already won the 2007 WRRRC World Championships and were ranked as world # 2.

Maurizio dances very close to 365/24/7. Rock 'n' Roll is his sport. With HipHop, Salsa and Ragga Jam he earns his living! Teaching at his studio in Neuchâtel, Switzerland, the former street dancer's expertise is in high demand. He also works as the choreographer for the Salsa & Co. and the RAF dance companies.

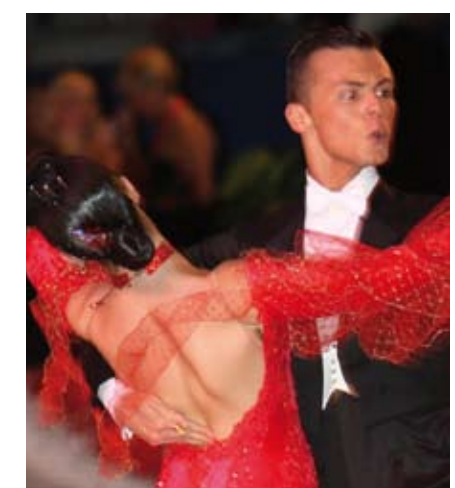
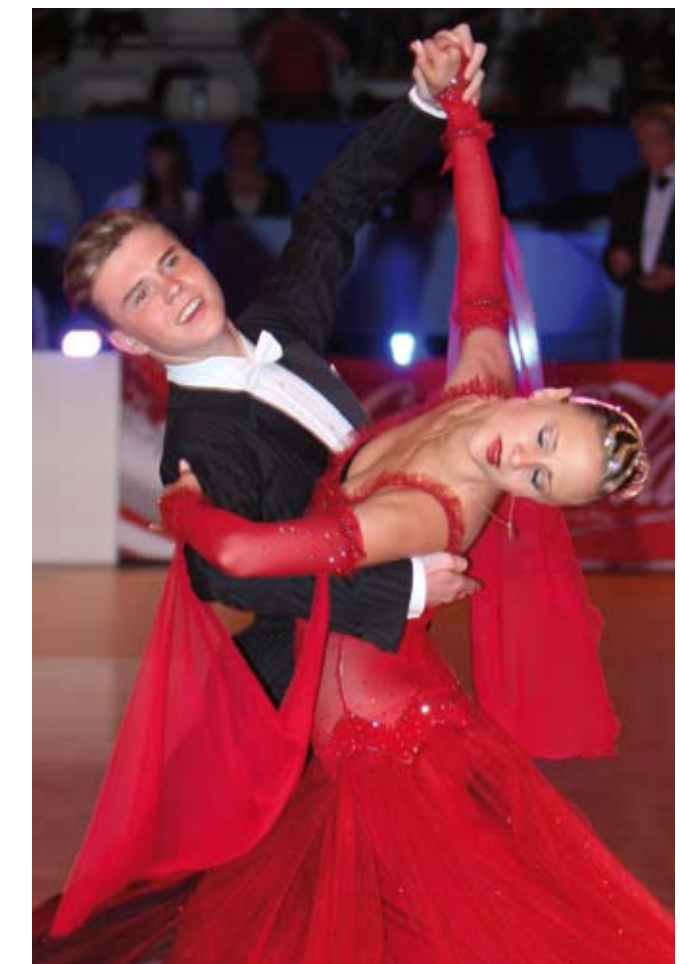


Champions of the World!

It is a milestone in the life of every young athlete in DanceSport. As Junior II, at the age of 14 or 15, he or she can take part in IDSF World Championships for the very first time. 63 couples from 36 nations experienced the particular thrills of international competition at the highest level – in Standard, their discipline of choice – at the Salou Sports Hall. What they could not possibly have expected: their semi-finals and finals were broadcast live all across Spain on the Localia network.

Evengeni Kuzin and Valeriya Agikyan (RUS) were declared IDSF World Champions, Valts Liepnieks and Daniela Diure (LAT) were the first runners-up. Salvio Tubelli and Carmen Palma came in third.

Salou 2008 Photography: Amadeo Vilari · www.dsphoto.it and Marc Fernández · www.dancephoto.es



Communicating Change

A campaign update

During the 2007 IDSF Congress and General Meeting in Barcelona, Spain, the Presidium informed the delegates at length about its ambitious project to restructure the existing world governing body for Dance-Sport.

IDSF is to evolve – over the coming years – into the World DanceSport Federation (WDSF). Thus, IDSF sets out on a course of action which will lead it to redefine its mission, to serve a broader constituent base, and to assume a new identity by the year 2012.

The process is underway since November 2007. Significant advances have been made already. This short but visual report focuses on communications only.

New Emblem

The Spanish graphic artist Lluís Puigbert was tasked with designing the new logotype for IDSF – an organisation with 50 years of history, with many traditions and credentials, but also one to evolve and change significantly in the years ahead. It was required that the design would be adaptable for the restructured organisation, WDSF, where 'DanceSport' needs to be defined in the broadest sense of the term.



There were a number of other requirements in the artist's brief too. Lluís was to preserve some elements in the former IDSF identity – to signal continuity – and he had to carefully weigh the importance of the text incorporated into the new emblem. He was challenged to design a highly recognisable brand which could be developed further: into associated icons, visuals and the widest range of applications.



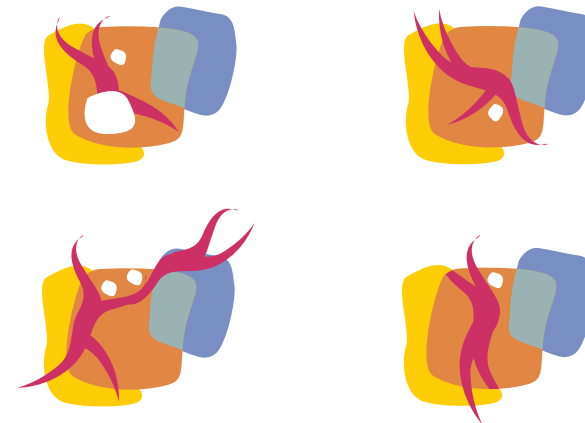
'DanceSport' is the dominant element in the new logo. 'DanceSport' happens to be the brand which IDSF has created over 20 years ago and used consistently since 1990, when it changed its name from International Council of Amateur Dancers to IDSF. At the same time, 'Dance-Sport' is the new brand – allowing for an interpretation far beyond the pair dancing in determined styles. Add two dancers in a dynamic and aesthetic posture which is representative of the widest range of dance styles – but continues to transmit 'dancing by athletes of both genders' – and you arrive at the core message of what the new IDSF/WDSF must get across! All the other elements, the distinctive shapes kept in determined colours, take up on the old IDSF logo. With a generous amount of artistic interpretation added; and with contemporary design standards applied!



Once IDSF has evolved into WDSF, replacing 'international' with 'world' – yes, lower-case spelling is intentional – will suffice to adapt the emblem to the organisation.

Associated Icons

Drafts for a number of associated icons were developed at the same time. Logo adaptations for Rock 'n' Roll, Wheelchair DanceSport and Street Dance could, pending approval by current and future stakeholders in IDSF/WDSF, serve as pictograms to identify the different dance styles/disciplines under the generic DanceSport.



Branding Statement

A branding statement was created to make reference to the redefined nature and timelessness of DanceSport.

DanceSport
TO THE RHYTHM OF TIME!



Applications

The first applications are the new IDSF periodical, World DanceSport Magazine, the revamped IDSF website, idsf.net, and a new and independent website dedicated to the WDSF concept.



www.idsf.net



www.worlddancesportfederation.org



Media Guide

The IDSF Media Guide was also authored and designed on the basis of the WDSF concept and the new IDSF identity.



First and decisive steps have been taken. Many more are to follow. But then: DanceSport is all about taking steps ...

IDSF World and European DanceSport Championships



World Senior I Standard

Antwerp, BEL, 09/02

1	Stefano Bernardini - Stefania Martellini	ITA
2	Slawek Lukawczyk - Edna Klein	BEL
3	Giovanni Petrosini - Antonietta Vitoio	ITA
4	Vladimir Scherbakov - Natalya Ovcharenko	RUS
5	Xingmin Lu - Katerina Lu	USA
6	Michael Ruhl - Michaela Ruhl	GER
7	Jörg Hillenbrand - Ute Hillenbrand	GER
8-9	Robert Jecl - Stefanie Verjacob	SLO
8-9	Hiroshi Shimuzu - Takako Shimuzu	JPN
10	Juha Rautio - Päivi Rautio	FIN
11	Pierre Payen - Isabelle Reyat	FRA
12	Eric Voorn - Charlotte Voorn	NED

World Cup Ten Dance

Vancouver, CAN, 09/02

1	Misa Cigoj - Alexandra Malai	SLO
2	Andrey Zaytsev - Anna Kuzminskaya	RUS
3	Martin Dvorak - Zuzana Silhanova	CZE
4	Bjorn Bitsch - Ashli Williamson	DEN
5	Marco Cuocci - Nadya Dyatlova	ITA
6	Andrej Mosejcuk - Jzabela Janachowska	POL
7	Anton Belyayev - Karolina Paliwoda	CAN
8	Michal Stukan - Susanne Miscenko	GER
9	Pasha Pashkov - Inna Brayer	USA
10	Isaac Rovira - Desiree Martin	ESP
11	Volodymyr Lyatov - Veronika Myshko	UKR
12	Richard Still - Morgan Hemphill	ENG
13	Steve Gaudet - Laure Colmard	FRA

European Adult Standard

Moscow, RUS, 05/04

1	Paolo Bosco - Silvia Pitton	ITA
2	Marat Gimaev - Alina Bassiuk	RUS
3	Andrea Ghigiarelli - Sara Andracchio	ITA
4	Ivan Novikov - Margarita Klimenko	RUS
5	Simone Segatori - Annette Sudol	GER
6	Wiktor Kiszka - Malgorzata Garlicka	POL
7	Donatas Vezelis - Lina Chatkeviciute	LIT
8	Emanuel Valeri - Tania Kehlet	DEN
9	Marco Cavallaro - Joanne Clifton	ENG
10	Luca Bussoletti - Tjasa Vulic	SLO
11	Angelo Madonia - Jelena Samuilova	LAT
12	Martin Dvorak - Zuzana Silhanova	CZE
13	Misa Cigoj - Alexandra Malai	SLO

World Youth Ten Dance

Aarhus, DEN, 12/04

1	Anton Azanov - Ekaterina Isakovich	RUS
2	Pavel Novikov - Karolina Iwanowicz	POL
3	Alan Gilan - Anastasia Trutneva	CAN
4	Evgeny Vinokurov - Christina Luft	GER
5	Earl Williamson - Tara James	DEN
6	Andrei Kitsun - Yuliya Krepchuk	BLR
7-8	Konstantin Gorodilov - Emma-Leena Koger	EST
7-8	Matteo Lumetta - Carlotta Liardi	ITA
9	David Odstrcil - Beata Koblizkova	CZE
10	Edgars Linis - Eliza Anacane	LAT
11	Joel Gonzalez - Adriadna Gill	ESP
12	Yuiya Kubota - Rara Kubota	JPN
13	Valerija Rahle - Aljaz Skorjanec	SLO
14	Anton Danylyuk - Olena Lyashchenko	UKR

World Senior I Latin

Sant Cugat, ESP, 01/03

1	Manuel Ramirez - Julia Lopez	ESP
2	Jordi Mayral - Eva Aguilera	ESP
3	Georg Bröker - Susanne Schantora	GER
4	Evgeny Filatov - Irina Mokhova	RUS
5	Vadim Kardash - Elena Skvortsova	RUS
6	Slawek Lukawczyk - Edna Klein	BEL
7-8	Massimo Regano - Silvia Piccirilli	ITA
7-8	Pepino Spicciati - Mariatiziana Ercoli	ITA
9	Sandor Otto Kovacs - Monika Farkas	HUN
10-11	Petri Järvinen - Ulla Järvinen	FIN
10-11	Michael Sawang - Claudia Sawang	GER
12	José Luis Tejo Suazo - Leonor Beatriz Pérez Herrera	CHI

World Junior II Latin

Kiev, UKR, 01/03

1	Eugenij Kuzin - Valerija Agikjan	RUS
2	Viktor Burchuladze - Vera Bondareva	RUS
3	Jakub Lipowski - Kamila Duranska	POL
4	Dmitrij Palchenkov - Marija Vodopjanova	UKR
5	Dmitry Ivashchenko - Gabriela Sabler	USA
6	Sergey Andreev - Elina Popova	UKR
7	Aleksey Peiganovich - Kristina Kudelko	BLR
8-9	Dmitri Kolobov - Kristin Vaha	EST
8-9	Andrey Akhmetshin - Anastasia Grigorenko	BLR
10	Jan Shkuhravy - Dominika Bergmannova	CZE
11	Marco De Angelis - Federica Russo	ITA
12	Winson Tam - Anna Nina Kus	CAN
13	Michal Urbanski - Ewelina Mikolajewska	POL

European Adult Ten Dance

Kishinev, MDA, 19/04

1	Christoph Kies - Blanca Ribas Turon	GER
2	Timur Imametdinov - Ekatarina Nikolaeva	RUS
3	Luca Bussoletti - Tjasa Vulic	SLO
4	Bjorn Bitsch - Ashli Williamson	DEN
5	Yevgen Kashkovskyy - Ana Matus	MDA
6	Martin Dvorak - Zuzana Silhanova	CZE
7	Domenico Cannizzaro - Agnese Junkure	ITA
8	Csaba Laszlo - Anna Mikes	HUN
9	Isaac Rovira - Desiree Martin	ESP
10-11	Alari Lukk - Dina Soritsa	EST
10-11	Andrej Mojsecuk - Izabela Janachowska	POL
12	Volodymyr Lyatov - Veronika Myshko	UKR

European Adult Latin

Salou, ESP, 03/05

1	Maurizio Vescovo - Melinda Törökgyörgy	HUN
2	Stefano Di Filippo - Anna Melnikova	ITA
3	Alexey Silde - Anna Firstova	RUS
4	Jurij Batagelj - Jagoda Strukelj	SLO
5	Evgeniy Imrekov - Elizaveta Divak	RUS
6	Martino Zanibellato - Michelle Abildtrup	DEN
7	Aniello Langella - Natalja Midiuk	ITA
8-9	Jesper Birkehoj - Anna Kravchenko	GER
8-9	Edgar Marcos - Orsolya Toth	ESP
10-11	Yevgen Kashkovskyy - Ana Matus	MOL
10-11	Timo Kulczak - Motshegetsl Mabuse	GER
12	Marek Dedik - Kristina Horvatova	SVK

European Youth Latin

Moscow, RUS, 15/03

1	Roman Kovgan - Marina Sergeeva	RUS
2	Nikita Brovko - Alina Zharullina	RUS
3	Dario Scuderi - Maria Mangione	ITA
4	Umberto Gaudino - Louise Heise	ITA
5	Yevgen Golichenko - Katerina Krut	UKR
6	Pavel Zvychaynyy - Jacqueline Cavusoglu	GER
7	Vladislav Inostrantsev - Marina Nikolajeva	EST
8	Konstantin Gorodilov - Emma-Leena Koger	EST
9	Petar Daskalov - Elena Merdjanova	BUL
10	Liudas Tamulaitis - Ieva Konopliovaite	LTU
11	Rihards Eglitis - Elza Pole	LAT
12	Andrei Kitsun - Yuliya Krepchuk	BLR

World Youth Latin

Marseille, FRA, 22/03

1	Charles Guillaume Schmitt - Elena Salikhova	FRA
2	Roman Kovgan - Marina Sergeeva	RUS
3	Anton Karpov - Khrystyna Moshenska	RUS
4	Dario Scuderi - Maria Mangione	ITA
5	Umberto Gaudino - Louise Heise	ITA
6	Konstantin Gorodilov - Emma Leena Koger	EST
7	Pavel Zvychaynyy - Jacqueline Cavusoglu	GER
8	Rihards Eglitis - Elza Pole	LAT
8	Vitaly Proskurin - Natia kuprava	UKR
10	Pawel Bartelik - Paulina Dabek	POL
11	Stanislav Engelgardt - Anastasiya Biatova	UKR
12	Yumiya Kubota - Rara Kubota	JPN
12	Vladislav Inostrantsev - Marina Nicolajeva	EST

World Junior II Standard

Salou, ESP, 03/05

1	Evgeny Kuzin - Valeriya Agikyan	RUS
2	Valts Liepnieks - Daniela Diure	LAT
3	Salvio Tubelli - Carmen Di Palma	ITA
4	Jan Skuhravy - Dominika Bergmannova	CZE
5	Artem Bronnikov - Alena Loktyushina	RUS
6	Alexandru Pogor - Irina Visinscaia	MDA
7	Dmitri Kolobov - Kristin Vaha	EST
8	Andrey Akhmetshin - Anastasia Grigorenko	BLR
9	Giorgio Iori - Valentina Galli	ITA
10	Jakub Lipowski - Kamila Duranska	POL
11	Oleksiy Nuzhdov - Ekaterina Kozma	UKR
12	Ivan Kazakevich - Sofiya Aksenchyk	BLR

European Formation Latin

Essen, GER, 10/05

1	Grün-Gold-Club Bremen	GER
2	Klaipeda University Zuvedra A	LTU
3	TSG Bremerhaven	GER
4	Vera Tyumen	RUS
5	Kaipeda University Zuvedra B	LTU
6	HSV Zwölfaxing	AUT
7	MARA Minsk	BLR
8	Mechta Latin Team	RUS
9	Botafogo Dance Ensemble	HUN
10-13	TK 1976 Most	CZE
10-13	Valcer TS	HUN
10-13	Double V	NED
10-13	Dance East	NED

Don't miss it!



Photo: EBU/Alain Douit

Vladislav Borodinov and Maria Sittel (RUS) at the 2007 Eurovision Dance Contest

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www.eurovision.tv
www.idsfn.net

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