

**These Question and Answers are designed to assist you in understanding the reasoning behind several of our policies.**



Kim McKimmie is a well-known Professional Dancer, Choreographer, and Dance Teacher, who founded a Festival, Competition, Convention and Pageant that is designed to educate, enthuse and inspire performers of all ages and abilities while being an enjoyable experience for the Dance Studio.

"I LOVE DANCE" is known as a very well-established Dance Competition -- producing quality shows longer than ANYONE! We are constantly told that our organizational skills, polish and pizzazz are unequaled by ANYONE!

We also receive rave reviews about our friendly and competent Staff and our knowledgeable guest Judges whose critiques and helpful evaluations benefit the Dancers' future performances.

Our entire program is indeed World-Class, as are our Hotels, performance areas and Participants! We know that your Dancers deserve the glamour and professionalism that we create best.

We work hard for you — producing the most fair, positive and uplifting experience possible - in a fun and classy atmosphere because - **WE LOVE DANCE.**

Join Us!



**"THE QUALITY SHOWS"**

## 'dja ever wonder?.....

Q *Why do you give "Automatic Firsts" if someone is entered in a Category alone?*

A Our Categories are usually quite full, but if no other Dancer has entered a particular Category, it is not the Child's fault, and I believe the Dancer should feel as though she/he would have won First if many had entered! Keep in mind that every Dancer is trying for the Overall Highest Score Awards. We don't have a point minimum just to "save a trophy". Further, we realize that no two judges are alike and to subject a single entrant to the possibility that today's Judges score lower than next week's is an injustice to all Dancers and Teachers.

Q *Why doesn't my Costume figure into the Judges' scoring?*

A Because we are evaluating "Dance" in all of our "Dance Categories." Often recital costumes have not arrived prior to our Competition date, and many participants cannot afford to buy elaborate and expensive costumes. If a Child can dance, she/he could do so in a black Leotard! We offer a separate and very special "Costume Category" which presents an opportunity to applaud the hard work, cleverness and expense that goes into interesting, fun and attractive dance costumes.

Q *Why do you hold most of your events in Hotels?*

A Children are exposed to School Auditoriums every day. I want to expose them to a new setting which will reinforce their desire to perform! I select prestigious locations to inject excitement and accomplishment where a school environment is too boring. Hotels also give the Parents plenty to do, Dancers plenty of Dressing Room space, and Teachers a place to recoup! I feel it's far better to arrive at the Ballroom by elevator, than at a School by car!

### **A word about our Hotel Room Policy...**

Many Studios have planned to attend **I LOVE DANCE** as a traveling weekend, - and we have blocked and guaranteed a number of hotel rooms at a special group rate. It is required that all participants who want overnight lodging stay at our Host Hotel.

Q *Why don't you give a trophy to each individual who wins?*

A We give one trophy for each First Place finish as another method of keeping your Entry Fees low. When my trophy company packs for a Competition, they can't know if a group of Four or Forty is going to win a particular Category. At other events, when you must pay higher fees, you're actually paying for those other trophies. I feel that by making additional trophies available, only those who want them pay, not EVERYONE. It's interesting to me, that in those "everyone-gets-a-trophy" events, there are so many "seconds" without the "firsts"! It is also widely known that our awards have always been *real* Italian marble and are the most spectacular in the industry.

Q *Why don't you schedule all the Solos first?*

A Mainly because I have yet to meet a Judge who is an expert Soloist Critic! I want the Judges to see all the Ballet entries together for fairness, simplicity and accuracy in scoring. I bring together a panel of Judges from around the World with valuable expertise in the Dance Arts, and schedule them according to their specialties. I also separate by Age Divisions, and schedule awards ceremonies throughout the day. This prevents the little ones from needing to be there too long, getting overtired or wondering for hours how they scored! Our confirmation packet that Studios receive one week before the event makes it easy for their Dancers and Parents to plan their day. At a few Competition cities, we do perform the show out of sequential order to accommodate costume changes.

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Q *Why don't you allow Photographs or Videos?*

A I try to keep judges (and performers) from all distractions. Many Teachers are very protective of their art (their Choreography) and I have no right to put that in jeopardy. Therefore, rather than try and ascertain if every person videotaping has been authorized to do so by that Choreographer, I simply don't allow anyone to video tape during numbers. The use of cameras is prohibited at every dance or theatrical performance for the same reasons. You are very welcome however, to photograph and tape during the Awards Ceremonies. We sometimes arrange to have a Professional Production Company tape the performances and make the Videos available to you.

Q *Why don't you always use a Stage?*

A Normally, I use a ballroom dance floor and then elevate the Judges rather than the Dancers to make it easier for the Judges to write while seeing the performances. If the Dancer is on a higher stage, the Judge must look up to watch, then look down to write, then look up again to watch and so forth. They miss too much of the performance! During performances, our priorities are these: First, "The Dancer." We provide a spacious, clean floor with a perfect surface on which to feel confident while performing to Judges without seeing only the tops of Judges' heads. Our second priority is: "The Judges. We believe it is essential that they have the best vantage point for watching the entire performance and from which to evaluate. Our third priority is: "The Dance Teacher." We reserve the front row seats for Teachers only. The fourth priority is: "The Audience." We realize it's difficult to see from the back of ballrooms - but our various awards ceremonies after Age Divisions creates many "turn-overs" in the seating areas, and we have several hundred very good seats and several reserved "Musical Chairs" in the front for Parents to occupy when their Child is dancing. When you attend a competition that's held in a school auditorium you are faced with a total reversal of what we believe to be correct. There, the first priority is the audience. The view of the Dancers may be better, but the Dancers are farther away -- and the Judges often see shins and chins only. That set-up is fine for your recitals, but not for an event where "competition" is involved.

## **A word about the Dance Floor...**

Most floors are consistent throughout the ILD Season - 27 feet deep and 33 feet wide. The floor is comprised of 3x3 parquet squares laid over carpet. The "give" and "spring" is perfect for all types of dance and allows for excellent Tap sounds. The floors are chemically treated to make an ideal floor surface for your Dancers. A few venues have permanent flooring and a few provide an even larger dance floor. We have several cities in which we use Marley.

Q *Why don't your Judges use audio tape instead of writing on paper?*

A Too often, the Dancer(s) can hear the critique While They Are Performing! Comments like "point there, and nice turn", etc. are confusing and meaningless by themselves. If a Teacher enters only Ten numbers, she has a minimum of Thirty tapes to listen to! Judges' comment sheets get to the point and quickly offer positive critiques without the wasted time listening to entire performances to see if there is a noteworthy comment.

## **A word about our Judges...**

Our Participating Teachers appreciate the fact that we go to great lengths and considerable expense to bring impartial and qualified Judges to each and every **I LOVE DANCE** Competition. Most are flown in from out of state (even other Countries!) to assure impartiality. Each Judge has been in the Dance Business for years, and as a Teacher, Studio Director or Performer. Each knows Dance from a technician's point of view. We would never allow your Dancers to be critiqued by a Model, a Chamber of Commerce President or any other person not qualified to judge DANCE, as does occur at other events. Settling for local Judges or those without sufficient credentials to save the expense is not worth jeopardizing our reputation.

Q *Why don't you average the ages of a group?*

A Math is a strange thing. Just as it would be easy to put a Senior Level Dancer in a Beginners' group by averaging, it would also be easy to put a Teenager in the 6-8 Age Division. If you were a Judge, how could you be fair to that group or to the others? If you were a Teacher or Parent, how would you feel about that group when yours is *truly* age 6-8 ?

# 'dja ever wonder?.....

Q *Why must my Ability Levels be consistent?*

A If a Dancer has studied Ballet for four or five years and then decides to take Jazz or Tap, she/ he is going to be much more accomplished than the Student who walks into the Dance Studio for the first time. Dance training in any form is an advantage. I want to assure a positive experience for everyone, including *true* Beginners!

Q *Why do you charge the spectators to attend the event?*

A That charge also covers the Program Book, which is a valued souvenir and a complete guide to the entire Dance Competition. It outlines our integrity by listing our Participants, Judges, Dancers, their Ages and Ability Levels - and is produced the week before the event so that you can enjoy the show. We receive many accolades about the quality and professionalism of not only our Program Book.....but our entire program. We announce this policy in advance so that there are no surprises at show-time and we suggest that children under the age of three years not be brought to the show as we must charge for everyone. Please do NOT bring babies or toddlers.

## **A word about our Awards...**

We Have Performer's Ribbons for every Dancer! For Ballet/Lyrical/Modern, Jazz/Hip Hop, Tap/Musical Theatre, Variety Arts/Acro/ Ethnic, we award First Place Trophies and 2nd and 3rd Place Rosettes for each Age Division, under every Ability Level entered in all Sections. There are Overall (1st, 2nd & 3rd) Highest Score Trophies for each Age Division. In Student Choreography, Teacher Features, Costume, Forty Plus and Production Numbers, we award 1st, 2nd and 3rd Place Overall Trophies. We offer FOUR special Overall Group Trophies for Beginning, Elementary, Junior and Senior Groups with \$100 cash prize for each Ability Level! In addition, one special routine will receive the "Best Of Show" title and \$100 cash prize chosen by the Show Director for exemplifying exceptional creativity along with the LOVE of DANCE. One Teacher will be awarded "Best Musicality" title and \$100 cash prize for choreography and adaptation of a routine to an inspiring and outstanding musical selection. At the end of the Competition, we also give a "Teacher's Award for outstanding participation and an "Excellence Award" for outstanding performance. After final awards are given, Teachers may then pick up the Judges' score and comment sheets.

## **A word about the Sweetheart and HeartThrob groups...**

In the past, we have added talented Dancers to join both the Junior and Senior Sweetheart and HeartThrob groups. These Dancers were on scholarship during our Championship Convention and performed a finalé floorshow revue annually. This program has been the training ground for many Dancers aspiring towards professional careers and we continually hear success stories about previous members. Our format changed from a 10-Day program to a 5-Day event - offering the same training with additional Pageantry elements leading up the the finalé crowning of the Junior and Senior "Sweetheart Of The Year." Although we will name a Junior or Senior Sweetheart at each Competition, we will not be producing a "Sweetheart Of The Year" Pageant this Season.

Although we are not producing a Championship Competition or Convention this Season... we strive for our Regional Competitions to "feel" like "Nationals."

*"The  
Quality  
Shows"*

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