



# PSDC Newsletter

## Portland Swing Dance Club

January - February 2013 issue



**PSDC's Swing Blizzard Workshop  
Featuring Barry Jones!**

**Friday thru Sunday, Jan 11 - 13, 2013**

**B** Barry Jones is coming to Portland for a workshop devoted to YOU, The Portland Swing Dance Club Members. This workshop is our annual Swing Blizzard workshop weekend and is normally packed full of workshops for beginner, intermediate, and advanced dancers. There's something for everyone. There are incentives to join the club with discounts to the workshop for joining the club during this weekend of fun and learning.

Barry is a very accomplished dancer, instructor, performer and dance professional. He was one of our pro's at the recent BridgeTown Swing Dance Convention in September 2012. I had the chance to meet and chat with Barry at the BridgeTown Swing event and I really enjoyed his personal humor, and friendly nature. He brought joy to the workshops he taught that weekend and it was equally pleasurable watching him perform on the competition floor as he brought that same joy and fun filled energy with him.

As his website points out, not only is he known for his coaching abilities and working with new swing dancers, but also his workshops are always fun and full of knowledge and energy.

Continued on Page 2

## From the Editor

**H**appy New Year ! And with the new year comes a new board of directors who are getting excited to serve you, our club members and West Coast Swing enthusiasts. You can see their pictures on page 4 along with details about the Annual Election meeting.

In this issue we have our Swing Blizzard event (front page), featured instructor and PSDC member Trina Siebert, DJ Corner with Jimmy Ho, and an interview with Astrid Perry of Paradise Dance Studio for our new Studio Spotlight article.

Finally we have a thought provoking Essay by John Festa, simply called Essence, which came to us by way of our own President, Chris Jones. The article talks about our art, hobby and sport we know as West Coast Swing and talks about what he feels is the essence of West Coast Swing.

Sincerely,

*Steve Klein*

Steve Klein

Newsletter Editor / Historian  
newsletter@PortlandSwing.org

### Board of Directors:

President .....	Chris Jones
Vice President .....	Glenna Cooke
Secretary .....	Rhonda Shotts
Treasurer .....	Carla Titus
Membership .....	Kristy Brehm
Events .....	Nick De Vore
Dances .....	Bobby Shakeri
Facilities .....	Peter Bailey
Promotions .....	Jimmy Ho
Newsletter .....	Steve Klein

### inside...

Swing Blizzard and From the Editor  
Featured Instructor and Calendar of Events  
PSDC Election Highlights and Meet the New Board  
Studio Spotlight, Essence Article, and DJ Corner

Page 1 & 2  
Page 2 & 3  
Page 4 & 5  
Page 6, 7, & 8

**WWW.PortlandSwing.Org**

# SwingBlizzard Workshop (Continued)



Barry Jones has 4 U.S. Open titles, three being from the SHOWCASE DIVISION. Barry has been very instrumental in the development of several dance communities, most notably Tulsa, Chicago, Minneapolis, and Dallas. The mayor of St Louis Missouri bestowed a great honor of declaring April 5, 1996 "Barry Jones Day" for his work in training and working with the youth in swing dancing.

He was honored and inducted into the National Swing Dance Hall of Fame in 2006 at the US Open. He won the Feather Award both as Best Showcase, and Classic Couple also capturing the Best Choreographer Award at the Beverly Hills Hilton in Los Angeles California. He has won every award that possibility could be given and he continues to share his many years' experience for the growth of West Coast Swing.

## Friday, January 11, 2013 Dance and Lesson at [Ballroom Dance Company](#)

8:00pm – 8:30pm Lesson  
8:30pm – Midnight Open Dancing

## Saturday, January 12, 2013 Workshops at [Paradise Studio](#)

12:00pm – 12:30pm Workshop Registration  
12:30m – 1:30pm Snap, Crackle, Pop in your Movement  
1:45pm – 2:45pm To Pulse or Not to Pulse  
3:00pm – 4:00pm Whip Fantastic

## Second Saturday Swing Dance at [Sunnyside Grange](#)

7:30pm – 8:30pm Drop-In Lesson with Barry Jones: Circular Versus Linear  
8:30pm – Midnight Open Dancing

## Sunday, January 13, 2013 Workshops at [Paradise Studio](#)

12:00pm – 12:30pm Workshop Registration  
12:30m – 1:30pm Old-School Moves with a New-School Twist  
1:45pm – 2:45pm Working the Slot/Safety Dance Skills  
3:00pm – 4:00pm Advanced/All-Star Moves

## Pricing:

	PSDC Members	Non-Member
PSDC 2013 Membership and All Workshops Pass All 6 workshops, Saturday night dance and lesson, and 2013 PSDC membership	\$105	N/A
All Workshops Pass All 6 workshops	\$75 (Saturday dance and lesson also included for PSDC members only)	\$110
Day Pass Includes 3 workshops for either Saturday or Sunday only	\$40	\$55
Single Workshop Pass	\$15	\$20
Friday Night Dance	\$5	
<a href="#">One-year PSDC membership is only \$30 (\$10 for full-time students)</a>		

For more info: [www.PortlandSwing.Org/SwingBlizzard2013](http://www.PortlandSwing.Org/SwingBlizzard2013)

## PSDC Dance Calendar

### January 12

PSDC Second Saturday Swing Dance.  
**Barry Jones**, teaches the intermediate lesson at 7:30, Beginners Lesson at 7:30pm downstairs. **Chris Jones** spins tunes from 8:30 to 12:00 midnight.  
**Location: Sunnyside Grange**

### January 26

PSDC Fourth Saturday Swing Dance.  
**Marcus Sterling** teaches the intermediate lesson at 7:30, Beginners lesson will be taught at 7:30pm backstage. **Simeon Wessinger** spins tunes from 8:30 to 12:00  
**Location: Norse Hall**

### February 9

PSDC Second Saturday Swing Dance.  
**Cassie Winter** teaches the intermediate lesson at 7:30, Beginners Lesson at 7:30pm downstairs. **Jimmy Ho** spins tunes from 8:30 to 12:00 midnight.  
**Location: Sunnyside Grange**

### February 23—CANCELLED

PSDC Fourth Saturday Swing Dance is cancelled due to another West Coast Swing event, Come Rain Come Shine. Members get into their Saturday night dance at the PSDC member price of \$8  
See our website for more details.

Be sure to check our calendar online at:  
[www.portlandswing.org/calendar/](http://www.portlandswing.org/calendar/)

## Competition Calendar

WCS Events on the West Coast

Monterey Swingfest  
Monterey, California  
1/17-1/21, 2013  
[www.centralcoastswingdance.com](http://www.centralcoastswingdance.com)

SwingCouver  
Vancouver, B.C. Canada  
1/25—1/27, 2013  
[www.swingcouver.com](http://www.swingcouver.com)

Capital Swing Dancers  
Sacramento, California  
2/14-2/17, 2013  
[www.capitalswingdancers.org](http://www.capitalswingdancers.org)

## Featured Instructor Trina Siebert



**O**ur featured instructor this issue could be considered a member profile as well.

Trina Siebert has been a member of the PSDC almost as long as the club has been in existence, having joined the club in 2000. She has been dancing West Coast Swing since 1997 and dancing a little even before this.

Trina started dancing ballroom and swing during college and got involved with group performances. She started dancing with Cool Shoes, a performance dance troupe from Oregon State University (OSU).

“When I was on the PSDC board, there were four of us who were previous members of the Cool Shoes dance troupe. There was myself, Jolene, David Lim was, and Leah.”

### When did your teaching start?

“I probably started teaching around 1999 or 2000. I was TA’ing for someone’s Argentine Tango in Corvallis.”

Trina continued teaching Argentine Tango class while subbing for someone who was out due to a medical leave. Then her teaching started to escalate. After one week of running the Tango Class, she was asked by Barbara Platt to sub for her while she was out at a BYU Dance Camp.

### What is your philosophy of teaching?

“It depends on the type of lesson I’m teaching. If I’m teaching a drop in lesson just before a dance, I mostly just want to give people something fun and new to think about that they can take and apply on the dance floor, without getting too in-depth and technical about one thing for the entire hour. It’s a party format lesson which tends to be different than my series classes, where I want to really drill down into the basics and to

make sure the students have a good understanding about rhythm and connection on that first pattern before we start piling things on top of that.”

The most important thing according to Trina is start the new students dancing with their partner, and dancing with the music as quickly as possible. “I don’t want to stand there and run through this grocery list of things not to do before I have seen them make those mistakes on their own. In other words, I don’t want them to be paralyzed by too much information.”

### You have been doing teams choreography classes and performances in recent years. Did this come from your experience on Cool Shoes years ago?

“Yes, I did a lot of choreography with Cool Shoes. Much of that Choreography was done by our coach at OSU, Cathy Dark. And we also brought a lot of outside instructors to create routines for us. On the Latin and Ballroom side Rick Pride did several numbers. Robert Cordoba and Deborah Szekeley did some West Coast and Hustle. Myles Munroe and Tessa Cunningham Monroe have done several routines for the team since I have left.”

### And now you choreograph and teach your own team dance routines. Are your routines difficult to learn for the average dancer?

“With my BDC routine classes we don’t do a lot of lifts. We will do simple dips, duck unders, slides and other leverage type movements. With the students that are in the group, I don’t want them doing something that feels risky. I would rather have them feel comfortable with a routine that they can execute cleanly. Where there may be someone

*(Continued on page 6)*



**OSU Cool Shoes performance team circa 1999**

# It's a New Year ! It's a New Board !

**W**hat a great year for the PSDC, and what an exciting election it was for the fall of 2012. We had many new members eager to take part and volunteer for the PSDC board of directors. We had two candidates in many offices, including President, Vice President, Membership, and Dance Director.

The election was also met with some heated discussions over policies and procedures of the

club as well as best ways to get information out to members (see Election Recap article for more information).

As for the election results? The final outcome of the election and the board members voted into office are below. Meet your new board members. Be sure to congratulate them and also offer your support. As a board member I know it's difficult without the support and help at our various dance events. So show your support by offering to volunteer

# Election Dance and Meeting Recap



This Year's Portland Swing Dance Club (PSDC) Election Night and FREE dance was full of excitement, dancing fun, and election thrills, motions that passed and motions that failed. We had it all. But the most important thing we shared was the value the West Coast Swing Dance Club brings to our local community. Out of town guest Pro instructor **Samantha Buckwalter** was on hand to do the intermediate dance lesson.

As many of you know, the annual Membership Meeting and Election Night runs similar to any other meeting, with the board of directors giving their reports, minutes being approved, motions being made, and new business being brought up. One of the big differences is that in this meeting the membership at large is able to bring up motions to the floor, vote on new board members, and the entire PSDC membership gets to vote. There are other items such as ByLaw revisions and changes which can also be brought to the membership for vote to approve or deny, so long as they have been made part of the election ballot that is mailed out 30 days prior to election.

So what happened at this year's board meeting you might ask? Here are the highlights.

1. The board of directors gave their status reports, and then we heard from the membership.
2. A Motion was made by PSDC member **Joe Broderick** to **"add into the ByLaws that the deadline to vote in the current year's election, you must be a member in good standing at least one month prior to the election and the announcement will be made public."**

*(Continued on page 5)*

## Meet The Board !



**Chris Jones**  
President



**Glenna Cooke**  
Vice President



**Carla Titus**  
Treasurer



**Rhonda Shotts**  
Secretary



**Steve Klein**  
Newsletter Editor/  
Historian



**Babak Shakeri**  
Director: Dances



**Jimmy Ho**  
Director: Marketing  
and Promotions



**Kristy Brehm**  
Director: Membership



**Nick De Vore**  
Director: Events



**Peter Bailey**  
Director: Facilities



The motion was seconded and discussion started. Joe said, "The point I am making was there wasn't a deadline before and all of a sudden there was an imposed deadline. Many new members turned up tonight expecting to vote and they were told that they could not." Michelle confirmed that we had 38 new members all of which could not vote that night. But Michelle also added that it would be difficult for the voting committee to get ballots to new members by mail in an adequate time before the election. Others commented as well suggesting one month prior, or at the date of the nominations dance to which Joe said he was considered that would be a bad idea, since the date of that nominations dance could get pushed back to a different date. **Melena Bronson** made mention how the board was not in agreement to this

and the board's vote was split 4 to 3 (only 2 weeks prior to the Election night). More discussion ensued and it was voted on and the vote was in favor to add this to the PSDC Policy for next year (as it was too late to vote on a ByLaws change and that would need to be done later).

3. Teller's Committee (the Voting Committee) **Michelle Dumas** gave a description on how the voting process works, how the mailed in ballots are anonymously counted, and how the votes in person are done.
4. **The Motion: "That the PSDC Meeting Minutes along with the votes and who voted for any given item, who voted yay and who voted nay, be posted and publicly available on the PSDC website."**

Motion was seconded by **Steve Klein** The reason Joe brought this motion was that there were questions the membership had as to how certain changes were being brought up and voted on at the monthly Board of Director meetings. There was also some questions as to what was voted on and who voted for recent changes. His feeling was that even though the minutes of the PSDC meetings are public, they are not readily available on the PSDC Website.

Discussion started. A question came up, Would it be easy to get the minutes on the website in a timely fashion. It was mentioned that while our webmaster, **David Lim**, does this on an unpaid volunteer basis, he has been known to set it up an automated process. **Steve Klein** said that in the past he has automated certain portions of the website for newsletter uploading, to where the program would automatically display the current newsletter so long as the name of the file was in a predefined format. We could ask him to do a similar process with our meeting minutes so that he would need little intervention, and the board could get minutes up in a timely fashion.

**Kristy Brehm** also mentions that other clubs post their minutes on their websites as well, and suggested we should put our ByLaws on the website. **Chris Jones**, President, said that this is already in the works, to put ByLaws on the website.

**THE VOTE:** The vote for meeting minutes on the website was passed nearly unanimously. **Chris Jones** added that since the board is already working to put the ByLaws on the website there is no need to make a motion on this. And the membership was OK with this.

5. A Motion was made by **Glenna Cooke** for the subject of conflict of interest. Her issue took point at the amount of money received by PSDC board members on club related functions. She read from a sheet she had prepared, "As an all volunteer lead organization, it is in the interest of the PSDC to avoid even the perception of a potential Conflict of Interest, between a



**Andrew Slac and Cassie Winter Dancing at the Free PSDC Member Election night dance**

member or member of the board of directors., and anyone promoting their own business interests. Therefore we propose to amend the PSDC By-Laws to place a \$500 limit on the money paid to any board member."

**The Motion: "No sitting member of the PSDC board of directors**

**may receive more than \$500 per year in cash, checks, goods and services, from the Portland Swing Dance Club or it's current or future affiliated activities or events including but not limited to dances, workshop weekends, or BridgeTown Swing Dance Conventions."**

Motion was seconded by **Joe Broderick**. Discussion started. Many comments were taking on this subject as it was a heated one. Since a few volunteers on the board also serve in various paid capacities at Bridgetown and also at PSDC monthly dances, a few of which the \$500 limit would prevent them from serving on the board. By imposing a limit several members felt the club may suffer as a result, especially when most of the non paid volunteer work outweighed the paid work by comparison. Concerns over compensated individuals influencing the board also came up as a point of discussion. To offer some insight another member said that any PSDC member can attend a board meeting, suggest things, and thus influence a Board of Director's decisions and vote.

**Steve Klein** mentioned that we already have a Conflict of Interest policy put into place which prevents such influences. **Rhonda Shotts** read that conflict of interest document out-loud. **Glenna** made mentioned that her motion



**Int Lesson with Samantha Buckwalter**



**Many people danced til midnight**

(Continued from page 3)

in the group that feels that it's easy, there is no one in the group that feels they are completely in over their heads."

**What level of dancer is needed if someone is wanting to take a team routine class with you?**

"Usually I look for intermediate to advanced level dancers. Sometimes I have someone come in to even up the numbers. Usually I need more leaders so I have to scout out to find extra leads."

**What do you think about when doing team choreography?**

"The genesis of starting choreography classes is that I was discussing musicality with some of my students and said one of the best ways to understand what I'm hearing and feeling when I listen to a song, is to setup a sequence that is really tightly connected to where the musical accents are, where the breaks are, and what type of presentation you would like to make to the audience at those points."

**Was there any musical background that gave you this innate way of feeling the music?**

"Well, I have been reading music since I was 5 or 6. But it may also come from my 12 years of classic piano training when I was a kid. The first 4 years I was with a teacher that wasn't that strict, but once my mom switched me to an instructor who was Austrian and had a doctorate in music and was very serious, and that accelerated my musical progress. That was when I lived in Michigan. Later when I moved to New York I continued on with a teacher who was a professor at Ithaca College. I liked him a lot."

**Best Memories...**

When asked about her most memorable, shocking, interesting, and/or enjoyable times teaching dance or performing throughout the years, Trina had a few memories. One such memory was the time a bird dropped to the floor from the upper ceiling rafters of the ballroom where she teaching a private lesson. It was OK, hopping across the floor. Just a little strange to have happen in the middle of a lesson. Or there was the time she was almost dropped onto her head from a lift she did with her 6'6" tall partner, luckily avoiding much injury during the fall thanks to her eight years of aikido training. However, as she put it, a mat is much better to fall onto than concrete.



But of all these memories, one of her greatest experiences was performing the girls trio routine with **Mackenzie Grover** and **Cassie Winter** to the parody song by the Lonely Island called Jack Sparrow, featuring Michael Bolton. "Cassie got a lot of the hardest work on that", Trina said, "as she did the work breaking down the doubles choreography. But we came up with some very cool stuff."

**T** This article comes to us from John Festa by way of our own President Chris Jones. It is an interesting article on what he John feels is the Essence of West Coast Swing.

**ESSENCE**

By John Festa © 2006

**Essence:**

(noun) *the intrinsic nature or indispensable quality of something, especially something abstract, that determines its character*

Every dance that has evolved has done so because of a specific characteristic in music. Mambo for its clave, waltz for its 3/4 time, hustle for the driving beat, swing for the syncopated rhythm and so on. Their movements are a response to something very particular and distinct in the music. The omnipresent debate over whether the music we dance to swings or not continues ad infinitum. We no longer dance exclusively to blues and rhythm & blues with a syncopated back beat. We now dance to pop, hip hop, ballads, latin, smooth jazz, not-so-smooth jazz, rock & roll, top 40, alternative, new wave, urban r & b and on and on. The only musical characteristic required is 4/4 time. We will dance to the sound of windshield wipers. The pros and cons have been enumerated endlessly: *The dance has evolved. We are not swinging. A modern sound will bring the young people in*, etc. We sold our soul years ago. Where are the young people?

But this essay is not about the modern musical diversity in WCS. This essay is about the physicality of today's dance. What is its essence? One would be hard pressed to name the one quality that 'determines its character'. Ask five WCS teachers to define our dance and you will get as many different answers. In my mind, the one quality that makes swing swing is the center to center connection and elasticity of tension and release between two moving bodies. That a leader can anchor and a follower sit into that anchor while both expressing rhythm, only to release all that stored energy, is one of the most glorious of all kinetic actions. I portend this is lost. As I travel around the country and dance with many different people I became more and more aware of this. There are 2 or more generations of dancers that have never experienced this. Few teachers teach this. It is the highest order to do so. It is one of the most difficult feelings to teach. It is intangible. Like trying to teach riding a bicycle. Words are useless until you feel it. Then all the words make perfect sense. It is much easier to teach 'put your right foot here on 2, hand here on 3'. And there are teachers who have never experienced this feeling/movement themselves. But I say this is the essence of swing. And I say this is gone from our dance. West Coast Swing today has no essence, no single *indispensable* characteristic that defines it and delineates it from what is not WCS.

(Continued on page 8)

# Studio Spotlight - Paradise Studio



## Astrid Perry

Dancing WCS since 2006.

PSDC Member since 2007.

Dance Studio Owner since 2008

### How did you start taking an interest in WCS dancing?

"I was taking Susan Molitor's classes,

that's where I learned how to dance in all my other forms of dance. I really liked West Coast Swing and she told me I wasn't nearly advanced enough to do West Coast Swing. Because I had been doing ballroom up to that time. "

This motivated Astrid to continue her quest of West Coast Swing by taking private lessons in Oregon City by Chris Small.

"In 3 weeks of private lessons, I learned more about the dance, and had about 26 patterns/variations on West Coast Swing, where I was able to dance at one of Susan's West Coast Swing parties. I went to that dance and really liked West Coast Swing.

I continued on taking lessons from Chris and then started going to the Wednesday West Coast Swing night dances at Paradise Studio around 2007, when those dances used to be there, before it moved to Lenora's Ballroom."

### What kinds of dances do you offer here?

We have quite a variety. Salsa, Ballroom, Swing, Tango, Tai Chi, Zumba, Folk Dancing, etc. We offer classes and workshops, but my focus has been on Workshops.

**I know your studio is unique in how it runs, being that its an independent studio. Can you tell us a little about that?** "I like to think of it as a working studio. It's a community working studio for dancers and for people to learn to dance. So instructors can do classes, workshops, and private lessons while individuals (dancers and students) can rent the studio for practices.

For example, if a person comes to me and wants to teach a dance, in a class or workshop, I first evalu-

ate that they are qualified to teach. If so then I allow them to rent space at the studio."

From looking at the flyer table, and the Paradise website, you can quickly see that instructors are encouraged to let students know who they are, their background, and even include the Paradise Logo as their home studio.

Astrid also says that if someone is wanting to try something new, a specialty dance class, a workshop, or if an out of town pro instructor needs space to teach, then Astrid will work with those groups to help them facilitate.



Maple Ballroom at Paradise Studio



Bamboo Room at Paradise Studio

"I have a number of practice groups, and teams who come here to practice performances. So the studio is busy pretty much all times during the weekends, and also busy

during the week day evenings as well."

### It feels very inclusive and like you are building a dance community.

"Yes, I really like the community focus."

And the studio has seen its share of professional level West Coast Swing Workshops throughout the years. Names such as Michael Kielbasa, Arjay Centeno, Melissa Rutz, Nick Jay and Joanna Meinl, and Chuck Brown just to name a few. The Portland Swing Dance Club also utilizes Paradise Studio and will be holding the upcoming Swing Blizzard workshop weekend with Barry Jones on both Saturday and Sunday January 12 and 13th.

"There is also a strong Salsa presence here", Astrid said, "and we have had many pro level Salsa instructors and professionals teach workshops and classes here."

### Anything on the future ?

"I like to have party focused dance events. It would be a place where dancers could have a birthday party or other special event, and the focus is dance, but it still is a special event. "

### What has been the most rewarding experience in the past 4 years?

"It's been very fun watching people come, who have never danced before, take classes, learn to dance, and then come to a social dance here at the studio and having a lot of fun. And then watching them grow as dancers and see the enjoyment they have out of it. That's one of the most rewarding things.

A majority of our teachers here are focused on helping the new dancer and non dancer learn how to dance. They teach a variety of methods that help the non dancer be comfortable and explore an area that is outside of their comfort zone."

## Essence, An Essay by John Festa (Continued)

(Continued from page 6)

Perhaps today's WCS lives in competition, but that's another essay.

It is a distinct possibility that the divergent music has led to this end. We used to dance to faster syncopated tempi. At these tempi, an astute connection between partners was essential. The dance would not work without it. The laws of physics are perfect. Dancing to 80 beats per week does not *require* this connection. When we west coast swing dancers years back began dancing to 'other than' music, we brought with us that connection that was engrained. It was in our bodies. We were *swinging* to non-swing music. Even at slow tempi. Because that's how we danced. Now, a few generations later, where students are taught by teachers, themselves from one generation prior, who learned to dance to slow or 'groove' music, how will anyone learn this swing connection? It is not essential at these tempi or to these sounds. Physics does not require it. Nothing has replaced it. Our dance has become amorphous.

My recent experiences lead me to believe that many dancers feel this loss. I am one of them. Projection, perhaps. But as I play music around the country, I hear plenty to support this theory. I in no way mean to point fingers or position blame. It is just time to call a spade a spade. I enjoyed and helped pioneer the diversity of sounds years back and loved dancing to slower groovy and basically 'other than' music. But I feel our dance has, as an art form, explored different options, traveled down a few roads and the original plan was the best. That which can deliver the essence of swing. Perhaps simply everything old is new again and this is the freshest sound. I do not foresee us dancing to the tempi of the mid 90's during the white hot phase of WCS. But I think a more traditional sound will again garner respect and be added to today's mix of music. I, for one, couldn't be happier. I signed on for swing dancing. For it is the most glorious in feeling, in sound, in purity and love.

## Election (Continued)

is making specific case to the amount of money being made by a board member. Her only concern was for the club. She said, "we are just hoping that people that are sitting on the board don't have a conflict of interest. That they are not sitting on the board making decisions that would benefit themselves or friends of theirs, or anyone financially at the possible detriment of the club. So this is just to clarify... I don't have any problem with people wanting to make as much money as



the club is willing to pay them. I just don't think that that person should be sitting on the board making those decisions or influencing the other board members." THE VOTE: Vote was made and count was taken. The Motion did NOT pass.

Meeting was adjourned at 10:15 and the dancing continued til after midnight. All in all a great event filled with free dancing, free food, and good times out on the dance floor.

Photos & artwork in this issue provided by: Steve Klein, Trina Siebert, Astrid Perry, and Barry Jones  
All other photos are Copyright by their respective owners.



PSDC Newsletter  
Portland Swing Dance Club  
P.O. Box 6761  
Portland, OR 97228-6761

## DJ Corner

### Jimmy Ho

*This issue's DeeJay corner features our very own local All-Star competitor and instructor Jimmy Ho. Here is what he had to say about his DeeJaying style....*

For any types of dance events, music plays one of the most important parts. There are many reasons why dancers are excited about going to a dance, one is they can enjoy the company of friends.

Moreover, when dancers are dancing together, they can share the moment of joy, and be excited to show each other skill sets and express their musicality. Due to these reasons, playing great music that can excite dancers is very important.

When I deejay at a dance, I really enjoy watching everyone having a great time at a dance. In order to make sure that everyone can dance all night long to high quality music, my selection of music and their tempo are based on the crowd's response. As a competitor, an instructor, and a deejay, I have been traveling to a lot of national/international dance events. I will continue to share the latest dance technique, materials and music to everyone.

I wish everyone a Happy New Year!  
Keep on dancing !

### Jimmy's Top 5 Songs as of January 2013

Title	Artist
Alva's Baby Blues	Ray Sharpe
Slippin'	Toby Lightman
Driving Me Crazy	Taio Cruz
Think	Aretha Franklin
Water Runs Dry	Boyce Avenue

Deadlines for articles are the 15th day of the month prior to publication dates. If you have a submission, please address it to Steve Klein, Newsletter Editor at: newsletter@PortlandSwing.org