



A Non-Profit Educational Organization

NATIONAL DANCE COUNCIL OF AMERICA, INC.

The Governing Council of NDCA Sanctioned Events, recognized by the World Dance Council as its sole representative in the United States of America



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Call The National Dance Council of America, Inc.

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Professional, Affiliate and Associate Members of the Council include:

| | | |
|---|--|----------------|
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| World Federation of Ballroom Dancers | kimmins@aol.com | (305) 445-9645 |

* offer certification

Dance Week



VOL. XXXX No. 1
SEPTEMBER 23, 2016

XXXX ANNIVERSARY OF DANCEWEEK

FEATURES

USDC 2016

RESULTS

EVOLUTION OF BALLROOM DANCE IN THE PAST 40 YEARS

THE NEXT CHANGE IN DANCING?

SOMEWHERE IN MEDEIROS TIME:

LETTERS TO DANCEWEEK



Forty years ago Dick Mason had an idea to report the results of ballroom dance competitions in the United States on a weekly basis. His first issue of DanceWeek was devoted to the reporting of the results of the United States Ballroom Championships (USBC).

This endeavor was remarkable considering that there was no internet for easy access to various dance results and photographs of the competitions; there were no computers to lessen the work load of typing and transcribing of information; and, there were no printers that could transcribe all this information into an easily readable newsletter. Dick Mason relied on his telephone and friends in the dance business like Mr. John Kimmins to provide the necessary results and interesting developments in the ballroom industry.

In all the 22 years DanceWeek was published by Dick Mason, there was never a lapse in producing the newsletter. Despite vacations, business and illness, Dick Mason produced his newsletter with

consistency and accuracy. Because of this incredible achievement, Dick Mason was inducted into the National Dance Council Hall of Fame several years ago. In 1998, The Heritage Dance Foundation, a 501 (c)3 non profit corporation created by Charles S. Zwerling, MD bought DanceWeek from Dick Mason in order to continue his fine work and report the news of ballroom dancing in the United States.

DanceWeek became overnight the flagship for the Heritage Dance Foundation



whose mission is: to promote the international sport of partnership dancing through encouraging opportunities for dance education, cultivating excellence within the sport and elevating overall standards for a superior or competitive environment. Over the past years the **Heritage Dance Foundation** has developed and maintained many worthwhile projects, including:

1. The Junior Dance Foundation assisting youth in ballroom,

2. The United States Dance Congress annual event and seminar
 3. Publication of the national bi-weekly newsletter, DanceWeek.
 4. The publication of Ability, The Ballroom Dance Journal,
 5. Establishment of amateur and professional dance scholarships
 6. Serving on the board of directors of the National Dance Council of America
 7. Assisting Competition Organizers for tax deductible scholarship events
- BOARD OF DIRECTORS**

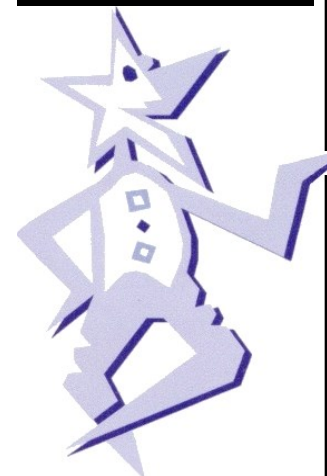
Dr. Charles S. Zwerling,
Chairman

Melissa G. Zwerling,
Vice Chairman

Patti A. Troy,
Board of Directors

Since Danceweek began reporting the United States Ballroom Championship forty years ago, it seems appropriate to share the results with you again from this year's USDC 2016.

We hope you enjoy this special issue of DanceWeek



UNITED STATES DANCE CHAMPIONSHIPS



AMERICA'S MOST PRESTIGIOUS CHAMPIONSHIPS

USDC

UNITED STATES DANCE CHAMPIONSHIPS



United States Dance Championships
September 5-10, 2016

Lowes Royal Pacific Resort at Universal - Orlando, FL
American Ballroom Company; United States Dance Championships

Organizer(s)/Directors(s): Wayne Eng
America's Most Prestigious Competition!

All American Multi Dance Competitions Featuring
WD&DSC Professional Classic Show Dance Division
World Mambo Championship

World Cabaret/Exhibition Championship

United States Professional Open To The World Standard & Latin

United States Amateur Open To The World Standard & Latin

United States National Latin, Rhythm & Ballroom (Smooth)

Event Contacts: abc@usdc.com (310) 544-4636 <http://www.unitedstatesdancechampionships.com>

American Ballroom Company proudly presents the following feature events:

FEATURING:

?United States National Open & Pro/Am Championships
?United States National Professional Championships

The winners and runners-up from the U.S. National Professional International Standard and Latin will represent the USA in the WDC World Professional Dance Championships. FEATURING:

?The U.S. Pro/Am Grand Championship

The winners of the U.S. Pro/Am "Open" Latin, Rhythm, Standard, Smooth and the winners of the U.S. Pro/Am Ten Dance and Nine Dance Championships will compete on Saturday afternoon to determine the U.S. Pro/Am Grand Champion.

?The United States Open Professional Ballroom and Latin Championships, A WDC Super Series Ranking Event.

American Ballroom Company began conducting the

UNITED STATES BALLROOM CHAMPIONSHIPS® in 1982.

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About American Ballroom Company and the United States Dance Championships

American Ballroom Company, Inc. (ABC) was incorporated in March 1971 by Ms. Mary Molaghan & John Monte. At that time ABC was granted a license from the National Council of Dance Teachers Organization (NCDTO), now the National Dance Council of America (NDCA) to conduct the official United States Ballroom Championships® (USBC), now known as the United States Dance Championships® (USDC) in all styles and divisions for Amateurs and Professionals.

The Charter was later revised in 1975 and remains the same today. The USBC was first conducted at the Waldorf Astoria in 1971 and continued there until 1975, when they were held in Washington D.C.. From there it returned to the Waldorf Astoria from 1976 to 1981, then the Felt Forum at Madison Square Garden in 1982. It was then back at the Waldorf Astoria for 1983 and shared between the Felt Forum and the Waldorf Astoria in 1984. In 1985 it was moved to Miami Beach, FL and held at the Sheraton Bal Harbour. The Championships remained there until 1988. In 1989 it was held at the Fontainebleau Hilton and returned to the Sheraton Bal Harbour in 1990. From 1991 until the present, the USDC has been held at the Fontainebleau Hilton Hotel. ABC conducted the World Professional Championships



Thank You DWTS

By Charles Zwerling, MD

Forty years ago DanceWeek had its first issue at the 1976 USBC (United States Ballroom Championships). Since that first issue we have seen various changes and effects to the ballroom industry. In 1989 when I first began ballroom dancing, the overwhelming belief was that ballroom dancing or dancesport would become a sport in the Olympics. The result, hopefully, was that ballroom would gain valuable exposure to the general public; and, ultimately the ballroom industry would have financial growth and success with enhanced media coverage. Eventually, ballroom dancing would become a mainstay on one or more of the major television networks and revenues would flow into the dance studios. Based on recent rulings and decisions by the Olympic Committee, it appears that this dream is over.

But, then an incredible phenomenon happened. On June 1, 2005 ABC television premiered its new summer show "Dancing With The Stars" based on the British television series Strictly Come Dancing. We are now in the 23rd season of this TV show. Now would be a good time to reflect on the worldwide impact of DWTS. The obvious effect of DWTS has been the great financial success for the TV producers, advertisers and all the celebrities and dancers who have participated in the show. Careers have been made and former careers have been restored. DWTS is now licensed to over forty two countries throughout the world.

But there is additional result from this incredible TV show. Due to DWTS success, another excellent dance show, "So You Think You Can Dance", arrived on the scene showcasing ballroom as well as tap, jazz ballet and modern. The ballroom industry, domestically and worldwide, have witnessed exponential growth in new business. Social and competitive dancing has become more mainstreamed and many more spin off TV shows have used ballroom dancing as an integral part of their programming.

But there is more. On a personal note, Dr. Debbie Grady and I with the Heritage Dance Foundation cre-

ated "Dancing Stars of Wayne County" in 2011 to raise funds for the Wayne Education Network in the form of teacher and student educational scholarships. Over the next two years we were able to donate in excess of \$200,000 to this program. Then we expanded the concept to raise funds for our local Humane Society and Animal Shelter in conjunction with Ballroom Barks. The past two years we added "Stars Dancing for Cures" to help assist cancer patients with their bills in conjunction with Cures for the Colors. So on our local level, the impact of DWTS has changed and touched numerous lives.

But there is more. Last week I received a phone call from DWTS to see if they could use my dance studio for one of their TV couples. So in Goldsboro, NC we were treated to a behind the scenes practice session by **Jana Kramer and pro Gleb Savchenko**. After their exhaustive practice session, they were kind to pose with one of our instructors Jo Ann Barbour at the Acme Theatre.

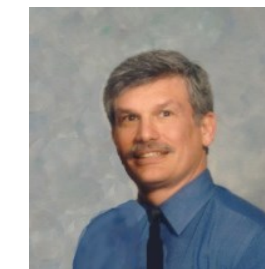


So what started as a summer filler program in 2005, DWTS has become a worldwide phenomenon. Thank you DWTS for all the hours of enjoyable TV, for stimulating growth and acceptance of ballroom dancing, and for creating a vehicle to raise funds for numerous charities throughout the world.

DWTS you are a perfect 10.

**Charles S. Zwerling, MD,
Founder of the Heritage
Dance Foundation® and
Editor of DanceWeek for
the past 18 years.**

www.ballroom.org



BALLROOM KRUMP

Having been on a forced Hiatus for the past two and a half years, due to ill health, my only contact with my passion and beloved profession was the 'phone and TV. "Dancing with the Stars", "So you think you can dance" and yes, even "America has Talent". How wonderful for dancing! Finally, with friends, I ventured out to see a Competition.

At first I was so happy to be there that I sat quietly just absorbing the atmosphere until I witnessed the Open Amateur Modern final. What I saw distressed me. I waited for the Professional Open Modern Final just to confirm my feelings. [By the way, if Modern wasn't broken why did the powers to be fix it!] What was presented to me was a total lack of Ethics and Protocol. What has happened to floor craft? What has happened to the elegance of the dance and why did I see better footwork and usage of feet and ankles from the men than the ladies? Why are the ladies wearing two inch heels? Do they not know how to use their feet? But I digress.....It seems to me that Modern has become "first past the post" and that speed and "flash and trash" is now the genre for winning a Modern competition/championship!

Don't get me wrong, body speed is very necessary and I love flash and trash but not to the degree that it interferes with the overall presentation of the elegance of the dance. I am so sad that the couples don't seem to have any consideration for the other couples on the floor. Floor craft allows one to control the direction that one chooses to take without banging or bullying. Having taken control of the floor, all executed groupings will look great because the path will be clear. Under-

standing the stronger use of feet and ankles will allow for a better execution of patterns and much better control. And don't forget body contact!!

The Latin, on the other hand, is really exciting right now. The ladies' leg lines are better than ever because of the higher heel and their reaction faster than ever. The Rhythm.....I'm still working on that. Generally, the basic action is so sophisticated and wonderful to actually dance, but with all the new "rolling on the floor" innovations one can hardly see the action let alone recognize the dance!

Thank goodness for music and sadly, we must mark what we see. Oh dear! The Smooth is beautiful to watch and hopefully will stay clean and readable. On a positive side, the Modern Rising Star event did have several couples that were a joy to watch. A reflection of excellent teaching/coaching.

Patti Andersen Troy, Worldwide Judge.
pattitroy@earthlink.net
Co-editor of DanceWeek
former Australian representative and World Finalist in International Standard & Latin World Championships and in Asian Pacific Ten-Dance Championship; certified Worldwide championship adjudicator; Fellow of the North American Dance Teachers Association and qualified examiner of all styles; member of the International Dance Teachers Association of the United Kingdom



UNITED STATES DANCE CHAMPIONSHIPS

(Standard) in conjunction with World Dance Promotions at the Felt Forum, Madison Square Garden, New York City in 1984 and recently conducted this event in 1998 in Miami.

Additionally, ABC has organized the World's Professional Latin American Championships in 1987, 1991, & 1996 and the World's Professional Ten Dance Championships in 1993 and 1997. The United States representatives for the World Professional Championships are chosen each year at the USDC. In conjunction with the NDCA, ABC helps subsidize the couples travel expenses. The US Open Professional Standard and Latin American Championships commenced in 1983, and since then have attracted the best dancers from throughout the World. In 1985, The Marguerite Hanlon/John Ford World Professional Invitational Team Match was introduced.

This event has been held successfully for 11 years and has brought the world's leading dance couples to participate in this prestigious event. In 1984 the Professional American Style Championships was split into American Smooth and American Rhythm divisions. This split produced radical changes in this style. In 1995 ABC formed a joint venture with the Ballroom Dance Division at Brigham Young University to organize and run the US National Pre-Teen, Junior, Youth and Amateur Cabaret Championships in Provo, UT in March of each year. This is due to the very large population of young dancers in the inter-mountain area. Commencing in 1996, the US National Professional Standard Championships and the US National Professional Rising Star Standard Competition have joined the other U.S. Championships taking place in Provo.

In 1997 the name of the annual US Championship has been changed to reflect the current trend in the dancing world. The new name is now the "United States Dance Sport Championships®". In 2006 all of the United States Championships came back to USDSC to be held under one roof. In 2007 the name of the annual US Championships was changed to United States Dance Championships (USDC) and in the same year the event moved to the Royal Pacific resort in Orlando, Florida. ABC is an independent producer of dance competitions, and has successfully produced 28 United States Championships and several World Championships.

About Martin Chiang
Martin Chiang has been the CEO and Board of Director of American ballroom



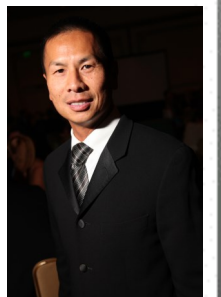
Company (ABC) since 1997, and current Chairman of the Board, President, and CEO of American Ballroom Company since 2005. He is an honorary adviser for the World Dance Council (WDC) President and Presidium. He also was a member of Board of Trustees of United States Imperial Society of Teachers of Dancing (USISTD) for 5 years and currently an honorary National Committee member of USISTD.

Martin has four degrees in Engineering including a PhD in Electrical Engineering and worked in the aerospace industry for many years. He is listed in Marquis Who's Who in Science and Engineering, Who's Who in the West, Who's Who in Finance and Business, Who's Who in the World and Cambridge Who's Who.

He has his Licentiate degrees in International Ballroom, International Latin, American Ballroom, American Rhythm and Theatre Arts with high marks from USISTD. With the help of Wayne Eng and other Board of Directors, the number of entries in the United States Dance Championships (USDC) has grown from 4,000 entries to over 10,000 entries in 2012.

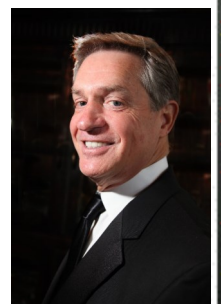
About Wayne Eng

Wayne has been the Executive Vice President of the American Ballroom Company & Competition Director for the United States Dance Championships since 2005. He is the President/Owner of Dance Vision, founded in 1992 – Dance Vision has produced over 500 Instructional Videos. He is also the creator of the DVIDA Syllabus used by over 400 Independent Dance Studio & Teachers around the world. He has been the organizer of the largest Instructional Dance Camp in the USA since 1996. He, along with his wife, Donna Eng, have been the co-organizers of the Emerald Ball Dancesport Championships since 1989 and is one of the largest dance competition in the world.



About Jack Rothweiler

From 2002 to the present, Jack has been the President, CEO, and a shareholder of Fred Astaire Dance Studios, North America, Inc., as well as President and CEO of Fred Astaire Dance Studios, Inc., and Megadance, U.S.A. Since 2010, he has served as President, CEO, and Treasurer of Fred Astaire Dance International, the overseas operations for Fred Astaire Dance Studios.



UNITED STATES DANCE CHAMPIONSHIPS

Jack has been a Vice President on the World Dance Council Board of Directors since 2008, as well as a delegate of the Fred Astaire Dance Studios organization to the National Dance Council of America since 2003. He also served as a Board Member for Variety - the Children's Charity from 2003 to 2006. Jack has been the Executive Vice President and Board of Directors of the American Ballroom company since 2005.

He has been married for 31 years to Beth Rothweiler. They have four daughters and six grandchildren.

About Mason Chiang

Mason Chiang has been the Company Secretary, Treasurer and a member of the Board of Directors for American Ballroom Company (ABC) since 2005, and Vice President of American Ballroom Company since 2011. He has competed as a Pro/Am and was a United States Pro/Am Champion at the United States Ballroom Championships (then USBC and currently USDC) in Open American Smooth, Open American Rhythm, Open International Ballroom and Open International Latin. Mason has also danced and competed professionally and won the Open Professional Rhythm category at several events, most notably, the International Grand Ball.

Mason is a graduate of the University of Southern California and currently resides in California with his wife, Anna and their five children.

About Anna Chiang

Anna Chiang has been working with American Ballroom Company (ABC) since 2006, and currently processes all entries for USDC and serves as the first point of contact by telephone. She also works as part of the onsite competition team to ensure the event runs seamlessly. If you call American Ballroom Company, chances are you're talking to Anna!

Anna has over 10 years of Customer Service management experience in several industries, such as Health Care, Apparel and E-Commerce to name a few, and has also built

customer service centers from the ground up. When Anna isn't working on American Ballroom Company issues, she is raising five children with her husband, Mason.

About Bruno Collins

For thirty-one years, Bruno Collins has touched every aspect of the dance business with his vision and innovation. He has been a driving force in the adaptation of dance curriculums, teaching methods, and business plans that have allowed this industry to stay current amidst the demands of a rapidly changing market. The incredible artistry of his choreography has shaped the careers of numerous world-class amateurs and professionals. Bruno's unique talents as a trainer, motivator, coach, and choreographer have made him one of the most sought after individuals in the dance business to date. Bruno has been Board of Directors and Vice President of American Ballroom Company since 2005.



- 13 time US Theatrical Champion
- 5 time Runner-up American Rhythm
- 5 time World Theatrical Champion
- 3 time Blackpool Exhibition Champion
- Duel of the Giants Winner
- 15 year Board of Directors member American Ballroom Corporation

? Chairman of the Judges ?Richard Booth
?Jacqueline Rogers

? Co-Masters of Ceremony ?John DePalma
?Daniel Messenger

? United States Judges ?Eddie Apolonov
?Shirley Ballas
?Wilson Barrera
?Linda Dean
?Boriana Deltcheva
?Alan Dixon
?Rufus Dustin
?Gary Edwards
?Aleksandra Gisher
?Elena Grinenko
?Kristiina Ilo
?Donald Johnson
?Patrick Johnson



SOMEWHERE IN MEDEIROS TIME

Rebecca Francour.
BUT we had taken straight first's in the Mambo across the board. I remember the competition like yesterday. After the competition was over a very dark haired man approached me pointed his finger at me and said "You, your my girl! And the only woman on the floor! Be downstairs tomorrow morning to partner me in my seminar". I didn't think anything of it since I had never met the man but in the back of mind there was something so familiar about him.

I just couldn't connect it up. Toward the end of the evening when we were winding down I mentioned to Mr. Diaz about what this man had said and I described him with this huge black mane of hair like a lion. Mr. Diaz's eyes popped out of his head and calmly told me I had been picked out of the crowd by none other than the greatest latin dancer in the world Mr. Bob Medeiros. And then it dawned on me where I had seen him before pictures of him and Sheryn Hawkins were all over the walls of Mary French's studio. I showed up the next day we danced a Bolero for the crowd I had never experienced anything like him before in my world and of course I was smitten for life.



He became my mentor, coach, confidant and friend and he skillfully guided myself and Mr. Diaz to become the first world champions for

the United States in Mambo. The rest is history. I am honored to have been asked to contribute an article for the fortieth anniversary issue of Dance Week. I met the brilliant Dr. Charles Zwerling through Medeiros.

Once again this proves we are all connected by six degrees of separation. Congratulations to Dance-Week for all its years of success and many more to come. And you may know I attended the tribute to Bob Medeiros at the BBCC held September 16th Friday night at the Park Plaza.



1980 Bob Medeiros with Rita Moreno for the USBC in New York

Interestingly enough I don't think I ever told Medeiros of how I first encountered him and his pictures back in my youth even after all the years we shared together. But I know he knows looking down guiding us all and dancing for joy in heaven.

For you see Mr. Bob Medeiros is truly timeless!

Respectfully,
Bonnie Diaz
August 22, 2016©

Bonnie Diaz with Pat Slattery from the Bob Medeiros tribute event held in Boston at the BBCC September 2016



SOMEWHERE IN MEDEIROS TIME

I have been a dancer since age three hailing from Boston, Mass. Trained classically, and in all types of dance but through a series of interesting events I ended up being a ballroom dancer. Let me begin.

At age sixteen I had just won a beauty pageant-talent contest in downtown Boston at the John Hancock building. It was called "Little Miss Lovely." It had age categories for all. I was in the 15-18 year old age division. After two days of competition one of the prizes besides a new stereo was a scholarship to the Hart Modeling Agency located in Boston. I attended a series of summer classes in TV spokesperson, fashion, commercials, make-up and acquired my first set of head shots. Our graduation was a big runway show for all to attend. As we were rehearsing this graduation I told the director that I would dance and be happy to choreograph the whole thing. She seemed surprised a little reluctant but agreed. I chose the song from Sly and the Family Stone called "Dance To The Music." Everyone including the graduates performed and loved it. I graduated with honors but decided I was not a model but a dancer So I continued my training in the Boston area. I would drive home at night either by myself or with a family member and we would pass a studio in Wellesley Mass. called The Mary French Dance Studio. I would always see the ballroom dancers taking class through the huge glass windows as we drove by and I loved it!

This continued for a few more years and by this time I was attending Mass Bay Community College still in Wellesley and still passing by Mary French Dance Studio.

One day out of the blue the director of the

Hart Modeling Agency called me. She was opening up her own agency and wanted me to conduct some classes for her in movement, poise and runway walk for her new students. She was renting space at the you guessed it... Mary French Dance Studio. I showed up with the correct paperwork in hand and began the Saturday morning lessons. In between classes I would walk around the room and stare at the pictures on the wall. I always stopped in front of this one picture and was just mesmerized by the energy of this couple. Now of course I adored Sissy and Bobby from the Lawrence Welk Show but their was something about this man in the picture. He had a Valentino, Elvis Presley charisma way about him. I graduated college in 1977 ready to head to Broadway and through a series of karmic events ended up dancing with Mr. Richard Diaz as a professional ballroom dance couple instead. Competing in the American Style which at the time was Foxtrot, Swing, Bolero and Mambo. Mr. Diaz had recently left the Fred Astaire chain already an established champion but because we were an independent team were excluded from all the wonderful coaching available to the chain couples.

So we traveled to New York regularly, took Afro-Cuban Jazz classes with all the greats at the time and went clubbing at the Corso to practice all the rhythms with live latin bands and music. With that under our belts we became proficient in the Mambo and known for our unique style and rhythms.

So lets move forward to about 1982 or 1983 to a competition that was being held at the Bradford Hotel again in downtown Boston. We were in the final and we placed third. First was the amazing Charlie and Jean Penatello, second was Patrick Taverna and

UNITED STATES DANCE CHAMPIONSHIPS

?Chris Johnston
?Charlotte Jorgensen
?David Kloss
?Katarzyna Kozak
?Martin Lamb
?Melaine LaPatin
?Izabela Lewandowski
?Maria Manusova
?Jenell Maranto
?Diana McDonald
?Michael Mead
?Tomas Mielnicki
?Mary Murphy
?Marianne Nicole
?Carolina Orlovsky
?Luann Pulliam
?Susan Puttock
?Amanda Reyzin
?Dan Rutherford
?Irina Sarukhanyan
?Edward Simon
?Karina Smirnoff
?Heather Smith
?Sam Sodano
?Erminio Stefano
?Marina Tarsinov
?Keith Todd
?Anna Trebunskaya
?Linda Wakefield
?Oksana Zolotareskaya

? International Judges ?Len Armstrong, Great Britian
?Donnie Burns, MBE, Scotland
?Alain Doucet, Canada
?John Elsbury, Great Britain
?Colin James , Great Britain
?Richard Porter, Great Britain
?Inessa Strelnikova, Canada

? Registrar ?Joy Hillary
?Cassandra Schneider

? Scrutineers ?David Don
?Ava R Kaye Brennen
?Sherry Strehlow

? Registration ?Brenda Burger
?Barbara Hill
?Ginny Walters
?Leslie Whitesell

? Invigilators ?Dasha Sushko

? Judges Stewards ?Esther Ching
?Len Collin
?Ellen Cullivan
?Chandra Johnson
?Gigi Lavalle

? On-Deck Captains ?Amanda Beverly
?Justin Deehr
?Rosendo Fumero
?Yolanda Vargas

? Music Coordinators ?Charles Cox
?Brent Mills

? Ballroom Liason ?Rosie Ortiz
?Gitte Svendsen

? Director of Security ?Sean Arghami

WDC US Open to the World Professional Latin Champ Final

- 1 Nikolai Voronovich & Maria Nikolishina USA
- 2 Ilya Maletin & Polina Mayer Canada
- 3 Gunnar Gunnarsson & Marika Doshoris England
- 4 Ivan Mulyavka & Karin Rooba USA
- 5 Manuel Favilla & Nataliya Maidiuk USA
- 6 Roman Italyankin & Aleksandra Bokova USA

WDC US Open to the World Pro Ballroom Champ Saturday, Final

- 1 Victor Fung & Anastasia Muravyova USA
- 2 Marat Gimaev & Alina Basyuk USA
- 3 Alexandr Voskalchuk & Veronika Egorova USA
- 4 Artem Plakhotnyi & Inna Berlizyeva USA
- 5 Iaroslav Bieliei & Liliia Gladiuk USA
- 6 Oscar Pedrinelli & Lenka Kovalcikova USA

US National Professional Latin Champ Final

- 1 Riccardo Cocchi & Yulia Zagoruychenko USA
- 2 Justinas Duknauskas & Anna Kovalova USA
- 3 Nikolai Voronovich & Maria Nikolishina USA
- 4 Mykhaylo Bilopukhov & Anastasiya Shchipilina USA
- 5 Andrey Tarasov & Yulia Kuznetsova USA
- 6 Manuel Favilla & Nataliya Maidiuk USA
- 7 Dmitriy Nikishkin & Olena Shvets-Nikishkin USA

UNITED STATES DANCE CHAMPIONSHIPS

US Open to the World Amateur Latin Champ Final

- 1 Pavel Stepanchuk & Gabriella Sabler USA
- 2 Allen Rudman & Svetlana Lesnaya USA
- 3 Edvins Astahovs & Jessica Swietoniowski USA
- 4 Tagyr Mansurov & Alexandra Kondrashova USA
- 5 Nazariy Blagyy & Marketa Vickova USA
- 6 Christian Jimenez & Jailene Espinosa USA

US Open to the World Pro Rising Star Ballroom Final

- 1 Stefano Di Brino & Bianka Zubrowska USA
- 2 Igor Colac & Roxane Milotti USA
- 3 Yuri Nartov & Sarika Hudson USA
- 4 Leonid Burlo & Liana Bakhtiarova USA
- 5 Radu Sterban & Ksenia Cletova Moldova
- 6 Jonas Kazlauskas & Kathleen Ilo USA

US Open to the World Amateur Ballroom Champ Final

- 1 Alex Plant & Faye Edge England
- 2 Sergej Titarenko & Inna Haleta Ukraine
- 3 Daniel Vesnovskiy & Emily Thorpe USA

US Open to the World Pro Rising Star Latin Final

- 1 Francesco Bertini & Sabrina Manzi USA
- 2 Ilya Maletin & Polina Mayer Canada
- 3 Alexey Karaulov & Vlada Karaulov (aka Semenova) USA
- 4 Aleksandr Altukhov & Cheyenne Murillo USA
- 5 Sergiy Chyslov & Darya Chyslova (aka Kadenkova) USA
- 6 Andriy Voloshko & Kateryna Kyrylenko USA

US National Professional Ballroom Champ Final

- 1 Arunas Bizokas & Katusha Demidova USA
- 2 Victor Fung & Anastasia Muravyova USA
- 3 Marat Gimaev & Alina Basyuk USA
- 4 Artem Plakhotnyi & Inna Berlizyeva USA
- 5 Aleksandr Voskalchuk & Veronika Egorova USA
- 6 Iaroslav Bieliei & Liliia Gladiuk USA
- 7 Oscar Pedrinelli & Lenka Kovalcikova USA

US National Professional Rising Star Ballroom Final

- 1 Stefano Di Brino & Bianka Zubrowska USA

- 2 Yuri Nartov & Sarika Hudson USA
- 3 Cristian Radvan & Kristina Kudelko USA
- 4 Leonid Burlo & Liana Bakhtiarova USA
- 5 Luca Balestra & Krizia Balestra USA
- 6 Slavic Kostianets & Valeriia Kostianets USA

US National Professional 10 Dance Champ Final

- 1 Sergiy Samchynskyy & Yuliya Besarab USA
- 2 Simeon Stoynov & Kora Stoynova (aka Uczekaj) USA
- 3 Igor Colac & Roxane Milotti USA
- 4 Aleksey Alekseev & Ekaterina Derevleva USA
- 5 Dmitriy Solomakha & Gabriela Solomakha (aka Sevil-lano) USA
- 6 Pavel Cherdantsau & Svetlana Rudkovskaya USA
- 7 Manuel Trillo & Anna Belyavtseva USA

US National Professional Rising Star Latin Final

- 1 Francesco Bertini & Sabrina Manzi USA
- 2 Alexey Karaulov & Vlada Karaulov (aka Semenova) USA
- 3 Aleksandr Altukhov & Cheyenne Murillo USA
- 4 Thykhin Zhyukov & Anastasia Kuzieva USA
- 5 Sergiy Chyslov & Darya Chyslova (aka Kadenkova) USA
- 6 Andriy Voloshko & Kateryna Kyrylenko USA

US National Professional Classic Show Dance Champ Final

- 1 Aleksandr Voskalchuk & Veronika Egorova USA
- 2 Pavel Cherdantsau & Svetlana Rudkovskaya USA
- 3 Paolo Di Lorenzo & Liene Darbiniece Latvia

US Open to the World Youth Latin Champ Final

- 1 Will Smyack & Hannah Pardo USA
- 2 German Carbajal & Brynn Stuteville USA
- 3 Jonathan Hernandez & Grace Labree USA

US Open to the World Senior Latin Champ Final

- 1 Denis Kojinov & Jeanette Chevalier White USA

US Open to the World Senior Ballroom Champ Final

- 1 Denis Kojinov & Jeanette Chevalier White USA
- 2 Stanley Thompson & Natasha Janey USA

LETTERS TO DANCEWEEK

Dear Chip,

Many thanks for your email of August 22nd about the 40th anniversary of DanceWeek, so many congratulations and here are a few words.

"Many congratulations to Chip Zwerling and Patti Troy on the 40th Anniversary of DanceWeek and Kudos too for Richard Mason the founder of the most informative publication.

I have been a subscriber since 1977 and have always enjoyed every issue.



**With Warmest Best Wishes,
John Kimmins
President Arthur Murray International**

Congratulations Dance Week on your 40th anniversary of relaying ballroom dance news to readers around the World!! I have been a fan for many years, enjoying stories on a variety of topics, from professional dance personalities, marriages, births, and sadly deaths, to trends in dancing. Dance Week has faithfully reported on both the NDCA and Independent dance views without bias which I truly respect. I have been so excited and "amused" to see the recent articles on bringing back American Rhythm hip action. For years, my late husband Tom and I have encouraged dancers to keep American Rhythm a separate and distinct entity, unique and special. Perhaps the remarkable Sam Sodono CAN instill the desire in professional ballroom dancers to rediscover a part of dancing many have forgot or never knew. I am certainly hopeful. It will be a dance reinstatement which should never have been lost. I encourage everyone who enjoys ballroom dancing to continue reading, supporting, submitting news, accomplishments, and articles of interest to Dance Week for another 40 years! Thank you Dance Week!

Cathy O'Dell, Director Winner's Circle Promotions United States Pro/Am Ballroom Dance Championships



Happy Birthday to DanceWeek and a big congratulations to the Heritage Dance Foundation!

40 Years of reporting and communicating information about what's going on in the dance industry... Wow! Quite literally a lifetime for me, yet half of which I've been working in the Ballroom DanceSport industry with the newest

medium of communication...the Internet!

That kind of time tempers you and provides you a great asset in life.... Perspective. You gain an appreciation for the things that change and realize the fundamentals that stay the same year after year. Most importantly, you learn to know the difference. Where would this industry be without the countless hours of the volunteers that keep it turning. The legacy of which are contained in the pages of DanceWeek! Year after year, story after story, one thing always holds true, at the heart of it all is a drive to help more people experience the benefits derived during that wonderful feeling of movement to music and rhythm across a dance floor.

At AccessDance.com, we're proud that we've been part of that too - using the Internet medium to connect various organizations, competitions, dance studios, teachers with the millions of people interested in getting into partner dancing and finding that joy! Here's to DanceWeek and its first 40 years and here's to another 40 years of making a difference in people's lives!

**Ben Moseley
Access Dance**



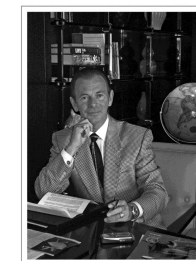
Dear Chip,

I wish to congratulate you and your staff at Dance week for reaching another milestone in the history of American Dance. It is a delight to await the arrival of our copy of Dance Week and as one who can remember the early days of this publication, it is important that we all offer our sincere gratitude and congratulations on this special anniversary occasion.

A special thanks must go to you Chip for your dedication and support of Ballroom dancing worldwide. On behalf of all of us at the National Dance Council of America many congratulations and a big thank you for all the hard work. I wish Dance Week many more years of success and I also send my personal thanks to the Heritage Dance Foundation for their continued support of the NDCA.

Sincerely

**Brian McDonald, President NDCA,
Vice President World Dance Council**



THE NEXT CHANGE IN DANCING?

You have to love the Olympic years. A chance to see more than just football, basketball and hockey. I would mention baseball but in my community they are always complaining about not having enough support and looking to move in case anyone wants a team. They have sports with hula hoops and shiny balls to throw in the air while rolling around. They have the classic Greek sports of spear throwing, shot putt, jumping up, long with one jump or multiples, and even while racing around the track and with poles. Running is another classic with long and short and the very long. Track even has a steeplechase event, but without the horses. Isn't this the one sport with horses that feels like it might really happen in nature?

As you can tell these big events offer much more than Dancesport which may be the reason we have yet to be accepted in the big arena of the rings. We have through the years certainly added more groups or styles and even dances to our competitions. That has not been enough to garner the needed support. After all with a German president of the IOC and the long history of European dancers crushing the Americans, you would think there would have been a groundswell of support so that some other anthems could be played. But to no avail. Television has also and continues to offer its own version of competitions and I think we need to take more from television and the sports already in place to make our sport more viewer friendly.

I know some are now saying we are better than that. We don't need to copy. After all ballroom dancing has been around since almost the days of Kings and Queens, well at least since the Age of Revolutions and we have a long history. But think, we have snowboarding and skateboarding and they copy each other but on different surfaces. We have beach volleyball and other sports where they wear more or less clothes. You get the point it is time to bring dance to the public by adding the themes that matter to the audience. Who cares about judges? Everybody can judge. Divers – No splash wins, Gymnastics – No hops win. No judges needed. Races have cameras to tell us who won. Fencing has buzzers. Need I go on?

So let us explore what events might be added to the Dancesport regimen to fully engage the audience and public. The most obvious is of course, Race without the shirt. This will represent the now oft seen competition on television where each competitive man races to take off their shirt, jacket and or vest to expose the bare chest. As a true competition, all competing couples can start on the floor at the

same time and cameras can count out the time to disrobe. In case of a tie or in later rounds, they can also add chest shaving to see who can provide the cleanest fast shave of their chest. Of course separate events can include solo shirt removal, and team removal where the partner can assist with disrobing.

Another example in the style of the balls and rings thrown in the air could be Air Latin, not to be confused with Air Jordan, but also a competition to see who can keep their partner in the air the most while actually dancing or at least moving. Extra points available for height of lift as well as duration and of course form of the liftee. As with gymnastics the landing could also be easily marked depending upon how close to the ground they come without actually landing and at least a one point deduction for double ground contact.

As important as any other style will be the ever more popular styles offered in TV competitions where true athleticism and character can only be shown through the portrayal of the saddest, most maudlin story lines. Ideally displayed barefoot, wearing flowing non-descript gowns and shirts so that appreciation can only be found in the "dance". Forget that dancing for a millennia has been a celebratory event where a community could share the exaltation of a time, place or event. Or even in modern history where couples dancing became a physical, kinetic event where how the couples felt to each other and about each other mattered more than how other people see them.

Only in modern times have with the advent of TV and big audiences worked to make more things visual. Not true entirely if we look at the development of Ballroom competition dancing in the early years, we see where Tango became a moving dance, or where Rumba became a big dance instead of an intimate conversation. Maybe that is the problem, in today's social media world, maybe there are no more intimate conversations. TV could share the intimate conversations with a close up. It is just a shame they have changed a conversation to an argument.

Michael Reichenbach



"EVOLUTION OF BALLROOM DANCE IN THE PAST 40 YEARS"

Dr. Chip Zwerling asked me to write an article about the "Evolution of ballroom dance in the past 40 Years" to coincide with the 40th-anniversary celebration of DanceWeek. Although I have been a part of the ballroom dance community for over 30 years, my area of expertise is Exhibition Adagio and my training a mix of classical ballet and ballroom dancing. I am honored to share my humble observations along with the input of other well-known, knowledgeable champions, coaches and judges. I thank everyone who contributed their time and insights.

There is an unprecedented national awareness of ballroom dancing since the explosion of DWTS, SYTYCD, and movies. People who dance and many who only watch the shows can now identify a Quickstep, a rumba, and a Viennese waltz. There were surges in popularity for many sports such as Tennis during the McEnroe era, and in golf during the zenith of Tiger Woods. We are currently living in the hey-day of ballroom dance. In fact, even the name has changed. In 1997, after the World Dancesport Federation was recognized by the IOC, the International Olympic Committee, most events changed their name or added the word 'sport'.

"I arrived in America in 1976," recalls John Kimmins, head of AMI, "precisely 40 years ago. And the changes in the industry are astounding. Back then an average student was over 60 years of age; 75% were single women, the other 25% were single men. There wasn't a lot of interest from couples. The success of the movie, 'Saturday Night Fever' changed that completely- the studios were swamped with young couples who wanted to learn to dance together. Other upswings in couples dancing occurred after the release of 'Dirty Dancing', 'Shall we Dance' and 'Take the Lead.' However, the success of Dancing with the Stars, DWTS, has been significant. People saw how well celebrities could learn to dance and became interested. We've also seen an increase in men learning to dance, to the extent that some of the competitive heats have more male competitors than females. Today the student body is approximately 50% couples, many who are in their 40's and younger."

"When I first came to the States there were only 20 NDCA competitions, with entrees of a few thousand and often only 20 couples in the professional divisions. Now we have over

120 NDCA events per year and the entrees range between 15-16 thousand."

"In the professional arena, we have a far greater depth of presence in both the professional and amateur ranks. I credit Perestroika with giving the U.S. a greater international presence. Many younger people from the former USSR have made a tremendous contribution to the industry, by living and working in America."

Many changes have been made in format or rulings which have drastically changed the competitive scene.

"Even into the late 70's, pro-ams were still competing in solo exhibitions," states Victor Veyrasset, former U.S. Standard Champion. "One of the most dramatic changes to the format of pro- am ballroom events occurred when pro-ams began competing against one another, sharing the same dance floor. This had its advantages for the organizer, - more entries, more efficient use of time and space. The new format also allowed the teacher to compete with more students. A solo exhibition required choosing music, designing choreography, specific costuming and took a lot of preparation time. In LA, the Asian community, which culturally embraces competition, flocked to the new format. They view competition as a litmus test for success."

"Another big change was the influx of dancers from the Eastern bloc to the U.S. Both chain and then independent schools were happy to hire well- trained teachers, that only needed to be schooled in American style. This influx lifted the overall standard of teachers and the quality of competitive dancing across the country."

"The ruling by USA dance and the WDSE, allowing amateurs to teach was significant and has dramatically affected the dance community. Amateurs can now compete, perform shows, and basically act like professionals. If someone can teach full time and dance full-time, it isn't a hobby and it's no longer a level playing field for the amateurs that have a job or career. The ruling also affected professional teachers. The market for teaching has been watered down because amateurs can teach and charge a lower fee."

The dancers and overall technique have grown immensely, both artistically and athletically in the last four decades. One of the contributing components to this advancement is dancers are able to devote more time to

"EVOLUTION OF BALLROOM DANCE IN THE PAST 40 YEARS"

their training. With the expansion of the industry, they are more opportunities than ever to teach, coach, own studios or competitions, allowing the dancer to make competitive ballroom dancing a full-time career. Most also recognize that cross training, overall fitness, and nutrition is vitally important to competing and dancing at your best. The other element that has shaped the evolution of dance is the music.

"Of all the advancements, shoes, costuming, choreography, I think music has changed the most," states Brent Mills, former U.S. Cabaret Champion and a music coordinator for comps for the last 17 yrs. "When the digital age arrived in 2000, the availability of music exploded. Prior to that date, I was remixing music, adding a Latin beat and more percussive rhythms so I could play more contemporary music, not just Tito Puente cha cha's. With the explosion of the internet and the recent resources on Youtube, I'm able to provide all sorts of music to inspire the competitors. Years ago there was specific ballroom music, now I can play an Aretha Franklin Viennese Waltz, a Christina Aguilera pop song or an old school Ray Barreto cha cha. But it's a fickle balance to please the dancers, the judges. I feel my job is to follow the energy in the room and to keep it going and inspired."

International Standard - *"I like to compare the advancements of agility and speed in ballroom dancing to basketball," states Victor Veyrasset. "Years ago players didn't dribble behind their back, between their legs or slam dunk. When I look back at the 70's, ballroom choreography was basic and competitors tired after six rounds. Currently, the choreography in International Standard has developed in all aspects- speed, rotation, stopping and change of direction. I'm impressed by the creativity of the WDSF amateurs, their numerical phrasing and ability to link steps in innovative ways. They are young, agile, faster, rotate more easily, and are pushing the envelope choreographically. The young dancers are exploring the boundaries and as they mature will continue to develop the sport."*

International Standard is the event most akin to the aesthetics and discipline of classical ballet- the pursuit of International Standard is perfection and expression through the restrictions of the dance hold. International Standard continues to advance in proficiency

and quality of movement through detailed attention to the delicate nuances of Standard technique. This allows for more expansive shaping, flow, rotation, and effortless body flight. International Standard is the ultimate expression of 'two people moving as one'. As long as distortions of neck line are not endorsed, ex: the broken neck oversway, International Standard will continue to be the epitome of classic ballroom elegance.

International Latin, always a very exciting event, has become faster and more aggressive. The technique of the dancers is impeccable, the use of legs and feet exquisite, and the speed astonishing. However, *"International Latin used to be my favorite event," states Linda Dean, former U.S. Latin Champion. "The Latin has gone through a change- all speed and no feeling. I personally would love to see more feeling."* The current emphasis on speed has created an imbalance, by blurring the distinctions between the feminine and masculine roles. *"In general the tempo has picked up, and the base sound is amplified which is reflective of our culture," says Ron Montez, former U.S. Latin Champion. "Many years ago International Latin was softer, more romantic, the roles of the man and woman were more subtle. Now it's overdone. Both the female and male are aggressive and their actions are based on attack, speed, using visibly tense muscles. When I'm coaching I try to develop the softness and femininity in contrast to the male role. I like speed but I prefer it underlying a blanket of suppleness. It's the nature of competition to seek the attention of the audience and the judges but not at the expense of losing the interaction and relationship of the couple."*

Every dance form goes through phases, oft times following the lead of music trends and /or the individual forte of the champions. As the Latin event continues to move forward, it will be interesting to see which direction the pendulum will sway next.

Historically, one of the biggest developments occurred in American Style in the mid-80's. *"I had a conversation with John Monte," recalls John Kimmins, "and suggested we split the styles. I felt some dancers would be more suited for the rhythm, some more for the smooth and*

SALUTE TO DANCE WEEK'S

SALUTE TO DANCE WEEK'S 40TH YEAR

Congratulations to Chip Zwerling, who relieved me of Dance Week after 22 years and tirelessly carried it forward. Thanks also to the loyal subscribers, contributors, and advertisers who facilitated this fruitful journey. Dance Week at that time was the only weekly dance publication in the USA and one of only two in the world, the other being Britain's world famous Dance News.

Dance Week had its roots in Telemark Dance Records. Through mail orders and sales at competitions, we acquired a lot of dance information; so we wrote it down and enclosed the pages in record shipments. In September 1976 we formalized the publication and began taking subscribers. On a visit to an Arthur Murray Dance-O-Rama in Chicago, we were impressed with an international rumba exhibition by Beverly Taylor (later Mrs. John Kimmins) and her partner. We obtained a photo. and it became the first photo to appear in the fledgling Dance Week.

Competition results were the main feature of Dance Week, as, indeed, they are today. Their acquisition was somewhat more difficult then. Results arrived by mail, some by phone. The late John Morton was our principal contributor on the West Coast. After each major competition. I would phone him and write down in great detail the professional, pro/am and amateur results that he read out to me. In the East Geoffrey Fells and many others kept us abreast of the activities of the USISTD and the other dance teacher organizations.

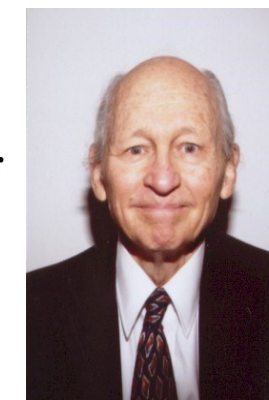
Getting prompt results from the Open to the World British World Championships in Blackpool. In which many Americans were participating, was most difficult. On the final night of the event, I would phone the bar at the venue, the Winter Gardens, and ask if any Americans were present. There always were, and often it was the late Vincent Bulger. In

those days, winning American entries were non-existent, except in the Formation Team Championships, which the BYU Formation Team from Utah began winning in 1971. Thus in 1977 came exiting news. Pierre Dulaine and Yvonne Marceau of New York City had won the British Professional Invitation Exhibition Competition with a standing ovation from the audience. They did it again in 1978.

The logistics of a weekly production in the midst of dance record distribution with a rush to get Dance Week to the printers by 5 p.m. Friday were stressful. That we never missed an issue for 22 years was only possible by the dedication of our office manager, Josephine Vooght. We also had going another publication "Potomac Ballroom", a monthly newsletter of happenings in the Washington, DC. area. Another experiment was "Dancers Daily" that we started when USABDA treasurer Joyce Cooper was in the hospital for an extended stay. The publication lasted beyond Joyce's hospital stay but collapsed shortly thereafter for lack of demand and approaching exhaustion in our office.

DJ Jack Hughes kept urging me to make Dance Week a bi-weekly, a sensible suggestion that I ignored. Chip wisely adopted it soon after he took over. May Dance Week continue for another 40 years, with new writers and, perhaps publishers, carrying the torch with their usual passion, ensuring along with TV, the continued prosperity and growth of the dance industry.

**Dick Mason
Creator and Founder
DanceWeek
Editor Emeritus**



HAPPY BIRTHDAY FROM THE NDCA

Dear Chip,

I wish to congratulate you and your staff at Dance week for reaching another milestone in the history of American Dance. It is a delight to await the arrival of our copy of Dance Week and as one who can remember the early days of this publication, it is important that we all offer our sincere gratitude and congratulations on this special anniversary occasion.

A special thanks must go to you Chip for your dedication and support of Ballroom dancing worldwide. On behalf of all of us at the National Dance Council of America many congratulations and a big thank you for all the hard work. I wish Dance Week many more years of success and I also send my personal thanks to the Heritage Dance Foundation for their continued support of the NDCA.

Sincerely

**Brian McDonald, President NDCA,
Vice President World Dance Council**

Brian Mc Donald.
Brian with his wife Kristi won:

1969 thru 71 Scottish Amateur Champions
1976- Grand finalists in the British Open Professional Ballroom Championships.
1976 World Cup Professional Ballroom Champions
1976 All England Professional Ballroom Champions
1976 London Open Professional Ballroom Champions

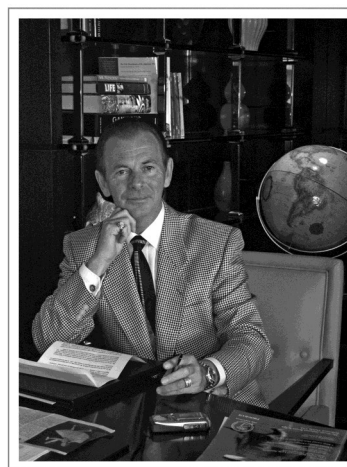
1977- Runner Up in the European Professional Ballroom Championships. 1977 & 1978 Grand Finalists in the World Professional Ballroom Champions 1979 thru 1982 U S National Professional Ballroom Champions.



Brian McDonald:

1993 thru 1996 First Elected Dance Sport Chairman of the World Dance & Dance Sport Council.
1999 thru 2003 Vice President of the World Dance & Dance Sport Council.
1988 thru 1993 Vice President of the National Dance Council of America - NDCA.
1993 to present time President of the National Dance Council of America.

Brian has been in elected position of the NDCA for 23 years in continuity. And in 2011 was re-elected As Vice President of the World Dance Council.



NEWS BRIEFS

About American Ballroom Company in last 10 years

2005 ABC had new management team to organize the United States Dance Championships

2006 All the United States Dance Championships came back to United States Dance Sport Championships (USDSC) to be held under one roof (Total 21 major US National dance championships were sublease out to various organizations previously)

2007 The name of the annual US Dance Championships was changed to UNITED STATES DANCE CHAMPIONSHIPS (USDC) and same year the event moved to the Loews Royal Pacific Resort at Universal Orlando, Florida.

ABC is an independent producer of dance competitions recognized by the National Dance Council of America (NDCA) as the only Championship to have the official United States National Dance Championship Titles. Also recognized by the World Dance Council (WDC) The U S Open to the World Professional International Ballroom & Latin Championships are part of the WDC World Super Series Events.

2010 ABC celebrate our 40th anniversary of Championship Ballroom Dancing in the United States. Since it founded, it has crowned over 160 United States Dance Champions.

2011 ABC moved the USDC event to Walt Disney World Swan Resort, Lake Buena, Orlando, Florida

2013 USDC added one extra day (Labor Day) to the event due to the over crowded entries to make a six-day event

2015 The total dance entries in USDC is more than triple over the entries in 2004

2015 Formed the most prestigious USDC Circuit consists of 17 the most influential competitions

USDC offers \$100,000 for top teachers and \$20,000 for top Pro/Am student scholarship with a total prize money over \$300,000 payout. This is the most money awards for a single event in the world.

USDC will have both World Dance Champions in International Ballroom & Latin & Champions (The World Competition Champions and the British Open-Blackpool Champions) to compete in this event,



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"EVOLUTION OF BALLROOM DANCE IN THE PAST 40 YEARS"

the split would help build interest. American Smooth has really taken off but we might not have chosen the best dances to represent American Rhythm - there's too much overlap with the International Latin."

Following Mr. Kimmins suggestion, John Monte, president of ABC, in an effort to elevate the status of American Style to the level of the International Style, divided American Style into two categories. This momentous decision allowed American Smooth and American Rhythm the forum to develop in their own right.

American Style originated as a four-dance event that typically consisted of two smooth and two rhythm dances. The women often wore costumes with rip-away skirts to look appropriate when going from a foxtrot and tango to a bolero and mambo. The split also helped competitors prepare. In the past, competitors' often had only one month's notice regarding which dances they would be competing in.

Separating American Style into two divisions has proven to be good for its growth, allowing both styles to develop independently of each other artistically and competitively, and with ever-increasing participants.

American Smooth has probably grown the most of all the events and it's just the tip of the iceberg. In the future, I believe we will see the continuation of quality of movement in Standard hold, but also more specific development of the characteristic distinctions of the dances through use of performing arts applications- for example: flamenco and Spanish styling for Tango, jazz interpretations such as incorporating the Fosse style for the Fox Trot and the refinement of classical balletic lines, such as the legs and feet in an arabesque. Currently, the port de bras, aka carriage and styling of the arms, don't differ enough from dance to dance and aren't as subtle as they could be. However, the exquisite beauty of the spiral and circular movement has taken expression to a new pinnacle. When American Smooth was displayed at Blackpool last May it was a complete success.

"When I saw the professional Smooth competition for the

first time, approximately 30 years ago, I thought it was some strange freestyle version of Australian New Vogue," states Toni Redpath, former U.S. American Smooth Champion. "New Vogue is a form of sequence dancing that incorporates a variety of dance positions- Shadow hold, double and single hand hold. The style of Smooth in that era was closely related to International Ballroom. The couples spent more time in closed position and the open work (like Latin dancing in the 80's) had a wonderful cheerleader-like quality, featuring matching arms, high kicks, and big lines."

"Although it is certainly helpful for a couple to have had the benefit of International Ballroom style technical training, in today's version of Smooth it's as if they have been physically and emotionally set free! I always say that if International Ballroom dancing is comparable to classical ballet, then American Smooth is comparable to contemporary ballet. Smooth has evolved immensely since I first saw it (and then competed in it), and I believe it has done so in a magical way. American Smooth has benefited greatly from the inspiration of shows like SYTYCD, by learning to blend different styles to create unique and beautiful choreography. Many couples throughout the years have put their stamp on the style and helped guide it in certain directions, making it one of the most expressive and open minded Styles in the Ballroom world."

American Rhythm- *"Originally American Rhythm was very basic," states Linda Dean, former U. S. Latin champion. "In 1971, the first USBC, Bolero had a semblance of rise and fall and in the mambo, we didn't dance 'big' - we took the style straight from the Latin clubs. Then Rhythm started copying the International Latin straight leg action which everyone thought was very exciting and showy. Vernon Brock, my Latin partner, was never a fan of using a straight leg in American rhythm and personally, I feel it's more comfortable to land on a soft, bent, knee instead of a straight leg."*

"Many of us who coach and judge wanted to take back American Rhythm to what it was originally, but still make it competitive. I feel Rhythm is starting to look more like American Rhythm again. Mambo still has a lot of side by side and jazzy movements- I'd prefer to see more balance between partnering and choreography. However, the rumba has improved and the bolero is starting to look soft and deli-

"EVOLUTION OF BALLROOM DANCE IN THE PAST 40 YEARS"

cate instead of slamming. Some people are of the opinion that it doesn't matter if you land on a straight or bent knee. I disagree. You have to be on a straight leg for a spin or a line, but if you are doing walks, basics or rhythmical movements, landing on a bent knee is a definite difference in the look and feel of what you're doing and is essential to the make-up of American Rhythm."

Historically this division has been a melting pot of styles and techniques. This coming May, this event will be included in the Blackpool Open British Championships along with American Smooth. This is a pivotal moment for American Rhythm to showcase its unique differences and comparisons to International Latin. A wonderful opportunity at the most prestigious ballroom arena for the dancers of this style to make their mark.

The Theatrical and Exhibition Event- Another change in the format of events occurred in the early 90's. Formerly, the theatrical event, a ballroom dance that incorporated lifts, was a qualifying dance for the Exhibition Final. The top six couples of the theatrical event would advance to the final wherein they would exhibit their cabaret numbers. Now we have two separate events- the Theatrical ballroom event and the Cabaret/Exhibition event. This decision, which was by competitors' vote, allowed couples to either compete in both or specialize. This split was a positive change, as the Theatrical event retains an essence of the past, while the Exhibition/ Cabaret is the same criteria as the Blackpool Invitational Exhibition event. One interesting note is that unlike the other ballroom and Latin events the Exhibition has not been suffused with Eastern bloc competitors. This is an enigma, considering adagio and exhibition have deep roots in Russia, Eastern Europe, and China, i.e.; The Bolshoi Ballet's bravura pas de deux, and Cirque du Soleil. The explanation may lie in the history of England's Exhibition event, where dance teams added the element of cabaret to create a show.

"The Exhibition event has become increasingly athletic," states Bruno Collins, former U.S. World, and Blackpool Exhibition Champion. "I liken the Exhibition event to the evolution of Ice Skating. The first competitor to perform a

single toe loop wowed the audience. Then the standard became the double, the triple and now the quad toe loop."

Francios Szony, an adagio legend who headlined in Las Vegas was one of my greatest inspirations. He and each of his numerous partners exemplified the epitome of presenting grace and beauty, all the while performing extraordinary athletic and acrobatic lifts. His work stands the test of time, as no one has yet to compare to his level of difficulty and equivalent artistry. In general, the direction of the Exhibition style has lost the goal of putting the illusion of effortlessness, artistry, and story, before power and gymnastic difficulty. I feel 'Liftwork' should be the art of magically transcending gravity with line and beauty, not mere shock and awe. I echo Ron Montez's sentiments above referring to the International Latin, and feel the Exhibition event has also become more aggressive from both the men and women and in doing so has lost some romance. One should never go back in time, however, I hope future exhibition dancers will look at all the possibilities of this "no rules" event and be inspired to create and emphasize beauty and a male/female theme.

As in all art forms, the tides of what is 'in' has ebb and flow and DanceWeek has been there to record it all. I would like to congratulate Dr. Chip Zwerling, who for the past 18 years has taken on the mission of Dick Mason, (who began this paper 40 years ago) to report the news of the ballroom dance world. This is an exciting time for ballroom dance. There has never been more exposure or interest from television shows, movies to the ever-expanding competition arena. It is with great anticipation that I look forward to the evolution of ballroom dancing in the next 40 years!

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