



Vadim Garbuzov

Thoughts of a dancer

Vadim Garbuzov

Thoughts of a dancer

http://www.litres.ru/pages/biblio_book/?art=70087435

SelfPub; 2023

Аннотация

Vadim Garbuzov is a Canadian and Austrian ballroom dancer, showman and choreographer of Ukrainian descent. He was the World Youth Championship finalist in 2005, the winner of the Austrian TV program Dancing Stars in 2012, 2014 and 2020, and the professional world champion in Latin and Standard show dance 2015-2017. Currently, he is a Pro on the German TV Show Let's Dance. Besides, Vadim is writing poetry, essays and other genres. This is the full collection of his writing works as of the end of 2023.

Содержание

A verse on cars	5
To dad's birthday 99	6
To father's birthday 2000	7
Merry Christmas to you, my humble family!..	8
To father's birthday 2001	9
To father's birthday 2002	11
Around us	12
Маме	13
Останні почуття	14
Dancing	15
To Vika's birthday	16
Passages	18
Note on judging criteria in arts	23
Personal thoughts	25
Siebrand world Latin trophy 2005	26
IDSF open Latin and standard	28
The popularity of dance sport throughout the world	30
What is the real motivation to dance?	33
Glen Brennen:	37
Practice community	41
Dance sport compared to other dance styles	44
Dance is a reflection of one's personality	46
The Blackpool dance festival	49

Legend	52
Business note on dance sport	54
To V	57
The day before	59
Von Vadim an r	60
Le chat	62
Je vais	63
J'aime	64
F1	65

Vadim Garbuzov

Thoughts of a dancer

A verse on cars

When I was a little kid,
I used to drive my cars a bit.
Chevrolets Pontiacs
And very little tiny trucks.
Now I'm attending school
And my car is always cool –
Either Civic or Accord.
Or just very fancy Ford.
Soon I'll get a better job
As a lawyer or a cop.
With all pride and full rejoice
I will purchase new Rolls-Royce.

Vadim Garbuzov, 1996

To dad's birthday 99

Happy birthday, dad!

You never have a bed.

There was a time when you and mama were lawfully wed.

When I go to Ukraine,

I'm gonna experience pain.

I feel that your spirit is never gonna die.

Besides I've only once seen you cry.

You are going bold

And you have been told:

– Hey, at least you won't grow mold

Bye-bye!

And please don't cry.

Vadim Garbuzov, 9th of August, 1999

To father's birthday 2000

Колись ми, тату, ходили в Riley Park.
Спочатку Canada була a little dark.
Ми стрибали, плавали і мали собі fun.
And now I guess the fun is already done.
I rode my bike to school and then to other places.
We went there not to sit at home.
Пердіти is a good word I used to hear a lot,
It's just like many people like doing lots of pot.
When Vadik sold a car, he usually made some money.
And now he probably thinks that stuff is just funny.
You usually did not have luck in buying or selling a car.
You get more money than selling car by far.
Another poem I will give you in time I think,
But now I'm gonna go and get myself a drink.

Vadim Garbuzov, 9th of August, 2000

Merry Christmas to you, my humble family!..

Merry Christmas to you, my humble family!
I don't think this is how Christmas has to be.
We should all gather around
And announce what we have found.
We should talk about the sky.
And the wisdom filled ground.
– In the church we must rejoice, –
Always tells us Sister Ruth.
In the church we have no choice,
But to witness the holy truth,
In Canada we eat turkey,
In Ukraine we drink Champaign.
In America beef jerky,
In Africa food from the drain.
I hope you get what I'm trying to say,
But if you still, don't you will some other day.
I will finish this tomorrow, for sure not today.
And when I do, you'll be amazed what I say.

Vadim Garbuzov, 24th of December, 2000

To father's birthday 2001

Found a job I see,
We congratulate you with our big family.
I know you feel much better and stable,
Because now you'll afford to buy yourself cable!
Now it's the time to learn some more,
And in a break between that visit a corner store.
You will stay in Vancouver,
Or go to New York
And maybe Hong Kong to eat some Chinese pork.
Vancouver is perfect,
You can work and relax,
It's kind of villagelike but,
It's not like you have to work with an axe.
37 years old –
It's not an old age.
When you turn 40,
In the book of your life
It will be the next page.
I will try dancing,
It might work out.
But the main thing is not to do anything you doubt.
Who knows what might happen?
Let's not fortune tell.

Let's live our life and say what the Hell!

Vadim Garbuzov, August, 2001, 2009–2010

To father's birthday 2002

When in life the bad situation comes,
It's payment for the good times before.
There comes the time when we realize
That good and bad even out their score.
All ups and downs in life
Make a path to our goal.
It's up to us to decide,
Which way we must fall.
My dance teacher says,
– It's everything in our hands.
We have to drop all the foolishness
Or we can wait until it just ends.
I'm already old enough,
To understand all those things,
But this is just a small fraction
Of all that life to us brings.

Vadim Garbuzov, August, 2002

Around us

With all the schemes around us
We mustn't fall apart.
There's lots of things that may be
Going on inside our heart.
It's all the opposition.
We face to reach our goal.
Oh, yes! They want to get us.
They want to tear our soul.
It's nature of mankind –
To think of him, himself.
We travel through the skies
Of life in our Stealth.
When we see a target,
That's blocking our way.
Sometimes we turn invisible
And by bit fire away.
The smoke from it increases,
The life around gets weak,
And some of the beloved ones
Start choking cheek to cheek.

Vadim Garbuzov, September, 2003

Маме

Вот такая жизнь, сюрпризы за сюрпризом.
То котик убежал, то не открыли визу.
То этот поленился, то эта вновь с капризом.
То скайтрейн рядом строят, соседи злятся снизу.
Но если так подумать, куда же нам деваться?
На все закрыть глаза и по-канадски улыбаться?
Мы можем принимать всерьёз и сильно угнетаться,
А можем стоять за себя и защищаясь драться.
О, мама, ты же сильная, ты – сильное звено.
Так мама, будь счастливая, знай, мне не все равно.
Будь смелою с проблемами, встречай их лоб-на-лоб.
Тогда придёт и радость как праздничный пирог.
Проблемы – это тест, контрольная от бога.
Не угнетайся, мама, их в жизни будет много.

**Вадим с любовью маме в День Рождения, 11 июля
2004**

Останні почуття

Став слухати я рок.
Щоб стати сатаністом – перший крок.
О, який для всіх це був би шок!
Впливає на мене це оточення.
Можливо, це емоційне відродження.
Бажаю волі я до знеможення.
Хочу я волі в своїх почуттях,
Звільнюю думки я у віршах,
Бо виділяюсь я в сірих рядах.
Виріс не так я, як більшість дітей:
Багато сварок, гроші, Андрей...
Скільки було в нас поганих ідей...
Змінююсь я, дорослим стаю,
Іншу музику вже я люблю.
Гадаю, за це не накажуть в раю.
Вмикаю я плеєр, коли вже час спати,
Набридло мені цю книжку читати.
І десь дві години рок буде грати.
Гітара гучна,
Співачка це зна,
Несе мене в сон солодкий вона.

Вадим Гарбузов, 22 серпня 2004

Dancing

Dancing is a way of life,
Dancing is contagious.
Dancing is oh such a hype,
Some would say outrageous.
Dancing is meeting a friend,
Sometimes with you forever.
Dancing is a cool new trend,
For those who can be clever.
Dancing is to open up,
To let lose all your feelings.
Dancing is to get lit up,
And jump up to the ceiling.
Dancing can be lots of fun,
So come into our world.
Imagine your lives just begun.
Let the emotions whirl.

Vadim Garbuzov, 14 March 2005

To Vika's birthday

Vika you are 20, soon 21.

There are so many things which you still haven't done.

Many competitions still need to be won.

You have never held

In your hand a gun.

You never had problems from which you had to run.

Look forward to the future.

For sure you will have fun.

We met two years ago.

I came to your party.

We moved with the flow.

We then became naughtier.

Together we have been
through all these special times.

A part they'll be forever.

Of both of our great lives.

I like that, you are positive.

You're always nice to me.

I'll hope that you will always.

Keep your sincerity.

Somehow, I know you're worried

Of how things will turn out.

Your mind shouldn't get buried.

Under the dust of doubt.
You are a special person.
You should never cry.
I don't want to hurt you.
I don't want to lie.
To me you are my darling.
You shine like the sun.
For sure now you must know,
That you're my number one.

Vadim Garbuzov, 7 August 2007

Passages

(written after Vadim by his father Boris)

General Passages and Drafts

* * *

Old American smoking in a car. – I have to quit smoking. ... But maybe I can keep smoking. I saw a film “Smoke”. That’s OK.

* * *

Old women in the airport. – Oh, my goodness! Last time I have been to the airport in 1957. Things so much changed since then!

* * *

У нас во время конкурсов пол охраняется вышибалами, говорит Вадик и импровизирует псевдиалог.

– Куда ты идешь?

– Хочу потанцевать.

– Нельзя. Я работаю на секьюрити, 10 лет просидел в тюрьме, 5 долларов и ты на паркете с любым заходом.

* * *

В машине я, Вадик, Наташа и Надя. Я везу всех к Наташе домой. Наташа недоверчиво критикует мою манеру вождения, противопоставляя мне уверенного в дороге Юру. Вадик так это пародирует. Сначала: "шш...", типа как шум рации.

– Yura, we are already 50 blocks away, but Boris is still not turning. Yura, we turned to 16th, but I do not think we are going to make it home tonight. Please save us. You are the only Communist I know of. We can not trust these democrats.

* * *

Там же в машине. Мы поравнялись с джипом. В нем пара лет сорока. Бородатый мужчина с выпученными глазами вы-

гдядит немного озабоченным. Вадик наделяет его голосом:
– Martha, do not look at them! Just pretend you do not see them!

Sponsorship passages and drafts

* * *

– Where is your coach?
– Right now, he is using an opportunity of making \$60 an hour.

* * *

Dancing boss. We anticipated first real chance.
– We are dancers, and we know that you too... We are looking for sponsorship...
– How did you get into the building?

* * *

The organization takes them for a delegation from Holland.
– So much garbage here. This room is bad.
– We are not from Holand, but we have been there.

* * *

We walk into the Hershey Corporation of chocolates knowing we are not going to get any sponsorship, but feeling hungry and in hope to try some chocolates. We do not tell it to each other but know it in our minds and recognize each other's look. As we go in there, many important people go around waiting for the meeting. We see the receptionist and Vadim starts telling her the speech we learned by heart forever and used for thousand of times in other companies. “.. We are Canadian Champions... looking for sponsorship”. While he is speaking, he looks at the dish of chocolates on the left side not concentrating on the receptionist. In the middle of the speech, he totally starts telling the speech to the chocolates as if they were to sponsor him. The receptionist interrupts him: “You can help yourself”

* * *

Vadim and Nadiya approach the important law office. The receptionist listens to them and calls to the manager: “There are to people from, sorry, what is your organization?”– “Ballroom dance association”. – Bowling association. So, they are looking for you're funding.” We hear very angry response on the phone. She with embarrassment that we are listening, turns to us, makes

a nice face and says: “You can drop off your promotional materials, pamphlets and flyers so committee can look at it at their meeting next year?”

We have so many business cards with notes “call next year”, “call in two years” ... So, we imagined what could happen in 10 years if they suddenly call us back when the sport gets popular, they start to get interested in it, and we already drop dancing by then.

Vadim Garbuzov around 2002

Note on judging criteria in arts

In Bratislava we did fine – 2 in St and 3 in Lat and decided to try Adult Standard after good Youth and were 8th out of 33. I did not see so much corruption before. We, thanks to God, were in good position, by points we are first in Austria Youth in all 3 programs from today. But in general, at this competition, they left the best couple in semi-final, the semi-finalist couple they made first and second couple they made fourth. Horror! And they say Ukraine is politicized. I regret that it is hard to achieve in dance fully honestly. You can be best, but the other can easily say that marked you down because he is looking for other criteria in dance. Who will accuse him for that? It is also bad that in our business there are no exact criteria of victory as in run or long jumping. They can define for real who won. But the art is all like that. I, for example, do not see what is so good in Mona Lisa. These are all intricacies of our job. An artist can find the beauty in ugliness and make it still better. We, people of art, must use our artistic intuition as opposed to scientists, where only calculation works. One should not enter the dance vocation with IQ lower than 100. It is all silly when they say that he just dances. If he achieved something, if he amazes people and they long to him, then he is not simply dancing, but uses full-size his brain, constantly finds out new things and works with his body not less than some athletes. I say it not about myself, but about

art as a whole.

Vadim Garbuzov, 10 September, 2004

Personal thoughts

Nobody can achieve perfection; the path is endless and ongoing. The closer we get the smaller our movement towards perfection becomes. The changes that we make become towards improvement are more petite in size.

At the level of the top three couples in the highest categories, we don't see a big change in their performance from year to year in Blackpool. It's the couples that have a long way to go to the top that can make a huge improvement from competition to competition in the duration of one week sometimes.

Having achieved a very high level we will witness only small changes in the dancer's overall performance and they themselves (dancers) don't know if it's for the better or for the worse.

Vadim Garbuzov, Saturday, 9 October, 2004

Siebrand world Latin trophy 2005

In the dancing world, apart from the traditional competitions couples attend at their own cost, there are invitational competitions paid by the organizer. This competition is one of the veterans in the invitational world. It's been around for about 20 years and many of the greats of the competitive dance scene such as Marcus and Karen Hilton have attended this event.

The actual event traditionally takes place in the best hotel of The Hague, Scheveningen. People from all over Europe come to this vacation spot on the coast of the North Sea. Surely a beautifully organized dance event with top couples from around the world is something people enjoy seeing apart from all of the other activities available in the famous city of The Hague with a population of about 800 000.

Even with its small size the floor was perfect, considering that there were never more than 5 couples on it at the same time. It was a very cozy atmosphere with the 2nd story balconies visible while dancing, and people sitting quite closely around the floor. Out of the 10 invited couples the prestigious panel of adjudicators had to distribute 5 couples into the Grand finale, and 5 into the Rising star final. It was an interesting approach to the traditional semi-final, final system. Instead of after the semi-final the dancers who didn't make it having to stop and jealousy watch the finalists finish the last 5 dances of their competition

the organizers spiced things up by allowing the audience to enjoy the couples again, and for the dancers to get another chance to show their skill and try and put out a better performance.

After the end of the dancing part of the event the participants were treated to 5* buffet where they could socialize and continue the night in whichever way they wanted to.

By Vadim Garbuzov, 13 March, 2005, Scheveningen, Holland

IDSF open Latin and standard

This weekend took place a wonderful dance event in Marseille. To my view it is the 2nd biggest competition in France, the biggest being a bit earlier in the year in Paris. Marseille is a city where the French and Italian cultures intercept. The housing and the general infrastructure of the city are similar to those in Italy. Obviously because Marseille is very close to Italy.

The people there like to have a chat or a dispute over something with a touch of arrogance. Certainly, a problem with English is present, as it is in Italy and all of the Hispanic and Roman European countries. For a tourist it's essential to have knowledge of the language in this area, or at least have a dictionary to show the words. The highlights of the normal city life are definitely the shops of delicate pastries and the restaurants near the water that are open at specific times in the day for lunch and dinner.

Lots of space are the words that would characterize the Sports Palace of Marseille. Bright lighting was also great at the big dance hall where the competition was held. The couples were predominantly from France, Italy and Spain. The judging was unfortunate because the panel was a bit too national. This made the results a bit strange to some dance experts. The most interesting battle of the evening was in the Adult Standard category where the Polish Champions Wiktor Kiszka and his

partner after putting on a strong, stable and assured performance won over a much higher Slovenian Champion couple Domen Krapez and his partner. The Slovenians definitely had a much better result in the past, being semi-finalists in Blackpool and all of the other top events in our business. The Poles on the other hand still danced in the Rising Stars categories at many events which means they weren't rated as the top 24 for those events. It was a much-deserved success for Poland.

Next year get equipped with a dictionary, bring money for pastries and come to France!

Vadim Garbuzov, 20 March 2005

The popularity of dance sport throughout the world

Dance sport or ballroom dancing, however you call it, is covering the world with its wings of beauty and enchantment. Audiences throughout the globe enjoy the atmosphere created by the dancers on either on a competitive floor, or as a solo showcase. The driving force behind the growing popularity of dance sport is this time a TV program. What could you find better than television nowadays to get something known?

The BBC in England started something that every dancer should be thankful for: Strictly Come Dancing. This is the name under which the first program began in England. The program involves an interesting concept. Dancers are teamed up with celebrities to form a partnership in which every couple must dance all of the 10 dances included into a competitive program, if they make it to the next episode. Around 10 dancer-celebrity partnerships are formed and each one dances one dance solo on the floor. Between their performances videoclips of their practice sessions are shown along with interviews of the participants. Anyway, most of us have probably seen this program in their country which was named probably a bit differently and had touches of individuality that suit the nation more accordingly. If it's not yet in your country you can probably

watch the channel of the nab our country that has it, or just wait until your local TV company purchases the rights for it from BBC.

The best thing about it is the viewer participation, the viewers and judges play a 50/50 role in the decision for who will not make the next round. The biggest profit is for dance schools, who attract up to 30 % more newcomers in some of the countries. The dance schools' successes are most likely the dance world's successes as well. In the countries where the dance teachers are holding quite strong associations, only the professional dancers are allowed to take part in the teaming up with celebrity's program. Italy for example has Youth couples participating in the show. That's amateur dancers of age from 16 to 18. They've also got juveniles from 8 to 11 years old dancing performances while the celebrities take a break. Amazing popularity for dancing.

Unfortunately, in many of the countries the dancers taking part are not of a high level, which definitely puts down the image of ballroom dancing in front of people involved with other dance styles on a certain level. Maybe even the general mass of people will not think it is too spectacular because of the low capabilities of some of the celebrities put together with some unprofessional professionals. At the moment talking about the negative sides of this is in some way irrelevant because there are much more positive sides to it. Dancing has been waiting for this to happen for many decades and thank God this big push for dancing happened and hopefully will continue to draw people

into the wonderful world of dance!

Vadim Garbuzov, 1st November 2005

What is the real motivation to dance?

What is the real motivation of dance? Why do people want to dance? Why do they strive for success in whatever they choose to do? How to get the inspiration to go further? Is it possible to create the performance of a lifetime? How to motivate someone to keep on striving for beautiful things like every artist? In which form of expression should someone bring what's inside out to the world? How to find the proper educational opportunities?

With questions like this my mind is often occupied. With the future of life and the commitment to something that people do their whole lives. I for example do not know for sure what I want. Everyone should and can find their own path in life. It is a fact that it is possible. The one who searches will always find. I feel like a part of what's inside of me hasn't found its form of demonstration yet. It can be words, dance, texts, songs... With any one of these things, it's possible to express something that the other form cannot bring out. Is it possible to combine all these things into one? Of course, there should be some kind of specialization, but maybe all of these forms should be available for someone who strives to bring their inner selves to the outer world. What sort of thoughts or experiences is pushing me to write these things, I don't know. I will look at this text one day when I am in a clearer state of mind and think: such strangeness I have written. I feel I need to find a way bring myself into the

state of mind that will be productive and will bring peace and completeness inside my inner self. Is this impossible?

Maybe the constant feelings of incompleteness are the engines which drive the people to new discoveries and development. I have no idea if the state I am in right now is right or wrong. Should it be like this or should I be thinking of other things and be feeling completely different? The results at the competitions don't worry me too much. It is something else that I am constantly thinking about. Something to do with finding the right slot in life. I know it has to do with dancing somehow. My experience cannot be lost. I am not willing to leave the path I have taken for now. But how to enrich it? How to make it as productive as possible? How to be and feel as complete and developed as possible? These are just some thoughts I felt like sharing.

Watching the performances of great dancers, I try to understand what improved from year to year, if it improved. Usually, it is not so easy to find what exactly has gotten better. Yes, it changed somehow. But is it better? What are the ones that don't improve doing wrong? There can be of course very many things that could play a role. There could be a word to generalize the whole thing. If the problems are not physical, I mean sickness or age, then they are mental. Could the reason be that they have lost their interest? Their motivation to strive for farther success because everything is already okay the way it is at the moment. Constant ability to earn a salary for example. Maybe it is because they have suspected that this point in their life would be different.

Perhaps more successful. Not accepting the fact that after one achieves a successful result in dance nothing really changes.

At the beginning of a dance career a dancer dreams of the moment of being the world champion. He imagines it to be a special moment. The life will be different: he thinks to himself. Then the moment comes and the next day roses are not falling from the sky as one walks. No one asks for autographs on the streets. The sun does not shine bright every time the yesterday successful person decides to take a walk. Perhaps disappointment takes hold.

For some reason some dancers with titles did not leave a strong mark in the dance world. You don't hear people talking about their past performances as remembered ones among dancers; you don't see dancers copying their routines.

Let's take three retired dancers for example. Paul Killick, Allan Tornsberg and Jukka Haapalainen. Paul Killick managed to leave a certain mark in the scene. He never had a chance to win the Blackpool or World professional Latin title, was usually second. This man is talked about among dancers, his videos watched and admired and his pride and slightly self-oriented charisma will never be forgotten. Alan Tornsberg also stayed in the middle of the pro final for many years and never won a big title against his fellow top 3 competitors in the professional division. His love for Latin American characterization and his hot relationship with his partners on the floor left a strong influence on the dance world.

You can see couples today looking very much like Killick or Tornsberg, not so much like Jukka Haapalainen. Jukka was usually placed in front of the 2 above mentioned dancers. He won Blackpool 4 times. It is the most prestigious title in the world. Was he never understood? I by no means want to say that he didn't deserve his placing; he's a very special dancer. Jukka Haapalainen and Sirpa Suutari were top class Pro competitors that won because they produced performances that were good enough to win. Does that mean that being a champion is not enough to spiritually be present in the minds and hearts of all young dancers? To be an inspiration to all of them? I truly have no idea.

Vadim Garbuzov, 1st February 2006

Glen Brennen:

Dear Boris, please, pass on to Vadim. The answers are simple and clear. There is no right and wrong just what is right for you, and what you feel. Follow your heart always. Believe in yourself. It is the truth. Regards Glen.

Olga Divakova:

Dear Boris, Vadim,

Thank you for sending me the thoughts of Vadim. I had the chance to explore Vadim's mind as well as my own as a result. wow... I am speechless. It is a very thoughtful work. I have written a response to Vadim's writing and would like to share it with you as well, as I am fond of deep thinking and sharing it!

Vadim has a mind of activity and analysis, where simple material and surface experience do not satisfy his hunger for a fulfilling inner life.

The realization that external events are not necessarily followed by inner reactions prompt us to question their importance and value. For the most part, I have come in contact with a shallower type of person than Vadim, who doesn't see past what is laid out in front of him; especially in the dance world. And this to me was always discouraging and spiritually draining. Vadim's questioning essay almost brought me to tears, as I was able to relate almost 100 %. I never knew Vadim had such concerns about dance and life... and to read them so clear

in front of me was a pleasure. It made me realize that my attitude wasn't as uncommon or as negative as I thought it was. I have been questioning deeply my path and the reason I continue to dance, despite the desire and opportunity to pursue other goal(s). And like Vadim, I too imagined at first that climbing to a high level or even becoming a champion of dance would be grand and satisfying. I soon realized this is not the case. Champions come and go like whispers and are not leading the glamorous lives we once perceived they'd have a right to. Even Hazel Newberry, for many years a world champion seemed instantly forgotten once she discontinued to dance. Discouraging? Perhaps it is at first. But when we inquire further, we come to realize that this is quite the same no matter what great achievements one desires to achieve, be they in academics, sports, whatever. If one aims for the external impact or the «promised» happiness of attaining a certain goal, one can be greatly disappointed. I have experienced this many times. I have always sought after some great goal or another and I still do. I seem to believe that with the achievement of the goal, my emptiness and doubts will be fulfilled. It is not the goal, however, that I am looking for. It is an inner stability, peace and satisfaction that come with self-acceptance that I so vainly seek. I have now learned that only from the inside, can I ever start to achieve my ultimate goal of inner strength. And so, I come to wonder «Why then, am I spending so much energy and life on getting recognition and admiration from the dance community, when all I truly wish for is a healthy sense of self?»

The illusion that we can be accepting of ourselves once we are accepted by those we look up to, can be a mission similar to that of chasing a shadow. You will not please everyone, and at the end of the day you are left with only yourself to answer to. If you ignore yourself and attempt to become what you think others will be pleased with, you are guaranteed to fall apart. You are the only one you should please. There is no satisfaction in other people regarding you as «great». Maybe at first it is thrilling, but it is a cheap thrill which doesn't last and leaves you craving more. Becoming world champion may be an end result of a goal to express through the body and music. A love of life may lead to a love of dance, and a love of dance can propel one to become dedicated and persistent. This form of expression can be addictive, and we are endlessly curious how far we can push ourselves to improve or discover «how high we can fly». Also, there is magic that sparks in the relationship between partner and partner, you & the audience and you & yourself. The by-product is inspiration to others and our own susceptibility to inspiration from others. This inspiration is motivation is thus self-fulfilling, and the dance becomes our vision, rather than 30 seconds on a podium. Once there, those 30 seconds can be a moment to look back at your spiritual journey as a dancer/artist, and you are emotionally involved in the (final) magical moment, where audience, panel, self and partner share in the joy of life and the gifts we are given each day (like the opportunity to dance).

This is what I see as a goal. It is the same physical act

of winning we described earlier, but the impact of the event on our inner selves is more than satisfying. It is beyond mere satisfaction. The first place no longer matters. Satisfaction becomes a lifestyle, and anything else that appears is simply a part of a special experience in itself. So, who cares whether or not young and old dancers alike talk about us with admiration and jealousy. We are whole, and not with hungry souls. That is what matters. There is no one in the world that can watch a performance of such magic and not be enthralled and moved by it too. Like I said, there are many champions who come and go. It is not the mark that makes the dancer. It is the energy of the mind, and the cultivation of that mysterious, delicate, rare, but truly inbred zeal for love and life each one of us carries.

Vadim Garbuzov

Practice community

Practice in an environment of striving dancers is very important. Actually, to my view training in the presence of any dancers can be helpful. Most people act differently when others are around. It's a natural human reflex to look good in front of others, which means: the arguments will be calmer, clothes and general appearance neater and of course the dancing of hopefully better quality. It's necessary to be involved with the dance community one way or another if you are a dancer. Whether the community is social, competitive or crazy it is still better than being constantly alone on a dance floor.

Of course, it is good to have some time alone because sometimes we as human beings can discover more possibilities in ourselves when the atmosphere is more relaxed and no one is watching. There is a saying: «dance like no one is watching». The time alone I feel might also have more productivity when the individual knows that he can later demonstrate it in some community.

For some even receiving recognition from one person is important and the person can be a mother, not a dancer. There are people who went through their career with great motivation just to prove something to one person who was absolutely not noticed by the community but for some reason mattered to the particular individual. There can be different reactions of

different people to the practice environments.

I'm just trying to point out that the stimulation to do something (dance) is in some way connected to the community. The ones who like to practice in a community of lower quality dancers than they are just like to feel comfortable being the way they are and be appreciated without the extra sweat to go farther. Surely everyone likes to be considered good, and in some way admired by others, but there must be a time when they should move higher and submerge themselves into stronger environments. It will not be easy to know that you are not the best in this community, but it is actually the most to my view successful way to improve quickly. One needs to have a will to disconnect with the past happy community that was comfortable although was acting like quite a strong hold back against developing into something higher.

A car manufacturer should be in the circle of other car companies, not the furniture industry. A food company should probably be in contact with the nutritional industry, not the oil industry. It's already better for a car manufacturer to be closer to something more like the motorboat industry, there's already something to talk about and more common things to exchange opinions about. The point is that the closer you come to people that have the same interests the better. You will stimulate each other, and in the end feel more at home and in the right place.

The problem of being too far away from the dance community can be on a continental level, like Africa. On a regional level like

Northern Territories in Canada. It can be on a local level that my studio is a bit far from where others are practicing. The one who strives to get better must find ways of getting closer to others who are moving in a similar direction as he is, even though they are direct and fierce competition. Toyota would not be the same as it is today if there were no Volkswagen, Honda and General Motors.

Vadim Garbuzov, 8 February 2006

Dance sport compared to other dance styles

The educational system of dance sport differs from other dance styles. If one wants to become a ballet dancer or modern dancer one goes to the academy of the given dance style and gets a 3–4 years dance education which is relatively cheap and attains a degree as a professional dancer. Dance sport on the other hand is based solely on private lessons and training camps with the dancer working his way to the top with results of the competitions. At least in Europe to pay for a good dance academy is not big money because many are financed by the government. Usually, the dancer with the most chances to make it to the top starts dancing at the age 8 to 12. Gets his lessons paid by the parents until he's 18, and then comes the difference. The parents pay for the further career or one earns the money for dance himself which is quite difficult (dance sport), attends the academy by either taking the student loan in North America or going for the government budget in Europe (ballet, modern, musicals).

Dance sport is probably not such a developed institution as ballet since the system is not sufficient to my view. How is it possible to take regular lessons that are minimum 60€ per hour, travel to other countries for competitions and have constantly

new costumes that are thousands of € worth when one is 18 years old? A part time minimum wage job will surely not do if there are no sponsors and parents with money. The no so many who are in such circumstances where they can earn money with teaching are very lucky. If the country does not allow amateur teaching, it is completely illogical from my point of view and a dead end for the dancer because in Europe it is difficult to find teaching possibilities even if it is allowed because of the high-level competition and pro-am being not yet developed.

There is also a percentage of dancers who are studying somewhere for a completely different profession from dancing and dancing from their parents' money to be able in the future to earn enough to do what they love. Isn't that a shame? Wouldn't it be better if they could go into some dance sport academy where they would take some student loan and learn all that is necessary for the dance sport profession until the level of being able to earn the money on their own afterwards? Because such an institution is absent many have to do things that are not contributing to their main goal and the whole system of dance sport is not benefiting because there is not a possibility for everyone to commit completely to what they are doing. This is why I think that the other dance styles have a better developed system.

Vadim Garbuzov, 24 April 2006

Dance is a reflection of one's personality

Dance is a reflection of one's personality, as well as parts of daily life like driving and even the way one speaks. By the way someone's driving you can tell what kind of a person he or she is meaning that by the driving style one sees right away the way this person would drive. It is probably the extreme and wild personalities that are interesting to watch in the dance because they offer a brave and energetic performance. The quitter ones also have their advantages. For example, stability and consistency. The wild one will probably practice whenever he wants, which is not on a regular basis and inconstant. Probably one needs to constantly work with himself to improve the personality and the habits to be better at whatever he does. If one is on a high level in whatever he or she is occupied with, then the personality is probably quite strong and consistent because without these qualities it is impossible to achieve something big.

The idea is to improve your dancing through improving the personality and training out the qualities needed for a certain thing. Passive, closed and held back people are unfortunately not interesting to look at on the dance floor. I do not know a single high-level dancer, even from the top 24 of the world who would be like this. There are quiet people, but they have some kind of a

consistency which is an inner strength. I think therefore the work with a personal improvement coach or a psychologist would be more helpful than expensive lessons with teachers who explain certain things about movement because if there is some kind of a block or incompleteness in the mind the dancing will improve quite slowly.

I don't think that this is a common practice among the dancers today. Their coaches are their mentors, psychologists and movement experts at the same time. Wouldn't a specialist in his field be more helpful? I think it has something to do with the subdevelopment of dance sport at the moment. Athletes are ahead of dancers in this sense. They have got a better system organized around them. Modern and ballet dancers have got a better system than dance sport as well to my view.

Hopefully the generation of young dancers will think instead of money making about the improvement of the whole dance sport institution. To create academies and universities for dance sport which will involve a complete program of development for individuals with of course the stress onto ballroom dance. At the moment it is very interesting for me to look at dancing from a psychological point of view. To understand how the mind of the dancer is functioning and how to work with the mind of the dancer to improve it. Unfortunately, I do not have the qualification to do so at the moment. Without a bit of craziness and extremity one cannot achieve great things. All of the great people of this world were a bit bizarre. The great dance teachers

of today are also not completely normal. In a good way I mean it, otherwise they wouldn't have achieved the things they did.

Vadim Garbuzov, 12 May, 2006

The Blackpool dance festival

The Blackpool Dance Festival has surely to offer something that other dance comps just can't. The enormous history behind this competition can be felt inside the walls of the beautiful Blackpool Winter Gardens. It is clear that the atmosphere to dance Blackpool for dancers is just great. The orchestra which plays timeless pieces of music like Talk to the animals is providing some kind of an old school atmosphere which in combination with the high-quality dancers of today creates the impression of moving into the future without forgetting the past. It has been a pleasure dancing every round of it. For most of dancers I spoke to their performance was improving from round to round without tiredness. That is the magic of this event.

History is not only in the Architecture of the beautiful place and the music. It is in the people that are dancing it and judging it. Every judge of the competition was either a finalist or a champion of Blackpool in the past. The qualification of the adjudicators cannot be doubted, although it would be even better if Latin specialists would judge Latin and the Ballroom would judge Ballroom. This I find is a flaw of many of today's competitions. In 2004 they added international adjudicators to Blackpool, but suspended it the year after which is also not such a good decision for the world dance community. It's not too bad anyway because it better all English than all German, Russian or

Italian. Can you imagine all of the judges being from one of these countries? It would be politically and quality wise horrendous. No other nation has so many highly qualified ballroom dancing specialists as the British. They are also as in other sports known for their fair play.

China did exceptionally well this time. Interesting that the Chinese have raised their level in the last 4–5 years from nothing to Blackpool champions. They won both of the Amateur Rising Star's divisions with half of the attendants of the event cheering for them because they were Chinese. One of the couples made the semi-final of the big competition in the Latin which was a bit too much for them to my view.

I will talk about the champions now. In the Amateur Ballroom Domenico Soale and Gioia Cerasoli from Italy won the competition for the third time in a row. I think that that is a Blackpool record in the Amateur ballroom. Their consistency and strong physical condition got them through the years as champions. I don't remember once this couple losing their togetherness and shoulder line, what I cannot say about all the others on a regular basis. It is very hard to keep yourself going for so many years. In the Amateur Latin Peter Stokkebroe and Kristina Juel-Stokkebroe won all the dances with a technically exceptional clear performance. I would say that they have quite a Nordic style of dancing because it is always quite cool and a bit held back. There is also a certain roughness/precision which they have in common with the other Danish couple Klaus

Kongsdal and Viktoria Franova who turned Pro. I assume that this characterization comes from their teachers in Aarhus in Denmark. Peter and Kristina for me had the clearest individual style of an Amateur couple since many years. They found their own style in costumes and dance which to me would be clarity and quality of togetherness. I love watching this couple for these qualities. In the Professional Ballroom Mirko Gozzoli and Alessia Betti won the comp storming their way into the professional final three years ago after turning Pro. It is been a long time since someone shot from Amateur Champion to Professional in less than 2 years. Some never make it after many years. The Pro Latin was won for the 5th or 6th time by Bryan Watson and Carmen. They offered a very specific quality. For me they lacked the usual extreme rhythm and energy radiation, although undoubtedly winning all dances.

Vadim Garbuzov, before 20 July 2006, Austria

Legend

It's a shame that one cannot become a world known legend being a ballroom dancer. We work hard our whole competitive lives, just like the other athletes and artists. A skiing champion will be known by all within the country because it's shown on TV and talked about on radio. Top quality ballet dancers like Baryshnikov, Nureyev and Bruhl will be always known throughout the world. Their concerts were attended by thousands of people every evening and they were in the newspapers and on TV. Not so many know the world champions in sports, but the Olympic stars are surely known by a wider range of audiences; especially in their home countries. Nobody that is out of the dance world knows Donnie Burns and Gaynor Fairweather (14 times world pro Latin champions), Bill and Bobbie Irvine or Markus and Karen Hilton (9 times world pro standard champions). These achievements in dance sport are surely comparable to Baryshnikov's and Nureyev's in ballet. They are also comparable to Len Armstrong's unbeaten titles in Cycling or Mike Tyson in boxing.

The question is: «Why are other sports or dance forms known to the public more than dance sport?». I think that boxing is popular because pure fighting is in the blood of any human being since the beginning of the existence of us as species. It's somehow the force of survival, especially a million years ago. The

sweat, pain, anger are all very purely sensed by the human mind when watching fighting sport like boxing. Skiing is also more widely watched than dancing. Surely as a separate discipline the various ski sports exist longer than ballroom dancing, but is it the main reason?

The phenomenon of dance exists much longer than any of today's sports. People always expressed themselves through body motions to some beats, and always showed their relationship to the opposite sex. To my view today in dance sport the factors that are the most attractive to a large scale of people are very high-class body actions, an intimate relationship between the man and the woman, the competitive factor and beautiful attractive people and costumes. I think that competitive ballroom dancers or teachers today are intellectually on the same level as all the other types of dancers (jazz, ballet, modern) and could be on bit higher level than all of the other sports. Ballroom dancers usually have good manners, have quite a good understanding of dealing with the opposite sex and are psychologically powerful.

Vadim Garbuzov, 2 December 2006

Business note on dance sport

I wanted to touch a subject people usually do not about. The financial side in dance sport. There are many markets around the world connected to different business models. Each of them depends on the financial situation in the area as well as the cultural background. It is nice to see how ballroom dancing spread from its original source in Europe. Of course, it was brought to Europe from other sources as Africa and South America. The biggest and most attractive markets today for the average dance teacher are probably Asia and North America. Taking Vancouver, Canada, as an example, we can see that all of the high earnings in the ballroom dancing field are created by the richer than local Hong Kong and Taiwanese communities, specifically, the ladies. It can partly be explained by immigration from Hong Kong to politically stable North America to escape hands of communist China that recently took over the region.

Since all of the business ties are in Hong Kong, many husbands decide to risk it, and stay more in Hong Kong while the wives and kids are in Vancouver to have a home and obtain Canadian citizenship. Since business in Hong Kong is going well and the communists are not extreme, the kids grow up obtaining a North American education while some ladies go back. One can hardly see a Caucasian lady in Vancouver taking a private ballroom dance class on her own or competing in a pro-am category.

The middle range teacher in Vancouver costs about \$60 an hour. The most popular lesson clients are single ladies and rarely couples. The most expensive in the city is \$120 for 45 min. There are hardly any lady teachers in Vancouver, and if there are any, they charge less than the males of the same level. Some feel that the Hong Kong style entertainment for women, evening dance and tea dance is not profiting the profession and taking away from dancing competitions which is an income source for the organizers and teachers. For a pro-am competition the range is 10 to \$300 per dance to the teacher plus about \$200 to the organizer for the entry. To my estimate, a teacher would dance an average of eight dances per comp.

Hong Kong is a booming market today for dancers longing to make some quick cash. Every top dancer that I know of goes there at least once a year. The earning on the average can easily be higher than those listed above. There are quite a few European dancers who have Hong Kong as a primary residence today. Taiwan and Singapore have a similar ballroom dance scene, just a bit lower paid. Another interesting one is Japan. They love to dance as well and pay generously to the high-level people. There is a great number of professional couples there, and unlike in Hong Kong, Taiwan and North America, the teacher's income is mostly based on couples. The Japanese follow the British rules and do not allow amateurs to teach, unlike the other Asians that do it the way they like it themselves. What I can say is that people should do more postings about their local situation in

dance finance. We in the dance community need to be more open in this sense. I will continue this series in the next article with some more analysis.

Vadim Garbuzov, 7 August 2007

To V

You don't love me anymore,
I feel it in your voice.
To you I'm nothing but a bore because
You now have choice.
You hurt me now with what you do
With where you want to go.
All day I only think of you,
Oh, God! I feel so low.
The feeling you just cannot hide.
I cried 3 times today.
This situation from any side
Is not going my way.
You don't love me anymore.
It's shocking, so hard for me to take it.
My heart is already so sore.
Don't know if I can make it.
For the first time in my life
I love a girl this much.
You cut my soul with a knife,
I don't feel your soft touch.
About all good times that we've had together,
The memories remain.
A part of me you are forever,

Remembering is pain.
You don't love me anymore.
Were hurt by my stupid behavior.
From heavy tears I start to mourn,
So often you were my savior.
You used to love me – I was free,
I flew like I had wings.
You gave just positivity,
In all of earthly things.
For quite some time your love was strong.
You showed it everywhere.
All I did was go along.
My darling you are rare.
You don't love me anymore.
Don't know what you will say.
I hope this poem you will store
In safety when you are away.

Vadim Garbuzov, 27 September 2008

The day before

I feel so weak.
Inside is pain.
Inside me you are all the time.
I touch your cheek,
Outside is rain.
My will is for you to be mine.
You slip away.
We're on the line,
And still, I try to fight for you.
I long for the May,
When you were mine,
When love you had was very true.
I can't escape.
The chance is there,
That your love will never wake up.
My heart is raped.
It can't be fair.
Oh! Why is all this so fucked up?

Vadim Garbuzov

Von Vadim an r

Es ist verwirrend, wie das geschehen ist.
Die Liebe führt uns auseinander.
Obwohl kurz vorher sind wir gegangen,
so lieb spazieren Hand in Hand.
Warum so ist, weiß nur der Himmel,
er lenkt das Schicksal, wie er glaubt.
Nur tut es weh mir ganz von innen.
Ich spür die Tränen auf der Haut.
Als du zum ersten Mal bei mir warst,
Hab' ich nicht gewusst, was vor uns steht.
Ich wollte deinen Körper zu mir drücken
und küssen so heiß, wie es geht.
Danach haben wir noch geredet:
Über Politik, Ethnologie.
Ich dachte, so ein kluges Mädchen.
Dein schöner Blick ist wie Magie.
Wie frischer Wind an einem heißen Tag,
warst du für mich in meinem Leben.
So offen, nett, mit reinem Herz,
niemals wollte ich dich hergeben.
Es tut mir leid für die Blockade,
die ich im Herzen habe jetzt.
Bin durcheinander und es ist schade.

Dass durch sie sind wir so verletzt.
Wir wollten beide miteinander sein,
nur das Gefühl lässt es nicht zu.
Die Seele schreibt mit mir die Sätze,
dieses Gedicht ist «just for you».
Vielleicht begegnen wir uns wieder,
es weiß nur Gott, in wie viel Zeit.
Es möge anders sein das Leben,
und du wirst bei mir sein «tonight».

Vadim Garbuzov, 20.05.2016

Le chat

Le chat n'a pas l'intelligence des hommes.
Le chat peut s'occuper de ses enfants.
Le chat est rapide et peut attraper les souris.
Le chat déteste le chien.
Le chat peut aider à guérir quand tu es malade.
Le chat est mon animal préféré.

Vadim Garbuzov

Je vais

Je vais aller dans le magasin.

Je vais à la maison de mon père.

Je vais trouver mon imperméable quand il pleut.

Je vais améliorer mon français pour la ème année.

Je vais être une personne intelligente.

Je vais réaliser mes rêves.

Vadim Garbuzov

J'aime

J'aime voir le soleil sur l'air bleu.

J'aime mon ordinateur qui n'a pas l'intelligence.

J'aime penser au futur.

J'aime mon crayon qui n'est pas vivant.

J'aime la persistance.

J'aime ma vie.

Vadim Garbuzov

F1

F1

Puissante, célèbre,
Intense, ensoleillée, simultanée.

La F1 est mon rêve.

F1.

Vadim Garbuzov