

FinePointes Newsletter

Spring 2004

Limbers dance discount

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Dear Dance Enthusiasts:

Spring is just around the corner. What a busy time it is: Competitions are underway and recitals are just around the corner. We hope you will come in to see our wonderful new Spring fashions; as well as our Dance Naturals-the lovely Italian made Ballroom shoes, soon to be in stock. We have some terrific new Jazz shoes from Capezio; the men's style is also perfect for practicing Ballroom-incredibly flexible and comfortable. Check our fabulous halter-style body suits-great for competition or class work. We will have our both set up at the Bel de Prestige-hope to see you there! BE sure to try our "links" page, lots of interesting information for you!

Carol and Robyn

NATIONAL DANCE WEEK: APRIL 23 – MAY 2, 2004
WHAT WILL YOU BE DOING AT THAT TIME?

WHEN CAN I START MY POINTE SHOE TRAINING?

This has to be by far the most asked question we at Limbers receive. When and at what age can a child begin Pointe? Generally training begins between the ages of 10 ½ to 12 years of age.

Ultimately, this answer rests with your Childs dance instructor. However, there are several factors that he or she will take into consideration before this recommendation is given. **Do not assume** that because *other* children in the same class are doing pointe that your child will be also. If this is the case, be aware that although disappointing, **this is not done to criticize or belittle your child.** But in all likelihood, to prevent injuries that she could possibly acquire to the lower back and ankles, lasting life long.

As the dancer progresses, all look confidently at the time when she will start her pointe work. Here are a few factors your instructor will consider and focus on when that time comes:

1. 2-3 years of formal training. Has she developed adequate strength, flexibility, balance and co-ordination. Is barre and floor work performed easily?
2. Centre work. Dancer must be able to relevé and hold passé position with minimal shaking. Is she able to walk in the relevé position without problems? If not, muscles may not be strong enough to support the body's weight.
3. Good body alignment in relevé position. Hip rotation should match the position of knee and foot. There should be no excessive collapsing of the arch or the opposite foot position termed sickling.

4. When in the barefoot relevé position, proper technique must be evaluated; placement of the toes on the ground. The fat pad on the bottom should be in contact with the floor. Toes not curled downward or knuckled. Weight to be centered on the ball of foot as well as to the bottom of the toes. Should hold true in ballet slippers or Pointe shoes.
5. Flexibility of the ankle for adequate pointe must be accessed. Without this a child risks straining muscles and causing abnormal stress to joints of the ankle, knee and back.
6. Has sufficient strength to do the following: A strong, straight back while dancing, especially the lower back. Uses plié while dancing. Keeps the heels forward towards the big toe, (no sickling) can she hold a passé balance on demi-pointe. Hold turnout while dancing, and continues relevés in the centre without stopping, and does she point her feet while dancing.
7. Should be taking at least 3 classes a week and **attends classes consistently.**
8. Has enough of an arched instep to stand on pointe.

The bones of a child's feet **start** to become harder between 9 to 11 years. This is why it is commonly thought that dancers should not go on Pointe until a bit older. It is during this time that the cartilage growth plates are becoming hard, but the **cartilage and growth areas do not form into bone until about ages 18-20.** It truly is an individual assessment for each dancer. The surrounding musculature should be strong enough to stabilize and reduce stresses and strains to the joints and immature bones. It cannot be stressed enough. **Only your Dance Teacher is the best one to access if it is time for your child to begin pointe.**

From the Editor:

It is glorious spring and the birth of new dance. Everywhere around the lower mainland, dance flourishes. From recreational to professional; ballet exams to Solo Seal; festivals to conventions; New Artists and established ones. Yes, dance is there for everyone.

With so many venues try something new. Perhaps if you are not sure what Contemporary Dance is, check out *Twelve Minuets Max* at the *Firehall Arts Centre*, *The Noon Dance Series* at the *Scotiabank Dance Centre* or catch Ballet *B.C.* performing *Carmina Burana*, *Dances for a Small Stage* and more. Vancouver is a hot bed of several dance companies. *Dancearts Vancouver*, *Mascall Dance*, *Lola Dance*, *Joe Ink*, *Kid Pivott*, *MovEnt*, *Holly Body Tattoo*, *Co. Erasga*, *Dancers Dancing*, are just a few of the exciting dance companies that are creating new works for artists. And in the summer, the premier Contemporary Dance festival, *Dancing on the Edge*. Ten days of dance and various artists to view. *Dusk Dances* are held in Stanley Park for the enjoyment of everyone.

Limbers too have been very busy. We are making changes. New ideas are sprouting and so many new products are starting to arrive. From Ballroom to Jazz and everything in between. Limbers are continually growing.

For many living in the outlying areas and can not make it to either location, we **offer mail or courier service** to help you with your dance needs. Check out our website at www.dancediscount.com.

Also exciting in this issue of Finepointes are our two interviews. *Peter Gleeson* of *The Houston Ballet Company* and *Vadim Garbuzov*, one half of *B.C. Latin & 10 Dance Youth Canadian Champion*. As always, enjoy!

My thanks to Ranjna Sidhu, Patti Gail, Glenece, for contributing to this issue of Finepointes.

Keep Dancin'

Cindy Funk

CURTAIN CALL:

Kelsey Yip is now dancing with *The Atlantic Ballet Company*. *Good Show!*

Former dancer *Kathryn Horsmann* now acting and performing in the Entertainment business of Film/Television.

Recently: *The Davci's Inquest*.

Krystal Garib now in rehearsals for new Broadway Musical "*Bombay Nights*" **scheduled** to debut in April in New York City. **Congratulations Krystal!**

Cody Green now performing in award winning Broadway Musical "*Moving Out*" choreographed by *Twyla Thorp* and based on the music of *Billy Joel*.

Your Corner:

Salma Allam selected to perform with *Alvin Ailey Company* for a memorial Benefit. This is a first for using students from dance program.

CONGRATULATIONS!

Alex Wong of **Goh Ballet Academy**. He recently won **the top honour** and an **Apprentice Scholarship** to a company of his choice at the **Prix de Lausanne in Switzerland**. There were over 120 competitors representing over 30 countries, ranging in age from 15-17 participating in this year's event. **Alex's** award winning free variation "**Catch the Lion**" was choreographed by **Danzmode's Rachael Poirier!** **CONGRATULATIONS!!** You can see **Alex** as well as **all the finalists on the Internet** at www.prixdelausanne.org. Again, **our heartfelt Congratulations!**

One Dance Creative Art Centre is a new Dance and Fine Arts School located in North Vancouver, specializing in world Movement. Disciplines of tap, ballet, jazz, hip hop, contemporary, belly dance, highland, *Ukrainian, Latin, Iranian, First Nation* dance, as well as *yoga, tai chi, theatre, voice, music and visual arts*. There is also a wellness programs to round out the class roster. Check them out at www.onedance.com.

Solo Seal Awards Performance of The Royal Academy of Dance was held Feb 8th at **the Michael J. Fox Theatre** in Burnaby. Six dancers from **Goth Ballet Academy**, and one from **Dewitt School of Dance** in **Steven, Saskatchewan** danced their exam performance. The candidates: **Bianca Pizzinato, Midoka Sato, Jessica Zisa, Ying Zhang, Celine Gittens, Ken Jian Guan** and **Kimberly Lawrence** delighted us all. **Teachers Lynnette Kelly, Lin Mei Fang, Janet Gittens** and **Lorie-Gay Drewitz-Galloway** were their coaches. Congratulations to all of these dancers for having reached this level of dance; and to their very deserving and dedicated teachers! **It was a lovely evening of dance!** PGB

ARTS AROUND TOWN:

Mar 5-7: "**Known**" explores the concept of grace through music, art, film and dance. Abbey Arts Centre; Ticket Master 604-280-4444

Mar-Apr: The Vancouver Symphony, various programs

Mar-Apr: Music in the Morning Series, Vancouver Academy of Music

Mar-Apr: Vancouver Playhouse, "**One Last Kiss**" and "**Equus**" 604-873-3311

Mar 6: **Just In Time:** Van "the man" Porter and Vancouver Tap Dance Society's da Boyz and Dem Gurls, Veron & District Performing Arts Centre, www.ticketseller.ca

Mar 7: **Ballet Flamenco Eva Yerbabuena**, Orpheum Theatre, ticketmaster.ca or 604-280-4444

Mar 9-21: **Stomp** The Vogue Theatre Ticketmaster.ca 604-280-4444

Mar 11-13 "**Known**" explores the concept of grace through music, art, film, and dance. Norman Rothstein Theatre, Ticket Master 604-280-4444

Mar 14-21: Vancouver Ballet Society's Spring Seminar

Mar 18: Rush Hour Series, Vancouver Arts Gallery, Jan Coup, Piano

Mar 20: Vancouver Opera: The three Penny Opera, 604-683-0222

Mar 26: **Lynette Harper; Rask Araby-Arab Women, Arab Dance** at Noon Dance Series at Scotiabank Dance Centre, www.thedancecentre.ca

Apr 15-17: Dancers Dancing; 4 Winds: The winter Project. Scotia bank Dance Centre, 604-606-6400

Apr 22-24: Ballet British Columbia's Carmina Burana, Queen Elizabeth Theatre tickets604-280-4444

Mar 29: Rush Hour Series, Vancouver Art Gallery: Pacific Quartet

Apr 30: **Shannon Moreno;** Noon Dance Series, Scotiabank Dance Centre, 604-606-6400 www.thedancecentre.ca

May 13-22: Holy Body Tattoo; "Solos & Duets" Vancouver East Cultural Centre

May 28: **Desirée Dunbar:** Noon Dance Series, Scotiabank Dance Centre, 604-606-6400 www.thedancecentre.ca

July 8-18: **Dancing On the Edge,** Vancouver's Premier Contemporary Dance Festival, Firehall Dance Centre

Aug 27: **Joe Ink; "Move it!"** Scotiabank Dance centre 604- 606-6400

A Conversation with.....Peter Gleeson

Houston Ballet

Corps de ballet

Trained with **Noelle Jellison, Sheila Murray & Li Yaming**

FP: Peter, when did you know that you wanted to be a professional dancer?

PG: I first thought I wanted to be a dancer when I was about 14, but I think it became a sure thing after I went to Banff for the first time.

FP: Being a Canadian Dancer, how did you find yourself in the United States and dancing with Houston Ballet?

PG: I was encouraged by my teacher to experience a big school for the end of my training. I had an opportunity to attend summer programs at a couple of different places and decided on Houston. I knew that they were in a good financial state, they were willing to do visa work for their dancers, and I wanted the opportunity to work with Ben Stevenson before he retired.

FP: Moving to the States and away from what is familiar to you must have been an adjustment for you. What can you tell us about those first few weeks settling in?

PG: The biggest changes for me was the hot, humid weather and some of what you might call “southern” culture.

FP: What can you tell us about the audition process, and what was it like that first day at Company?

PG: My audition with the company was actually a great experience. The school’s last level is actually a two-year program, but they allowed the first year students to audition if they wished. It was a lower stress audition for me; I was supposed to dance in the school for another year. It was probably one of the happiest days of my life.

First day in the company is a little uneasy because I didn’t want to be in anybody’s place or way. You have to get to know people and earn their respect.

FP: What is a typical company day like for you?

PG: When it’s a rehearsal week, I get to the studios around 9, get going, and warm up. Class is 10 to 11:30, and then rehearsals till lunch at 2:45. Lunch is an hour and then rehearsals end at 6:45. Performance weeks; the whole schedule is pushed back because most of the performances are in the evening.

FP: Who have been inspirations for you?

PG: My parents. They’re amazing. My teachers; Yaming *Li* and *Claudio Menuzo*. Our former director *Ben Stevenson*, and my girlfriend. Different dancers and the experience of working with someone like Carlos Acosta. The most important one has definitely been Mr. Li. He supported my effort, gave me a chance, encouraged me to work hard, and taught me a lot about dance and life.

FP: What do you do in preparation for a company tour?

PG: Our Company doesn’t tour too much, so I wouldn’t consider myself old hand at it. We did go to *Moscow*, which was a blast! I guess I don’t really do much preparing, part of the experience I suppose.

FP: What challenges have you experienced working in the professional realm compared to your amateur ones?

PG: It demands a certain amount of professionalism; people still have fun but it’s also your job. Some parts of it can be stressful. One of my first challenges was becoming comfortable with the new pressure associated with people paying quite a bit to watch you dance. I think every dancer’s first Nutcracker is also a good smack of professional reality, you have to remember that even on the 40th show, it’s that particular audiences’ first. You have to give it the same quality as the first.

FP: What have you found out about yourself that you did not know before?

PG: I haven’t really found things that I didn’t know about myself. It’s more like I’ve developed as dancer and person. Traits that I already possessed have been enhanced through the experiences that dancing has present me.

FP: What role or roles have you found to be challenging for you and why?

PG: Some of Stanton Welch’s choreography I find quite challenging. I think the most challenging thin so far has been character roles. Our director is very good at coaching them and places a high level of importance on them. I think those roles a challenge because we train as dancers not actors, but must do both.

FP: Describe what I would find in you dance bag?

PG: My dance bag isn’t very exciting. My dance clothes, deodorant, and a whole bunch of music.

FP: What advice if any, would you give to a dancer about to embark on a professional career?

PG: Work hard and enjoy it.

FP: What are you most thankful for?

PG: People, all the people who have given me a chance, helped me, supported me, taught me, and believed in me.

FP Thank you Peter for taking the time to talk with us. It has been a pleasure.

PG: Thank you.

LINKS

www.dirk-design.com

www.allegrodancestudio.com

www.vancouverdance.ca

www.sweetwingbc.com

www.balletbc.com

www.grandballroom.com
www.worldlatindance.com
www.quickcobbler.com
www.geocities.com/yeasel_dancesport/
www.harbourdance.com
www.surreyfestival.com
www.countrygrapevine.com

IN THE SPOTLIGHT

Arts Umbrella

In the heart of Vancouver's *Granville Island*, a little known secret that shines through on the most pleasant of Sunday afternoons. The *Sunday Performance Series* scheduled throughout the dance year at Arts Umbrella gives birth to new works and established pieces that are created exclusively for the Student Dance Companies within its walls. Today's series featured choreographic works by former *Graduates of Arts Umbrella* and showcased the special guest dance students from *Victoria School of Dance from White Rock*.

Arts Umbrella; now celebrating 25 years; can be please to say that they have witnessed the dedication, commitment and growth of their dance program Under Artistic Director Artemis *Gordon*, dance has flourished and continues to build gaining momentum not only with its dancers; but its works it has obtained. It is truly refreshing to see these dancers connect and understand the opportunities that this kind of training gives.

On hand at this performance one saw the works by *Rosario Ancer, Lina Fitzner, Wen Wei Wang, Amber Funk, Bev Aitchison, Lynn Shepard* and *Sarah Joyce McDonald*. Missing from the line-up was *Acacia Sachacte (Ballet B.C.)* due to illness. Each piece different in style, tone, showed a diverse and unique way in which each interprets movement through dance.

Although uneven in spots and yet still early in the dance season, the students show promise of a much stronger core by years end. Some pieces already showed clean footwork, line and clarity of movement. "*Chronicles*", by *Bev Aitchison*, and "*Carmen Suite*" choreographed by *Rosario Ancer*, are sure to be crowd pleaser. *Junior Company* in "*Wave*" by *Wen Wei Wang* were a delight as they executed control and manipulation of their facility all the while doing off-balanced movements was something to see. Many of these young dancers will develop into even stronger more technical dancers in time.

Carolina Fitzner showed two pieces; one a work-in-progress entitled "*Fixed/ed*" as well as "*Where I end and you Begin*", a nice fluid duo, *Amber Funk's* solo, "*Don't Even*" was edgy and in your face attitude; *Sarah Joyce McDonald's* "*A Siblings' Tango*", was carefree with promise; and *Lynn Shepherd* caught us up in "*And the Winner is...*" and "*Thriller*" both in the Jazz Dance Style. All and all it was fun and spunky.

Overall the Sunday Performance Series is always in house and last about an hour and a half in its length. Each series presents different works and guests. Check out Arts Umbrella at www.artsumbrella.com for more information. Tickets are by donation at the door. It is truly a great way to spend an enjoyable Sunday afternoon.

Pacific Dance Arts

Pacific Dance Arts held its third annual "*Art In Motion*" performance February 6th at the *Michael J. Fox theatre* to an almost sold out crowd of dance enthusiasts who were not left disappointed.

Under the direction of Artistic Director *Li Yaming*, a spectacular and varied program was aimed to suit every ones dance taste. From beautifully choreographed graceful ballets, pas de deux, modern, jazz and hip hop, the PDA Dancers danced all energetically and superbly. Complimenting the show and real crowd pleasers were local break dancing group, *Breakaholics*, *Kvitka Ukrainian Dancers* and the *Eire Born Irish Dancers*.

However, the highlight of the evening were featured guest artists *Evelyn Hart* and *Johnny Chang* of *The Royal Winnipeg Ballet* who performed the "*Swan Lake Pas de deux*" choreographed by *Marius Petipa* and staged by *Galina Yordanova*. With such a distinguished dance career that Ms. Hart as achieved, one was mesmerized by the unbelievable artistry displayed even now. The chemistry could be felt as she and Mr. Chang held you spellbound and leaving you with goose bumps.

An enjoyable evening for all *Bravo* to a fantastic performance once again by *Li Yaming* and his *PDA dancers*. Check out www.pacificdanearts.ca for further information on this well-rounded dance facility. *

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Summer Studies: Dance at the Centre, July 19-31. *Paul-Andre Fortier, Ginelle Chagnon, Jean-Pierre Perreault, Sylvain Emard, Roberto Campanella, and John Ottmann*. For more details 604-606-6412 or marketing@thedancecentre.ca

TAX TIP

You may qualify for Child Care Expenses if you enrolled your child in a Summer Dance Program while working full time. Child must be 14 years or younger. Also if your dance school has a **registered B.C. half day accredited program**, and the child is 16 years or older, you may also qualify. Contact Revenue Canada for more information and proper forms.

BALLROOM, SWING, ECT EVENTS:

Mar 6: Practice Dance Party, Dance with Me Studio, 604-521-2772

Mar 12-13: UBC Gala: Vancouver Convention and Exhibition Centre, Canada Place

Mar 25-28: Reno Dance Sensation Swing & Salsa Championships

Mar 25-28: Texas Challenge Championships, Houston TX. Ballroom

Mar 26: Sweet Swing BC Dance, Ft. Langley Community Centre, and DJ Big Daddy Ray 9PM-1:AM

Live Band 10-11PM. \$1.00 from every admission goes to Langley Food Bank Every Sunday: 6-7PM Jitterbug Jam with Myles Munroe. Fitness Studio at Guildford Rec Centre. www.sweetswingbc.com or marie@sweetswingbc.com

Apr 2-4: International Hustle & Salsa Competition, Miami FL

Apr 2-5: Calgary Country Dance Stampede: Calgary AB Country

Apr 3: Practice Dance Party, Dance With Me Studio, 504-521-2772

Apr 3-4: Northwest Dance Extravaganza: Seattle, WA Swing

Apr 7-8: Southern States Champions: New Orleans, LA Ballroom

Apr 8-11: Seattle Easter Convention, Seattle WA Swing

Apr 29-May2: Emerald Ball, LA Calif. Ballroom

May 7-9: World Salsa Dance Championships, Palm Springs, CA

May 7-9: Calgary Open Dance competition, Calgary, AB Ballroom

May 15-18: Montreal Country Dance Grand Prix, Montreal QC

May 27-31: USA Grand National Dance Championships, Atlanta GA

Jun 18-20: Vancouver Vibration Country & Swing Dance Festival, Sheraton Guilford Hotel

www.geocities.com/vibrations_2000/frontpageflyervv.htm

Up Close and PERSONAL

Vadium Garbuzov BC Latin & 10 Dance Youth Canadian Champion

FP: At what age did you begin taking dance seriously?

VG: I started ballroom dancing when I was 8 years old. Dancing started to be a serious thing for me when I became the B.C. Juvenile Latin Champion at age 11 in 1998. I became even more serious about my dancing when I reached 12 and entered the Junior 1 Category.

FP: How did you meet your dance partner, *Nadiya Dyatlova*?

VG: When I went for training to the Ukraine, I was looking for a partner who would be willing to come to Canada. I met *Nadiya* then by chance, and after talking to each other about our pairing, we found that our goals could be set forth together.

FP: How long have you and *Nadiya* been dance partners?

VG: As a dance couple for nearly 3 years. I am indeed satisfied with our partnership.

FP: Do you have a favourite dance style?

VG: We enjoy dancing both Latin and Standard, and have various results in both categories at competitions. But we feel that we are more of a Latin Couple. It does not mean that we have no interest in other styles other than DanceSport. We are interested in many styles.

FP: How many dance practices or rehearsals do you do in a week:

VG: It depends upon our competition schedules and where we are training. Usually we practice every day for 3-5 hours except for Sundays.

FP: Where have you excelled the most with your dancing?

VG: We have enjoyed constant improvement, in our few years of dancing together. Through constant training, passion and discipline, we have been able to accomplish many results, in B.C., Canada, and Internationally.

FP: Who have been your inspirations for dance?

VG: I am very grateful that my mother taught me the pleasure of dancing when I was a kid, and I could build my interest in dancing that it is today. I am also inspired from Dancesport BC and CADA, teachers, judges, officials, volunteers, fans and other supporters. I have always admired the dance style of *Matej Krajcer* as well as *Luca and Loraine Barrichi*.

FP: How do you balance your dance schedule with your education?

VG: It is not always easy to be balanced between our dance and study schedules. We have to attend classes, study and do homework and use spare time for dance training in the afternoon and evenings.

FP: what are your thoughts concerning Ballroom Dancing becoming an Olympic Sport?

VG: I think it is very good for DanceSport to become an Olympic Sport. A high recognition of Ballroom Dancing will lead

to enhancement of the level of DanceSport.

FP: Do you have a favourite book, movie or television program?

VG: I do not watch much TV because of my training and education. I am inspired whenever I see programs about artwork, history, historic monuments, buildings and structures. I do read books of famous Russian and Ukrainian authors so as not to forget those languages.

FP: Being B.C. Latin & 10 Dance Youth Champions requires you to travel a great deal. What countries have you competed in?

VG: It is important for me as a Canadian to represent our country to the best of my ability. So far I danced in Austria, Germany, Poland, Ukraine, Russia, Slovenia, Italy, Holland and Singapore.

FP: The expenses are enormous indeed. How do you offset these expenses and is there anything others can do to help?

VG: Expenses are enormous. International competitions and training overseas are mandatory for a high-level dancer. I have a dream to use my full potential as a dancer and represent Canada in the Olympic Games. But that is impossible without strong financial support either from our family members or sponsors who appreciate our dreams together. We need your utmost understanding and kind support at any time. Corporate/individual sponsorship can take many forms such as monetary donations, products, expertise and services. We are available for parties, performances, fund-raising events and advertisements. We welcome your interest in us at our home page www.onlinevadim.com

FP: What advice would you give to other young dancers who may be thinking about taking dance classes or even competing?

VG: Dancing is really something and once you get into it, it is hard to get out. Always great fun and it gives you a change of meeting people all over the world. A lot of sacrifices are made daily and you will have to be well prepared for psychological burdens. Discipline and consistency play a great role in the dancer's evolution. But if you are serious about it, practice daily and learn to be disciplined.

FP: Are there any other styles of dance that you like to do as well?

VG: Oh yes. I enjoy ballet, jazz and a great interest in break dancing, especially the robot movements. Honestly, any type of dancing is of interest, but I simply cannot find time for them.

FP: What activities do you like to do when you are not dancing?

VG: I am interested in cars. I read all the magazines and Internet sites. It was my dream to become a car racer when I was a child. If not dancing, I would take up a career that has something to do with cars, most probably, a car designer. Finish some acting courses. But there comes a time when you have to specialize to devote more of your time and energy.

FP: Thank you *Vadim* for taking the time from your very busy schedule to talk with us.

VG: Thank you for asking me.

Next Issue: Nadiyz Dyatlova

It is Festival /Dance competition time:

Chilliwack: Feb 11 – April 2 Abbey Arts Centre

CDMF: Feb 23 – Mar 12; 22 – Apr 3 Shadbolt

Peace River So: Feb 23-Mar 11

Kamloops: Feb 23 – Mar 13

Bella Coola : Feb 24 – Mar 15

Penticton: Mar 3-Apr 16

Lakes District: Mar 29 – Apr 25

100 Mile House: Mar 31 – Apr 12

Peace River No: Apr 14 - 24

Shuswap: Apr 17 – May 1

Kelowna: Apr 1-May 8

Surrey Festival: April 3 – May 2 www.surreyfestival.com

Vancouver Kiwanis: Apr 13 - 30

East Kootenay: Mar 31-May 1

Kootenay Festival: Apr 14-18

Pacific West : Apr 15-30 www.pacwestpaf.org

Kiwanis Frazer Valley: Apr 19 – May 15

Quesnel Festival: Mar 1-15

B,C Annual Dance : May 2-8

LA Danceforce: May 6-7 Seattle, WA

Canadian Nationals: May 7-9 Patterson Pavilion

Victoria Danceworks: May 14 – 21

Greater Victoria: Mar 25 – May 10

Dance Power: May 26 – June 1 Patterson Pavilion

Congratulations and best wishes to all competitors this year!

Heading

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