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Number **29**

The Dance Magazine

Monthly magazine for ballroom-dancers



This Dance-magazine is a monthly magazine made for and made by ballroom-dancers. Every month you can read about different subjects all concerning ballroom-dancing. We also give you the opportunity to put your add or messages in it. You can send them to me by e-mail.

The Dance-magazine is an edition from Fred Bolder's Ballroom Site

Url: <http://www.xs4all.nl/~fghb/ballroom.htm> or
<http://move.to/stijldansen>

e-mail: fghb@xs4all.nl

You can download this magazine as a Word-file for free.

The Dance Magazine also has its own domain.

url: <http://www.dansblad.nl>

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Dutch Open Championships

By: Miranda Jager

From 9 till 11 November several dancing couples have tried to get a place in the finals during the Dutch Open Championships in De Smelt in Assen, the Netherlands. About one thousand participants from over 33 countries came to Assen. Although there was a lot of money they could win, most couples dance for the prestige. This championships are for professionals as well as for amateurs. Most of the time this great event was organised in the Bonte Wever in Slagharen, but because this location burned out, they had to move the event. This dancing spectacle is held in the Netherlands for 26 years now, from which 15 years in the Bonte Wever. Of course this all started very small, but nowadays this is a very big event.

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DanceDiscovery

By: *Miranda*

Saturday 29th September I went to Henny Kolijn in Emmen. Henny owns a business: 'DanceDiscovery'. You can tell by the name that this is the place to be for dancers. She makes ballroom- en latindresses and latin clothes for man. When she started, she did remake clothes of others, but she stopped with that. She sells everything connected to a costume; blouse, manchetbottons, sleeves. Besides that she also sells shoes for streetdance, Supadance dancing shoes and various accessories, like Swarovski-diamants, strass-tatoos, strass-gluue, etc, etc. Henny also works in the hospital (KNO) in Emmen. She makes the clothes for both men and women for the formationteam VIDA in Zevenaar. Since August 2000 she is also sponsor of the dresses of Yvette Jager.

I know Henny for some years now, because I bought my dancing shoes and strass at her shop. My dancing partner also bought his blouse and everything for his costume at her shop. When I called her and ask if she would cooperate in an interview for this dance magazine, she was very enthusiastic. We have discussed a lot and we kept talking, until I decided I had to get my questions, because otherwise I would still be there the next day.

Below you can read the questions and answers from the interview.

1. *When did you start DanceDiscovery?*

"I started in 1997. At the end of 1996 Chrisanne from Great Britain asked me if I was interested in using their materials for my clothes. I was invited to come to Great Britain and I did. The conversation there was very nice and we decided I would use their materials. You can not buy materials for ballroom or latin clothes at regular shops. Of course I also tried to find out if they were interested in having a dancing shop in the north of the Netherlands. When this seemed to be the case, starting DanceDiscovery was just a matter of time. Some time after I started DanceDiscovery, Supadance asked me if I would become dealer in their shoes. This gave me a complete feeling, that is why I said yes immediately."

2. *Why did you start DanceDiscovery?*

"My husband and I danced a lot in the old days. Our daughter Naomi also started taking dancing lessons. Naomi danced competitions and she did it very well. Ofcourse she also had to have dancing clothes some day. In the north (Groningen/Friesland/ Drenthe/Overijssel) you do not have dancing shops, therefore you had to go to the south or to Germany. Besides, these shops were also very expensive and I believe it is very important to make the clothes payable for the dancers, dancing is expensive enough already. That is why I started making a dress for Naomi. After that her friends also asked me to make a dress for them and I did. That is why the idea came up to start an own business. Naomi was also my advertisement with her clothes."



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3. *Why the name DanceDiscovery?*

“I wanted a name that was related to dancing. DanceDiscovery was the name that came up.”

4. *What was your personal experience with dancing?*

“My husband and I danced a few years together and we were also present at most of Naomi her competitions.”

5. *Did this experience change during the years of DanceDiscovery?*

“It became more intensive. At the competitions I saw the girls with my dresses again and you have contact with a lot more couples. Because of the time we do not dance anymore ourselves. I regularly go to competitions, mostly because I promised someone to be there. I do not go there for advertising reasons.”

6. *What do you like best about DanceDiscovery?*

“What I like best is the reactions from the girls if I make a dress for them. Someone comes with an idea, we work that out and we choose the material. From the moment we choose this material till the moment the dress is finished, you have to see the look on their faces! They really love it, that is what I like the best.”

7. *What do you like best about dancing?*

“I like to dance myself, but I also love to watch it. I like ballroom best; I can really start dreaming if I see the movements with the music. I definitely love the English couples with their lovely Slow Waltz. I also like it a lot to see how far people go for their sport and I think it is really great what they all show.”

8. *Where do the ideas for dresses start?*

“That grows. It depends on the girl which model I make. Someone usually comes to me with an idea and we take a lot of time to discuss this idea. If I think a model or colour does not look good on that person, I will be honest in that. I am not creative myself, but I can see if something will look good on a person. Sometimes the ideas even come while I am already making the dress. A dress is totally made for a person.”

9. *Do you make all the designs people take with them?*

“If someone has a design which I believe will not look good on that person or on the floor, I would give my opinion on that. Usually I take that person to the mirror and I will show what possibilities there are. Most of the time they are very surprised about the various possibilities. I also give an advice on the colours: light colours make someone look more fat then dark colours. If I believe the dress will be really ugly and the girl still wants it, I will not make it, because it also has my name on it.”

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10. What is the process when a girl wants a dress?

“At first we will look at the idea of the dancer. Then we discuss if this would look good on that person or if we would make it a little different. There are so many possibilities, dancers do not know them all. After that we decide which material we will use. Then I make a price and I tell my customer to think about it. If she wants me to make the dress, she has to send the price-list signed back within fourteen days. After that I start working. Of course the customer has to come in between the process of starting and finishing to look if everything fits.”

11. How do you see the future of DanceDiscovery?

“It becomes more busy every day. Unfortunately I sometimes have to tell people that I will make it for them, but that I can only start for example over three months. I hate that, but I am happy with the number of customers I have. If someone would like to have a new dress, they have to make an appointment as soon as possible. Who comes first, goes first...”

12. Is it true that you have a very good reputation in the dancing world and people from all over the Netherlands come to you?

“Yes, that is true. I started because there was no dancingshop in the north of the country and nowadays dancers from the west and middle of the Netherlands come to let their clothes made here.”

13. How many lessons did you take before you could make all these dresses?

“Just one, when I was very young. The rest I have learned myself, sometimes with a little help from my friends.”

14. What is your most beautiful dress ever?

“This is a very hard question, because every dress has its own beauty. It also depends on the person wearing it. If I have to choose: the ballroomdress I made for Naomi with the colours brown and mango was (for those days) a very pretty dress. I am never totally happy with a dress, but I am convinced that a simple dress is the most beautiful one.”

15. How do you think the popularity of dancing will change?

“Dancing is in a down-going cycles the last few years. The number of new students in dancing schools decrease. Dancing should be promoted more on television and with events. It should also be promoted under students from 10 till 14 years old. We should get rid of the image that dancing is just for losers.”

16. Do you have anything to add?

“I am wondering why there is so much jalousie and hate within the dancing world. Healthy competition is good, but keep it fun!”

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For more information, take a look at www.dancediscovery.nl.

If you would like to bring DanceDiscovery a visit, please make an appointment with Henny. Her phone number is 0031 (0) 591-614115.



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Merengue

Door: Fred Bolder

In number 27 of the dance magazine you could have read that I am also learning Salsa. Salsa is a name for several dances such as the Merengue, but also the Salsa. The Salsa has a lot in common with the Latin-American dances that we learn at the ballroom dance lessons. Being a ballroom-dancer it is strange to learn the Merengue. The hold looks like the latin hold that we use for ballroom dancing, but there are differences. With ballroom dancing I have learned to keep my left hand at ear height of the smallest (mostly the lady). When you dance the Merengue, that hand doesn't have to be that high. When my teacher is dancing I see her hand moving to the music. With the ballroom dance lessons we learn to keep our hand at the same place. The Merengue hold is more compact. Also the movement of the legs is different. You have to move your knee backwards when standing on the matching foot. You almost don't lift your feet when dancing. The Merengue is danced to happy music in 2/4 time. It is very easy to hear the rhythm and to start with the dance. In The Netherlands many people can dance a quickstep. This is mostly the first dance that you learn at a dance school. In Cuba almost everybody can dance Salsa and Merengue. You can dance the Cha Cha Cha in four different directions. If you dance the Merengue you can dance in every direction you like. You don't have to dance parallel with a wall. You also don't have to stay in the same area of the dance floor. Just use the whole floor. You can decide for yourself how long it takes to dance a figure. Of course, you have to move your feet to the rhythm of the music, but it doesn't matter how many steps it takes to make for example a whole turn. There are no rules. This is very handy if you want to learn a new figure. It doesn't matter how fast the music is, you can take your time to dance the figure.

Salsa & Merengue Society

<http://www.salsa-merengue.co.uk/>

Everything about Salsa and Merengue, video clips, music titles etc.

Salsa Pagina

<http://salsa.pagina.nl>

Links to Salsa sites

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CD collection of the 60's

By: Fred Bolder



In number 22 of the dance magazine I have written about a big CD collection of the 70's. Now I have discovered a very big series of the 50's, 60's, 70's, 80's and 90's. This series consist of 10 CD boxes. In every box there are 5 CD's. There are about 22 songs on every CD. The series is called 1000 original hits. $10 \times 5 \times 22 = 1100$, so this could be right. Each box costs 59,95 DFL. For 5 CD's this is cheap. I have bought the 2 boxes of the 60's, because I already have a lot of songs of the 70's and older music is often very suitable for ballroom dancing.

1960

4	Let's have a party	Wanda Jackson	Jive	41
5	Pretty blue eyes	Craig Douglas	Rumba	30
6	Someone else's baby	Adam Faith	Quickstep	40
9	Lonely teenager	Dion	Jive	36
10	Ain't misbehavin'	Tommy Bruce & The Bruisers	Cha Cha Cha	33
12	The Ventures	Walk don't run	Jive	39
16	Don't throw away all those teardrops	Frankie Avalon	Slow waltz	28

1961

1	Hello Mary Lou	Ricky Nelson	Quickstep	49
2	Baby sittin'	Bobby Angelo & The Tuxedos	Quickstep	45
4	You're sixteen	Johnny Burnette	Jive	39
5	Weekend	Eddie Cochran	Quickstep	49
7	Runaround Sue	Dion	Jive	40
8	Pretty little angel eyes	Curtis Lee	Quickstep	53 😊
12	Walking back to happiness	Helen Shapiro	Quickstep	49 😊
16	Let there be drums	Sandy Nelson	Quickstep	50
19	Sucu sucu	Laurie Johnson	Samba	46
20	Moon river	Danny Williams	Slow waltz	25

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1962

1	The loco-motion	Little Eva	Cha Cha Cha	32 ☺
2	Jambalaya	Fats Domino	Jive	39
3	Don't ever change	The Crickets	Jive	34
8	As you like it	Adam Faith	Quickstep	45
10	I remember you	Frank Ifield	Slowfox	32
13	Don't that beat all	Adam Faith	Slowfox	33
17	Let's dance	Chris Montez	Jive	39

1963

1	Searchin'	The Hollies	Quickstep	41
4	Hippy hippy shake	The Swinging Blue Jeans	Jive	37
5	Foot tapper	The Shadows	Quickstep	45
6	Surf city	Jan & Dean	Jive	37
9	Bad to me	Billy J. Kramer & The Dakotas	Cha Cha Cha	32
18	The night has a thousand eyes	Bobby Vee	Quickstep	49 ☺
19	If you gotta make a fool of somebody	Freddie & The dreamers	Viennese waltz	58
20	Hello little girl	Fourmost	Quickstep	41

1964

2	Don't let the sun catch you crying	Gerry and The Pacemakers	Rumba	27
3	A world without love	Peter & Gordon	Cha Cha Cha	32
4	Needles and pins	The Seachers	Cha Cha Cha	31
8	I'm into something good	Herman 's Hermits	Jive	34
13	She's not there	The Zombies	Cha Cha Cha	33
14	Have I the right	The Honeycombs	Jive	36
15	Do wah diddy diddy	Mannfred Mann	Cha Cha Cha	31
16	Always something there to remind me	Sandy Shaw	Samba	44
18	Ferry cross the Mersey	Gerry and The Pacemakers	Rumba	26
19	I get around	The Beach Boys	Jive	38
20	The little old lady from Pasadena	Jan & Dean	Jive	36

1965

1	I'm alive	The Hollies	Cha Cha Cha	33
2	Trains and boats and plains	Billy J. Kramer & The Dakotas	Rumba	28
5	All I really want to do	Cher	Cha Cha Cha	31
7	This diamond ring	Gary Lewis and The Playboys	Cha Cha Cha	33
10	A lovers concerto	Toys	Cha Cha Cha	31
15	You've lost that lovin' feeling	Cilla Black	Rumba	25
17	Mary Anne	The Shadows	Rumba	23
20	Where are you now (my love)	Jackie Trent	Rumba	26
21	Spanish eyes	Al Martino	Rumba	28

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1966

1	Pretty flamingo	Manfred Mann	Cha Cha Cha	28
2	Michelle	Overlanders	Slowfox	31 ☺
4	Super girl	Graham Bonney	Cha Cha Cha	33
7	No milk today	Herman's Hermits	Cha Cha Cha	33
11	Elusive butterfly	Bob Lind	Quickstep	47
13	Poor side of town	Johnny Rivers	Rumba	26
15	I'm so lonesome I could cry	B.J. Thomas	Slow waltz	27
16	Lady Godiva	Peter & Gordon	Slowfox	31
18	Hanky panky	Tommy James and The Shondells	Cha Cha Cha	32
19	Jenny take a ride!	Mitch Ryder & The Detroit Wheels	Quickstep	50

1967

1	Happy together	The Turtles	Slowfox	30
2	Puppet on a string	Sandie Shaw	Paso Doble	62 ☺
4	Baby I need your loving	Johnny Rivers	Rumba	26
9	With a little help from my friends	The Young Idea	Slowfox	30 ☺
11	Baby now that I've found you	The Foundations	Cha Cha Cha	30
12	Sure he's a cat	The Cats	Cha Cha Cha	32
13	I think we're alone now	Tommy James and the Shondells	Cha Cha Cha	33
15	It must be him	Vikki Carr	Rumba	27
16	Georgy girl	The Seekers	Quickstep	39
17	Silence is golden	The Tremeloes	Rumba	28
18	How can we hang on to a dream	Rudy Bennet	Slow waltz	31 ☺
21	Edelweiss	Vince Hill	Slow waltz	26

1968

1	I'm the urban spaceman	Bonzo Dog Doo-Dah Band	Quickstep	45
3	On the road again	Canned Heat	Slowfox	32
7	Jennifer Eccles	The Hollies	Cha Cha Cha	31
11	Spooky	Classics IV	Rumba	27
13	Ob-la-di-ob-la-da	Bedrocks	Cha Cha Cha	30
14	Build me up buttercup	The Foundations	Jive	34 ☺
15	Dong dong diki digi dong	Golden Earring	Cha Cha Cha	32 ☺
16	Suddenly you love me	The Tremeloes	Quickstep	53
18	Rosie	Don Partridge	Quickstep	46
19	It's the end	The Buffoons	Rumba	25
20	Can I get there by candlelight	David McWilliams	Cha Cha Cha	31

1969

1	Little green bag	George Baker Selection	Quickstep	52 ☺
3	Venus	Shocking Blue	Cha Cha Cha	32
5	Boom bang-a-bang	Lulu	Viennese waltz	62 ☺
6	Nobody's child	Karen Young	Rumba	27
12	Rhythm of the rain	Gary Lewis and The Playboys	Cha Cha Cha	32
17	A place in the sun	Albert Hammond	Slowfox	28
19	Raindrops keep falling on my head	B.J. Thomas	Slowfox	27
20	Where do you go to my lovely	Peter Sarstedt	Viennese waltz	59

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Witches also can dance

By: Fred Bolder



Saturday 3 november there was a Halloween night in shopping-centre Walburg in Zwijndrecht. Some dancers from dance school “Peter de Vries” gave several demonstrations. Some time ago there was a Halloween dance evening at the dance school. The dance hall was filled with ghosts, skeletons and cobwebs. The dancers do everything to look as scary as possible. It is very hard to recognize them. In Walburg they turned off the lights. There was only light from the shops. I saw some very weird big animals walking around. The dancers from dance school “Peter de Vries” dance a number of songs at one place and then moved to

another place. They carried a big portable CD-player with them. Ze hadden een grote draagbare CD speler bij zich. They had to play the music loud, because of the other music and sounds in the shopping-centre. Otherwise it is very confusing to dance to the music. I like it very much that the dancers are dancing in Walburg every year. They promote ballroom dancing. Last year they were present at Christmas and they all wore a Christmas cap. People that don’t want to dance, because they think it is boring will now get another image of ballroom dancing. After all, dancing is fun! I saw some people asking questions about dancing. There was also a girl dancing with a black cowl over her face. It was just like she couldn’t see anything and that makes it very difficult to dance. I asked her about that and she explained me that she could see everything, but a little darker.



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Dance music for Christmas

By: Fred Bolder



All I want for Christmas.....	Mariah Carey.....	Jive	38
Christmas (baby please come home).....	U2.....	Jive	35
Driving home for Christmas.....	Chris Rea.....	Quickstep.....	45
Eenzame kerst	André Hazes	Rumba	25
Merry Xmas everybody.....	Slade.....	Jive	32
Rockin' around the Christmas tree.....	Brenda Lee	Jive	35
Rudolph the red nosed reindeer.....	John Denver	Quickstep.....	45
Run Rudolph run	Bryan Adams.....	Jive	39
Santa baby	Madonna.....	Slowfox	29
Santa Claus is comin' to town.....	Mariah Carey.....	Jive	36
Silent night, holy night	John Denver	Slow waltz.....	32
Sleigh ride	Debbie Gibson.....	Quickstep.....	48
White Christmas.....	John Denver	Slowfox	30
Winter wonderland.....	Don McLean.....	Slowfox	30

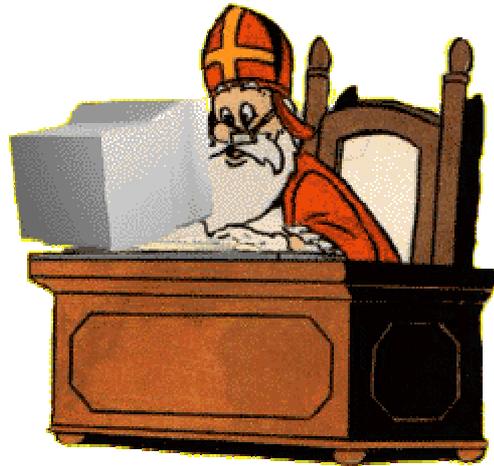
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Dancing with your computer

By: Fred Bolder

This column is about my self made dance software DansCAD which you can download for free from my site at <http://move.to/stijldansen> or <http://www.xs4all.nl/~fghb/ballroom.htm>

The last month there were a lot of DansCAD updates and it is worth to download the new version. There are also a lot of new figures included. You will notice the most important changes by opening a figure. Now you don't have to type a number, but you can just choose the figure with the arrow keys. You can also navigate with Page Up, PageDown, Home and End. You can open the selected figure by pressing the Enter key. Choosing another directory is a lot easier. I also have made the new FILES command. This looks a lot like the OPEN command, but with this command you can delete or rename figures. I have also worked on the HELP command. There are some useful pages already.



Mail to fghb@xs4all.nl if you have questions.

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Comic

FOOTLIGHTS by Larry Fuller and Dan Bulanadi



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Moulin Rouge – the movie

By: *Miranda*

“At the end of the 19th century a poor writer and a rich prostitute meet each other in a nightclub in Paris. He is as green as grass, she is made by a hard life. When he creates a role in a musical for her, something happens: they fall in love. But how much chance does this love have in this world?”

The words ‘an image says more than a thousand words’ has never been more true than for Moulin Rouge. On paper there is nothing left then the hard words and cold letter, the magic and warmth of this musical. Not to mention the movements, exciting choreography and the colorful costumes.



Because Moulin Rouge is so amazing to look at and listen to, you forgive the movie for the weak story. The story looks a lot like Showgirls: in Moulin Rouge it also plays at the prostitutes, but in stead of Las Vegas, this is in the 19th century Paris. The nightclub, still one of the best tourist attractions, is of course not even in the shadow of the Dutch ‘Wallen’. But in this musical they play it wild. The most prettiest girl for the audience is Satina (Kidman). The best dancer in the evening, the best lover at night. Satine is courtesan, a luxury-prostitute who only sleeps with the highest classes.

Practically, the poor writer Christian does not stand a chance, because he has no money. But he makes this all up with his generosity and performance. The two fall in love, but the question is: will this love last? Kidman is sexually already promised to a rich customer and beside that she is also very ill.

Concerning the story, Moulin Rouge means a step back for director Baz Luhrmann, who could fall back on the biggest love story ever in his last movie: Romeo & Julia. Who thought that this Australian director has given us the best then, should really see Moulin Rouge. You can tell a lot of bad stories about Moulin Rouge: it is a little overdone, Kidman and McGregor are better actors than singers, but you can not say you did see it all before. Or heard, because the soundtrack of Moulin Rouge is from beginning till end filled with dairying interpretations of famous songs. The Lady Marmelade-hit which was a hit before the movie had its premier is not even the best example of this. Beck put the old Bowie upside-down, Roxanne from the Police becomes a tango and there is also room for The Sound of Music, Nirvana, Diamonds are a girl’s best friend and Material Girl. Moulin Rouge is a movie you should see and hear, not read about.” (Veronica-guide, September 2001)

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My opinion

They really paid a lot of attention to the costumes, they all looked very nice.

Of course, you want to know what I thought of the dancing in the movie. There was a lot of dancing, because they practice for a musical during this whole movie. Most of this dancing can be considered as jazz-ballet.

I really loved one scene in the movie Moulin Rouge. They danced the tango of Argentina.

This tango was danced with so much feeling, it was also pretty to look at. The song they sang with it was also about feeling, which made it even more beautiful. If you dance the tango Argentina you should do it with feelings (see dance magazine July 2000). I love this part of the movie.

I also loved the music they used. They used very familiar songs and made them go into another famous song, which made it to another interpretation than we are used to.

I did not like the beginning of the movie because of the camera shots, but I would advice everyone to go see the movie. The music and the tango of Argentina make the beginning up big time.

<http://www.clubmoulinrouge.com/>

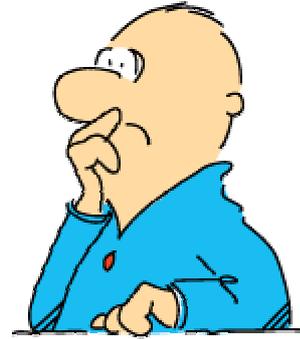
<http://www.moulinrougemovie.nl>

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A waltz or not a waltz

By: Fred Bolder

As you probably know I am except from a ballroom dancer also a musician. I make a lot of ballroom dance music. I have made four CDs already and I am very busy with the fourth. Some time ago I was in a funny mood and I decided to make a very strange song. I have made a Slow waltz that do not sound as a Slow waltz at all. You can hear the Cha Cha Cha, Paso Doble, Tango, Rumba, Slowfox and Samba. A Slow waltz is in $\frac{3}{4}$ time, but all named dances have other time signatures. How is that possible?? I have studied all dance rhythms. After that I have changed the rhythms to fit in $\frac{3}{4}$ time, but in a way that it looks a lot like the original rhythm. A Cha Cha Cha is in $\frac{4}{4}$ time. If I want to change that rhythm to $\frac{3}{4}$, I have to delete one count of the rhythm. It is important to keep the parts that dancers recognize, because I want to fool the dancers. Just delete one count of the original rhythm didn't work, so I made up a whole new Cha Cha Cha rhythm in $\frac{3}{4}$ time. Of course I used the well known instruments like the conga and cowbell. If you hear the rhythm you will think it is a Cha Cha Cha, but it is a Slow waltz. For the Rumba I even made up a clave in $\frac{3}{4}$. Not only the rhythm is important to fool the dancers, but also the used instruments for the rest of the music. For the Tango I used piano and accordion. But that is not all. Also the way you play the instruments is very important. You have to play a Tango very straight. I have used famous parts of songs. When you hear España Cani you will not think it is a Slow waltz. My dance teacher likes to fool around, so I decided to give him a CD with this song. At the end of the dance lesson he played that song and everybody had to find out the dance. Of course it became a mess. There are enough dancers that have problems to find the first count. When the teacher explained that they had to dance a Slow waltz whatever they hear, it looked a lot better. Perhaps you want to hear that song yourself and of course dance to it. You can download the song in mp3 format.



<http://www.dansblad.nl/grap.htm>

Of course, after reading this story, you will only try to dance a Slow waltz to this song. If you can dance to this song without problems then you are a musical dancer!

Good luck!

Sole SaverTM

November 26, 2001

Contact:

Bermar Holdings, LLC
142 Lost Bridge Dr
Palm Beach Gardens, Florida 33410
Office 561-622-8560
Fax 561-622-4076

New Shoe Brush Now Available

Palm Beach Gardens, FL. **The Sole Saver[™]** shoe brush is now available for sale. The new brush offers several advantages over the brush dancers currently use.

•**Safety:** Protection from sharp bristles when folded and stored. Can be put into a pocket or purse with complete safety.

•**Appearance:** Attractive folding designer look.

It will be sold on the Internet at www.thesolesaver.com using a credit card, by phone at 561-622-8560 or fax at 561-622-4076 (payment by COD or sending a check) and through dance shoe and dance supplies distributors such as Showtime Shoes. For wholesale or special order information (with studio or event name printed on top) contact info@thesolesaver.com.

The **Sole Saver[™]** is a great gift for any ballroom dancer.

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Nice links

Het ontstaan van onze moderne ballroomdansen

<http://www.waterhofkens.yucom.be/ballroom/geschiedenis.htm>

A lot of information about the history of ballroom dancing

Ballroom Dance Music Lists

<http://www.djzone.net/pg/resources/musiclists/ballroom/>

Ballroom dance music titles

Ballroom and Latin Dancing Facts

<http://www.site.uottawa.ca/~pblais/dance/DanceFacts.txt>

Information about ballroom dancing

rec.arts.dance

<http://groups.google.com/groups?hl=nl&group=rec.arts.dance>

Dance newsgroup

The making of Clip Art

<http://fly.hiwaay.net/~lshields/camain2.htm>

Nice example

Quickstart-webgids Dansscholen

http://www.quickstart-webgids.nl/quickstart_dansscholen.html

Links to dance schools in The Netherlands

UW-Dansschool

<http://www.uw.nl/branches/uw-dansschool.htm>

Search for a dance school

Gooisch Dans Orkest

<http://www.dansorkest.nl/>

Dance orchestra

Merry Christmas

And A

Happy New Year

