

Texas Camp 2015

Presented by Campbell Miller

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1920's Charleston

The Charleston grew out of African American dance traditions in the early 1900's and quickly grew to an American dance craze in the 1920's. Broadway performers helped popularize the dance, especially after the all-black show "Runnin' Wild" in 1923 with the song "Charleston" by James P. Johnson. Charleston contests were held all across the country and even Ginger Rogers started touring after winning one of them. The dance was considered scandalous by many and was particularly popular with the flappers, the rebellious young women who challenged women's roles at the time. Although the Charleston became less fashionable after 1930, it is still remembered today as an icon of the roaring 20's.

Type: Social dance for couples

Music: Ragtime music or traditional jazz, 4/4 meter

Music suggestions listed at <http://www.austinsocialdance.com/social-dance-music>

Formation: Individuals or couples scattered around the floor, dancing in their personal space

Solo Moves

Dancers can improvise to music solo or in breakaway (near partner without holding hands, playing off partner's ideas)

Basic Charleston:

- Touch R foot forward (ct 1), step R foot back (ct 3), touch L foot back (ct 5), step L foot forward (ct 7)
- Arms swing in opposition to legs (when R foot touches forward, L arm swings forward and R arm back; when R foot steps back, R arm swings forward and L arm back)
- Twisty feet option: On even counts, twist heels out away from each other (feet are pigeon toed) with the option to flare out lower legs; On odd counts, twist heels in toward each other
- Add pulse from ankles

3 Walks:

- Tap R forward (ct 1), step R backward (ct 3), step L backward (ct 5), step R backward (ct 7)
- Repeat starting L tap back

3 Taps:

- Tap R forward (ct 1), tap R back (ct 3), tap R forward (ct 5), step R back (ct 7)
- Repeat starting L tap back

Moves from Chicago Charleston choreography:

- Hitchhiker
- Heel Hits
- Chugs

- Cross Kick Scarecrow
- Knee Slaps
- Knee Illusions
- Itches
- Lock Turn

Partnered Moves

Closed Position: Partners facing each other squarely, Leader's R hand on Follower's L shoulder blade, other hands held palm to palm near follower's shoulder height (or low handhold at level of belly button)

Basic:

- Leaders: Touch L foot back (ct 1), step L foot forward (ct 3), touch R foot forward (ct 5), step R foot back (ct 7)
- Followers: Touch R foot forward (ct 1), step R foot back (ct 3), touch L foot back (ct 5), step L foot forward (ct 7)
- Twisty feet option: On even counts, twist heels out away from each other (feet are pigeon toed) with the option to flare out lower legs; On odd counts, twist heels in toward each other
- Add pulse from ankles

3 Walks: See description in solo section above (leaders start back L, followers start forward R)

3 Taps: See description in solo section above (leaders start back L, followers start forward R)

Double Taps:

- Same footwork as hitchhiker from Chicago Charleston choreography (leaders start with L, followers start with R)
- Bend R knee to kick R heel up by R hip (ct 8), tap R foot down by L (ct 1), Bend R knee to kick R heel up by R hip (ct 2), step R foot down by L (ct 3),
- Repeat on other side (cts 4-7)

Follow's Outside (Arch) Turn:

- Follows tap R forward (ct 1), turn under R arm CW 180 (ct 2) to step R away from lead (ct 3), pivot to turn CW 180 (ct 4) and tap L back (ct 5), step R forward (ct 7)
- Leads continue the basic footwork and halo over the follow's head CW (cts 2-4)

Follow's Inside (Check Watch) Turn:

- Follows tap R forward (ct 1), push off R foot to turn under R arm CCW 180 (ct 2) to step R away from lead (ct 3), pivot to turn CCW 180 (ct 4) and tap L back (ct 5), step R forward (ct 7)

Lead's Underarm Turn:

- Leads tap L back (ct 1), step forward L (ct 3), tap R forward (ct 5), turn under L arm CW 180 to step R away from follow (ct 7), pivot to turn CW 180 and tap L back (next ct 1)
- Option to keep hands low and change hands behind the back

Turn Combo:

- Leader turn immediately followed by Follower turn
- Option for leaders to change hands behind back on their turn

Chaos Mixer

Also called the "Swiss Mixer" or "Swiss Break Mixer," this was originally choreographed in Germany and later popularized with Swiss music. **This version is set to modern electroswing music by Nick Enge at Stanford University to appeal to the dancers there!**

Type: German couple mixer
Music: Get Aboard by Iain Mackenzie (edited), 4/4 meter
Formation: Couples with W on the R side of the M, holding inside hands (option to hold elbows instead), scattered around the room facing any direction

Introduction: Hold 8 measures

Measure	Details
1-2	WALK FORWARD: Walk 8 steps forward (toward whatever direction you are facing). At the end of measure 2, partners face each other.
3	WALK BACK: Walk 4 steps backward away from partner.
4	STAMP AND CLAP: 3 stamps in place (cts 1&2), 3 claps (cts 3&4).
5-6	SWING PARTNER: R elbow swing CW. At the end of measure 6, release partner.
7-8	FIND NEW PARTNER: Quickly find a new partner and L elbow swing CCW. At the end of measure 8, join inside hands, ready to start again. Those left without partners find each other in the center of the room.

Repeat dance to the end of the music, changing partners every 8 measures.

NOTE: Can be less chaotic if danced in a circle and W find new partner by traveling RLOD.

Chicago Charleston

This choreography by Campbell Miller and Thain Maurer was created as an homage to 1920's Charleston. The formation is a loose circle because dancers in today's Lindy Hop communities enjoy dancing solo Charleston together in this arrangement (sometimes a leader will call the moves, and sometimes each dancer will just choose their own moves).

Type: American circle dance (mostly solo, some partnered)
Music: Chicago by Sidney Bechet feat. Claude Luter, 4/4 meter
Formation: Individual dancers scattered in a circle facing into the middle, with a prearranged partner nearby

PART 1

Measure	Details
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- | | |
|-------|--|
| 1-2 | Basic Charleston: touch R foot forward (ct 1), step R foot back (ct 3), touch L foot back (ct 5), step L foot forward (ct 7)
Arms swing in opposition to legs (when R foot touches forward, L arm swings forward and R arm back; when R foot steps back, R arm swings forward and L arm back)
Twisty feet option: On even counts, twist heels out away from each other (feet are pigeon toed) with the option to flare out lower legs; On odd counts, twist heels in toward each other
Add pulse from ankles |
| 3-4 | Repeat |
| 5-6 | Hitchhiker: Hitchhiker thumbs with both hands, R hand high near R shoulder, L hand low near L hip
Bend R knee to kick R heel up by R hip (ct 8), tap R foot down by L (ct 1), Bend R knee to kick R heel up by R hip (ct 2), step R foot down by L (ct 3), Repeat on other side (cts 4-7) |
| 7-8 | Heel hits in circle: Turn in CCW circle in place while L hand waves in the air, Bend R knee to kick R heel up by R hip and tap R heel with R hand (ct 8), tap R foot down by L (ct 1), repeat 3x (cts 2-7), hold (ct 8) |
| 9-10 | Pivot turn with claps:
Step R forward (cts 1-2)
Pivot CCW half turn to face back (cts 3-4)
Step R forward (cts 5-6) with clap on count 6
Pivot CCW half turn to face original direction (cts 7-8), with clap on count 7 |
| 11-12 | Jazz square (sometimes called a Box):
Cross R foot in front of L (cts 1-2)
Step back L (cts 3-4)
Step side R (cts 5-6)
Step forward L (cts 7-8)
Arm styling: L hand on L hip, R pointer finger wagging in air |
| 13-14 | Repeat measures 9-10 |

15-16 Repeat measures 11-12

Repeat Measures 1-16

PART 2

Measure	Details
1-2	Slow Chugs: with both feet closed in parallel position scoot feet forward L diagonal with weight mostly on heels (ct 1), hold (ct 2) scoot back to original place with weight mostly on balls of feet (ct 3), hold (ct 4) Repeat toward R diagonal (cts 5-8)
3-4	Fast Chugs: scoot forward L diagonal (ct 1), scoot back to place (ct 2) Repeat toward L diagonal (cts 3-4), R diagonal (cts 5-6), R diagonal (cts 7-8)
5-8	Repeat measures 1-4
9-10	Cross Kick Scarecrow: R leg swings in front of the body and kicks toward L side (arms can swing in opposition to the R) (cts 1-2) Bring R leg back to open 2nd position and arms out in T (cts 3-4) Twist knees and toes inward toward each other with scarecrow arms (elbows lift, hands point down) (cts 5-6) Reset legs to open 2nd position and arms to neutral position near waist (cts 7-8)
11-12	Repeat Cross Kick Scarecrow starting with L leg kicking
13-16	Repeat measures 9-12
17-20	Walk in circle: Walk in a personal circle over your R shoulder Option to use add heel twists or kicks to steps Arm options: Straighten arms bringing hands to flip flop overhead, or one hand on hip and other hand wagging finger
21-24	Knee slaps: With 1 hand stacked on top of the other and elbows out to sides, bring R knee up and tap thigh with both hands (ct 1), bring R leg down and hands back up (ct 2) Repeat with R, L, L, R, R, L, L
25-26	Slow Knee Illusions (sometimes called Bees Knees): Feet are separated hips-width, bend knees to place R hand on R knee, L hand on L knee (cts 1-2) Bring knees together and switch hands to touch opposite knees (cts 3-4) Separate knees (cts 5-6) Bring knees together and switch hands back to their original sides (cts 7-8)
27-28	Repeat measures 25-26
29-30	Fast Knee Illusions: Repeat the same knee illusions in double time Separate knees (ct 1), bring knees together (ct 2), etc
31-32	Find partner and connect palm to palm with both hands

PART 2 WITH PARTNER

Chugs: In palm to palm connection, everyone moves forward L diagonal (same as solo section)

Cross Kick Scarecrow: Connect R palms with partner for R kick (and L palms for L kick), leg go of hands for the scarecrow

Walk in Circle: Hook R elbows with partner, same feet and arm options as before

Knee Slaps: Face partner, everyone starts with R knee

Itches (Instead of Knee Illusions): Slow or fast "itches" on body

Lock Turn (Instead of Find Partner): During the last 2 measures, substitute a lock turn (cross R over L and unwind a full CCW turn) to end facing the middle of the circle solo

REPEAT PART 1

Repeat all of part 1 solo facing middle of the circle

Ending: Instead of the jazz square for the last 2 measures, substitute a lock turn (cross R over L and unwind a full CCW turn) into with an optional heel click (jump off both feet and click heels in air). After turning and/or landing, hit a pose on the last cymbal hit.

East Coast Swing Moves

East Coast Swing, also known as Jitterbug, is an upbeat social dance with primarily 6-count variations. The Swing family of dances began with the birth of Lindy Hop in the late 1920's (with an 8-count basic) when African American dance traditions merged in Harlem and became inspired by big band jazz.

This version of Swing emerged is a simplified form that was adopted by the ballroom studios to be able to teach the masses around the time of WWII. These swing moves were reborn with the teenagers in the 1950's, hustle in the 1970's, and the swing resurgence in the 1980's through today.

The moves are improvised between a leader (traditionally the man's role) and a follower (traditionally the woman's role), but the modern swing dance community welcomes anyone to lead or follow. The spirit of swing dancing embraces improvisation and experimentation with your partner, so you are encouraged to make up your own moves!

Type: Social dance for couples
Music: Swing tunes, as well as some rock & roll songs, 4/4 meter
Slower tempo (110-140 beats per minute) works best when practicing basics with triple steps for the first time
Mid tempo (140-170 beats per minute) when practicing basics with single steps
Music suggestions listed at <http://www.austinsocialdance.com/social-dance-music>
Formation: Couples scattered around the floor, dancing in their personal space

Positions

- **Closed Position:** Partners open in a slight V, Leader's R hand on Follower's L shoulder blade, other hands held palm to palm near follower's shoulder height (or low handhold at level of belly button)
- **Open Position:** Partners facing each other, Leader's L hand holds Follower's R hand
- **Cross-Hand:** Partners facing each other, shaking R hands with partner
- **2-Handed Open:** Same as open but leader's R hand also holding follower's L hand

Basic Step

This basic can be used to mark time in any position.

Leaders start L foot, Followers start R foot

There are 2 basic rhythms:

- **Single Step Basic:** rock step (cts 1-2), step (ct 3) hold (ct 4), step (ct 5) hold (ct 6)
- **Triple Step Basic:** rock step (cts 1-2), triple-step (cts 3a4), triple step (cts 5a6)

Turning Basics

- Turning clockwise as a couple
- Turning counterclockwise as a couple

Follower's Turns

- Outside (arch) turn (from closed to open, or open to open)
- Tuck turn (from closed to open, or open to open)
- Inside (check watch) turn (from open to closed)
- Inside turn swap (from open to open)

Leader's Turns (all open position)

- Lead's underarm turn
- Lead's waist slide
- Hurricane (follow's inside/check-watch turn followed by lead's left turn)

Cross-Hand Moves

- Cross-hand entrances:
 - Lead's waist slide (catch in cross-hand)
 - Any follower's turn (with lead's hand change at the end)
 - Skin the cat
- Follower's free turn
- Shadow
- 2-handed bridge turn
- Back taps

2-Handed Moves

- Cuddles
 - Entrance: Inside (check watch) turn into cuddles
 - Exits:
 - Outside (arch) and inside turn
 - Tuck turn and inside turn
 - Roll out and free turn
- Loop de loop
- Dishrag
- Pretzel

Charleston Moves (8 count variations)

- Side-by-Side Charleston
- Repeater Kicks
- Kick Throughs

Shake It Off

A line dance choreographed by Campbell Miller and Thain Maurer. It is popularly danced by the students at The University of Texas at Austin, as well as several social and line dance communities around the US.

Type: American novelty dance
Music: Shake It Off by Taylor Swift, 4/4 meter
Formation: Individual dancers in loose lines facing the same direction

Introduction: Hold 4 measures (can clap on even counts or jam while waiting!)

Part 1: Groove and Grapevine (Verse)

This section starts with each verse: "I stay up too late," "I never miss a beat," and "Hey hey hey"

Measure	Details
1-2	Groove step: Side R on 1, Side L on 2, Side R-Together-Side R on 3&4
3-4	Repeat Groove step starting with L, personal arm styling like snake or egyptian
5	Travel Forward: Forward R on 1, Forward L on 3, option to angle body leading each step with shoulder and hip
6	Grapevine Right: Side R, Cross-Behind L, Side R, Touch L
7	Travel Backward: Back R on 1, Back L on 3, option to angle body leading each step with shoulder and hip
8	Turn to Left: 3 step turn traveling L (option to grapevine L instead of turn)

Repeat Measures 1-8

Part 2: Cruisin'

This section starts with lyrics "But I keep cruisin"

Measure	Details
1	Pimp Walk Right: Side R on 1, Cross-Front L on 3 with arms swinging in opposition
2	Raise the Roof: Side R-Together-Side R on 567 with both arms pumping up on 5 and 7
3-4	Repeat measures 1-2 starting with the left
5-6	Repeat measure 1-2 starting with the right
7	Repeat measure 1 starting with the left
8	Claps: Side L on 5, Clap 3x High L on 678

Part 3: Shake It Off (Chorus)

This section starts with the chorus lyrics "Cause the players gonna play, play play..."

Measure	Details
1-4	Hand Jive: With a small bounce on each beat and option to shift weight side to side Pat thighs 2x, Clap 2x Cross R over L 2x, Cross L over R 2x Tap R fist over L 2x, Tap L fist over R 2x Hitchhike R thumb over R shoulder 2x, Hitchhike L thumb over L shoulder 2x
5-6	Circle: Jump in place turning in a counterclockwise circle shaking hands high to low
7-8	Twist: Twist hips R-and-R on "Shake It Off", Twist hips L-and-L on "Shake It Off"

Repeat Measures 1-8

1st Repeat

- **Part 1**
- **Part 2**
- **Part 3**
- **Extended Twist** (Twist in your personal space for 8 measures)

2nd Repeat

- **Part 1 with Pose Ending** (instead of 2nd grapevine to the left, pose 3x on "Shake Shake Shake" and hold the 3rd pose)
- **Part 3**
- **Party Ending** (Shake/Bounce/Dance traveling anywhere solo or Elbow Swing or Swing Dance with partner for final 16 measures)

The Shim Sham

The Shim Sham (sometimes called the Shim-Sham Shimmy) was a tap routine done by vaudeville performers in the early 1900s and is still taught in many tap dance classes today. Willie Bryant and Leonard Reed are credited with the original version, created as a show finale that was easy enough for all of the performers to dance together.

As with most vernacular dance styles, this dance as never codified and there are countless versions of the Shim Sham, as each city and community created its own variations. The version presented here is closest to the one popularized by Frankie Manning in the Swing dance community and is commonly danced by Lindy Hoppers at Swing dances around the world.

Type: American Line Dance

Music: **Tain't What You Do (It's The Way That Cha Do It) by Jimmie Lunceford and His Orchestra, 4/4 meter**

Other songs sometimes played:

Tuxedo Junction by Erskine Hawkins

The Shim Sham Song by Bill Elliot Swing Orchestra

Formation: Individual dancers in loose lines facing the same direction

Note: All moves start ("pick up on") count 8, not on the downbeat 1!

Introduction: Hold first 8 measures. It's common to clap on the even counts while waiting for the music to start.

PART 1: THE SHIM SHAM

Measure	Details
1-2	The Shim Sham: Stomp R foot forward (ct 8) Slide R foot back next to L and put weight on R (ct 1) Repeat L (cts 2-3) Repeat R (cts 4-5) without changing weight Repeat R (cts 6-7) with changing weight to R
3-4	Repeat the Shim Sham step starting with L
5-6	Repeat the Shim Sham step starting with R
7-8	Full Break: Step side R (ct 8) Tap L next to R (ct 1) Step side L (ct 2) Tap R next to L (ct 3) Step back R (ct 4) Step back L to close feet (ct 5) Step forward R (ct 6)

Step forward L to close feet (ct 7)

PART 2: CROSSOVERS

- 1-2 **Crossovers:**
Step side R with hips angled to R diagonal (ct 8)
Rock weight back onto L (ct 1)
Rock weight forward onto R (ct 2)
Rock weight back onto L (ct 3)
Step weight forward onto R (ct 4)
Kick L foot forward (ct 5)
Step L crossed in front of R (ct 6)
Step side R (ct 7)
- 3-4 Repeat **Crossovers** starting with L
- 5-6 Repeat **Crossovers** starting with R
- 7-8 **Crossover Break:**
Step L (ct 8)
Kick R foot forward (ct 1)
Step R crossed in front of L (ct 2)
Step side L (ct 3)
Step R (ct 4)
Kick L foot forward (ct 5)
Step L crossed in front of R (ct 6)
Hold (ct 7) ← this tricks people!

PART 3: TACKY ANNIE

- 1-2 **Tacky Annie:**
Jump straddle with feet apart, landing first on R (ct &) and then on L (ct 8)
Touch R foot behind (ct 1)
Step R under body (ct 2)
Touch L foot behind (ct 3)
Step L foot under body (ct 4)
Touch R foot behind (ct 5)
Step R under body (ct 6)
Touch L foot behind and put weight on L (ct 7) ← this tricks people!
- 3-4 Repeat **Tacky Annie**
- 5-6 Repeat **Tacky Annie**
- 7-8 **Full Break**

PART 4: HALF BREAKS

- 1-2 **Half Break:**
 Leap forward onto R foot (ct 8)
 Step back onto L foot (ct 1)
 Kick R foot (ct 2)
 Ball change with R foot behind and L foot in front (cts &3)
 Repeat (cts 4-7)
- 3-4 **Full Break**
- 5-6 **Half Break**
- 7-8 **Full Break**

MUSICAL INTERLUDE

In the song "Tain't What You Do," there is a musical interlude at this point in the song. Walk/dance around and take a break for 8 measures. Some other songs go right into the next section without this interlude.

REPEAT WITH FREEZES

Repeats parts 1-4 but replace every Full Break with a Freeze (hold in place).

PART 5: BOOGIE TIME

Measure	Details
1-2	Boogie Back: Clap and kick R forward (ct 8) Jump back with feet apart, landing first on R (ct &) and then landing L (ct 1) Repeat 3x (cts 2-7)
3-4	Boogie Forward: Brush R foot and kick R forward (ct 8) Step R forward (ct 1) Repeat starting with L (cts 2-3) Repeat starting with R (cts 4-5) Repeat starting with L (cts 6-7)
5-6	Boogie Back
7-8	Boogie Forward
9-10	Boogie Back
11-12	Shorty George: Kick R out to R (ct 8) Step R foot to close feet (ct &), bend knees and lean knees to L to put weight on L (ct 1) Walk forward alternating feet and leaning knees toward foot with weight RLRLRL (cts 3-7)
13-14	Boogie Back

PART 6: SWING DANCE WITH PARTNER

Finish the song by finding a partner and dancing swing moves. This is improvisational!

Sometimes a caller will invite the dancers to play with some calls such as:

"Freeze": Everyone freezes in whatever position they're currently in

"Dance": Everyone resumes normal dancing

"Slow Motion": Everyone continues dancing slower (usually half time)

"Change Partners": Switch partners and keep dancing

And more!

't Smidje

Translated as "The Blacksmith," this dance is a pan European couple circle dance originally from Belgium. It's similar to the Humppa Mixer from Finland and the All American Promenade from USA.

Type: Belgian couple mixer
Pronunciation: utt smit-tuh
Music: 't Smidje by Lais, 4/4 meter
Lyrics: http://www.sonic.net/~stevayla/pdf_files/t%20Smidge%20dance_lyrics.pdf
Formation: Couples in a circle, facing LOD, holding inside hands, follows on the right

Introduction: Hold 13 measures; in the cut version, hold 5 measures.

Measure	Counts	Details
1	1-4	SCHOTTISCHE FWD Starting with outside foot, walk forward 3 steps (traveling LOD) on counts 123 Hop to turn 180 degrees on count 4 (turn toward partner, end facing RLOD, change to hold inside hands). Alternate version: Touch with free foot instead of hop
2	5-8	SCHOTTISCHE BKWD Starting with outside foot, walk backward 3 steps (traveling LOD) on counts 567. Hop in place on 8. Alternate version: Touch with free foot instead of hop
3	1-4	REPEAT SCHOTTISCHE FWD Starting with inside foot, traveling RLOD, end facing LOD holding inside hands
4	5-8	REPEAT SCHOTTISCHE BKWD Starting with inside foot, traveling RLOD
5	1-4	JUMP & CLAP Jump onto both feet toward your partner on count 1 and clap on count 2. Jump on both feet away from your partner on count 3 and clap on count 4.
6	5-8	TURN & SWAP Leads turn right with 3 steps passing behind their partners to the outside circle. At the same time, follows turn left with 3 steps passing in front of their partners to the inside circle.
7	1-4	REPEAT JUMP & CLAP
8	5-8	REPEAT TURN & SWITCH PARTNERS Follows turn right, traveling diagonally right LOD and ending to the right of their new partner. Leads turn left traveling back to the inside position and ending to the left of their new partner, taking inside hands.

Repeat dance to the end of the music.

Lyrics

't Smidje is about a young medieval Dutch blacksmith who decides it's time to get married, so he travels to France to find himself the prettiest woman ever. But she turns out to be a shrew and a nag, and he realizes he was far happier when it was just him, his anvil, and his hammer.

Wie wil horen een historie
Al van ene jonge smid
Die verbrand had zijn memorie
Daaglijks bij het vuur verhit

Who wants to hear a history
of one young blacksmith
Who had burnt his statement
Daily heated by the fire

Was ik nog, nog met mijnen hamer
Was ik nog met geweld op mijn aambeld

I was still with my hammer
I was forcibly on my anvil

'k Geef den bras van al dat smeden
Ik ga naar de Franse zwier
'k Wil mij tot den trouw begeven
Nooit een schoner vrouw gezien

I've stopped of all that forging
I go to the French panache
I want my wedding to go
Never seen a woman cleaner

Was ik nog, nog met mijnen hamer
Was ik nog met geweld op mijn aambeld

I was still with my hammer
I was forcibly on my anvil

't Is de schoonste van de vrouwen
Maar nooit was er zo'n serpent
Nooit kan zij haar bakkes houden
Nooit is zij eens wel content

She is the fairest of women
But never was so heralded an serpent
Never can she keep her mouth
Never is she once pleased

Was ik nog, nog met mijnen hamer
Was ik nog met geweld op mijn aambeld

I was still with my hammer
I was forcibly on my anvil

Nooit mag ik een pintje drinken
Nooit mag ik eens vrolijk zijn
Nooit kan ik iemand beschinken
Met een glaasje bier of wijn

I should never have a beer
I should never again be merry
I can never someone pleasures
With a glass of beer or wine

Was ik nog, nog met mijnen hamer
Was ik nog met geweld op mijn aambeld

I was still with my hammer
I was forcibly on my anvil

'k Geef den bras van al dat trouwen
Werd ik maar eens weduwnaar
'k Zou mij in een hoeksken houden
En mij stellen uit gevaar

I had enough of all that marry
I was once again widowed
Could I keep myself in a corner
And make me out of danger

Was ik nog, nog met mijnen hamer
Was ik nog met geweld op mijn aambeld
Was ik nog, nog met mijnen hamer
Was ik nog met geweld op mijn aambeeld

I was still with my hammer
I was forcibly on my anvil
I was still with my hammer
I was forcibly on my anvil

Veleta Waltz Mixer

Based on The Veleta by Arthur Morris (1900), adapted to mixer form by Richard Powers. At the end of the 19th century, the British Association of Teachers of Dancing began running annual competitions to discover new dances. The Veleta Waltz is said to have been entered in 1899 but didn't win. It was reintroduced the following year, and it is credited with being the first sequence dances of its style, which led to many more English sequence dances to follow

Type: English couple dance, adapted to a mixer
Pronunciation: veh-LEE-tah
Music: The Veleta by Jimmy Shand
Sheet Music: http://tunearch.org/wiki/Veleta_Waltz
Medley: Strauss & Co by André Rieu (faster)
 $\frac{3}{4}$ meter, Any rotary waltz with continual eight-bar phrases
Formation: Couples in a circle, facing LOD holding inside hands, W on the right

Measure	Counts	Details
1-2	1-6	WALTZ LOD Starting with outside foot, travel forward along LOD with 6 light running steps Men may put hand on hip and Women may let free hand float gracefully at side
3-4	1-6	SIDE STEPS Facing partners, taking both hands in open position Do Double Boston sideways toward LOD (step side 1, close 3, side 4)
5-6	1-6	WALTZ rLOD Face reverse LOD holding new inside hands Starting with outside foot, travel forward with 6 light running steps
7-8	1-6	SIDE STEPS Facing partners, taking both hands in open position Double Boston sideways against LOD (step side 1, close 3, side 4) End in closed position on count 4
9-10	1-6	TURNING WALTZ Use 2 rotary waltz steps to complete one full clockwise turn while traveling LOD
11-12	1-6	SIDE STEPS Two side-draws along LOD (step side 1, close 3, side 4, close 6)
13-14	1-6	TURNING WALTZ Use 2 rotary waltz steps to complete one full clockwise turn while traveling LOD
15-16	1-6	CHANGE PARTNERS Lead's lift L arm for Follow's clockwise turn Follow waltzes under and progresses to the next lead in the circle End facing LOD holding inside hands to repeat with new partner Note: The original dance finished with another full turn of rotary waltz (for a total of two) to repeat it all without changing partners

Repeat dance to the end of the music. With the Strauss song, the caller may indicate to finish the last faster section as a freestyle Waltz with your last partner.