

HILLS OF HABERSHAM

(A Waltz Contra)

by Mary and Fred Collette

Music by

Lloyd Shaw Recordings

Fred Bergin

#X-75

Inspired by Sidney Lanier's "Song of the Chattahoochee", from the hills of Habersham, of North Georgia,

The dancers stand in two parallel lines, 5 or 6 feet apart. (There must be at least 6 couples, perhaps it will be better to have 8 or 9 couples.) Have all the men to the R as the caller looks down the hall, and all the Women to the L. Then let the 1st, 3rd, 5th, etc., cross over so their men and women are on the opposite side. These are the "1 couples", or "leaders" or "active couples". Every one is in motion throughout the whole dance. The inactive couples (#2, #4, #6) when not in motion otherwise, balance to the R and the L in time with the music (R and swing the L over; L and swing the R over.) They must keep moving up towards the head of the hall, whenever possible, in order to take the places of the odd numbered couples, who move gradually down the hall. (This is mainly accomplished when the "active couples" go down the outside of the lines, then cross over, and come back up the insides of the lines (Meas. 13-22).

THE DANCE

Figure No. 1

Measures Four measures of introduction, when everyone bows to his partner.

1-4 PASS THROUGH AND BALANCE

All beginning on the R foot (and stepping on the ball of the foot to each count, - 3 steps per measure), pass through the opposite line in 6 steps, partners passing E shoulders, and remain facing outward, hands joined shoulder-high in a line. Then on the next two measures all step R, and arch L foot over R, then step L, and arch R foot over L.

5-8 TURN AROUND AND BALANCE AGAIN.

Releasing hands, each person turns $\frac{1}{2}$ CW in place, (R face) in 6 little steps to face opposite line, and all join hands within the line. They all balance to the R and to the L again, as they did before.

9-16 REPEAT ALL UNTIL BACK IN PLACE.

Repeat the action of meas. 1-8 until all are back in home position again.

Figure No. 2

17-24 LEADERS DOWN OUTSIDE, UP INSIDE, AND BALANCE IN LINE OF FOUR

Beginning on R foot leaders turn out, then face down the line coming close to the couple below them, all in 3 steps. (1 meas, M turns R, W turns L.) Then go down the outside in 6 steps (2 meas), passing the couple below and the second couple beyond them. Then turn in between the two lines in 3 steps (1 meas) and face up the line with your partner, with hands held high (W is on M's L). In the next 6 steps they go up between the lines and stand between the couple that was below them, all joining hands in a line of 4, and all facing up. Then all balance to the R and then to the L, taking 2 measures. (While the odd couples are going down the line and back up again, the even couples, by taking a little longer step to the left each time, work up to the places originally held by them.)

25-32 LEADERS TURN AROUND AND BALANCE; THEN CAST OFF (dropping below) AND BALANCE.

Leaders, keeping hands joined and releasing inactive couples (those on the outside of the line), rotate once CW in 6 steps (2 meas), with M stepping backwards in place, and W forward, and end back in line-of-4 with all hands joined, again facing up. Then balance R and balance L (2 meas). Leaders release hands with partners (W's R and M's L), but keeping hold of hands of

inactive persons, they cast off (turn in place) outward $3/4$ around the inactive person in 6 steps (2 meas), and back in line one place lower down to face their opposite partner. Hands are quickly joined, shoulder-high, and all balance R, then L (2 meas).

All move forward six steps and balance and go through Figure 1 again. Then all of the inactive couples continue balancing R and L. But a new couple, (#2), has worked up to the head of the line and has no couple above it with whom to dance. This makes them "neutral". Therefore they continue to balance in place, and on the 23rd and 24th measures, as the active couples (who have gone down the outside and up the center) begin to balance R and L, they cross over, trading places in line and wait there and balance until the next repetition of the dance. Then they start as the new #1 couple, on the next repetition of the dance, and dance down the line again.

As an active couple gets to the lower end of the line, they become "neutral" because there is no couple below them with whom to dance. They go forward again in Figure 1 and dance completely through this part. Then they balance in line until the active couple moves up and leaves no couple to dance with. Then, on measures 23 and 24, they cross over, trading places in line, and continue balancing right and left until they have worked up and are at the head of the line again.

The dance may be continued as long as you like, preferably until all couples have been leaders. The music purposely ends on the last measure (without a coda) and you can put in a couple of balances while the introduction is played again, and then go on with the dance, as long as you like.

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HILLS OF HABERSHAM as called by Don Armstrong Lloyd Shaw Recording #212-45

The dance is executed exactly as written by Mary and Fred Callette and there seems to be no need to change any of their instructions concerning it. It is suggested that you read and thoroughly understand these instructions before dancing the dance. The called record is unique in that it is recorded by Don Armstrong almost exactly the way he has called it many hundreds of times at dances throughout the country. While dancing, you will notice that the completely "detailed" calling occurs only at the beginning of the record, and, as the dance becomes familiar to you, the calls become more and more abbreviated, thereby enabling you to more thoroughly enjoy the music. Don also suggests that you dance through the called record once, and then, instead of repeating the dance to it, repeat the dance using the instrumental-only record (Shaw #X-75). The lead from one into the other is natural and adds greatly to the joy of this beautiful dance.

May we also suggest to you that you dance other contras with your group. Don has arranged a delightfully simple dance, "Broken Sixpence", and calls it for you on Lloyd Shaw Recording # 209-45. The instrumental only is Shaw # 157. There are several good books containing information on contras and additional contra dances. Among these is "Don Armstrong's Contra Workbook (\$1.00), which may be obtained from your square dance record dealer, or by writing Don at Rt. 1, Box 643, New Port Richey, Florida.