

## HILLS OF HABERSHAM

A duple improper waltz contra written by Mary and Fred Collette of Atlanta, Georgia. Dedicated to the beauty of the mountains of North Georgia. The title of the dance comes from "Song of the Chattahoochee," by Sidney Lanier. As told to me, the dance reflects the motion of the Habersham River as it moves down its valley toward the sea.

**Music:** "Love's Dream After the Ball"

**Record:** LS X-75, 181/182

**Introduction:** Honor partners

Figure 1

Measures

**1-4** PASS THROUGH; BALANCE

All, beginning R, pass through the other line to the other side of the set and remain facing out, join hands to each side; all step swd R on R and touch L to R instep; repeat to L, touching with R.

**5-8** TURN; BALANCE

Releasing hands, each person turns half RF (CW) in 6 steps, looping out and back again to face in, rejoin hands; repeat two bal steps as in meas 3-

4.

**9-16** Repeat meas 1-8 to return to home pos.

Figure 2

**17-24** ACTIVES DOWN THE OUTSIDE; UP INSIDE; BALANCE IN LINES OF FOUR

Beginning R, actives first face up, then turn outward to face down the outside of their own line, all in 3 steps (1 meas). Go down the outside in 6 steps (2 meas), past two standing dancers, then cut in through the line to the center in 3 steps (1 meas) to meet partner, join hands and face up. Move up the center in 6 steps (2 meas) to end in a line of four with the dancers originally below them in line (they face up) and take hands. In the line of four, all bal R and L as in meas 3- 4 (2 meas).

**25-32** ACTIVES WHEEL; ALL BALANCE; ACTIVES CAST OFF; ALL BALANCE

Actives, keeping hands joined, but releasing hands of inactive dancers on the outside of the line, wheel once full around (man backs up) CW in 6 steps (2 meas) and rejoin hands in line of four. All bal R and L (as in meas 3-4).

Actives break hands and, moving fwd around the outside dancers who wheel with them, cast off 3/4 turn in 6 steps to end in original line but progressed one pos. All bal R and L (as in meas 3-4). On the cast off, inactives should back up as they wheel, making the motion easier for the actives to cover the distance.

Repeat the dance beginning with Figure 1 even though the top couple is now an inactive one. They can dance the whole of Figure 1, returning to place at the end of that figure. They will then wait (or bal in place) through Figure 2 until the actives in the line of four, toward the end of the dance, wheel around once. As the actives wheel, the top couple will cross to the other side ready to take hands with the line of dancers as they finish their cast off and balance with them prior to beginning the new sequence as a new active couple at the top. The active dancers finding themselves at the foot of the set with no couple below them will do the same thing, dancing Figure 1 through and crossing the set on the wheel action of the dancing actives.