

LA BASTRINGUE

French Canadian

PRONUNCIATION: lah buh-STRANG

TRANSLATION: The honky-tonk

SOURCE: Dick Oakes learned this progressive mixer from Yves Moreau who learned it from Jean Trudel. Yves taught it at the 1975 Year End Camp and in Edmonton in 1979. John Filcich taught it at the 1977 Idyllwild Workshop Mix-Master.

BACKGROUND: La Bastringue is usually danced as the fifth or sixth part of a long Québec quadrille. The tune is a popular party song that tells a story of a young "Mademoiselle" who is asked to dance the "Bastringue" by a rather older "Monsieur," who then finds that he's just not up to the task. The dance is also known as Les Confitures (the fruit preserves). According to Francis Coleman, La Bastringue "is older than most of its counterparts. When danced by earlier French colonialists in America, it was almost a sedate dance, without the benefit of fast tapping loudly or the more raucous noises that are now customary." So, the Appalachian Clog steps that one sometimes sees and the yelling that one sometimes hears in the United States are not true to the original form of the dance (but they ARE fun, aren't they!).

According to Dale Hyde, a Canadian folk dance teacher, responding to a query by Ron Houston of the Society of Folk Dance Historians, "You mention that Dick Oakes made a comment about Western Trio Mixer being done on the Canadian side of the border to the music of "La Bastringue." It makes me think of an incident that happened when Dick taught at Ontario Folk Dance Camp in 1976. Those were the days when we still had to carry all the records with us to camp. At the party one night, Western Trio Mixer was requested and I had the 78 rpm recording for "Glise a Sherbrooke" ready to put on the turntable when someone asked me a question. I turned to answer it and 'Wham!', that was the end of that recording as I hit it against the Bogen record player. In a bit of a panic I reached for anything that would work and it happened to be the recording of "La Bastringue." Not intentional but just a quick decision to keep the dancing going! For the next few camps we used that music again but then finally got the 78 rpm replaced with a recording on 45 rpm! It makes us appreciate having our music on computer now – a lot lighter to carry!"

MUSIC: Dances of Québec (7"EP) DOQ-8003
Laridaine (7"EP) ML-7902
Legacy (LP) LEG 120
Elektra (LP) E 7266
Folk Dancer (45rpm) MH 1506
Folkways (LP) FG 3532

FORMATION: Cpls in a single cir, facing ctr, W on ptrs L, hands joined at shldr height in "W" pos.

METER/RHYTHM: 2/4

STEPS/STYLE: TWO STEP: Step fwd R (ct 1); close L to R (ct &); step fwd R (ct 2). Repeat with opp ftwk.

BUZZ-STEP TURN: In Closed Pos (ptrs facing each other, W R hand in M L hand and held at shldr height with bent elbows, M R hand around W waist, W L hand on M R shldr) step R next to and INSIDE of ptrs R (ct 1); step on ball of L fwd and around ptr (ct &). Repeat.

Style is happy and light but ft are not raised too far off the floor.

MEAS

MOVEMENT DESCRIPTION

INTRODUCTION

1-10 Dance starts with fiddle music.

I. TO CTR AND BACK

1 Moving twd ctr, step fwd R (ct 1); step fwd L (ct 2);

2 Step fwd R (ct 1); touch L next to R (ct 2).

3-4 Repeat action of meas 1-2 bwd with opp ftwk.

5-8 Repeat action of meas 1-4.

II. TWO-STEPS TO L AND R

1-4 Facing CW and moving in RLOD, dance 4 Two-Steps beg with R and turning to face CCW in LOD on last Two-Step.

5-8 Facing CCW and moving in LOD, dance 4 Two-Steps beg with R and turning to face ctr on last Two-Step.

III. BUZZ-STEP TURN

1-2 M release hands with W on R, raise L hand and turn W on L CW under joined hands with 4 walking steps to end facing ptr in Closed Pos.

3-8 Ptrs turn with Buzz steps (Québec style). End with both facing LOD, W on M R in Open Pos (M R arm around W waist, W L hand on M R shldr, free hands hanging naturally at sides).

IV. TWO-STEP PROMENADE

1-8 Cpls promenade with 8 Two-Steps beg R. On last Two-Step, cpls turn 1/4 CCW to face ctr and join hands in "W" pos in a single cir to repeat dance with new ptr.

Repeat entire dance from beg.

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Mademoiselle, voulez-vous danser?
La bastringue, la bastringue?
Mademoiselle, voulez-vous danser?
La bastringue est commencée.

Mademoiselle, would you like to dance
The bastringue, the bastringue?
Mademoiselle, would you like to dance?
The bastringue is about to start.

Oui, Monsieur, je veux bien danser
La bastringue, la bastringue.
Oui, Monsieur, je veux bien danser
La bastringue, si vous voulez.

Yes, Monsieur, I would like to dance
The bastringue, the bastringue.
Yes, Monsieur, I would like to dance
The bastringue, if you wish.

Mademoiselle, il faut arrêter
La bastringue, la bastringue.
Mademoiselle, il faut arrêter.
Vous allez vous fatiguer!

Mademoiselle, we must stop
The bastringue, the bastringue.
Mademoiselle, we must stop.
You will tire yourself!

Non, Monsieur, j'aime trop danser
La bastringue, la bastringue.
Non, Monsieur, j'aime trop danser.
Je suis prête à r'commencer!

No, Monsieur, I like too much to dance
The bastringue, the bastringue.
No, Monsieur, I like too much to dance.
I'm ready to start again!

Macemoiselle, je n'peux plus danser
La bastringue, la bastringue.
Macemoiselle, je n'peux plus danser,
Car j'en ai des cors aux pieds!

Mademoiselle, I can't dance any more
The bastringue, the bastringue.
Mademoiselle, I can't dance any more,
Because I have corns on my feet!