

Washington Spring Ball



**Saturday
May 14, 2011**

Washington Spring Ball

Music by:
Jody Kruskal (Anglo concertina),
Paul Friedman (fiddle) and
Liz Donaldson (piano)

Ball Chairs: Melissa Running &
Laura Parsons
Chair emeritus: Tom Spilsbury
Registration: Roger Broseus
Program books: Rich Galloway
Decorations: April Blum
Refreshments: Anna Rain
Name tags: Stephanie Smith
Pot luck hosts: Bob Mathis &
Tali Stupak
Programming: Melissa Running

Special thanks to these and
numerous other volunteers
who helped make this ball possible.

Reception 7:00 PM

Dance 7:30

To protect the wood floor,
please bring clean, soft-soled dance shoes.

Practice Session

2:00 to 4:00 PM

Cherry Hill Park Conference Center

Calling: Tom Spilsbury and
Melissa Running

Music: Colleen Reed (flute) and
Jeff Steinberg (fiddle)

Potluck Supper

at the

Cherry Hill Park Conference Center

Approximately 4:30 to 6:30 PM

Please join us for a potluck supper after the practice session. All are invited. Contribution of a potluck dish is optional for out-of-town guests.

Conventions Used in Dance Descriptions

Unless otherwise indicated:

; indicates the midpoint of the music.

Turn = 2-hand turn, once round.

Cross = change sides of the set still facing out.

Change = change sides of the set and immediately face in again.

CW = clockwise.

CCW = counter-clockwise.

Circular hey is without hands.

Grand chain is with hands.

L = Left

R = Right

Rights & lefts is with hands.

Side = Sharp (curly) siding.

Dances in $\frac{3}{2}$ or $\frac{3}{4}$ time have 3 steps to each bar of music.

All other dances have 2 steps to the bar.

Dates given represent the dates or range of dates for original publication of the dance. More recently composed dances include the choreographer's name followed by the date(s) the dance was published.

Alice

Longways duple minor, $\frac{3}{4}$
(Philippe Callens, 2002)
(Written for Alice Markham)
(To music "Siciliano" by Telemann)

- A1 1-4 1st corners set; R-hand turn $\frac{1}{2}$.
- A2 1-4 2nd corners set; R-hand turn $\frac{1}{2}$.
- B 1-2 All fall back 2 single steps.
- 3-4 Partners cross passing R shoulder & turning R into...
- 5-8 Single file circle CW once round.
- 9-12 Partners turn.

Then they let go of Alice's hands, and stood looking at her for a minute: there was a rather awkward pause, as Alice didn't know how to begin a conversation with people she had just been dancing with. 'It would never do to say "How d'ye do?" Now,' she said to herself: 'we seem to have got beyond that, somehow!'
Lewis Carroll, *Through the Looking Glass* (1872)

Ani's Waltz

Circle Mixer, $\frac{3}{4}$
(Gary Roodman, 2008)
(Written for Carol MacAdam's granddaughter)
(Music by Charlene Thompson, 2005)

- A 1-4 Couples facing CW around the room, lead forward 2 waltz steps; turn towards partner & fall back in the same direction 2 waltz steps.
- 5-8 Repeat in the other direction (CCW, forward then back).
- 9-10 Men advance 2 places around the circle (CCW).
- 11-12 With this person, women gate the men $\frac{1}{2}$ way around.
- 13-14 Women advance 2 places around the circle.
- 15-16 With this partner, men gate the women $\frac{1}{2}$ way. End facing this partner.
- B 1-4 Partners gypsy R once around.
- 5-8 L diagonals gypsy L once around.
- 9-12 (*Note: R diagonal person is your new partner-to-be.*)
Begin a R gypsy with current partner. Half way through, widen the gypsy to finish it with R diagonal person. Finish men inside facing out, as in Wood Duck.
- 13-16 New partners set & turn single.
End facing CW.

Ashford Anniversary

3-couple longways mixer, $\frac{2}{2}$
(Charles Bolton, 1986)
(To music by Phalèse, 1580)

Part I

- A1 1-4 All up a double; fall back.
A2 1-2 Facing partners, all fall back a double.
3-4 Come forward.

Chorus

- B1 1-4 R diagonals (M1-W2, M2-W3)
set & change places *while*
others (W1 & M3) skip CCW (forward)
outside the set into each other's places.
5-6 All turn single R.
B2 1-6 New partners, set & turn $1\frac{1}{2}$.

Part II

- A1 1-4 Partners side by side R.
A2 1-4 Partners side by side L.
Repeat chorus.

Part III

- A1 1-4 Partners arm R.
A2 1-4 Partners arm L.
Repeat chorus.

Beach Spring

4-couple longways set, $\frac{3}{2}$
(Leslie Lassetter, 2002)

(To a hymn tune attributed to B.F. White, 1844)

- A1 1-4 At each end, circle 4 to the L.
A2 1-4 *Serpentine* (no hands) to invert set in
following manner:
End circles become single-file lines. W2 &
M3 lead their lines to the other end of the
set, passing L shoulders across the set &
dancing CCW to end proper & inverted
(4-3-2-1 from the top).
B 1-2 Top couple (4s) cast to 2nd place as 3s (in
2nd) lead up.
3-4 Middle couples (4s & 2s) cast down one
place (4s stay above 2s) while bottom
couple (1s) lead up to 2nd place.
(Progressed places: 3-1-4-2 from the top)
5-8 Partners facing, rights & lefts 4 changes at
each end of the set.

“Yes, indeed; for dancing is one of the joys of
my life, next to husking and making hay”; and
Debby polked a few steps along the beach,
much to the edification of a pair of old
gentlemen, serenely taking their first
“constitutional.”

Louisa May Alcott “Debby’s Debut,” *The
Atlantic Monthly*, August 1863

Companions

Longways duple minor, $\frac{4}{4}$
(Victor Skowronski, 2002)

- A1 1-2 All chase L one place. (I.e, dance to the next position L in your group of 4.)
3-4 All balance into the center; & back.
- A2 1-4 All that again..
(All now progressed & improper.)
- B1 1-2 1st corners start a chevron by passing R into each other's places & facing out.
3-4 2nd corners cast (W1 up, M2 down) while 1st corners back into neighbors' places to meet partners.
- B2 1-4 All poussette $\frac{1}{2}$ way, 2nd corners (W1 & M2) dancing forward to begin. Partners release hands early & 2nd corners continue backing up to form the ends of a line while 1st corners step into the middle of the line facing each other.
- C1 1-6 1st corners passing L to start, hey for 4 (6 changes) until 2nd corners meet in the middle proper.
(1st corners are improper facing out.)
- C2 1-3 2nd corners gypsy L $\frac{3}{4}$,
while 1st corners loop R $\frac{1}{4}$ to face in.
4-6 Partners gypsy R $\frac{1}{4}$ to progressed places.

Fast Packet

Longways duple minor, $\frac{2}{2}$
(Bob Lilley, 1988)

*Note: hornpipe step throughout
(step step step hop, or variants)*

- A1 1-4 1st corners with R forearm grip (thumb by index finger) turn $1\frac{1}{2}$ times to change places.
5-8 2nd corners the same.
- A2 1-4 1st corners back to back.
5-8 2nd corners the same.
(End close to partner.)
- B1 1-4 Facing partner, *clapping figure*: Clap own, own, R diagonal, own, own, L diagonal; own, partner R, own, partner L, own, own, partner's both.
5-8 That again.
- B2 1-4 Circle L $1\frac{1}{2}$ to original places.
5-8 $\frac{1}{2}$ poussette to new places (CW, in direction of circle, M1 & W2 dancing forward to start).



Frances Ann's Delight

Longways duple minor, $\frac{6}{8}$
(George Middleton, 1987)

- A1 1-4 1s cross & go below into middle of line of 4 facing up.
5-8 Set forward in line & fall back bending the line.
- A2 1-4 All circle L,
5-8 Circle R.
- B1- 1-2 Neighbors lead out.
3 Neighbors step R & honor.
4 Step L & honor.
5-6 Neighbors lead back, crossing over immediately with partner.
7-8 All turn single.
- B2 1-4 2s figure-8 $\frac{1}{2}$ down through the 1s.
5-8 Partners back to back.



Hambleton's Round O

Longways triple minor, $\frac{3}{2}$ (1713-1728)

- A 1-2 1s cast to 2nd place (2s moving up).
3-6 Hey for 3 across the set
(Starting L shoulder, W1 up with 2s, M1 down with 3s).
7-8 1s turn in 2nd place.
- B 1 1st corner places (M2-W1) change.
2 2nd corner places (W2-M1) change.
3-4 1s & 2s circle $\frac{1}{2}$; turn single.
5-8 1s & 2s facing partners, circular hey 4 changes.



Jaque Latin

Longways duple minor, $\frac{2}{4}$ (1755)

- A1 1-8 W1 hey with the 2 men, passing M2
by L to start.
- A2 1-8 M1 hey with the 2 women, passing W2
by R to start.
- B1 1-4 1s cross & cast (2s moving up)
5-8 1s cross & cast again below the next 2s
(who do *not* move up).
- B2 1-2 1s lead up the center (4 steps), face own 2s.
3-4 1s set to 2s.
5-8 1s lead up through 2s & cast back down.
- C1 1-4 1s & 2s set twice to diagonal opposite.
5-8 Star L once around.
- C2 1-4 1s & 2s set twice to diagonal opposite.
5-8 Star R once around.

This day I bought the book of country dances
against my wife's woman Gosnell comes, who
dances finely; and there, meeting Mr. Playford,
he did give me his Latin songs of Mr.
Deering's, which he lately printed.

Diary of Samuel Pepys, November 22,
1662

Leslie's Valentine

Longways duple minor, $\frac{6}{8}$

(Scott Higgs)

(To tune "Miss Grace Hayes' Delight" by Neil Gow)

- A1 1-2 W1 set advancing to M2.
3-4 Both turn single R
5-8 She casts around W2 into his place
while he follows her into W2's place
while W2 follows the chase to end in W1's
place.
- A2 1-2 Partners facing along lines set.
3-4 All turn single R
5-8 Chase CW 3 places around, ending 2s
above the 1s.
- B1 1-4 1s "*mad robin*":
W1 dance up the middle & down the
women's side to place while M1 dances up
the men's side & down the middle to
place.
5-8 1s turn once, ending in the middle of a line
of 4 facing up, while 2s turn $\frac{1}{2}$ & cast onto
the ends of that line.
- B2 1-4 Up a double & back 4 in line.
5-6 Still in line, set R & L.
7-8 2s gate the 1s $\frac{3}{4}$ to progressed places.

The Mulberry Garden

Longways duple minor, $\frac{6}{8}$ (1670-1728)

- A1 1-4 All lead up a double; fall back.
5-8 That again.
- B1 1-2 Partners facing, fall back a double.
3-4 Come forward.
5-8 Partners turn.
- A2 1-4 Partners back to back.
5-8 Neighbors back to back.
- B2 1-4 Circle $\frac{1}{2}$; partners change places.
5-8 *Cast & lead:*
2s cast to 2nd place; & lead up
while 1s lead up; & cast.

Thence walked to the King's playhouse, and saw "The Mulberry Garden" again, and cannot be reconciled to it, but only to find here and there an independent sentence of wit, and that is all. Here met with Creed; . . . and walked over the Park to the Mulberry Garden [On the site of the present Buckingham Palace. Originally planted by James I in 1609 to cultivate manufacture of silk in England]] where I never was before; and find it a very silly place, worse than Spring-garden, and but little company, and those a rascally, whoring, roguing sort of people, only a wilderness here, that is somewhat pretty, but rude.

Diary of Samuel Pepys, May 20, 1668

Nonesuch

(Or, *À la Mode de France*)

4-couple longways, $\frac{2}{2}$ (1651-1728)

Part I

- A1 1-4 All up a double; & back.
A2 1-4 That again.
B1 1-4 Partners set; turn single.
B2 1-4 That again.

Progressive figure:

- A3 1-4 1s meet in center, sashay down 2 steps, & turn individually down & out to face up to neighbor.
- A4 1-2 1s & 2s poussette diagonally out;
1s & 2s facing partners, dance forward.
- B3 1-2 1s & 2s fall back a double;
3-4 1s & 2s dance forward a double.
- B4 1-4 1s & 2s turn partner.
- A5-B12 Repeat progressive figure, with new top couples joining appropriately, 4 more times, until 4th couple is at the top. (That will be the 2nd time that all are active, for a total of 5 times through progressive figure).

("Nonesuch" continues on the next page.)

Nonesuch (continued)

Part II

- A1 1-4 Partners side $\frac{1}{2}$ way; turn single R.
A2 1-4 Side back; turn single L.
B1 1 Top man hop into the center facing down,
2 followed by top woman facing up,
3-4 next man facing down; next woman facing up.
B2 1-4 Each man & woman do the same in turn.

Part III

- A1 1-4 In a single file line, partners arm R.
A2 1-4 Arm L.
B1 1-4 All slip L 4 steps; then slip R 4 steps.
B2 1-2 Continue slipping R 4 more steps.
3-4 Then slip back L 4 steps to reform line.
A3 & A4 Starting with top man, all jump out to places successively.
B3 & B4 Progressive grand chain (with hands), tops start with partner & others join in as the tops reach them. Finish chain where you started.

Off She Goes

Longways duple minor, $\frac{6}{8}$
(Jenny Beer)

- A1 1-2 Women fall back while the men advance a double.
3-4 All set.
5-6 Women advance while the men fall back.
7-8 All set.
A2 1-2 1s cross with a $\frac{1}{2}$ gypsy.
3-4 1s set while turning to face neighbor.
5-8 Neighbors turn.
B1 1-8 "*Off she goes*":
W1 dance down the middle of the set, M1 following; meet proper & dance back to place.
B2 1-4 Circle 4 once round.
5-6 Neighbors turn $\frac{1}{2}$ way.
7-8 All turn single.



Prince George's Birthday

Longways duple minor, $\frac{3}{2}$ (1713-1719)

- A1 1-2 All step & honor R & L.
3-4 All turn single R.
5-8 1st corners cross R shoulder, turn R & dance around the standing 2nd corners into original place.
- A2 1-8 Repeat A1 with 2nd corners crossing L shoulders.
- B1 1 Neighbors clap own hands twice, then both hands with neighbor.
2 Partners clap own hands once, pause, & both hands with partner.
3-4 All cloverleaf turn single (1s up, 2s down).
5-8 Facing partners, rights & lefts 4 changes.
- B2 1-2 1s lead down 2 steps; & back.
3-6 1s cast off (2s moving up), lead through the next 2s & cast up into progressed place (skipping).
7-8 All turn partners.



The Scotch Morris

Longways duple minor, $\frac{2}{2}$ (1719-1726)

- A1 1-4 1st corners set; turn single.
5-8 2s turn.
- A2 1-4 2nd corners set; turn single.
5-8 1s turn.
- B1 1-6 1s figure 8 down through the 2s.
7-8 1s clap own hands & cast down to 2nd place.
- B2 1-2 1st diagonal change (2nd corner people).
3-4 Other corners change.
5-6 Circle L $\frac{1}{2}$.
7-8 Turn single L (out of the circle).

The 'squire said, he would lay a tea-drinking on his head, that he should dance a Scotch measure, without making a false step; and the advocate grinning, called for the piper – A fidler being at hand, this original started up, with his bloody napkin over his black tye-periwig, and acquitted himself in such a manner as excited the mirth of the whole company.

Tobias Smollett, *The Expedition of Humphry Clinker* (1771)

A Trip To Tunbridge

3-couple longways, $\frac{2}{4}$ (1793)

- A1 1-4 1s cast down the outside beyond the 3s.
5-8 1s dance back up the outside to place.
- A2 1-4 1s lead down the center,
5-8 lead back (skipping) & cast to 2nd place
(2s moving up on bars 7-8).
- B1 1-4 *Contra corners* figure:
1s (in 2nd place) pass R shoulders & turn 1st
corner by the R hand.
(M1-W3, W1-M2)
5-8 1s pass partner by R shoulder & turn 2nd
corner by the R hand (M1-W2, W1-M3)
&, passing R shoulders, cross back to own
side facing out in lines of 3.
- B2 1-2 Men's & women's lines lead out.
3-4 Fall back & turn R to face partners.
5-8 Partners turn, 1s turning quickly & casting
to the bottom
(3s moving up to 2nd place).



Well Hall

Longways duple minor, $\frac{3}{2}$ (1679-1728)

- A1 1-4 1s R-hand turn $1\frac{1}{2}$.
5-6 1s cast to 2nd place (2s moving up).
7-8 1s change places with a $\frac{1}{2}$ gypsy.
- A2 1-8 2s do the same.
- B1 1-2 1st corners change.
3-4 2nd corners change.
5-6 Circle $\frac{1}{2}$ way.
7-8 All cloverleaf turn single (1s up, 2s down).
- B2 1-2 2nd corners change.
3-4 1st corners change.
5-6 Circle $\frac{1}{2}$ way.
7-8 1s cast down one place (2s leading up).

The hall was extremely crowded and it was so filled with dancers of country dances that it was a long time before I could get room to make one among them. . . . I behaved myself in dancing pretty tolerably and was not sensible of any considerable ungentle, unpolite manner till the last dance, which was *The Briton*, where a minuet step comes in unlikely that I could not do with that air and freedom that I did the rest and made me think that everyone looked upon me as a clumsy dancer.

The Dairy of Dudley Ryder 1715-1716,
Saturday, October 29, 1715

The Young Widow

Longways triple minor, $\frac{6}{8}$ (1788-1808)

- A1 1-8 1s & 2s, star R; star back by the L.
- A2 1-8 1s lead down the center, turn as a couple, lead back up & cast off to middle place improper (2s moving up).
- B1 1-4 Taking hands in lines of 3 on the sides, set twice.
- B2 1-4 Circle 6 $\frac{1}{2}$ -way. (1s end slightly wide of set).
- C 1-4 2s & 3s facing up or down, set twice.
- 5-8 2s & 3s facing, rights & lefts 2 changes.

Capt. Garnett is one of the handsomest men I ever saw, with magnificent black eyes and hair, but seems to me wanting in vivacity. I reckon it is because he is in love with a frisky widow, who is leading him a dance, for the gentlemen all like him, and say that he has a great deal of dry humor. We had several sets of the Lancers and Prince Imperial, interspersed with waltzes and galops, and wound up with an old-fashioned Virginia reel, Gen. Elzey and I leading off.

Eliza Frances Andrews, *The War-Time Journal of a Georgia Girl, 1864-1865* (1908)

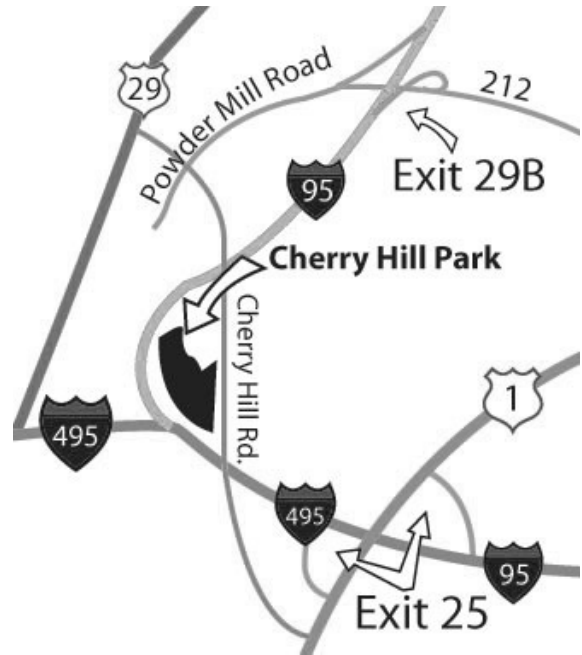
The Zither Man

3-couple longways, $\frac{2}{2}$
(Colin Wallace, 2000)

- A1 1-4 Top couples $\frac{1}{2}$ poussette CCW, men moving forward. New middles face down.
- 5-8 Bottom 4 $\frac{1}{2}$ poussette CW up & down the set, men moving forward. These 4 face across.
- A2 1-4 Bottom couples $\frac{1}{2}$ poussette CCW across the set, women moving forward. New middles face up.
- 5-8 Top 4 $\frac{1}{2}$ poussette CW up & down the set, women moving forward.
- B1 1-8 Full mirror hey for the set, tops dance between middles to start.
- B2 1-4 Top 4 mirror back to back with neighbor, tops between middles. Middles finish by falling all the way back to the bottom of the set. *Meanwhile* bottom couple turn $\frac{1}{2}$ way to face up, then dance up the outside into middle place.
- 5-8 Circle 6 $\frac{1}{2}$ way.

Index

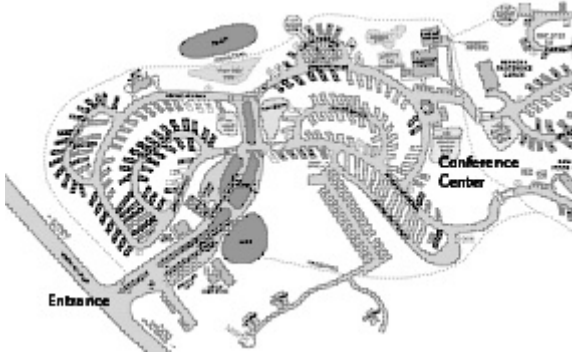
| <u>The Dances</u> | <u>Page</u> |
|-------------------------------|-------------|
| Alice..... | 3 |
| Ani's Waltz..... | 4 |
| Ashford Anniversary..... | 5 |
| Beach Spring..... | 6 |
| Companions..... | 7 |
| Fast Packet..... | 8 |
| Frances Ann's Delight..... | 9 |
| Hambleton's Round O..... | 10 |
| Jaque Latin..... | 11 |
| Leslie's Valentine..... | 12 |
| The Mulberry Garden..... | 13 |
| Nonesuch..... | 14 |
| Off She Goes..... | 16 |
| Prince George's Birthday..... | 17 |
| Scotch Morris..... | 18 |
| A Trip To Tunbridge..... | 19 |
| Well Hall..... | 20 |
| The Young Widow..... | 21 |
| The Zither Man..... | 22 |



**Directions to Cherry Hill Park
Conference Center
9800 Cherry Hill Road**

From the Capital Beltway, I-495 & I-95 north:
Take exit 25B (U.S. Route 1 south), make the first right onto Cherry Hill Road and go one mile. Just after the Beltway overpass, turn left into Cherry Hill Park. At the tee, turn right to the Conference Center.

From I-95 south: Take exit 29B (MD Route 212, Powder Mill Rd.). Follow 212 one mile and turn left onto Cherry Hill Rd. Go one mile and turn right into Cherry Hill Park. At the tee, turn right to the Conference Center.



All Day Location:

**Cherry Hill Park
Conference Center**

9800 Cherry Hill Road
(Directions inside this cover)

2:00 to 4:00 PM Practice Session

4:30 Potluck

7:00 Reception

7:30 to 11 PM Dance

