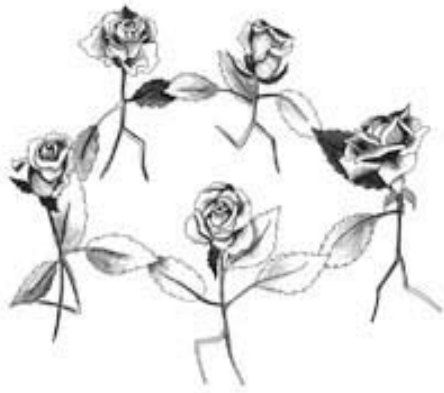


The 27th Annual
**Washington
Spring Ball**



**Saturday
May 18, 2013**

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(to make dances display on facing pages as they will appear in the printed ball booklet.)

Washington Spring Ball

Music by:
Trio con Brio
Paul Oorts,
Elke Baker, and
Jonathan Jensen

Ball Chairs: Laura Schultz and
Fred Todt
Registration: Roger Broseus
Program books: Rich Galloway
Decorations: April & Jerry Blum
Refreshments: Carrie Rose
Name tags: Stephanie Smith

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

Reception 7:00 p.m.

Dance 7:30

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

**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.

Rights & lefts is with hands.

Side = Sharp (curly) siding.

Side by side = Shaw (historical) siding.

Dances in $\frac{3}{2}$, $\frac{3}{4}$, or $\frac{9}{8}$ 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.

After Dinner Maggot

Longways triple minor, $\frac{2}{2}$
(Gary Roodman: 2005)
(Tune by Jonathan Jensen)

- A 1-8 W1, followed by M1, cast below the 2s (2s move up) into a single file circle CCW with 3s once around. 1s face up.
9-16 Parallel heys along line, beginning right shoulder. (End 2-1-3.)
- B1 1-4 Facing partners, set; turn single.
5-8 Circle 6 left halfway & fall back into lines.
B2 1-4 Facing partners, set; turn single.
5-8 1st corner people (original W3, M2) change.
2nd corner people (original W2, M3) change.

After dinner we danced cotillions, minuets, Virginia and Scotch reels, country dances, jigs, etc., till ten o'clock. I had the pleasure of Miss McCall for a partner. She is a fine, sensible, accomplished young girl, and by far the best dancer in the room. Her elegant figure commands attention wherever she moves. The bride and bridegroom led off the different country dances. [1785, Blandfield, Virginia].

Robert Hunter, *Quebec to Carolina in 1785-1786*

Dunsmuir Waltz

3-couple longways, $\frac{3}{4}$ (Bruce Hamilton: 2002)
(to "Breakaway Heart" by Kathy Talvitie)

- A 1-4 1s dance down with near hands joined, change hands; turn inward to face up & keep dancing (backwards) down the set.
5-8 1s lead up, separate & dance behind the 2s to original places.

Meanwhile track for W1 & M3

- 9-10 Pass by giving right hands,
11-12 cast wide right to 2nd place improper,
13-14 cross the set giving right hands &
15-16 again cast right, to face each other up & down the set
(M3 at the top, W1 at bottom).

For all (now 3,2,1 & improper)

- B 1-2 Joining hands in a circle, balance in & out.
3-6 Circle left to home (reforming longways set).
7-8 Set to partners.
9-12 2s, followed by 1s, lead down thru the 3s & cast up. (Finish 2,1,3.)
13-16 1s followed by 3s lead up thru the 2s & cast down. (Finish 2,3,1.)

Repeat dance twice more.

Apley House

Longways duple minor, $\frac{2}{2}$ (1703-1728)

- A1 1-2 The 2 men joining inside hands, fall back a double &
3-4 turn single right, moving forward to place.
A2 1-4 The 2 women do the same.
B1 1-2 Star right halfway.
3-4 Turn single (women left, men right).
B2 1-4 2s cast down followed by 1s, ending in a line of 4 facing up (2s in the middle).
C 1-4 Up a double; & back, bending the line so the 1s are above the 2s.
5-8 1s cast down & change places while 2s lead up changing places.

Cockle Shells

Longways duple minor, $\frac{2}{2}$ (1701-1728)

- A1 1-4 1st corners turn by right.
5-8 1s turn by left.
A2 1-4 2nd corners turn by left.
5-8 2s turn by right.
B1 1-4 1st corners change; 2nd corners change.
5-6 Circle left $\frac{1}{2}$.
7-8 1s cast down while 2s lead up.
B2 1-4 1s $\frac{1}{2}$ figure-8 down (skip change).
5-8 1s turn $1\frac{1}{2}$ (skip change) to end proper.



Craigdarroch Castle

Meanwhile part for other 4 dancers

- 9-10 Neighbors taking inside hands, set.
11-12 Turn single right, moving as a pair, to end with women at the top of the set facing down & men at the bottom facing up.
13-14 Same pairs take hands & set again.
15-16 Turn single right as a pair to end on the side of the set improper.

During the 1890s the Dunsmuir found themselves at the very peak of Victoria society. . . . And who could resist an invitation to Craigdarroch, the most expensive private residence in the province, and the opportunity to waltz into the morning in the castle's fourth-floor ballroom.

Terry Reksten, *The Dunsmuir Saga*, 1994

Emperor of the Moon

Longways duple minor, $\frac{2}{2}$ (1690-1728)

- A1 1-4 Partners set; turn single right.
5-8 Neighbors turn.
A2 1-4 Neighbors lead forward; fall back.
5-6 Partners set.
7-8 1s cast. (2s lead up.)
B1 1-4 2s cross & cast, *while*
1s meet, lead up & face out.
5-8 2s $\frac{1}{2}$ figure-8 up with assisted cast from same sex neighbor (Men by left, women by right).
B2 1-4 1s (above) cross & cast, *while*
2s meet, lead up & face out.
5-8 1s $\frac{1}{2}$ figure-8 up with assisted cast.

You may make Love in
Dancing as well as in
Sitting; you may Gaze,
Sigh, and press the Hand,
and now and then receive
a Kiss, what would you
more?

Aphra Behn,
*Emperor of the
Moon*, 1687



Impertinence

Longways duple minor, $\frac{4}{4}$
(Fried de Metz Herman: 1992)
(Music by George Frideric Handel)

- A1 1-4 1st corners turn by right &
5-8 dance CCW around left-hand neighbor (M1 with man above, W1 with woman below, each passing left shoulder to start).
A2 1-4 2nd corners turn by left &
5-8 dance CW around right-hand neighbor (W1 with woman above, M1 with man below, each passing right shoulder to start).
B1 1-4 Partners back to back & face out.
5-8 Partners *face-en-face* (backwards back to back, passing right shoulders first).
B2 1-2 Neighbors lead out a double.
3-4 Neighbors gate $\frac{1}{2}$ (M2 & W1 back up).
5-6 Partners gypsy (tight).
7-8 All turn single left to progressed places.

“And is there not, dear sister,” said I, “more pleasure in the possession of such a man than in all the little impertinences of balls, assemblies, and equipage . . .”

Richard Steele, *The Tatler*, No. 104,
Thursday, December 8, 1709

The Introduction

4-couple longways, $\frac{3}{4}$ (1996-1999)
(By Fried de Metz Herman)

- A1 1-4 Top couple cast past 2 couples.
(Middle couples sidestep up on bars 3-4.)
5-6 Bottom 4 star right halfway.
7-8 Middle 4 star left halfway.
A2 1-8 All that again from new positions.
B1 *Half “Choice Morsels” hey:*
1-2 Right diagonals change passing right.
3-4 Left diagonals change passing left.
5-8 All that again.
B2 1-6 Leading couple (now in 3rd place) lead up thru the top; & cast to the bottom.
7-8 Leading couple cross-hand turn ending proper.
While:
1-2 Others wait.
3-4 Bottom couple sidestep up.
5-8 All cross-hand turn ending proper.

Repeat dance 3 more times.

Jacob Hall’s Jig

Longways duple minor, $\frac{6}{8}$ (1695-1728)

- A1 1-2 M1 turn W2 by the right.
3-4 M1 turn partner by the left.
5-8 Those 3 (M1-W1-W2) circle *right* to places.
A2 1-2 M2 turn W1 by the left.
3-4 M2 turn partner by the right.
5-8 Those 3 (M2-W2-W1) circle left to places.
B1 1-4 1s short lead down the center; lead back, ending between the 2s in a line of 4, facing up.
5-8 Up a double; & back, bending the line to fall back into progressed places.
B2 1-4 Circle 4 left once round.
5-8 1s lead up thru the 2s & cast back to progressed place.

Jacob Hall (the famous rope-dancer), was at that time in vogue in London; his strength and agility charmed in public, even to a wish to know what he was in private; for he appeared, in his tumbling dress, to be quite of a different make . . .

Anthony Hamilton, *The Memoirs of
Count Grammont*, 1714

Noisette

Longways duple minor, $\frac{3}{2}$ (Philippe Callens 2004)

- A1 1-4 Women lead between the men & cast back to place.
 5-6 2nd corners change.
 7-8 All cast right to move 1 place CW.
 (All now improper.)
- A2 1-4 Men lead between the women & cast back to place.
 5-6 1st corners (in 2nd corner places) change.
 7-8 All cast right to move 1 place CW.
 (All now home.)
- B1 1-4 1s dance CW (right shoulder) all the way around neighbor & a bit more to finish in a line of 4 (M2-M1-W2-W1) facing neighbors. (W2 turns right to face out.)
 5-8 Neighbors passing right shoulders, $\frac{1}{2}$ hey.
- B2 1-2 2s dance CW (right shoulder) halfway around neighbor & continue up the set (M2 up center, W2 up outside) to finish in 1st place improper, facing women's wall. In bar 2, 1s turn right to face men's wall.
 3-4 All dance CW single file halfway (to home).
 5-6 Partners balance forward; & back.
 7-8 1s cast down as 2s lead up.



The Pursuit

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

- A1 1-8 M1 hey with the 2 women, passing right shoulders with W2 to start. At the end of the hey, M1 returns thru his own place & dances behind M2 to M2's place (M2 moving up).
- A2 1-8 W1 hey with the 2 men, passing left shoulders with to M1 to start. At the end of the hey, W1 returns thru her own place & dances behind W2 to W2's place (W2 moving up).
- B1 1-4 1s lead down thru the next 2s & cast back while 2s dance up the outside & lead down.
 5-8 All turn partners once round.
- B2 1-8 1s whole figure 8 up thru the original 2s.

'And of course you are fond of dancing? I like to see girls fond of dancing. It is natural, is it not?' ... Regularly Effie appeared at the balls—those five-shilling dances which form the marriage-market of Westsea; ... But how tired Effie was of balls! She had been to so many in her life, had danced so unceasingly in pursuit of an ever-vanishing husband.

Margaret Wynman, *One Doubtful Hour and Other Side-lights on the Feminine Temperament*, 1904

The Potter's Wheel

Longways duple minor, $\frac{9}{8}$
 (Brooke Friendly & Chris Sackett: 2009)
 (to "Snowy Path" by Mark Kelly: 1992)

- A 1-4 Partners facing, rights & lefts 4 changes.
 5-8 1s turn by right $1\frac{1}{2}$ & end facing W2 with M1 in lead & W1 tucked behind.
- B 1-4 Left shoulder "dolphin" hey.
 (1s dance in tandem, switching lead twice.)
 5-6 2s follow curve of hey to make a big cast up to 1st place while 1s, with M1 in lead, go down middle of set & curve to own side in 2nd place.
 7-8 Partners turn by right.

The girls were crowned with garlands, while the young men had daggers of gold that hung by silver baldrics; sometimes they would dance deftly in a ring with merry twinkling feet, as it were a potter sitting at his work and making trial of his wheel to see whether it will run, and sometimes they would go all in line with one another. And a great company stood around the lovely dance, taking joy therein; and two tumblers whirled up and down through their midst as leaders in the dance.

Homer, *The Iliad*, Book XVIII, c.850-725 BC

The Queen's Jig

Longways duple minor, $\frac{6}{8}$ (1701-1728)

- A1 1-8 1st corners side; set & turn single.
 A2 1-8 2nd corners side; set & turn single.
 B1 1-2 1st corners change.
 3-4 2nd corners change.
 5-8 Partners facing, balance back & change places.
- B2 1-6 Star right all the way around.
 7-8 All turn single.

Master Simon covered himself with glory by the stateliness with which, as Ancient Christmas, he walked a minuet with the peerless, though giggling, Dame Mince Pie. It was followed by a dance of all the characters, which from its medley of costumes, seemed as though the old family portraits had skipped down from their frames to join in the sport. Different centuries were figuring at cross hands and right and left; the dark ages were cutting pirouettes and rigadoons; and the days of Queen Bess jiggling merrily down the middle, through a line of succeeding generations.

Washington Irving, *The Sketch Book of Geoffrey Crayon*, Christmas Dinner, 1819

Rufty Tufty

2-couple facing, $\frac{2}{2}$ (1751)

Part I

- A 1-4 All forward a double; & back.
 5-8 That again.
 B 1-4 Partners set; turn single right.
 5-8 That again.

Chorus

- C1 1-4 Partners lead away; lead back.
 5-6 Cloverleaf turn single.
 C2 1-4 Opposites lead away; lead back.
 5-6 Cloverleaf turn single.

Part II

- A 1-4 Partners side by side right.
 5-8 Side by side left.
 B 1-4 Partners set; turn single.
 5-8 That again.
 CC 1-12 Repeat Chorus.

Part III

- A 1-8 Partners arm right; arm left.
 B 1-4 Partners set; turn single.
 5-8 That again.
 CC 1-12 Repeat Chorus.

A Trip to San Jose

Longways duple minor improper, $\frac{6}{8}$
 (Diane Schmit & Sharon McKinley: 1994)
 (tune by Jonathan Jensen)

- A1 1-2 In a line of 4 facing up (2s in middle)
 forward a double;
 3-4 Fall back, bending the line to places.
 5-8 Circle left once around.
 A2 1-4 Neighbors turn (M1-W2, W1-M2).
 5-8 1s turn $\frac{1}{2}$; cast to 2nd place, proper.
 B1 *With new 2s below:*
 1-4 1st corners set; turn single.
 5-8 2nd corners set; turn single.
 B2 1-4 Original 2s above gate 1s up the center.
 5-8 1s $\frac{1}{2}$ figure 8 up & finish on end of next
 line of 4 *while* 2s meet partner in center &
 lead up to join new 1s in a line of 4.

Joe invited Rosie to a dance at the home of his father, Antonio. Joe showered her with attention at this dance and the courtship began. They were married in Mission San Jose on October 4, 1920.

Susan Vargas Murphy, *Stories of California Azorean Immigrants, An Anthology of Personal Life Sketches*, 1998

To Dance Divine

Longways duple minor, $\frac{3}{2}$
 (Brooke Friendly & Chris Sackett: 2010)
 (to "To Ayre is Purcell" by Shira Kammen: 2009)

- A 1-2 1s cast down 1 place *while* 2s meet & lead up.
 3-4 1s lead down thru next 2s & cast back up.
 5-6 2s cast down 1 place *while* 1s meet & lead up.
 7-8 2s lead down thru next 1s & cast back up.
 B 1 1st corners change.
 2 2nd corners change.
 3-4 All dance CW single file halfway (to home).
 5-6 Partners gypsy right once around (ending close).
 7-8 1s cast while 2s lead up & mirror turn single up & away.

She felt ashamed of herself. She had fancied Jimmy clumsy and awkward, merely because she had seen him in funny trousers, but now she knew how hideously mistaken she had been. Big strong man as he was, he moved with the grace and ease of a bird; and dance? Why, he danced divinely!

George Randolph Chester, *The Jingo*, 1912, Chapter XI, The Princess Bezzanna Decides to Go Home

Turning by Threes

3-couple circle, $\frac{3}{4}$ (Gary Roodman: 2003)
 (to "Turner à Trois" by Paul Machlis)

- A 1-2 All circle left &
 3-4 turn single left.
 5-8 All circle right; turn single right.
 9-12 Partners back to back (long).
 13-16 Rights & lefts 2 changes (quick) & turn third by right full round.
 B 1-4 Men star left (back to these new places).
 5-8 Women star right.
 9-10 Men dance to the center with 2 single steps (step close, step close).
 11-12 As men fall back, women dance to the center with 2 single steps.
 13-16 Women look over right shoulder & gypsy with this new man, about $1\frac{1}{4}$ around, back into the circle.

Repeat dance twice more.



Wakefield Hunt

Longways triple minor, $\frac{6}{8}$ (1780-1787)
Triple progression

- A1 1-2 M1 cast (M2 moving up).
3-4 M1 set to W3.
5-8 M1 & W3 turn, M1 ending in M2's place.
- A2 1-2 W1 cast (W2 moving up).
3-4 W1 set to M3.
5-8 W1 & M3 turn, W3 ending in W2's place.
- B1 1-8 Slip circle 6 left; & back right.
- B2 1-4 3s gate 1s down.
5-8 2s gate 1s up.
- C1 1-4 1s star right below with 3s.
5-8 1s star left above with 2s.
- C2 1-6 1s & 3s facing partners, rights & lefts
3 changes.
7-8 1s continue outside down 1place, passing
2s from set below (2s moving up).

The broken bows of Bannock's shore
Shall in the green-wood ring no more!
Round Wakefield's merry may-pole now,
The maids may twine the summer bough,
May northward look with longing glance,
For those that wont to lead the dance,
For the blithe archers look in vain!
Sir Walter Scott, "The Lord of the
Isles," 1815

Well Done Jack

Longways duple minor, $\frac{2}{2}$ (1718-1749)

- A1 1-4 Partners back to back.
5-8 Partners turn $1\frac{1}{2}$, end facing neighbor.
- A2 1-4 Neighbors back to back.
5-8 Neighbors turn $1\frac{1}{2}$, end facing partner.
- B1 1-4 Facing partners, rights & lefts 2 changes
to original places.
5-6 Partners set.
7-8 Turn single right, changing places with
neighbor. (M1 & W2 turn single thru the
center while others cast (M2 up, W1 down).)
- B2 1-4 1s lead down thru the next & cast back.
5-8 Partners turn.

Dun. Come everybody. The dancing
begins. An old fashioned Virginia Reel.
Partners are wanted to fill out the sets.
Come Fanshaw; come Judge. Partners all.
Car. Well done, Jack. Now take out Rose,
and bring her back in about five minutes.
She will come to meet Marlowe.
Dun. All right, John. [To Rose: Come
Rose, will you not dance one set with your
cousin?
Rose. With pleasure, John.
Andrew William Hammond, *A Siren
of the Lobby*, 1892

Zephyrs and Flora

Longways duple minor, $\frac{2}{2}$ (1718-1728)

- A1 1-4 1st corners back to back.
5-6 Take right hand; take left hand &
7-8 turn $\frac{1}{2}$.
- A2 2nd corners do the same.
- B1 1-4 1s cast up (2s moving down) &
5-8 $\frac{1}{2}$ figure 8 down thru the 2s.
- B2 1-4 2s cast up (1s moving down) &
5-8 $\frac{1}{2}$ figure 8 down thru the 1s.



Zephyrus. (From the Temple of the Winds at Athens.)



Practice Session

2:30 to 4:30 p.m.
Cherry Hill Park Conference Center

Calling: Tom Spilsbury and
Melissa Running

Music: Colleen Reed (flute) and
Becky Ross (fiddle)

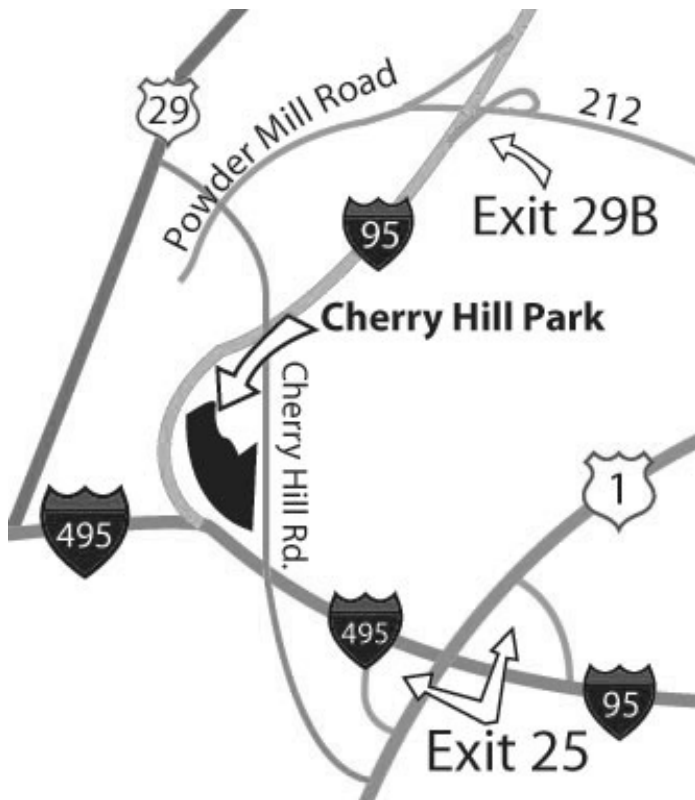
Potluck Supper

at the
Cherry Hill Park Conference Center
Approximately 4:45 to 6:45 p.m.

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.

Index

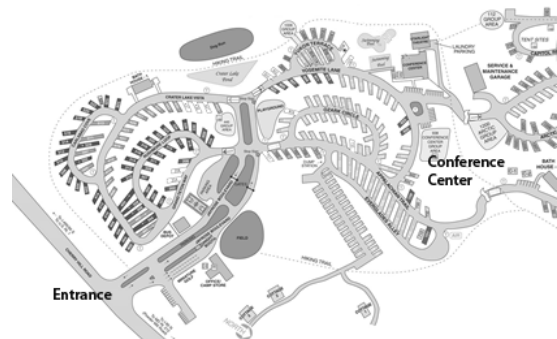
<u>The Dances</u>	<u>Page</u>
After Dinner Maggot	2
Apley House	3
Cockle Shells	3
Dunsmuir Waltz	4
Emperor of the Moon	6
Impertinence	7
The Introduction	8
Jacob Hall's Jig	9
Noisette	10
The Potter's Wheel	11
The Pursuit	12
The Queen's Jig	13
Rufty Tufty	14
To Dance Divine	15
A Trip to San Jose	16
Turning by Threes	17
Wakefield Hunt	18
Well Done Jack	19
Zephyrs and Flora	20



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)

2:30 to 4:30 p.m. Practice Session

4:45 Potluck

7:00 Reception

7:30 to 11 p.m. Dance

