The 30th Annual
Washington
Spring Ball

Saturday
May 14, 2016

Washington Spring Ball

Music by:
Alchemy

Karen Axelrod (piano)
Eric Martin (violin and viola)
Rachel Bell (accordion)

Ball Chair: Carrie Rose
Ball Co-chair: Kappy Laning
Registration: Roger Broseus
Program books: Rich Galloway
Decorations: April & Jerry Blum
Refreshments: Susan Farrer
Name tags: Angela Nugent & Kirsten Bongiovanni
Pot luck hosts: Jim & Laura Mielke

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

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 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 = side-by-side siding
(sometimes called historical or Shaw siding).

Dances in \( \frac{3}{4} \) or \( \frac{3}{4} \) time have 3 steps to each bar of music. Bar a Bar is 4 steps to the bar. 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.

Reception 7:00 PM  Dance 7:30

To protect the wood floor, please bring clean, soft-soled dance shoes.
Alice
Longways duple minor, \( \frac{3}{4} \)
(Philippe Callens, 2002)
(Written for Alice Markham)
(Tune “Siciliano” by Telemann)
A1 1-4 1st corners set; right-hand turn \( \frac{1}{2} \).
A2 1-4 2nd corners set; right-hand turn \( \frac{1}{2} \).
B 1-2 All fall back 2 single steps.
3-4 Partners cross passing right shoulder & turning right into …
5-8 Single file circle CW once round.
9-12 Partners turn.

Bar a Bar
Longways duple minor, C (1711-1719)
(4 steps to the bar!)
A1 1 All in a double toward corners.
2 Turn single right to places.
3-4 Circle once round.
A2 1-2 Neighbors lead out; lead back.
3-4 Partners back to back.
B1 1 1st corners change.
2 2nd corners change.
3-4 Women lead thru men & cast back.
5 2s lead down, while 1s lead up to meet.
6 All fall back.
7 2s cast (1s moving up).
8 All turn \( \frac{1}{2} \) with partner.
9-10 \( \frac{1}{2} \) poussette (M1 pull, M2 push).

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 \( \frac{1}{2} \) (skip change) to end proper.

Fair and Softly
Longways duple minor, \( \frac{3}{4} \) (1728)
A 1-2 Taking hands with neighbors, all step set up & down.
(Men start left, women right.)
3-4 1s cast (2s moving up).
5-8 1s lead down thru the couple below & cast back up to progressed place.
(End with 1s facing up, 2s down.)
B1 Starting with neighbor, circular hey:
1-2 The 1st 2 changes with hands.
3 3rd change without hands (right shoulder).
4 4th change both hands halfway (CW) with partner.
5-8 2s lead down thru this couple & cast up.
(End with 2s facing up, 1s down.)
B2 1-4 With this next couple, circular hey as before (2 changes with hands, no hands, both hands).
5-8 2s lead up thru this couple & cast back to progressed place.

Sarah Tytler, Life of Her Most Gracious Majesty the Queen, 1886, [describing events in 1858]

Do but imagine now what a sad Christmas we all kept in the country, without either carols, wassail bowls, dancing of Sellenger’s Round in moonshine nights about Maypoles, shoeing the mare, hoodman blind, hot cockles, or any of our Christmas gambols, –no, not so much as choosing king and queen on Twelfth Night; such was the dulness of our pleasures, …

Thomas Middleton, The Nightingale and the Ant; and, Father Hubbard’s Tales (1604)
The Farmer’s Joy
Longways duple minor, $\frac{8}{4}$
(Joseph Pimentel, 2012)
(Tune by Adam Broome)

A1 1-2 1st corners set forward,
3-4 Turn single back to place &
5-8 Turn.
A2 1-2 2nd corners set forward,
3-4 Turn single back to place &
5-8 Turn.
B1 1-2 1s lead down the center.
3-4 1s wheel as a couple
(woman forward, man backing up).
5-8 1s ½ figure 8 up thru 2s
while 2s wait (2) & dance up (2).
B2 1-8 Star right; star left back.

Gold for the Mahieus
3-couple longways, 2s improper $\frac{7}{4}$
(Philippe Callens, 1986)
(Tune “Spagnolette Reformeert” (trad. Dutch))

A1 1-4 1s gate the 2s up (all the way around).
5-8 3s gate the 2s down (all the way around).
A2 1-8 Full morris hey: 1s & 3s cast toward center (1s narrow, 3s wide), as 2s lead up the center (skip change step).
1s finish facing out.
B1 1-4 1s & 2s mirror gypsy with neighbors,
2s moving up between 1s to start.
5-8 2s & 3s facing partners, rights & lefts 2 changes.
B2 1-2 All set to partner.
3-4 Partners cross by right (stay facing out).
5-8 All face right into a CW no-hands circle, halfway around the set.

The Homecoming
Longways duple minor, improper, $\frac{9}{4}$
(Gary Roodman, 1997-2001)
(Tune by Jonathan Jensen)

A1 1-4 M1, followed by partner, cast, cross the set below the 2s & dance up behind the men’s line while W1 dances up the center, & both finish in 1st place proper.
[“Gent around 2 & the lady drop thru.”]
A2 1-4 M2, followed by partner, cast up above 1s, cross the set above the 1s, dance down behind W1 & around her to finish between the 1s, while W2 dances down center & around M1 to end in a line of 4 facing up (W2-M1-M2-W1).
B1 1-2 Taking hands, line of 4 lead up 3 steps,
turn individually; fall back up 3 steps.
3-4 Lines lead down 6 steps, &
men face out, women face in, for...
B2 1-2 ½ hey (start by passing right shoulders)
until you meet your neighbor
(on your original side of the set).
3-4 Neighbors turn ¼ to face out
(woman on man’s left).
C1 1-2 Lead away; lead back.
3-4 Women change places; men change.
C2 1-2 Circle ½.
3-4 Partners turn.

Horseplay
Longways duple minor, improper, $\frac{7}{2}$
(Gary Roodman, 2001)
(Tune “Branle des Chevaux” by Arbeau)

A1 1-4 Partners set; turn single.
5-8 Facing partners, rights & lefts 2 changes.
A2 Repeat A1 from here.
B1 1-4 Lines of 4:
1s cast down 1 place into middle, mirror turn single up to end facing down while 2s lead up & cast to end of line facing down (M2-W1-M1-W2).
5-8 Lines fall back; come forward (down).
B2 1-4 Middles (1s) facing ends, gypsy to progressed places (about 1¼ on men’s side, ¾ on women’s side).
5-8 Turn next neighbor & open to end facing partner.

Frisk. It be all your grace, monsieur; your dance be horseplay …
James Shirley, The Ball, 1632
Michael and All Angels
Longways duple minor, \( \frac{3}{4} \) (Fried Herman, 1992)
(to “Let Monarchs Fight for Power and Fame,”
from Diocletian by Henry Purcell)

A1 1-4 1st corners gypsy right (CW); & cast
(M1 down, W2 up).
5-8 1st corners turn by left once round & fall
back into each other’s places.
A2 1-4 2nd corners gypsy left (CCW); & cast
(W1 down, M2 up).
5-8 2nd corners turn by right once round.
(All now progressed & improper.)
B 1-2 Star right halfway.
3-4 1st corners change, passing face to face,
with 2 chassé steps while
others balance in & out.
5-6 Star left halfway.
7-8 Turn single right into …
C 1-4 No hands, single file circle (CW) \( \frac{3}{4} \)
(until all are proper).
5-8 Partners \( \frac{1}{2} \) poussette
(W1 & M2 dancing forward to start).
D 1-2 Partners balance forward; & back.
3-4 1s cast (2s moving up).

Pluck Me a Fig
Longways duple minor, \( \frac{8}{8} \)
(Anna Rain, 2010)
(Tune “Winter Oranges” by Daron Douglas)

A1 1-4 2nd corners dance right shoulder around
partner back to place.
5-8 2nd corners catch partner’s left hand for
a \( \frac{1}{2} \) open draw poussette CW
(like a circle left \( \frac{1}{2} \) without holding
neighbor’s hand).
[A] All now in corner’s place.
A2 1-4 1st corners, similarly, dance left shoulder
around partner back to place.
5-8 1st corners catch partner’s left hand for
a \( \frac{1}{2} \) open draw poussette CCW
(like a circle right \( \frac{1}{2} \) without holding
neighbor’s hand). [All now home]
B1 1-4 Neighbors left shoulder back to back.
5-6 All set forward toward corner.
7-8 Turn single right back to place, into …
B2 1-4 Circle once round.
5-6 Retaining neighbors hand & facing
partner, all set.
7-8 All turn single right into neighbor’s place
facing partner.
[“Set & link” in Scottish dance parlance.]

Prince William
3-couple longways set, \( \frac{2}{2} \) (1731-1742)

A1 1-8 Crossover mirror hey.
A2 1-8 1s cross back to mirror hey on own side.
B1 1-4 1s cross & cast (2s moving up).
5-8 1s turn \( \frac{1}{2} \).
B2 1-4 2s cross & cast (1s moving up).
5-8 2s turn \( \frac{1}{2} \).
A3 1-4 With M1 going in front of W1,
1s turn 1st corners (M1-W3, W1-M2)
by the right (2s moving up).
5-8 1s turn by the left.
A4 1-4 1s turn 2nd corners (M1-W2, W1-M3)
by the right.
5-8 1s turn by the left to face women’s wall.
B3 1-4 1s lead out between the women, separate,
& cast back thru the ends into the center.
5-8 1s turn \( \frac{1}{2} \) to face men’s wall.
B4 1-4 1s lead out between the men & cast back
thru the ends into the center.
5-8 1s turn, moving down into bottom place
(2s dancing up the outside to middle
place & flowing into the hey at the start
of the next round of the dance).

Puck’s Deceit
Longways duple minor, \( \frac{2}{2} \)
(Brooke Friendly & Chris Sackett, 1997)
(Tune “Kettledrum” from Playford)

A1 1-4 1s gypsy while
2s dance toward each other & then
cast up to end behind neighbor.
A2 1-4 1s pass right shoulders to gypsy right
with opposite, ending back to back in the
middle, facing opposite.
B1 1-8 Hey for 4 across the set, ending in line of
4 facing up with 1s in the middle,
improper (keep it tight).
B2 1-4 Line of 4 up a double & back.
5-8 2s gate the 1s up & around into 2nd place
& 1s change places by right to own side.
**Snow Day**

Longways duple minor, \(\frac{3}{2}\)

(Brooke Friendly & Chris Sackett, 2008)

(Tune “Snowbound” by Dave Bartley, 2007)

A 1-4 1st corner cross set to orbit CW around to home *while* 2nd corners right-shoulder back to back & turn single right into …

5-8 2nd corners dance behind neighbor to orbit CW around to home *while* 1st corners right shoulder back to back & turn single right.

B 1-2 Facing partners, rights & lefts 2 changes.

3-4 Partners turn \(\frac{1}{2}\) & fall back.

5-6 Neighbors taking inside hands, balance toward partner; balance back.

7-8 Partners right-shoulder gypsy once round.

---

**Speed the Plough**

Longways duple minor, \(\frac{4}{4}\)

(Trad., collected by Cecil Sharp, 1911)

A 1-4 1s lead to 2nd woman, honor; & fall back.

5-8 1s lead to 2nd man, honor; & fall back.

A2 1-8 1s lead down; lead back to places

B1 1-8 Partners cross left shoulders & loop right to face; cross back right shoulders & loop left to place. [Women always cross above their partners.]

B2 1-8 Couples swing & change. [Couples polka CCW around each other to progressed places.]

**The Two Cousins**

Big circle, mixer, \(\frac{3}{2}\) (Wil van den Berg, 1993)

(Music “Paspie Menuet” from *Speelmansboek van Tongeren*)

A1 1-2 Partners “Two Cousins” siding left shoulder: start Sharp-style siding over by left shoulder (3 steps); then curve in to meet right shoulder to right shoulder (3 steps).

3-4 Gypsy right \(\frac{3}{4}\) to partner’s place.

5-6 Partners balance forward; & back.

7-8 All turn single.

A2 1-8 Repeat to places

(again starting with left shoulders).

B1 1-4 Partners, taking inside hands, promenade CW.

5-6 Turn in to face CCW & fall back.

7-8 Turn single away

(men CCW, women CW).

B2 1-4 Partners promenade CCW.

5-6 Turn to face CW & fall back.

7-8 Men turn single right as women cast left to new partner (behind).

With such matters to ponder over, and arrange, and re-arrange, Edmund could not, on his own account, think very much of the evening which the rest of the family were looking forward to with a more equal degree of strong interest. Independent of his two cousins’ enjoyment in it, the evening was to him of no higher value than any other appointed meeting of the two families might be. In every meeting there was a hope of receiving farther confirmation of Miss Crawford’s attachment; but the whirl of a ballroom, perhaps, was not particularly favourable to the excitement or expression of serious feelings. To engage her early for the two first dances was all the command of individual happiness which he felt in his power, and the only preparation for the ball which he could enter into, in spite of all that was passing around him on the subject, from morning till night.

Thursday was the day of the ball; and on Wednesday morning Fanny, still unable to satisfy herself as to what she ought to wear, determined to seek the counsel of the more enlightened, and apply to Mrs. Grant and her sister, whose acknowledged taste would certainly bear her blameless; …

Jane Austen, *Mansfield Park*, 1814
Watkin’s Ale
4-couple irregular* set, \( \frac{8}{8} \) (Scott Higgs, 1995)

*This formation evolves from 2-couple sets to a 4-couple longways, then to a square. Start in two 2-couple sets, facing head-to-head. See diagrams.

\[
\begin{array}{cccc}
M^1 & M^2 & W^3 & W^4 \\
W^1 & W^2 & M^3 & M^4 \\
\end{array}
\]

A1 1-4 All lead forward a double (toward the other 2-couple group); fall back.
4-8 All lead away from the other set; fall back.

B1 1-4 Shuttles: Ends give 2 hands & sashay (4 slip steps) between their companion couples, who sashay up or down the outside; & all partners turn \( \frac{1}{2} \).
5-8 Repeat shuttles to places (other folks in middle, always joining hands to move in from the ends).

C1 1-4 Ends \( \frac{1}{2} \) figure 8 thru companion couples.
5-8 Middles do the same thru their companion end couples. (End in 4-couple longways set with some improper.)

\[
\begin{array}{cccc}
W^1 & W^2 & M^3 & M^4 \\
M^1 & M^2 & W^3 & W^4 \\
\end{array}
\]

Continued on next page ...

We Meet Again
Longways duple minor, \( \frac{3}{8} \) (Jenna Simpson, 2013-2015)
(Tune “Welcome Home, My Dearie”)

A1 1-2 1st corners right-hand turn.
3-4 Facing partners, 1st corners advance & retire as their partners retire & advance.

B1 1-2 2nd corners right-hand turn.
3-4 Face partner, 2nd corners advance & retire as partners retire & advance.

B2 1 All dance away from the set, 2 Loop left to face back in, 3 Dance back to the sidelines & 4 Left-hand turn partner \( \frac{1}{2} \) to own side.

I had engaged myself before to Cousin Watkins in the dancing bout at his house. ... We had a great deal of dancing and I performed pretty well by the help of a partner who understood country dances very well, though seemed but an ordinary person. I danced a minuet with M's. [Miss] Barker before I knew her. Did it indifferently, but nobody else would dance a minuet but myself, and I believe it passed off pretty well, though I did not keep the time at all."

"Diary of Dudley Ryder, Aug. 3, 1715"

... meantime let all your arts combine—the dulcet song, the graceful dance—all that may prove your apt devotion—and please or solace her who holds your monarch for her slave—farewell Amanda—light fly the moments till we meet again.

George Macfarren, Oberon; or, the Charmed Horn, 1826
**The Young Widow**
Longways triple minor, $\frac{3}{4}$ (1788-1808)

A1 1-8 1s & 2s, star right; star back by the left.
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 halfway. (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.

But Flora was not left long to cherish vain regrets, or dwell on any unpleasing reflections; for the music had already struck up to the time of a favourite quadrille of fashionable notoriety; and without considering who was looking at her, or whether she was looked at all, she gave her hand to Sir Charles, and entered into the spirit of the lively figure of the dance so enchantingly, that nothing but the praises of the lovely young widow resounded through the whole room, and "what an exquisitely lovely creature," burst from the lips of the admiring throng.

*Catherine George Mason, The Widow’s Choice, or, One, Two, Three, 1823*

---

**Silver Spring Map**

The practice session and ball will be held in the ballroom of the Silver Spring Civic Building.

![Map of Silver Spring](image)

**Parking:** Free public parking is available in the parking garage at 801 Ellsworth Dr., across the street from the Civic Building or in the Wayne Ave. garage. Do not park in the open-air shopping center parking lot next to the Civic Building.

**From I-495, exit 31 via Rt. 97, Georgia Ave:** Take exit 31, south toward Silver Spring. At the 4th light (not counting the lights at the exit belthway ramps), turn left onto Spring St. At the 3rd light, turn right onto Ellsworth Dr. The Civic Building will be on your left and the parking garage on your right.

**From I-495 via Rt. 29, Colesville Rd/Columbia Pike:** Take exit 30 south toward Silver Spring. At the 4th light, turn left onto Spring St. At the 1st light, turn right onto Ellsworth Dr. The Civic Building will be on your left and the parking garage on your right.

**From DC via Georgia Ave., Rt. 29:** Drive north to Silver Spring and turn right onto Colesville Rd. At the 2nd light, turn right onto Spring St. At the 1st light, turn right onto Ellsworth Dr. The Civic Building will be on your left and the parking garage on your right.

**From DC via 16th St.:** Drive north to Blair Circle (at the MD border) and turn right onto Colesville Rd., Rt. 384. At the 6th light, turn right onto Spring St. At the 1st light, turn right onto Ellsworth Dr. The Civic Building will be on your left and the parking garage on your right.

**Via the Silver Spring Metro stop:** Walk NE (uphill) on Colesville Rd., Rt. 29. Turn right onto Georgia Ave. Walk about 1 block and use the crosswalk to cross Georgia (toward the AT&T store). Continue straight on Ellsworth Dr. for 1½ blocks (crossing Fenton St.) The Civic Building will be on your right.
Practice Session
2:30 to 5:00 p.m.
Silver Spring Civic Building

Calling by Anna Rain

Music by David Knight (fiddle)
and
Melissa Running (piano)

Break
5:00 to 7:00 p.m.

Dinner on your own — many restaurants are within walking distance of the Ballroom.

Potluck — Laurie and Jim Mielke have generously volunteered to host a Potluck at their home in nearby Chevy Chase. Directions will be available at the Practice Session.

Reception: 7:00-7:30 p.m.

Ball: 7:30-11:00 p.m.