The 31st Annual
Washington Spring Ball
Saturday
May 20, 2017

Washington Spring Ball
Music by:
Goldcrest
Daron Douglas (fiddle)
Dave Wiesler (piano)
Paul Oorts (accordion & fretted instruments)

Ball Chair: Kappy Laning
Ball Co-chair: Ann Fallon
Registration: Will Strang
Flier: Carrie Rose
Website: Roger Broseus
Program books: Rich Galloway
Decorations: April & Jerry Blum
Refreshments: Susan Farrer
Name tags: Stephanie Smith
Potluck hosts: Jim & Laura Mielke

Special thanks to these & many other volunteers, the Silver Spring Civic Center staff, and to a generous grant from the Montgomery County Community Access Program.

Reception 7:00 PM Dance 7:30

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

Dummy Page
Will be deleted.
Inserted to make dances print on facing pages as they will appear in the ball booklet.

Conventions Used in Dance Descriptions

Unless otherwise indicated:

; indicates the midpoint of the music.
Turn = 2-hand turn, once round.
Circle = circle left, 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.
L = left
R = right
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 \( \frac{4}{4} \) time have 3 steps to each bar of music. Graphite and The Haymakers have 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) of the dance.
After dinner the dancing began. There was invariably some musical genius present who could play the fiddle. The dances were what were called three or four handed reels, or square sets and jigs. With all sorts of grotesque attitudes, pantomime and athletic displays, the revelry continued until late into the night, and often until the dawn of the morning. As there could be no sleeping accommodations for so large a company in the cabin of but one room, the guests made up for sleep in merriment.

The bridal party stole away in the midst of the uproar, one after another, up a ladder into the loft or garret above, which was floored with loose boards made often of split timber. This furnished a very rude sleeping apartment. As the revelry below continued, seats being scarce, every young man offered his lap as a seat for the girls; and the offer was always promptly accepted; ... At some splendid weddings, where the larder was abundantly stored with game, this feasting and dancing was continued for several days.

John S. C. Abbott, David Crockett: His Life and Adventures (1874), Chapter III, Marriage and Settlement [describing events of 1804]

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**After Dinner Maggot**

Longways triple minor, $\frac{2}{3}$

(Tune by Jonathan Jensen)

A1 1-8 W1, followed by M1, cast below 2s (2s dancing up) into a single file circle CCW with 3s once round. (1s end in middle place, improper, facing up.)

9-16 Parallel heys along the lines, 2s & 1s passing R shoulders to begin.

B1 1-4 Partners set; turn single.

5-8 Circle 6 halfway & fall back to lines.

B2 1-4 Facing partner, set; turn single.

5-6 1st long diagonals (W3-M2) change passing R shoulders.

7-8 2nd long diagonals (W2-M3) change passing R shoulders.

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**Beach Spring**

4-couple longways set, $\frac{3}{2}$

(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, passing L shoulders across the set, lead their lines to the other end of the set & dance 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 place) 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.

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**Beautyberry**

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

(music, “Baptist Johnson” by Turlough O’Carolan)

A1 1-4 1st corners set forward; turn single.

5-8 1s cross & cast (2s dance up on bars 7-8).

9-12 Men (in 1st corner places) turn by R once round.

A2 1-4 Women (in 2nd corner places) set forward; turn single.

5-8 2s cross & cast (1s dance up on bars 7-8).

9-12 2nd corners (in 1st corner places) turn by R once round.

(All now home & improper.)

B 1-2 Partners facing, neighbors take inside hands & fall back.

3-4 Partners slow set L & honor.

5-8 Partners back-to-back.

9-10 Star R ½.

11-12 Turn single L.

13-16 Star L once round.
Cottonwood
Longways duple minor, \(_{6}^{8}\)
(Brooke Friendly & Chris Sackett, 2003)

A1 1-4 1st corners L-hand turn once round.
      5-8 Neighbors L-shoulder back to back.
A2 1-4 2nd corners L-hand turn once round.
      5-8 Partners L-shoulder back to back.
B1 1-2 2s taking 2 hands, slip up the set (4 steps),
      3-4 set down; & up,
      5-6 slip down the set &
      7-8 set up & down, falling back to place.
B2 1-2 1s taking 2 hands, slip down the set,
      3-4 set up & down,
      5-8 slip up the set; & cast into 2nd place as
      the 2s dance up (no hands).

Dance of a Lifetime
Big circle mixer, \(_{5}^{4}\)
(Tune “Yonder Year by Year” by Dave Wiesler)

3-4 Twirl to trade (“box the gnat”).
5-8 On L diagonal (previous partners),
    turn by L once round.
9-10 Current partners taking R hands, balance.
11-12 Twirl to trade (“box the gnat”).
13-16 On L diagonal (next partner),
    turn by L once round.
B 1-2 Single file promenade
    (men inside CW, women outside CCW).
3-4 All cast R to meet current partner.
5-8 Partners back-to-back.
9-12 Partners promenade CCW.
13-14 Turn individually & promenade CW.
15-16 Men cast R back to next partner while
    women turn single L.

Emperor of the Moon
Longways duple minor, \(_{4}^{\frac{4}{4}}\) (1690-1728)

A1 1-4 Partners set; turn single R.
      5-8 Neighbors turn.
A2 1-4 Neighbors lead forward; fall back.
      5-6 Partners set.
      7-8 1s cast down (2s lead up).
B1 1-4 2s cross & cast, while
      1s meet, lead up & face out.
      5-8 2s assisted \(\frac{1}{2}\) figure 8: 2s cross up into
      turn with same-sex neighbor
      (men by L, women by R hands).
B2 1-4 1s (above) cross & cast, while
      2s meet, lead up & face out.
      5-8 1s assisted \(\frac{1}{2}\) figure 8 (men L, women R).

Geud Man of Ballangigh
Longways duple minor, \(_{6}^{8}\) (1698-1728)

A1 1-4 1s lead down between 2s & cast up to place.
      5-8 Men lead across between the women &
        cast back to place.
A2 1-4 2s lead up between 1s & cast down to place.
      5-8 Women lead across between men &
        cast back to place.
B1 1-4 M1 set forward to W2; turn single back.
      5-8 W1 set forward to M2; turn single back.
B2 1-4 Circle \(\frac{1}{4}\) & fall back.
      (All now improper & progressed.)
      5-8 Partners set; change R shoulder.

On the north-west side of Stirling Castle is a
steep path.... This path, in Nimmo's "History
of Stirling", is called Ballodigich, which is
probably, says Mr. Paterson, the correct form
of the word, though Ballangiegh is the usual
mode of pronouncing it. It means the stormy
or windy pass. Gudeman was the customary
designation of the small proprietor, who was
immediately dependent on the Crown, but
who held from a vassal. Combining these two
names into one, the frolic-loving King of
Scotland, James V., when travelling
incognito, generally assumed the title of the
"Gudeman of Ballangiegh."

“The Spectator,” 27 April 1861
Graphite
Longways duple minor, $\frac{4}{4}$
(Melissa Running, 2008)
(Tune by Josh Burdick)

4 steps to the bar
A1 1-2 1s dance up a double; set to each other.
3-4 1s dance down a double; turn single away
to face out with neighbor.
A2 1 Neighbors dance out a double,
2 set to each other,
3 dance in a double, &
4 cloverleaf turn single.
B 1-2 Both corners cross simultaneously.
[All 4 spiral inwards (as if chasing halfway CCW, drawing tighter as you go)
& fall back to diagonally opposite places.]
3-4 Double $\frac{1}{2}$ figure 8 to a line of 4 facing up.
[2s cast & cross up to middle of a line of 4
while 1s $\frac{1}{2}$ figure 8 up & cast to the ends
of the line.]
5-6 Line of 4 up a double; fall back.
7-8 1s quick cast down to progressed places
while 2s step up & separate.

The Haymakers
Longways duple minor, $\frac{4}{4}$ (c1726)

4 steps to the bar
A1 1-4 1st corners cast (M1 down, W2 up)
around neighbor & turn $\frac{1}{2}$ by L to places.
(2nd corners hold their places.)
A2 1-4 2nd corners cast (W1 down, M2 up)
around neighbor & turn $\frac{1}{2}$ by R to places.
(1st corners hold their places.)
B1 1 Neighbors fall back a double &
2 set forward.
3-4 1s turn down the center to progressed
places while 2s cast up.
B2 1-2 Star R $\frac{1}{2}$ & fall back.
3-4 Partners facing, rights & Ls 2 changes.

Mistwold
Longways duple minor, $\frac{2}{4}$ (David Newitt, 1993)
(Tune by Dudley Laufman)

A1 1-4 Partners back to back.
5-8 Circle 4.
A2 1-4 Neighbors back to back.
5-8 Circle 4.
B1 1-8 1s cast (2s dance up), $\frac{1}{2}$ figure 8 up, &
change ($\frac{1}{2}$ gypsy) to own sides.
B2 1-2 Neighbors fall back &
3-4 come forward turning single.
5-8 Partners turn.

As they conversed thus, they attained once
more the lawn in front of Arnold Biederman’s
mansion, where the contention of the young
men had given place to the dance performed
by the young persons of both sexes. The dance
was led by Anne of Geierstein, and the
youthful stranger; which, although it was the
most natural arrangement, where the one was
a guest, and the other represented the mistress
of the family, occasioned the Landamman’s
exchanging a glance with the elder Philipson,
as if it had held some relation to the suspicions
he had recently expressed.
Walter Scott, *Maiden of the Mist* (1860)

Mr. Isaac’s Maggot
Longways duple minor, $\frac{2}{3}$ (1695-1755)

A 1-4 M1 turn W2 by the R & dance behind M2
to place. (As M1 dances behind M2, W2
continues as if still turning M1, holding
eyes instead of hands.)
5-8 W1 turn M2 by the L & dance behind W2
to place. (As W1 dances behind W2, M2
continues as if still turning W1, holding
eyes instead of hands.)
B 1-2 Fall back 6 steps with neighbor.
3-4 Come forward 3 steps; turn single.
5-8 Partners facing, circular hey 3 changes,
ending in a line of 4 facing up with the 1s
between the 2s.
9-10 Lead up; fall back.
11-12 2s gate 1s into progressed places.

In 1684 an invitation was received by Isaac,
one of the most respected English Dancing Masters,
to visit the French Court and teach English
country dances to ladies of the court. ...
There is considerable confusion about this Isaac,
as there are several persons attached to the royal
household with the name ... The distinguished
isaac became Queen Anne’s Dancing Master.
Richard Crewdson, *Apollo’s Swan and
Lyre* (2000)
**Noisette**  
Longways duple minor, $\frac{3}{2}$  
(Philippe Callens, 2004, tune by John Stapledon)

A1 1-4   Women lead between the men & cast back to place.  
5-6    2nd corner places change (M2-W1).  
7-8    All cast R to dance 1 place CW.  
(All now improper.)

A2 1-4   Men lead between the women & cast back to place.  
5-6    2nd corner places change (M1-W2).  
7-8    All cast R to dance 1 place CW.  
(All now home.)

B1 1-4   1s dance CW (R shoulder) all the way around neighbor & a $\frac{1}{4}$ more to finish in a line of 4 (M2-M1-W2-W1) facing neighbors.  
(2 pivot R to face out.)

5-8    Neighbors pass R shoulders into a $\frac{1}{2}$ hey.

B2 1-2   2s dance CW (R 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 pivot R 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.

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**Ramblin’ Rosie**  
Longways duple minor, improper, $\xi$  
(Gary Roodman, 2008)  
(Tune by Steve Maranto)

*Begin dance in a line of 4 facing down with the 2s in the middle, proper, & the 1s on the ends, improper.*

A1 1-4   Lines of 4 lead down the hall, turn alone & fall back down the hall.  
5-6    Lines of 4 lead up.  
7-8    1s gate 2s up & around into longways lines.  
A2 1-4   Partners set; turn $\frac{1}{2}$ to face neighbor.  
5-8    Neighbors set; turn $\frac{1}{2}$ to face across.  
B 1-2   Women change R shoulder.  
3-4    Men change R shoulder.  
5-8    Circle 4.  
9-10   1s cast down outside, *while* 2s lead up into ...  
11-12   Mirror image gypsies $\frac{3}{4}$ (1s thru the middle to begin) into new lines of 4 facing down, 2s in the middle.

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**The Punch Bowl**  
Longways duple minor, $\frac{3}{2}$ (1701-1735)

A1 1-2   1s cross & cast *while* 2s meet & lead up.  
3-4    1s lead down thru the next 2s & cast back up *while* 2s separate, dance *up* the outside & lead back down thru the (casting) 1s.  
5-6    Original 1s & 2s, circle $\frac{1}{2}$.  
7-8    1s cast (2s dance up). [1s now improper.]  
A2 1-2   2s cross & cast *while* 1s meet & lead up.  
3-4    2s lead down thru next 1s & cast back up *while* 1s separate, dance *up* the outside & lead back down thru the (casting) 2s.  
5-6    Original 1s & 2s, circle $\frac{1}{2}$ [all improper].  
7-8    2s cast (1s dancing up).  
B 1-2   1st corner places change (M2-W1).  
2-2   2nd corner places change (M1-W2).  
3-4    Circle $\frac{1}{2}$.  
5-8    1s cast (leisurely) & turn $\frac{1}{2}$ *while* 2s lead up & turn $1\frac{1}{2}$.

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**Sapphire Sea**  
Longways duple minor, $\xi$  
(Christine Robb, 2015)  
(Tune “Tom Kruskal’s” by Emily Troll & Amelia Mason)

A 1-4   Circle 4.  
5-8    1st corners turn by R.  
9-12   2nd corners turn by L.  
13-16   2s lead up, separate & face in *while* 1s cast down into middle of set facing W2, W1 ahead of M1.  
B 1-8   Dolphin hey for 4 (1s acting as a unit, pass W2 by R to start then change the lead at each end of the hey) ending in the same line of 4, facing up.  
9-12    Up a double; fall back.  
13-16   2s gate the 1s into progressed places.

Quick.  Like sapphire, pearl, and rich embroidery,  
Buckled below fair knighthood’s bending knee;  
Fairies use flowers for their charactery.  
Away; disperse: but till ‘tis one o’clock,  
Our dance of custom, round about the tree  
Of Herne the hunter, let us not forget.  
Evans.  Pray you, lock hand in hand;  
yourselves in order set:  
And twenty glow-worms shall our lanterns be,  
To guide our measure round about the tree  
William Shakespeare, *The Merry Wives of Windsor* (1602)
Terry’s Triad

3-couple longways, ¾
(Fried de Metz Herman, 2002)
(Tune “Hagley Assembly” by Terry Willetts)

A1 1-2 Partners set.
   3-4 1s turn ½ & face down, while 2s & 3s turn single R, ending wide of set.
   5-6 1s lead down to between 3s, who face down.
   7-8 3s gate 1s into middle place, while 2s side-step up one place.

A2 1-2 Partners set.
   3-4 3s turn ½ & face up, while 1s & 2s turn single R, ending wide of set.
   5-6 3s lead up between 2s (in 1st place), who face up.
   7-8 2s gate 3s into middle place, while 1s side-step one place down.

B1 1-2 1s & 3s (at bottom) circle ½ & open into a circle of 6.
   3-8 Circle 6 once round.

B2 1-4 2s & 3s (end couples) keep joined hand with partner, continue CW around standing 1s to the other end, & wheel to change with partner.
   5-8 Partners gypsy R.

Waters of Holland

3-couple longways, mixer (2s improper), ¾
(Pat Shaw, 1975)

Part I
A1 1-4 Partners lead up a double; fall back.
A2 1-4 Partners lead down a double; fall back.

Chorus
B1 1-4 R diagonals (M1-W2, M2-W3) facing, set; change places.
   5-8 All turn 1½ with the dancer now across the set from you.


Part II
A1 1-4 New partners side-by-side R &
A2 1-4 side-by-side L.
B1&2 Repeat chorus.

Part III
A1&2 New partners arm R; arm L.
B1&2 Repeat chorus.

Trip to Paris

Longways duple minor, ¾ (1726-1728)

A 1-2 Partners set &
   3-4 change places as they turn single (dance forward & CW around each other).
   5-8 That again back to original places.
B 1-8 1s cross, go below, cross again below 2s, & dance up the outside to places (skipping step).
   9-10 1s cloverleaf turn single up (M1 L, W1 R).
   11-14 1st corners change; 2nd corners change.
   15-16 Circle L halfway.
   17-18 1s cast down 1 place (2s lead up).

The carriage rolled on through a silent Paris, bearing the couple—two lovers who adored each other, and who, gently leaning on the same silken cushion, were being parted by an abyss. In these elegant couples returning from a ball between midnight and two in the morning, how many curious and singular scenes must pass—meaning those couples with lanterns, which light both the street and the carriage. ... How many secrets must be revealed in this way to nocturnal pedestrians— to those young fellows who have gone to a ball in a carriage but are obliged, for whatever cause it may be, to return on foot. Honoré de Balzac, Ferragus, Chief of the Devorants (1833), Chapter III, The Wife Accused.
Practice Session
2:30 to 5:00 p.m.
Silver Spring Civic Building

Calling by Anna Rain
Music by Becky Ross (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.

Directions to the Silver Spring Civic Building

GPS: It is best to use the parking garage address (801 Ellsworth Dr., Silver Spring, MD 20910) for GPS navigation.

From the West, via I-495:
- Take exit 31, Rt. 97 (Georgia Ave.), south toward Silver Spring.
- In 1.1 miles, at the 4th light (not counting the lights at the exit beltyard 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.
- Enter the Civic Building from the pedestrian plaza.

From the East, via I-495:
- Take exit 30, Colesville Rd./Columbia Pike, south toward Silver Spring.
- In 1.4 miles, 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.
- Enter the Civic Building from the pedestrian plaza.

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.
- Enter the Civic Building from the pedestrian plaza.

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 (or 2 blocks past Georgia Ave.), 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.
- Enter the Civic Building from the pedestrian plaza.

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 Ave. (toward the AT&T store).
- Continue straight on Ellsworth Dr. for 1½ blocks (crossing Fenton St.).
- The Civic Building will be on your right, across the pedestrian plaza.
- Enter the Civic Building from the pedestrian plaza.

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

Parking: Free public parking is available in the parking garage at 801 Ellsworth Dr., across the street from the Civic Building. Do not park in the open-air shopping center (Whole Foods) parking lot. Enter the Civic Building from the pedestrian plaza.
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