The 32nd Annual
Washington
Spring Ball

Saturday
May 12, 2018

Washington Spring Ball

Music by:
Waverley Station
David Knight (fiddle)
Ralph Gordon (cello)
Liz Donaldson (piano)

Ball Chair: Ann Fallon
Ball Co-chair: Tom Spilsbury
Registration: Will Strang
Flier: Carrie Rose
Website: Roger Broseus
Program books: Rich Galloway
Decorations: April & Jerry Blum
Refreshments: Tali Stopak & Bob Mathis
Name tags: Stephanie Smith
Potluck hosts: Jim & Laura Mielke

Special thanks to these & many other volunteers,
FSGW, the Silver Spring Civic Building staff,
and to a generous grant from the
Montgomery County Action Program

Reception 7:00 PM
Dance 7:30

To protect the wood 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. When deleting this page for final printing, be sure to use reveal codes to delete all codes on this page—especially the “Binding Width” code at the very top of the page.

Conventions Used in Dance Descriptions

Unless otherwise indicated:

; indicates the midpoint of the music.
Circle = left (CW).
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.
L = left.
R = right.
Rights and lefts is with hands.
Side = Sharp (curly) siding.
Turn = 2-hand turn, once round.

Dances in 23 or 33 time have 3 steps to each bar of music. True Kit has 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.
**Ani’s Waltz**  
Double circle mixer  
with men inside, women outside, $\frac{3}{4}$  
(Music by Charlene Thompson: 2008)

A1 1-2 Partners promenade forward CCW.  
3-4 Partners, turn individually & back up in same direction.  
5-8 Repeat, dancing CW.

A2 1-2 Men dance (CCW) forward 2 places.  
3-4 Women gate men around $\frac{1}{2}$  
(all face CW).  
5-6 Women dance forward 2 places.  
7-8 Men gate women around $\frac{1}{2}$, & face this temporary partner.

B1 1-4 Partners gypsy R.  
5-8 L diagonals gypsy L.

B2 1-4 *Gypsy Progression:* partners gypsy R $\frac{1}{2}$,  
look L & finish gypsy R with that new partner.  
5-8 New partners set; turn single.  
(Face CCW to start again.)

**Black Nag**  
3-couple longways, $\frac{3}{4}$ (1657-1760)

**Part I:**  
A 1-8 Partners up a double & back; repeat.  
B1 1-2 1s take 2 hands & slip 4 steps up.  
3-4 2s do the same.  
5-6 3s do the same.  
7-8 All turn single.  
B2 1-8 Repeat B1 back to place, 3s start by slipping down.

**Part II:**  
A 1-8 Partners side R; side L.  
B1 1-2 M1 & W3 change places (4 slips, lead R shoulder, passing back-to-back).  
3-4 W1 & M3 do the same.  
5-6 2s do the same.  
7-8 All turn single.  
B2 1-8 Repeat B1 (in same order) back to place.

**Part III:**  
A 1-8 Partners arm R; arm L.  
B1 1-8 Men hey-for-3, skipping  
(start R shoulder).  
B2 1-8 Women the same.  
Men turn single on bars 7 & 8.

[This dance was renamed “The Galloping Nag” in 1695.]

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**Bath Carnival**  
3-couple longways, $\frac{3}{4}$ (1777-1780)

A1 1-4 1s lead out between women & cast away from each other (W1 up, M1 down) back into the middle of the set.  
5-8 1s lead out between the men & cast away to end in lines of 3 across the set (M1 between the 3s, W1 between the 2s).

A2 1-2 Lines of 3 (facing up/down) set to each other.  
3-4 Partners turn till *improper*  
($\frac{3}{4}$ for 1s, $\frac{1}{2}$ for 2s & 3s).  
5-6 Lines of 3 (facing across) set.  
7-8 Partners turn $\frac{1}{2}$ (*all proper*).

B1 1-8 All circle (6) L; circle back to the R.  
B2 1-2 Lines on side (with hands), lead out &  
3-4 lead back.  
5-6 Partners set.  
7-8 *Progression:* 1s (in middle) cast to bottom,  
3s lead up to 2nd place,  
2s (at top) turn single.

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**Act II, Scene 2**  
**Dorimant:** They taste of death who do at Heaven arrive, But we this paradise approach alive. [to Lovit:] What, dancing the galloping nag without a fiddle?

**Act IV, Scene 1**  
**Ladytownley’s house. The scene opens with the fiddles playing a country dance. . . .**  
Emilia: I have heard your dancing much commended.  
**Sir Fopling:** It had the good fortune to please in Paris. I was judged to rise within an inch as high as the basque, in an entry I danced there.

Harriet: I am mightily taken with this fool; let us sit. Here’s a seat, Sir Fopling.  
**Sir Fopling:** At your feet, madam; I can be nowhere so much at ease; by your leave, gown.  
Harriet: and Emilia: Ah! you’ll spoil it.  
**Sir Fopling:** No matter, my clothes are my creatures; I make ‘em to make my court to you ladies, hey— [*dance*] Qu’on commence— [*to an English dancer*] English motions! I was forced to entertain this fellow, one of my set miscarrying— Oh, horrid! leave your damned manner of dancing, and put on the French air; have you not a pattern before you— [*dances*] pretty well! Imitation in time may bring him to something.

George Etherege, *The Man of Mode, or, Sir Fopling Flutter* (1676)
**Bloomsberry Market**  
3-couple longways, $\frac{3}{4}$ (1703-1760)

A1 1-2  M1 & W2 R-hand turn.  
3-4  M1 & M2 L-hand turn 1½  
   (to change places).  
5-6  M1 & M3 R-hand turn 1½  
   (to change places).  
7-8  M1 dances up the outside to home  
while M2 & M3 turn single (wide)  
down the center to home.  

A2 1-8  *Repeat for W1*: W1 & M2 turn by L,  
W1 & W2 by R, W1 & W3 by L,  
W1 dances up outside as  
W2 & W3 turn single down.  

B1 1-4  Hey (L shoulder) across on each end.  
   (2s activate the heys, W2 up with the 1s,  
M2 down with the 3s.)  
   5-6  1s lead down thru the 2s & cast up  
the outside to home.  
   7-8  Partners (all) turn.  

B2 1-4  2s switching ends (M2 up & W2 down)  
   hey (R shoulder) across with ends.  
   5-6  1s cast to bottom while  
2s & 3s meet & lead up.  
   7-8  Partners 2-hand turn.  

[The spelling of the name of this dance was changed to  
"Bloomsbury Market" in 1709.]

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**Companions**  
Longways duple minor, $\frac{2}{3}$  
(Victor Skowronski: 2002)

A1 1-2  Single-file CW one place.  
3-4  All balance into the center & back.  
A2 1-4  Same as A1  
   (all end progressed & improper).  
B1 1-4  1st corners (M1&W2) *chevron*:  
change places by the R shoulder; then  
back up across the set into neighbor’s place  
while 2nd corners wait 4 beats; &  
then cast into neighbor’s place.  
B2 1-4  All poussette halfway.  
   (2nd corners dance forward to start ) &  
   *smerge* into a line of 4 across the hall, 1st  
   corners in the center facing each other,  
   2nd corners at ends facing in.)  
C1 1-6  All 6 changes of a L-shoulder hey for 4  
   (1st corners start hey. End with 2nd  
   corners in the middle facing each other  
   & 1st corners at the ends improper facing out.)  
C2 1-3  2nd corners gypsy L shoulder $\frac{3}{4}$  
   *while* 1st corners loop R.  
   4-6  Partners gypsy R shoulder 1½ to  
   progressed places.  

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**Footprints in the Sand**  
Longways duple minor, $\frac{3}{4}$  
(Brooke Friendly & Chris Sackett: 2008)  
(Music by Kate Barnes)

A1 1-7  2nd corners pass partner R to begin a  
   hey-for-4 on 1st diagonal.  
8  2nd corners gypsy L $\frac{3}{4}$ in middle to face  
   neighbor on 2nd diagonal,  
while 1st corners dance across set to  
   partner’s original place.  
A2 1-6  Neighbor (original) pass R to begin a hey  
   on 2nd diagonal.  
7-8  2nd corners (reaching home) start  
   single-file circle $\frac{1}{2}$ CW  
   *while* 1st corners finish hey & follow  
   partner one place around.  
   (All now progressed & improper.)  
B1 1-8  All circle L; circle back to the R.  
B2 1-4  Partners L-shoulder back to back.  
5-8  Partners turn 1½.  

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Of four principal items in the education of a lady  
in olden England,—dancing, cookery, medicine,  
and surgery, two have been altogether removed  
from the accomplishments of the fair sex, and to  
the other two a much smaller degree of  
importance is attached. And what a fearful  
business was dancing a century and two centuries  
since, with all the manifold jigs, minuets, sarabands,  
chaconees, cybells, and country dances, that our  
polite forefathers indulged in. *The English  
Dancing-Master*, 1651, and *The Dancing-Master*,  
1721, lie by my desk; in the earlier work I find 104  
different fashions of country dance, and in the  
later 718. Wonderful in their subtle mutations  
are these fantastic variations of Sir Roger. Each  
has a separate title, such as "A trip to Bury,"  
"Bloomsbury Market," "Cold and raw," "Cockle- 
shells," "Hide in the wall," "Johnny, cock thy  
beaver," "Jenny, come tye my cravat," "Lumps of  
pudding," "Old Noll's jig," "Pretty Miss," "Rub  
her down with straw," "The Bailey Mow,"  
"Blenheim Beard," "Baricles," "Moloches," "Mother  
Cramp," "Merry milkmaids," "White-heart  
cabbages," "All in a garden green," "Rubbing Joe."  
What titles! Imagine the Honourable Alfred Gelatine  
asking Lady Frances Vere de Vere to dance with  
him "Cold and raw," to be his partner in  
"Bloomsbury Market," to allow him the honour of  
leading her off for "Lumps of pudding," or permit  
him to "Rub her down with straw."  

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"School-girls and Girls' Schools," *Temple  
Bar*: *A London Magazine for Town and  
**Hambleton’s Round O**

Longways triple minor, ¾ (1711-1726)

A 1-2 1s cast to middle place (2s dance up).
3-6 L-shoulder heys for 3 across the set
(M1 down, starting with W3, W1 up, starting with M2).
7-8 1s turn in 2nd place.

B 1 W1 & M2 change
(1st corners).
2 M1 & W2 change
(2nd corners).
3-4 1s & 2s circle ½ & turn single to the R.
5-8 1s & 2s 4 changes of a circular hey
(start facing partner).

It happened that just two days before the day
fixed for the marriage of Miss Archdeacon and
Captain Hambleton, there was a fancy-dress
ball in the Assembly Rooms at Mussoorie. I
think that as a rule fancy-dress balls are greater
successes in India than at home. People in
India give their minds more to the selection
and to the elaboration of costumes; and there
is less of that nauvaise honte when
masquerading in fancy costume which makes
a ball of this description at home so wooden
and wanting in go.

Archibald Forbes, “No. I. Miss Archdeacon’s
Bridecake,” "Anglo-Indian Marriage-Customs”
_Time_, Volume 1, ed. by E. Yates (1879)

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**Jack’s Health**

Longways duple minor, ¾ (1679-1760)

A1 1-4 1s cross & cast (2s dance up).
5-8 1s turn, then face neighbor
(original corner).
A2 1-4 Neighbors back to back.
(End close to & facing partner.)
5-8 Neighbors (taking inside hands)
fall back a double; set.
B 1-4 All forward a double; turn single away
from neighbor (cloverleaf).
5-12 Rights & lefts, 4 changes
(starting with partner).
13-16 Partners turn to end proper
(once round for 2s, ½ for 1s).

_Faulkland_. Now disappointment on her—
defend this, Absolute, why don’t you defend
this?—Country-dances! jiggs, and reels! am I to
blame now? A Minuet I could have forgiven—I
should not have minded that—I say I should
not have regarded a Minuet—but Country-dances! … O Jack, there never can be
but one man in the world, whom a truly
modest and delicate woman ought to pair
with—in a Countrydance; and even then, the
rest of the couples should be her great uncles
and aunts!

Richard Brinsley Sheridan, _The Rivals_,
_Act II, Scene I (1775)_

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**Lilli Burlero**

Longways duple minor, ¾ (1690-1760)

A 1-4 1s lead down (between the 2s) &
cast back to place.
5-8 2s lead up & cast back to place.
B1 1-2 1st corners change places.
3-4 2nd corners change places.
5-6 Neighbors (taking hands) fall back
a double.
7-8 Come forward a double while
turning single.
B2 1-2 Partners cross (passing R shoulders) &
face away from neighbor.
3-4 Neighbors back up passing R shoulders
to change places.
5-8 Partners face & circular hey, 3 changes
(SKIPPING).

In 1689, Lilliburlero was included in the
second part of _Music’s Handmaid_, as “A new
Irish Tune,” by “Mr. Purcell,” in 1690, in _The
Dancing Master_ and _Apollo’s Banquet_; in 1691, Purcell used it as a ground to the fifth
air in his opera, _The Gordian Knot untied_; and
afterwards it appeared in _Pills to purge
Melancholy_, and in many ballad-operas, &c.

William Chappell, _Popular Music of the
Olden Time_, Volume 2 (1859)

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**The Highlander’s Humour**

Longways duple minor, ¾ (1718)

A1 1-4 All 4 single-file CCW once round.
5-8 Partners L-hand turn.
A2 1-4 All 4 single-file CW once round.
5-8 Partners R-hand turn.
B1 1-4 1st corners gypsy R.
5-8 Partners turn (CW).
9-10 All turn-single L, into …
B2 1-4 2nd corners gypsy L.
5-8 Partners turn CCW.
9-10 1s cast down as 2s dance up to progress.
Long Live London
Sicilian circle, \( \frac{2}{2} \)
(Dance & tune by Pat Shaw: 1971)

A1 1-2 Opposites change places by the R.
3-4 Partners change places backing up by R shoulder.
5-8 Repeat to original place.
A2 1-2 Women cross L & turn L to face back in.
Immediately after women cross, men cross R, & turn R to face in.
(This is very quick.)
3-4 Repeat to original place.
5-8 Opposites turn or swing 1½.
(End with woman on man’s R, facing partner in progressed place.)
B 1-4 Ladies’ chain halfway.
5-8 R-hand star once round.
(Ladies take hands first, men join star behind partner.)
9-12 L hands across with the next couple
(women before partner again).
13-16 Partners set & turn single.

Mrs. Savage’s Whim
Longways duple minor, \( \frac{2}{2} \) (1711-1728)

A1 1-2 M1 step & honor W2 to the R & L.
3-4 M1 turn neighbor (M2).
5-8 1s back to back; turn single.
A2 1-2 W2 step & honor M1.
3-4 W2 turn neighbor (W1).
5-8 2s back to back; turn single.
B 1-2 1s cross & cast (2s dance up).
3-4 Partners (all) back to back.
5-6 1½ figure-8 up thru the 2s.
7-8 1s turn single down & away.

"Bradish and Neal and Adair and Ellis—who’s always glad enough of a chance to dance to
some other fiddling than his wife’s—can dance
with those people from Tombstone."
"May I ask," said Mr. Ronan, "if Mrs.
Savage is included in those people from
Tombstone?"
"Has it struck you, my dear boy, that
Mrs. Savage may not take kindly to having her
programme made out for her—prematurely?
…"
"Lieutenant John Lloyd, “Captain Adair’s
Wife,” Munsey’s Magazine, Volume IX
(1893)

Mulberry Garden
Longways duple minor, \( \frac{5}{4} \) (1670-1735)

A1 1-8 All lead up a double & back. Repeat.
B1 1-2 Partners facing, all fall back a double &
3-4 come forward a double.
5-8 Partners turn 2 hands.
A2 1-4 Partners back to back.
5-8 Neighbors back to back.
B2 1-2 Circle L halfway.
3-4 Partners change places passing R shoulders.
5-8 2s cast down & lead back up to place
while 1s lead up & cast down to
progressed place.

Eve. [Sir John Everyoung] …
Brother, take your Widow, show her that
You are so far qualified towards a Bridegroom,
As to lead a Country Dance.

Wid. [Widow Brightstone] I’le have no
dancing in my House.

Fore. [Sir Samuel Forecast] You see they
are a little merry, humor um.
In this, they’le be gone the sooner.

Wid. Well, Sir Samuel Forecast, any thing
To serve you.
[They Dance and Forecast steals away.]
Sir Charles Sedley, The Mulberry-Garden
(1668), Act II, Scene II

Old Wife Behind the Fire
Longways duple minor, \( \frac{2}{2} \) (1726)

A1 1-2 1s set.
3-4 1s cast (2s dance up).
5-8 1s turn.
A2 1-8 2s likewise set, cast, & turn.
B1 1-4 1s cross & cast.
(2s dance up on bars 3 & 4.)
5-8 2s cross & cast, ending in center of a
line of 4 across, facing up.
B2 1-4 Line of 4 dance up a double & back,
bending line to face partner.
5-8 Rights & lefts 2 changes
(starting with partner).
True Kit
Longways duple minor, \( \frac{4}{4} \)
(Gary Roodman: 1999)
(Music: “Mr. Warwick’s Mask,” anonymous)

A1 1-2 1st corners step R & honor, &
gypsy R halfway to change places.
3-4 1st corners flow into a R shoulder
back-to-back.
A2 1-4 2nd corners do the same.
(All now progressed & improper.)

B 1-2 1s cast up to 1st place,
\( \text{while} \) 2s lead down & turn single away
into 2nd place. (2s face in, ready to use
“top” hand to gate the 1s.)
3-4 2s gate the 1s down, around, &
back into lines.
5-6 Circle hands 4 once around.
7-8 1s cross & go below,
\( \text{while} \) 2s turn ½ & lead up.

We duly arrived at the principal hotel the
night of the ball, and, there being no
vacant room, we had a screen drawn across
one end of the coffee-room, and there
donned our dancing kit and hied us to the
ballroom.

Sir John Dugdale Astley, *Fifty Years
of My Life in the World of Sport at
Home and Abroad*, Volume 1 (1894)

Under the Influence
4-couple longways, 1s & 3s improper, \( \frac{2}{2} \)
(Jenna Simpson: 2013)
(Music: “Tom Kruskal’s”
by Amelia Mason and Emily Troll)

A 1-4 In circles of 4 at ends, balance &
petroneilla one place R (CCW).
5-8 In longways set of 8, balance &
petroneilla one place R (CCW).
9-12 In longways set of 8, balance &
2-hand turn partner.

B 1-8 *Dolphin heys* (skip-change step):
While ends (2s & 3s) do a full hey across,
middle men lead partner out to L
(1s down, 4s up) for a tandem ½ hey
across the ends. Then middle women
take over lead from partner (1s up, 4s down)
into a ½ hey at other end. Finally middle
men lead partner into middle of set facing
the end where they did the last ½ hey.
(End with 1s & 2s facing at bottom &
3s & 4s facing at top, with 3s & 1s improper.)
9-12 At ends, mirror back-to-back with
middles (1s & 4s) splitting ends to start.
13-16 At each end, circle (4) L once round.

Whiskey Before Dinner
Longways duple minor, improper, \( \frac{8}{8} \)
(Gary Roodman: 2008)
(Music: Jonathan Jensen)

A 1-2 1s & 2s star R ½.
3-4 Women change; men change.
A2 1-2 Circle ½.
3-4 Neighbors (along line) back-to-back \( \frac{3}{8} \)
into wavy line (men in middle).
B1 1-2 All set
3 Men turn R-hand ½ in middle.
4 Partners turn L-hand ½ on sides
(end facing partner).
B2 1-2 Partners set
3-4 *Fractional Hey* (into lead away):
Women pass partner R & loop R,
full circle (staying on same side of set) to
face out, while men hey across & give
neighbor R hand facing out).
C1 1-2 Neighbors lead out; turn individually.
3-4 Lead back, pass thru, & turn back in
to face partner.
C2 1-4 Rights & lefts 4 changes.

Up with Aily
Longways duple minor, \( \frac{3}{4} \) (1703-1760)

A1 1 M1 receive W1 & M2
(in line of 3 facing W2).
2-3 Line forward a double to W2; fall back.
4 W1 & M2 dance back to places.
5-6 M1 cast down to 2nd place, \( \text{while} \)
M2 dances up inside as women turn single R.
A2 1 W1 receive M2 & W2.
2-3 Line forward to M1; fall back.
4 M2 & W2 dance back to places.
5-6 W1 cast down to 2nd place, \( \text{while} \)
W2 dances up inside & men turn single L.
B 1-2 1s back-to-back.
3-4 1s cast up & face down, \( \text{while} \)
2s lead up, turn single out, & face up.
5-7 All circle L once round.
8 1s cast down, as 2s dance up.

He came at last, and to the dance,
With Oonagh by my side, I went;
And many a quick and eager glance
I gave into each crowded tent,
To see a flood of amber hair,
That spoke my Aily’s presence there.
I found her, and we tripped a reel
Out on the open green.
John Keegan Casey, “Celt and Saxon,”
*Reliques of John K. Casey (“Leo”)* (1878)
Practice Session
2:30 to 5:00 p.m.
Silver Spring Civic Building

Calling by Anna Rain and Tom Spilsbury
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.

Map and Directions
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.

Order of Dances at Ball
Lilliburlero
Ani’s Waltz
Old Wife Behind the Fire
Footprints in the Sand
Highlander’s Humour
Black Nag
Hambleton’s Round O
Bloomsberry Market
Whiskey Before Dinner

Break

Mulberry Garden
Under the Influence
Up with Aily
Bath Carnival
Companions
True Kit
Long Live London
Mrs. Savage’s Whim
Jack’s Health

GPS: 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 beltway 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 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.

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 (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.

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, across the pedestrian plaza.
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<td>Mrs. Savage’s Whim</td>
<td>15</td>
</tr>
<tr>
<td>Mulberry Garden</td>
<td>16</td>
</tr>
<tr>
<td>Old Wife Behind the Fire</td>
<td>17</td>
</tr>
<tr>
<td>True Kit</td>
<td>18</td>
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<tr>
<td>Under the Influence</td>
<td>19</td>
</tr>
<tr>
<td>Up with Aily</td>
<td>20</td>
</tr>
<tr>
<td>Whiskey Before Dinner</td>
<td>21</td>
</tr>
</tbody>
</table>

**Other Information**

- Conventions used in dance descriptions: 1
- Practice session: 22
- Order of dances at ball: 23
- Map and directions: 24
- Music and volunteers: 2