

The 32<sup>nd</sup> Annual  
**Washington  
Spring Ball**



**Saturday  
May 12, 2018**

## **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.

## **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.*

## **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  $\frac{3}{2}$  or  $\frac{3}{4}$  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,  $\frac{3}{4}$   
(Gary Roodman: 2008)  
(Music by Charlene Thompson)

- 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.)



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## Bath Carnival

3-couple longways,  $\frac{6}{8}$  (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 & lead back.  
3-4 Partners set.  
5-6 *Progression*: 1s (in middle) cast to bottom, 3s lead up to 2nd place, 2s (at top) turn single.



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## Black Nag

3-couple longways,  $\frac{6}{8}$  (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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### 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)

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## Bloomsberry Market

3-couple longways,  $\frac{2}{2}$  (1703-1760)

- A1 1-2 M1 & W2 R-hand turn.
- 3-4 M1 & M2 L-hand turn  $1\frac{1}{2}$   
(to change places).
- 5-6 M1 & M3 R-hand turn  $1\frac{1}{2}$   
(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.]

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, chacones, 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," "Hole 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 Barley Mow," "Blenheim Round," "Barnacles," "Mohocks," "Mother Cramp," "Merry milkmaids," "White-heart cabbages," "All in a garden green," "Bobbing 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."

"School-girls and Girls' Schools," *Temple Bar: A London Magazine for Town and Country Readers*, Vol. III (1861)

## Companions

Longways duple minor,  $\frac{2}{2}$   
(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  $1\frac{1}{2}$  to  
progressed places.

## 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  $1\frac{1}{2}$ .



## Hambleton's Round O

Longways triple minor,  $\frac{3}{2}$  (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 (original 2nd corners).
- 2 M1 & W2 change (original 1st corners).
- 3-4 1s & 2s circle  $\frac{1}{2}$  & 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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## The Highlander's Humour

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



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## Jack's Health

Longways duple minor,  $\frac{6}{8}$  (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,  $1\frac{1}{2}$  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,  $\frac{6}{8}$  (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.

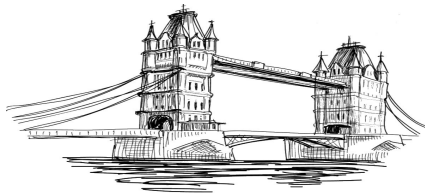
William Chappell, *Popular Music of the Olden Time*, Volume 2 (1859)

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## 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  $1\frac{1}{2}$ . (End with woman on man's R, facing partner in progressed place.)  
B 1-4 Ladies' chain half way.  
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.



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## Mulberry Garden

Longways duple minor,  $\frac{6}{8}$  (1670-1735)

- A1 1-8 All lead up a double & back. Repeat.  
B1 1-2 Partners facing, all fall back a double & come forward a double.  
3-4 Partners turn 2 hands.  
A2 1-4 Partners back to back.  
5-8 Neighbors back to back.  
B2 1-2 Circle L half way,  
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.

*Ever.* [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'll have no  
dancing in my House.

*Fore.* [Sir Samuel Forecast] You see they  
are a little merry, humor 'um.  
In this, they'll 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

16

## Mrs. Savage's Whim

Longways duple minor,  $\frac{3}{2}$  (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 1s  $\frac{1}{2}$  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'?"

"She was invited."

"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)

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## 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).



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## 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,  
*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,  
*while* 2s turn  $\frac{1}{2}$  & 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)

18

## Up with Aily

Longways duple minor,  $\frac{3}{2}$  (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, *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, *while*  
W2 dances up inside & men turn single L.
- B 1-2 1s back-to-back.  
3-4 1s cast up & face down, *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)

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## 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 &  
petronella one place R (CCW).  
5-8 In longways set of 8, balance &  
petronella one place R (CCW).  
9-12 In longways set of 8, balance &  
2-hand turn partner.  
13-16 All circle (8) L  $\frac{1}{2}$  round.
- 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  $\frac{1}{2}$  hey  
across the ends. Then middle women  
take over lead from partner (1s up, 4s down)  
into a  $\frac{1}{2}$  hey at other end. Finally middle  
men lead partner into middle of set facing  
the end where they did the last  $\frac{1}{2}$  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.

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## Whiskey Before Dinner

Longways duple minor, *improper*,  $\frac{9}{8}$   
(Gary Roodman: 2008)

(Music: Jonathan Jensen)

- A1 1-2 1s & 2s star R  $\frac{1}{2}$ .  
3-4 Women change; men change.
- A2 1-2 Circle  $\frac{1}{2}$ .  
3-4 Neighbors (along line) back-to-back  $\frac{3}{4}$   
into wavy line (men in middle).
- B1 1-2 All set  
(triple time setting—R,L,R,L,R; L,R,L,R,L).  
3 Men turn R-hand  $\frac{1}{2}$  in middle.  
4 Partners turn L-hand  $\frac{1}{2}$  on sides  
(end facing partner).
- B2 1-2 Partners set  
(triple time setting—R,L,R,L,R; L,R,L,R,L).  
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.

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## 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.



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## 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

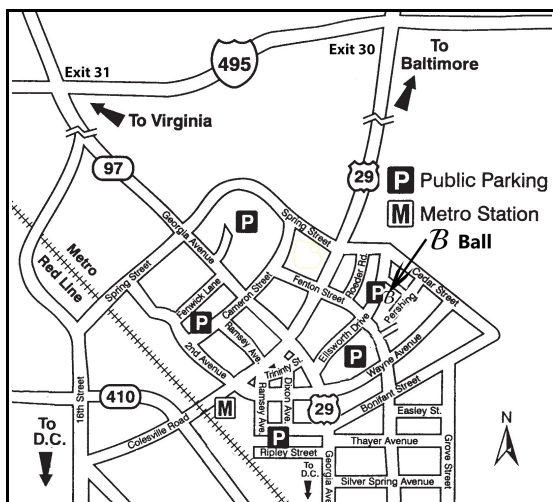
### Break

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

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## 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.**

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**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 4<sup>th</sup> light (not counting the lights at the exit beltway ramps), turn left onto Spring St. At the 3<sup>rd</sup> 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 4<sup>th</sup> light, turn left onto Spring St. At the 1<sup>st</sup> 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 2<sup>nd</sup> light, turn right onto Spring St. At the 1<sup>st</sup> light, turn right onto Ellsworth Dr. The Civic Building will be on your left and the parking garage on your right.

**From DC via 16<sup>th</sup> St.:** Drive north to Blair Circle (at the MD border) and turn right onto Colesville Rd., Rt. 384. At the 6<sup>th</sup> light (or 2 blocks past Georgia Ave.), turn right onto Spring St. At the 1<sup>st</sup> 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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