

The 33<sup>rd</sup> Annual  
**Washington  
Spring Ball**



**Saturday  
May 11, 2019**

## Dummy Page

Inserted to make dances print on facing pages as they will appear in the ball booklet.

## Washington Spring Ball

**Music by:**

**Three Roses**

Edith Coakley Stowe (fiddle)

Carrie Rose (flute)

Melissa Running (piano)

Ball Co-Chairs: Tom Spilsbury &  
Anna Rain  
Registration: Bob Hershler  
Flier: Carrie Rose  
Website: Roger Broseus  
Program books: Rich Galloway  
Decorations: April & Jerry Blum  
Refreshments: Tali Stopak &  
Bob Mathis  
Name tags: Stephanie Smith

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 musical phrase

**Back-to-back** = right shoulder to start

**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, starting with partner.

**Side-by-side** = Shaw (historical) 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. "The Irish Howle" 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.

## The Archer

Longways duple minor,  $\frac{2}{2}$  (Anna Rain: 2015)  
(Tune: "Huntsman's Chorus"  
by Carl Maria von Weber)

- A1 1-2 1<sup>st</sup> corners R-hand turn  $\frac{1}{2}$ .  
3-4 Partners (keeping R hands, shoulders towards each other) balance towards each other & away.  
5-8 1<sup>st</sup> corners cast L behind partner to orbit CCW to original place.
- A2 1-2 2<sup>nd</sup> corners L-hand turn  $\frac{1}{2}$  &  
3-4 balance towards & away.  
5-8 2<sup>nd</sup> corners cast R behind partner & orbit CW to original place.
- B1 1-4 All circle L once round.  
5-8 *Set-and-link*: Facing partner, 1<sup>st</sup> corners turn single up/down center, while 2<sup>nd</sup> corners cast up/down behind neighbor, to change places with neighbor.
- B2 1-4 All rights & lefts 2 changes  
5-6 Partners 2-hand turn  $\frac{1}{2}$ .  
7-8 1s cast down (2s dance up).



2

## Cheshire Rounds

Longways duple minor,  $\frac{3}{2}$  (1701-1765)

- A1 1-4 W1 cast down & dance CW around standing 2s to end in partner's place while M1 follows W1 around W2 & cuts up the center to end in W1's place.
- A2 1-4 M2 cast up & dance CW around standing 1s to end in partner's place. while W2 follows M2 around W1, but cuts down center to end in M2's place.
- B1 1-2 1s cross & dance down the outside while 2s turn  $\frac{1}{2}$  & lead up.  
3-4 All turn partner.  
[All are now proper & progressed.]
- B2 1-4 Rights & lefts 4 changes.



In Bartholomew Fiar, at the Coach-house on the pav'd stones at Hosier-Lane end, you will see a Black [Thos. Doggett] that dances the Cheshire Rounds to the admiration of all spectators. Play-bill by Dogget, 1691.

3

## The Cobbler's Hornpipe

3-couple longways,  $\frac{3}{2}$  (Jenny Beer)  
(Tune: "Mister Englefield's New Hornpipe")

- A1 1-2 Top 2 couples (1s & 2s) turn partner.  
3-4 Top 2 couples CW poussette  $\frac{1}{2}$  (M1 & W2 start forward).  
5-8 Bottom 2 couples (1s & 3s) repeat (turn partner; CW poussette  $\frac{1}{2}$ ).
- B1 1-2 All 6 circle  $\frac{1}{2}$  (quick) & pull into lines on sides.  
3-4 Lines fall back (3 steps); change with partner (with a quick flip to end close).  
5-6 Lines fall back (3 steps); dance forward.  
7-8 1s cast to 2<sup>nd</sup> place as 3s dance up to top, & 2s (at bottom) turn single R.
- A2 1-8 1s pass R (about 3 steps), loop R around 1<sup>st</sup> corner (about 9 steps); pass R up/down (about 3 steps), loop R around 2<sup>nd</sup> corner (about 6 steps), pass R to proper side (about 3 steps) while 1<sup>st</sup> corners wait until after 1s have passed R, then turn by R. while 2<sup>nd</sup> corners wait until after 1s have passed R up/down, then turn by R.
- B2 1-2 All 6 circle  $\frac{1}{2}$  (quick) & pull into lines on sides.  
3-4 Lines fall back (3 steps); cross with partner.  
5-6 Lines fall back (3 steps); dance forward.  
7-8 1s cast to bottom as 3s lead up to 2<sup>nd</sup> place & 2s turn single R at the top.

4

## The Cotery

Longways duple minor,  $\frac{2}{4}$  (1771-1791)

- A1 1-4 M1 set twice towards W2.  
5-8 M1 & W3 turn (& return to original place).
- A2 1-4 W1 set twice towards M2.  
5-8 W1 & M3 turn (& return to original place).
- B1 1-4 1s lead down center (turning individually on last bar).  
5-8 1s lead back up & cast down to 2<sup>nd</sup> place (2s dance up).
- B2 1-8 1s & 2s rights & lefts 4 changes.

She was in the habit of accompanying her sister to balls and parties in the town of Clonmel and its vicinity, and to a sort of subscription soirées, which were given at particular seasons in the town of Tipperary, and were called "Coteries." There are persons living who remember meeting the beautiful Miss Powers at those parties, and recall the pleasures they experienced in dancing with them.

A Mr. Scully has a vivid and pleasing recollection of the "Coteries," and his fair partners from Clonmel. Miss Margaret Power was an admirable dancer—the excellence of her taste and dress, and the elegance of her costume, were never equalled at the "Coteries," even by her sister. *The Literary Life and Correspondence of the Countess of Blessington R. R. Madden* (1855) T.C. Newby

5

## Cumberland Square Eight

4-couple square, C (traditional, 1939-2018)

- A1 1-8 Head couples gallop across the set & back.  
(Men pass back to back going over;  
women pass back to back on the return).
- A2 1-8 Sides do the same.
- B1 1-8 Head couples star R; star L back.
- B2 1-8 Sides do the same.
- A3 1-8 Heads form a basket, rotate CW & return  
to places.
- A4 1-8 Sides do the same.
- B3 1-8 All 8 circle once.
- B4 1-8 Promenade partner CCW to place.

In those days, and still in some parts of Cumberland, dancing was a serious part of the education of the youth. The fiddler came round, and school, except for his class, ceased. There are still living in Keswick men and women past the shady side of sixty who, if they hear the old-fashioned "Jack my laddie" played, put their hands upon their hips and fall to the three-cornered reel with all the spirit and "lishness" of young things. The Greta Hall and Greta Bank children were to be properly educated, and this meant among other things that they should learn to dance.

Mrs. Stanger would speak of the grace of Edith Southey as she moved through the minuet.  
*The Cornhill Magazine*, Volume 14; Vol. 61  
(1890) William Makepeace Thackeray

6

## Eastbourne Rover

3-couple longways,  $\frac{6}{8}$  (Kevin Prigmore, 2015)  
(Tune: "The Serpent with Corners"  
by Thomas Bending 1999)

- A1 1-8 W1 cross above partner, dance down  
behind men's line & back to place,  
*while* W2 wait 2 bars & do likewise  
(W2 cross above partner & follow W1)  
*while* W3 wait 4 bars, likewise.
- A2 1-8 Men do likewise, each dancing above  
partner & behind women.
- B1 1-4 1s & 2s circle L.  
5-8 1s & 2s CW pousette  $\frac{1}{2}$ .
- B2 1-4 1s & 3s circle R.  
5-8 1s & 3s CCW pousette  $\frac{1}{2}$ .

Both the "Eastbourne Lodge" dances and that at "Fairlawn" were quite perfect as to all appointments, though in each case the lack of beaux was a decided drawback, lots of pretty and beautifully attired girls being obliged to sit through the evening without partners. Mr Whitehouse profited by his first experience and only attempted a cotillion last Tuesday, and only as many young women were asked to dance as there were men who had actually accepted invitations. Mr. Whitehouse, by the way, is considered quite *rara avis*.

*Town Topics, the Journal of Society*,  
Volume 30 (1893)

7

## The Flying Sorceress

Longways duple minor,  $\frac{3}{4}$  (Kalia Kliban, 2007)  
(Tune by Antone Seoane)

- A1 1-4 1s set; then gypsy R  $\frac{1}{2}$ .
- 5-8 Neighbors (original corners) repeat  
(set; gypsy  $\frac{1}{2}$ ).
- A2 1-4 All circle L.  
5-6 All balance the ring.  
7-8 1s lead up, *while* 2s dance down the outside.
- B 1-8 All full pousette CW  
(women dancing forward).
- C1 1-4 Neighbors mirror gypsy  
(1s split the 2s to start).
- 5-8 1s  $\frac{1}{2}$  figure-8 down  
(2s may repeat their gypsy path.)
- C2 1-4 All rights & lefts 2 changes.
- 5-8 Partners turn  $\frac{1}{2}$  to end proper.

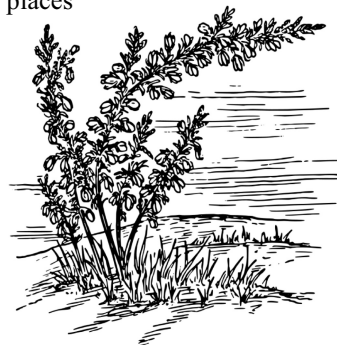


8

## Heather Towers

Longways duple minor, *improper*  $\frac{6}{8}$   
(John Lagden, 1983)  
(Tune by David Fleming-Williams)

- A1 1-4 Men R-hand turn.  
5-8 Neighbors back-to-back.
- A2 1-4 Women R-hand turn.  
5-8 Partners back-to-back.
- B1 1-4 *Cast & lead*: All face down &  
1s lead down the center &  
cast back up to place,  
*while* 2s cast up & lead down to place.  
5-8 Neighbors lead out a double; lead back.
- B2 1-4 CW  $\frac{1}{2}$  draw pousette  
(men back up/draw partner).
- 5-8 Partners set; then turn  $\frac{1}{2}$  to progressed  
places

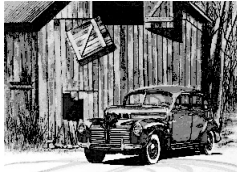


9

## Hudson Barn

Longways duple minor,  $\frac{3}{4}$   
 (Jacqueline Schwab & Charles Hammon, 1974)  
 (Tune: "When the Boat Comes In," traditional)

- A1 1-4 All circle L (once round).  
 A2 1-2 All star L  $\frac{1}{2}$ .  
 (2<sup>nd</sup> corners (W1 & M2) drop out.)  
 3-4 1<sup>st</sup> corners (quick) CCW turn  $\frac{1}{2}$   
 (cross-hand hold).  
 [Men are now above.]  
 B1 1-4 All circle R.  
 [Men are again in top places.]  
 B2 1-2 All star R  $\frac{1}{2}$ .  
 (1<sup>st</sup> corners (M1 & W2) drop out.)  
 3-4 2<sup>nd</sup> corners turn  $\frac{1}{2}$  CW (cross-hand hold).  
 [All are now progressed & improper.]  
 A3 1-4 Neighbors back-to-back (along the lines).  
 A4 1-2 Neighbors  $\frac{1}{2}$  mirror turns (2s down thru  
 middle, 1s up the outside), into ...  
 3-4 1s  $\frac{1}{2}$  figure-8 down (to their home).  
 B3 1-4 1s lead down center & back.  
 B4 1-4 1s cast & turn,  
 while 2s turn  $\frac{1}{2}$  moving up.



10

## Jack by the Hedge

Longways duple minor,  $\frac{6}{8}$  (Jan Dale)  
 (Tune by John Stapledon)

- A1 1-2 Partners R-hand turn  $\frac{1}{2}$ .  
 3-4 Partners (keeping R hands, shoulders  
 towards each other) balance towards each  
 other & away.  
 5-8 Repeat bars 1-4 (turn  $\frac{1}{2}$ ; set).  
 [Men are now facing up, women down.]  
 A2 1-4 All forward a double, then wide turn  
 single L back to place well away from  
 partner.  
 5-6 Facing partner, all forward a double.  
 7-8 All turn single R.  
 [All now home, set is open wide.]  
 B1 1-4 1<sup>st</sup> corners set in place, approach 3 steps,  
 & flip so that their backs are to each other.  
 5-8 2<sup>nd</sup> corners do same (set, approach, & flip).  
 B2 1-4 All roll out into CW single-file chase  $\frac{1}{2}$   
 (skipping).  
 5-8 Partners set; then change places & take R  
 hands ready to begin again.



12

## The Irish Howle

Longways duple minor,  $\frac{4}{4}$  (1726)

*4 steps to the bar!*

- A 1-4 W2 hey with the 1s across the set  
 (W2 pass M1 L to start).  
 5-8 M2 hey with the 1s across the set  
 (M2 pass W1 R to start).  
 B 1 1<sup>st</sup> corners change (L shoulder)  
 2 2<sup>nd</sup> corners change (R shoulder)  
 3-4 All chase single-file CW halfway.  
 5-6 Partners turn.  
 7-8 1s cast down the outside  
 (2s dance up).

The jig has long been associated with Ireland, and the most common form since the eighteenth century ... an interesting feature of these early nineteenth century commentaries is the reference to the male dancer "snapping his fingers" and occasionally "uttering a joyous whoop". The woman dance with arm or arms akimbo. Interestingly, at the same period, a London dancing master was insisting that, for English dancers at least, snapping of fingers and the sudden howl or yell so frequently proatised ought to be avoided as partaking too much of the custome of barbarous nations.

*The Story of Irish Dance* (2001) Roberts Rinehart

11

## Kensington Court

Longways duple minor,  $\frac{2}{2}$  (1695-1742)

- A1 1-4 1s  $\frac{1}{2}$  figure-8 down through 2s.  
 5-8 All circle  $\frac{1}{2}$  (4 steps) & fall back.  
 A2 1-4 2s  $\frac{1}{2}$  figure-8 down through 1s.  
 5-8 All circle L  $\frac{1}{2}$  (4 steps) & fall back.  
 [All are now improper & unprogressed.]  
 B1 1-6 All circular hey 4 changes.  
 (Start with partner, 3 steps per pass.)  
 7-8 Partners R-hand turn  $\frac{1}{2}$ .  
 (1s keep R hands & face down.)  
 B2 1-4 1s lead down center (R-in-R).  
 3-4 Keeping R hands, 1s turn (individually) to  
 face up, add L hand for a promenade hold &  
 1s dance back up center & cast down outside  
 (2s dance up).

The gardens of Kensington Court are very extensive ... It is the custom for her Majesty to give here every year a ball... to her servants and dependents. At such times all the restraints and dignity of the court are laid aside, .... The queen at such times is accustomed to dance (or was in former years) with the gatekeeper, the vine-dresser, or the hostler, who may happen to ask for her hand; and the utmost freedom is enjoyed by all parties.

*Young Folks' Travels in Europe* (1889)  
 Daniel Clarke Eddy

13

## The Merry Andrew

3-couple longways mixer,  $\frac{4}{4}$   
(Marjorie Heffer & William Porter, 1932)

- A1 1-4 1s & 2s star R  $\frac{1}{2}$ ; turn single L.  
5-8 1s & 2s star L  $\frac{1}{2}$ ; turn single R.  
A2 1-8 2s & 3s do the same.  
B1 1-4 R diagonals (M1-W2, M2-W3) set & cross.  
(Women keep facing up, men down.)  
5-8 *Dance around the ends*: M2 followed by M1 dance around the bottom of the set & behind M3 up to top man's place, while W2 followed by W3 dance around the top of the set & behind W1 down to bottom of set.  
B2 1-4 L diagonals (M1-W1, M3-W3) set & cross by L. (Men keep facing up, women down.)  
5-8 *Dance around the ends*: M1 followed by M3 dance above the set & behind M2 to bottom on men's side. while W3 followed by W1 dance around the bottom of the set & behind W2 to top on women's side.

Now set is: W3 W1 W2  
M2 M3 M1

Repeat dance twice more.

14

## Parthenia

4-couple longways,  $\frac{2}{2}$   
(Marjorie Heffer & William Porter, 1932)

### Part I

- A1 1-4 Partners up a double; fall back.  
5-8 Partners gypsy R once round.  
A2 1-8 Partners down a double & back; then gypsy L.  
B1 1-4 Partners set & cross R shoulders.  
5-8 All chase single-file CW  $\frac{1}{2}$  round (skipping).  
B2 1-8 Repeat B1  
(Partners set & cross; all chase CW  $\frac{1}{2}$  round.)

### Part II

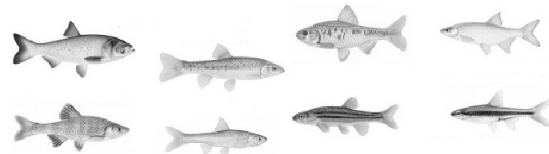
- A1 1-8 Partners side-by-side R; then gypsy R.  
A2 1-8 Partners side-by-side L; then gypsy L.  
B1 1-2 *Form lines across*: 1s & 4s lead in to meet, as 2s & 3s face neighbor. Take hands in lines facing the other line up or down.  
3-4 Lines-of-4 set to opposite line.  
5-8 In groups of 4 at ends, circular hey 3 changes. (Start with person to whom you set.)  
B2 1-2 *Form lines on the sides*: 1s & 4s lead in to meet. Take hands on sides facing partner.  
3-4 Lines-of-4 set to opposite line (to partner).  
5-8 In groups of 4 at ends, circular hey 3 changes. (Start across, with partner).

16

## Minnows (or, Bother the Fish)

Longways duple minor,  $\frac{6}{8}$   
(Dance & tune by Melissa Running, 2011)

- A1 1-2 1s turn single.  
3-4 1s set (R&L) to partner.  
5-8 1s  $\frac{1}{2}$  figure-8 down thru the 2s.  
A2 1-8 2s likewise (turn single, set to partner, &  $\frac{1}{2}$  figure-8 up thru the 1s).  
B1 1-4 All circle  $\frac{1}{2}$  & fall back.  
5-6 All turn single R.  
7-8 Partners cross passing R shoulders & face R along the set.  
[Women are now facing up, men down.]  
B2 1-2 All forward a double & turn L on the spot to face opposite direction at the end.  
[Women are now facing down, men up.]  
3-4 All forward a double (end facing partner for ...)  
5-8 Partners by L-hand turn  $1\frac{1}{2}$  to end proper & progressed.

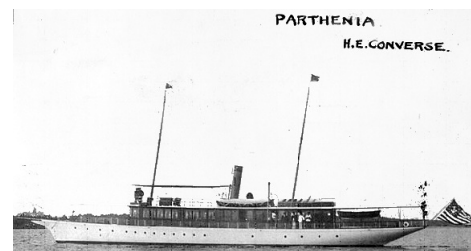


15

## Parthenia (continued)

### Part III

- A1 1-8 Partners arm R & then gypsy R.  
A2 1-8 Partners arm L & then gypsy L.  
B1 1-4 *Lead U's around*: Groups of 4 at each end take hands leaving the ends open. (I.e., 1s and 4s do not take partners' hands.)  
M1 leads his U around & into line down the women's side, while W4 leads her U around & into line up the men's side.  
5-8 Lines-of-4 (with hands) fall back a double; come forward.  
B2 1-8 Repeat B1 (M1 & W4 each lead their U home; lines fall back & come forward.)



17

## Revelations

Longways duple minor,  $\frac{3}{4}$  (Jenna Simpson, 2017)  
(Tune: "She's Sweetest When She's Naked"  
traditional Scottish tune)

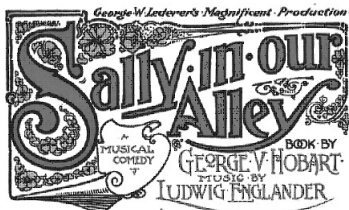
- A1 1-4 Partners R-hand turn  $\frac{1}{2}$ , release to sideline; then set.  
5-8 1<sup>st</sup> corner positions (W1 & M2) dance CW around neighbor.
- A2 1-4 Partners R-hand turn  $\frac{1}{2}$ , release to sideline, release to sideline; then set.  
[All are now home.]  
5-8 1<sup>st</sup> corners (M1 & W2) dance CW around neighbor.
- B 1-4 *L-shoulder*  $\frac{1}{2}$  hey on R diagonal into a star: 2<sup>nd</sup> corners tight cast (3 steps) along the side into neighbor's place, ready to pass partner R (on bar 2) to enter the hey, while 1<sup>st</sup> corners pass L in the middle to start.  
5 M1 & W2 meet again in middle & L-hand turn  $\frac{1}{2}$ , while W1 & M2 finish last loop of hey & ...  
6-8 Fall-in behind partner to star L to home places.  
9-12 *All set-and-link to change with neighbor*: Taking hands with neighbor, set to partner; all turn over R shoulder into neighbor's place (1st corners dance thru middle; 2nd corners cast)  
13-16 All circle 4. (Release early into new places.)

18

## Sally in Our Alley

Longways duple minor,  $\frac{3}{4}$  (1719-1736)

- A1 1-4 1<sup>st</sup> corners (M1 & W2) cast L around neighbor, pass L shoulders in the middle, & dance CW around partner to finish in corner's place. (12 steps, very quick!)
- A2 1-4 2<sup>nd</sup> corners (W1 & M2) similarly cast R around partner, pass R in middle, & dance CCW around opposite to finish in each other's place.
- B1 1-4 Facing partner, all fall back, dance forward; cross by R with partner, then loop R to face in (3 steps per move).  
5-8 Rights & lefts 4 changes.
- B2 1 1<sup>st</sup> corners (M1 & W2) change passing L shoulders,  
2 2<sup>nd</sup> corners change passing R shoulders.  
3-4 All circle L (6 steps, very quick!)  
5-8 1s cast & turn partner  $\frac{1}{2}$  while 2s dance up & turn partner to end proper.



20

## Round about Our Coal Fire

Longways duple minor,  $\frac{9}{8}$  (1766-1781)

- A1 1-2 1s lead down; (turn towards each other) then lead up.  
3-4 1s cast down (2s dance up).
- A2 1-4 2s lead down, lead up, & cast down (1s dance up).
- B1 1-4 W2 hey with 1s (across the set).  
(W2 pass M1 L to start.)
- B2 1-4 M2 hey with 1s. (M2 pass W1 R to start.)
- A3 1-4 W1 advance on M2 (who retreats), draw him back into set; then they turn.
- A4 1-4 M1 (similarly) advance on W2, draw her back; then they turn.
- B3 1-2 1s cross & go below (2s dance up)  
3-4 1s turn  $\frac{1}{2}$  & fall back into progressed places.
- B4 1-4 Partners facing, circular hey 4 changes.

Every Englishman has heard of the "dance round our coalfire," which receives illustration from the probably ancient practice of dancing round the fires in our Inns of Court .... This practice was still in 1733 observed, ... when "the master of the revels took the chancellor by the hand, and he, Mr. Page, who with the judges, serjeants, and benchers, danced round the coal fire, according to the old ceremony, ..."

*Observations on the Popular Antiquities of Great Britain* (1895) John Brand

19

This extremely popular ballad was written and composed by Henry Carey [c1693-1743, the English composer and playwright. It was published in a collection of his works in 1726]

The following is the author's account of the origin of the ballad ---

"A vulgar error having prevailed among many persons, who imagine Sally Salisbury the subject of this ballad, .... The real occasion was this a shoemaker's 'prentice, making holiday with his sweetheart, treated her with a sight of Bedlam, the puppetshows, the flying-chairs, and all the elegancies of Moorfields, from whence proceeding to the farthing-pye-house, he gave her a collation of buns, cheesecakes, gammon of bacon, stuffed beef, and bottled ale, through all which scenes the author dodged them. Charmed with the simplicity of their courtship, he drew from what he had witnessed this little sketch of nature; but, being then young and obscure, he was very much ridiculed by some of his acquaint arms for this performance, which nevertheless made its way into the polite world, and amply recompensed him by the applause of the divine Addison, who was pleased more than once to mention it with approbation."

*The Ballad Literature and Popular Music of the Olden Time* (1871) W. Chappell

21

## Trip to Town-O

Sicilian circle,  $\frac{9}{8}$   
 (Brooke Friendly & Chris Sackett, 2015)  
 (Tune: "The Foxhunters," traditional)

- A1 1-4 All star R.  
 A2 1-4 All star L.  
 B1 1-2 Opposite R-hand turn.  
 3-4 Partner L-hand turn.  
 B2 1-2 Facing other couple, couples forward & back.  
 3-4 All pass thru to progress.  
 (Pass opposite by R shoulder.)



22

## 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  
 Liz Donaldson (piano)



### Break

5:00 to 7:00 p.m.

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

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

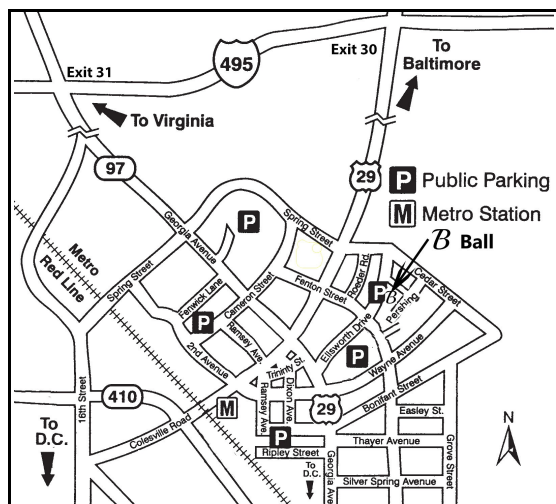
**Ball:** 7:30-11:00 p.m.



23

## 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.**

24

**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.

# Index

<b>The Dances</b>	<b>Page</b>
The Archer. . . . .	2
Cheshire Rounds. . . . .	3
The Cobbler's Hornpipe. . . . .	4
The Cotery. . . . .	5
Cumberland Square Eight. . . . .	6
Eastbourne Rover. . . . .	7
The Flying Sorceress. . . . .	8
Heather Towers. . . . .	9
Hudson Barn. . . . .	10
The Irish Howle. . . . .	11
Jack by the Hedge. . . . .	12
Kensington Court. . . . .	13
The Merry Andrew. . . . .	14
Minnows (or, Bother the Fish). . . . .	15
Parthenia. . . . .	16
Revelations. . . . .	18
Round about Our Coal Fire. . . . .	19
Sally in Our Alley. . . . .	20
Trip to Town-O. . . . .	22
<b>Other Information</b>	
Conventions used in dance descriptions. . . . .	1
Map and directions. . . . .	24
Music and volunteers . . . . .	2
Practice session. . . . .	23