

Washington Spring Ball



**Saturday
May 19, 2012**

Dummy Page Will be deleted.

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

Washington Spring Ball

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Music by:
Andrea Hoag (fiddle), Julie King (piano)
and Ralph Gordon (cello)

Ball chairs: Laura Parsons and
Laura Schultz
Chair emeritus: Melissa Running
Registration: Roger Broseus
Program books: Rich Galloway
Decorations: April Blum
Refreshments: Anna Rain
Name tags: Stephanie Smith

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

Reception 7:00 PM Dance 7:30-11:00 PM

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.

Turn = 2-hand turn, once round.

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.

Grand chain is with hands.

Rights and lefts is with hands.

Side = Sharp (curly) siding.

Dances in $\frac{3}{2}$, $\frac{3}{4}$ or $\frac{9}{8}$ time have 3 steps to each bar of
music. 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.

Elizabeth

Longways duple minor, $\frac{3}{4}$ (1996)
(Dance & music by Colin Hume)

- A 1-4 1s set; & turn $\frac{1}{2}$.
5-8 Neighbors set; & turn $\frac{1}{2}$.
- B 1-4 Partners back to back.
5-8 Circle $\frac{1}{2}$, come in close to partner; & fall back with neighbor.
- C 1-8 Open ladies chain over; & back.
(Women change taking right hand & simply turn by the left with the man, i.e., no courtesy turn.)
- D 1-8 1s cross & cast; & $\frac{1}{2}$ figure 8 up *while* 2s wait, $\frac{1}{2}$ figure 8 up & lead up, all ending in progressed places.
(Although neither couple will have a standing couple to act as “posts” for the $\frac{1}{2}$ figure 8, the timing is different from that of a double figure 8.)

We were at a ball on Saturday, I assure you. We dined at Goodnestone, and in the evening danced two country-dances and the Boulangeries. . . . Elizabeth played one country-dance, Lady Bridges the other.

Jane Austen in a letter to her sister
Cassandra Austen, Monday, Sept. 5, 1796

Gigue for Genny

3-couple longways, $\frac{6}{8}$ (Daniel Herr: 1977)
(To the Scottish tune “Greenholm”)

- A1 1-4 1s right hand turn.
5-8 1s cast to 2nd place (2s dance up).
- A2 1-8 1s dance contra corners, skipping (partner right, 1st corner left, partner right, 2nd corner left).
- B1 1-8 Hey for 3 on own side (skip change).
(Start left shoulder–M1 down w/M3, W1 up w/W2.)
- B2 1-4 Partners (all) right hand turn.
5-8 M1 & W3 change places;
bottom 4 (1s & 3s) cast right (CW)
one place round ring of 4 *while*
tops (2s) set; & turn single.



Grimstock

3-couple longways, $\frac{6}{8}$ (1651-1690)

Part I

- A1 1-4 All up a double; back.
5-8 Partners set; turn single.
- A2 All that again.
- B 1-8 All mirror hey
(begin with 1s leading down thru 2s).

Part II

- A1 1-4 Partners side (side-by-side style) right.
5-8 Partners set; turn single.
- A2 1-4 Partners side (side-by-side style) left.
5-8 Partners set; turn single.
- B 1-8 Taking inside hands with partners, all duck-&-dive till home (1s under 2s arch, then 3s under 1s arch, etc.).

Part III

- A1 1-4 Partners arm right.
5-8 Partners set; turn single.
- A2 1-4 Partners arm left
5-8 Partners set; turn single.
- B 1-4 1s cross left shoulder (at top) to start right shoulder $\frac{1}{2}$ hey on opposite sides.
5-8 1s cross right shoulder (at bottom) & finish hey on own side.

Leather Lake House

Longways triple minor, $\frac{2}{4}$ (1788)

- A1 1-2 1s & 2s set to partners.
3-4 1s & 2s circular hey 2 changes.
5-8 All that again to places.
- A2 1-4 1s cross & cast to 2nd place
(2s dancing up) & 1s turn $\frac{1}{2}$.
5-8 1s lead down thru the 3s & cast back to 2nd place.
- B1 1-4 M1 down, W1 up, circle 3 once round.
5-8 Partners turn by right once round.
- B2 1-4 M1 up, W1 down, circle 3 to the **right**.
5-8 Partners turn by left once round.

Flora now calleth forth eche flower,
And bids make ready Maias bowre,
That newe is vpryst from bedde.
Tho shall we sporten in delight,
And learne with Lettice to wexe light,
That scornefully lookes askaunce,
Tho will we little Loue awake,
That nowe sleepeth in Lethe lake,
And pray him leaden our daunce.
Edmund Spenser, *The Shepheardes
Calender*, 1579

Mendocino Redwood

Longways duple minor, $\frac{6}{8}$ (2005)
(Mary Devlin, Bob Fraley & Elizabeth Zekley to the
tune "Woodlands Walk" by Johnathan Jensen)

- A1 1-4 Partners up a double & back.
5-8 2s $\frac{1}{2}$ figure 8 up through the 1s.
A2 1-4 Partners lead down a double & back.
5-8 1s $\frac{1}{2}$ figure 8 down through the 2s.
B1 1-8 Star right; star left back.
B2 1-2 2nd corners (M1-W2) change by left
shoulders.
3-4 1st corners (M2-W1) change by right
shoulders.
5-8 Partners turn, opening to face up.

The Noyo River Tavern . . . surrounded by
Mendocino County's redwoods it affords
bewildering scenic attractions . . . fishing,
hunting, bathing, dancing, tennis, croquet and
every other outdoor amusement make it an ideal
resort. The new dancing pavilion has proved to
be a very attractive addition, and many merry
parties have been given; its floor is exceptionally
good and an electric piano furnishes all the latest
dance music.

California Western Railroad and Navigation
Company, *The Picturesque Noyo River in
the Redwood Forest of Mendocino County:
Noyo River Tavern on the California Scenic
Line Between Fort Bragg and Willits*, 1915

Mr. Lane's Magot

3-couple longways, $\frac{2}{2}$ (1695-1728)

- A1 1-8 1s cast into 2nd place (2s lead up),
1s lead down through 3s,
cast back to 2nd place, & set.
A2 1-8 1s cast to bottom (4 steps), lead up the
middle to top (8 steps), & cast back to
2nd place (4 steps) *while*
3s lead up to 2nd place (4 steps), cast
back to bottom (4 steps), then lead up the
middle into top place (8 steps) *while*
2s wait (8 beats) then cast down to
bottom place (8 steps). (End 3 1 2.)
B1 1-4 Left diagonals (M1-W3, W1-M2)
left-hand turn once around.
5-8 Right diagonals (M1-W2, W1-M3) right-
hand turn once around ending with 3s &
1s in a line of 4 (M3-M1-W1-W3) facing
up. (M3 slides to end of line from turn,
W3 casts to line from top place.)
B2 1-4 All (line of 4 & 2s behind) lead up; &
fall back.
5-8 3s gate 1s into middle place, *while*
2s turn.

Michael and All Angels

Longways duple minor, $\frac{3}{4}$ (Fried Herman: 1992)
(to "Let Monarchs Fight for Power and Fame,"
from Diocletian by Henry Purcell)

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



Muriel's Measure

Longways duple minor, $\frac{2}{2}$ (1995)
(Dance & music by Colin Hume)

- A1 1-4 1s set; right hand turn halfway.
5-8 Men change; women change.
A2 1-4 Partners back to back.
5-8 Circle left $\frac{3}{4}$ (6 steps) & open up
into a line of 4 facing up
(from left, 2M-2W-1M-1W).
B1 1-4 Lead up a double; & back.
5-8 Facing partner, $\frac{1}{2}$ hey for 4, passing right
shoulder.
B2 1-4 Partners right hand turn $\frac{3}{4}$
(men ending above).
5-8 Star left $1\frac{1}{4}$ to progress.

Muriel Leigh had not spent so happy an evening
as that of the ball for many a long day. . . . As she
crossed the ball-room, leaning on Venables' arm,
she felt like a new creature. . . . She danced to
perfection. Venables was very fond of waltzing,
and declared at the end of the dance that it was by
far the best that he had enjoyed during the
even-ing. He asked for another, and took
advantage of her permission to put himself down
for two more.

Charles Dickens, *Household words:
a weekly journal*, Vol. 6, 1885

O, Susato

Longways duple minor, $\frac{2}{4}$ (Victor Skowronski: 2000)
(to "Ronde IX" by Tielman Susato)

- A1 1-4 Neighbors arm right.
5-8 Neighbors set; & turn single.
- A2 1-4 Partners arm left.
5-8 Partners set; & turn single.
- B1 1-4 Partners side.
5-8 All pass partner by right; & cloverleaf turn single.
- B2 1-4 Neighbors side.
5-8 All pass neighbor by right, then pass partner by left into a line of 4 facing up (1s making the long cross to finish improper on the ends).
- C1 1-4 Line of 4 up a double; & back.
5-8 1s cast down; & $\frac{1}{2}$ figure 8 up (end facing up at the other end of the line) while 2s cross up, cast down, & lead up into the center of a new line of 4. (All have changed places with partners.)
- C2 1-4 Line of 4 up a double; & back
5-8 1s cast down; $\frac{1}{2}$ figure 8 up & continue down to face new 2s while 2s cross up, cast down & lead up to face new 1s.

Playing (in) the Field

4-couple square, mixer, $\frac{2}{2}$ (Gary Roodman: 2005)
(to "Entree" from Handel's *Il Pastor Fidel*)

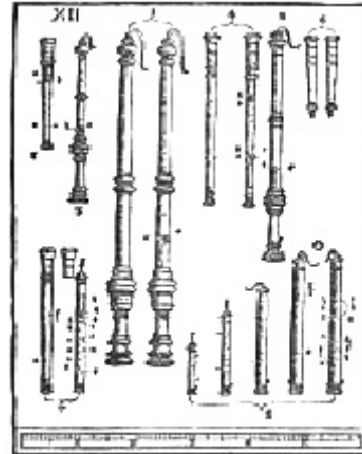
- A 1-4 All circle $\frac{1}{2}$.
5-10 Partners gypsy right to *new partner*. (Women loop into center & back out to own place, while men bypass own place & move on to next man's place.)
- B 1 Current M1 step into center facing partner.
2-4 Each successive man CCW do likewise in turn. (Women adjust to form straight lines with partner & opposite couple.)
5-12 Right shoulder heys for 4 thru center (star left $\frac{1}{2}$ each time you reach the center), ending with men on opposite side, taking inside hand with opposite, facing CCW in square.
- C 1-2 All forward a double (with this opposite) & face each other.
3-4 Women draw this man into new position on next side of square.
5-8 Grand square $\frac{1}{2}$ (2 changes) (Sides face & back away, as heads lead in).
9-10 Partners turn $\frac{1}{2}$.

Dance 4 times through. Women start each round in same place. Men progress 1 place CW.

O, Susato (continued)

(Last time through - suggested by Gene Murrow):

- C2 1-4 Line of 4 up a double & back.
5-8 Lines step & honor right; & left to the Presence.



Quite Carr-ied Away

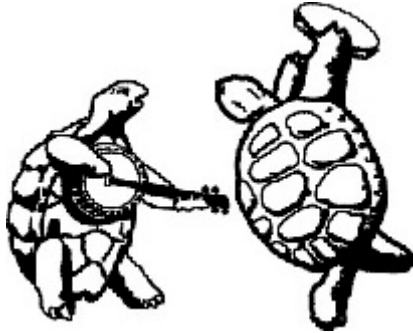
4-couple longways triple minor, $\frac{3}{4}$ (1976-1985)
(Dance & music by Pat Shaw in honor of Joan Carr)

- A1 1-2 1s & 2s circle left $\frac{1}{2}$ way.
3-4 Partners change places (passing right).
5-8 M1 up, W1 down, neighbors back to back (M1 with M2, W1 with W3).
- A2 1-4 1s circle 3 on the other end (M1 down with 3s, W1 up with 2s).
5-8 All, partners back to back
- B1 1-4 1s turn by right.
5-8 M1 up, W1 down, $\frac{1}{2}$ hey (right shoulder to start, M1 with 2s, W1 with 3s).
9-12 1s turn corners by left (M1 w/W2, W1 w/M3) & 1s change ($\frac{1}{2}$ gypsy) by left shoulder to 2nd place. (All now improper.)
- B2 1-4 1s turn by right.
5-8 M1 down, W1 up, $\frac{1}{2}$ hey on the other end.
9-12 1s turn other corners by left (M1 with W3, W1 with M2) & 1s change ($\frac{1}{2}$ gypsy) by left shoulder. (At the end of their 1st round, 1s finish in 2nd place proper. At the end of their 2nd round, 1s $\frac{1}{2}$ gypsy into bottom place while the bottoms cast up to 3rd place.)

The Ragg

Longways duple minor, $\frac{6}{8}$ (c1726)

- A1 1-4 1s cross & cast (2s moving up).
 5-8 1s turn $1\frac{1}{2}$.
 A2 1-8 2s cross & cast (1s moving up).
 5-8 2s turn $1\frac{1}{2}$.
 B1 1-8 Star right; & back by the left.
 B2 1-4 Partners set twice.
 5-8 Facing partners, circular hey 3 changes.



Red House

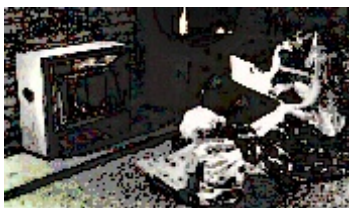
Longways duple minor, $\frac{2}{2}$ (1695-1760)

- A1 1-2 1s forward a double to meet *while*
 2s fall back from partner.
 3-4 1s fall back *while* 2s meet partner.
 5-8 1s set; & cast into 2nd place
 (2s moving up).
 A2 1-8 Repeat A1, with 1s casting up to original
 places, 2s moving down.
 B1 1-8 M1 cast, partner follow, dance below M2,
 up thru 2s & pass CW around W2 into
 progressed places
 (2s moving up at end of phrase).
 B2 1-8 W2 cast, partner follow, dance below W1,
 up thru 1s & pass CCW around M1 into
 original places
 (1s moving up at end of phrase).
 C1 1-8 M2 hey with 1s (pass W1 right to start).
 C2 1-8 W2 hey with 1s (pass M1 left to start).
 Finish the hey with the 1s making a wide
 final loop to bring them into 2nd place as
 the 2s lead up.

Round about Our Coal Fire

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

- A1 1-2 1s lead down; lead back.
 3-4 1s cast down (2s leading up).
 A2 1-4 2s do the same.
 B1 1-4 W2 hey with the 1s across the set
 (W2 starts by passing M1 by left.)
 B2 1-4 M2 hey with the 1s.
 (M2 starts by passing W1 by right.)
 A3 1-2 W1 advance to M2, who retreats,
 they take 2 hands; & she draws him back
 3-4 & they turn.
 A4 1-2 M1 advance to W2, who retreats,
 they take 2 hands; & he draws her back
 3-4 & they turn.
 B3 1-2 1s cross & cast (2s moving up).
 3-4 1s turn $\frac{1}{2}$; & fall back.
 B4 1-4 Partners facing, circular hey 4 changes.



Slaughter House

Longways duple minor, $\frac{6}{8}$ (1701-1745)

- A1 1-4 1st corners (M1-W2) circle with W1.
 5-8 1st corners circle with M2.
 A2 1-4 1s cross & cast (2s hold their places)
 ending improper in center of a
 line of four across the hall facing up.
 5-8 Lines up a double; & fall back,
 bending the line, so the 2s are above 1s.
 B 1-4 1s $\frac{1}{2}$ figure 8 up thru the 2s.
 5-8 Facing partners, circular hey 3 changes.
 C 1-4 1s lead down thru the 2s & cast back up.
 5-6 Partners (all) clap
 (together, right; together, left).
 7-8 1s cast down (2s moving up).



Sun Assembly

Longways duple minor, $\frac{2}{4}$ (1751-1757)

- A 1-4 Circle $\frac{1}{2}$; & fall back.
 5-8 2s gate the 1s up & around.
 9-12 1s $\frac{1}{2}$ figure 8 up thru 2s, who change places as soon as 1s pass thru them.
 13-16 All set; & turn single.
- B 1-4 Star right with next couple
 (below for the 1s, above for the 2s);
 5-8 Star left with original couple.
 9-12 1s lead down thru next 2s &
 cast back up to progressed places.
 13-16 All turn partners.

On . . . May-day, . . . they return with their booty homewards, about the rising of the sun, and make their doors and windows to triumph in the flowery spoil. The after part of the day is chiefly spent in dancing round a tall pole they call a May-pole; which being placed in a convenient part of the village, stands there, as it were consecrated to the goddess of flowers without the least violence offered it in the whole circle of the year.

Henry Bourne, *Popular Antiquities*, 1725

A Trip to Florence

Longways duple minor, $\frac{2}{2}$ (2010)
 (Michael Barraclough to the
 tune of "The Tuneful Nightingale")

- A1 1-8 1st corners figure 8 to places. (Pass partner left, corner left, neighbor right.)
 A2 1-8 2nd corners figure 8 to places. (Pass partner right, corner right, neighbor left.) (All now home.)
 B1 1-4 All face neighbor, take inside hand with partner & 1st corners draw partners $\frac{3}{4}$ (CCW) into a central column.
 (1st corners end facing each other, their partners behind them.)
 5-8 1st corners pass right, left with next then cast left (wide) to progressed place *while* ends (W1, M2) wait, pass next left, then $\frac{1}{2}$ gypsy around each other to progressed places. (All end facing next couple.)
 B2 1-4 New neighbors back to back.
 5-8 New neighbors circle left.

Take a Dance

Longways duple minor, $\frac{6}{8}$ (1753-1765)

- A1 1-4 1s lead down thru 2s & cast back to places.
 5-8 1s turn.
 A2 1-4 2s lead up thru 1s & cast back to places.
 5-8 2s turn.
 B1 1-4 1s cross & cast.
 5-8 1s $\frac{1}{2}$ fig 8 up thru 2s.
 B2 1-8 Partners facing, rights & lefts 4 changes.

Quid. Then you are all honest Fellows, and here is to your Healths, and since the Bottle is out, hang Sorrow, cast away care, e'en **take a Dance** and I will play you a tune on the Fiddle.

Omnes. Agreed.

I Patr. Strike up when you will, we are ready to attend your Motions.

[*Dance here; Quidam dances out, and they all dance after him.*]

Henry Fielding, *The historical register: for the year 1736* (theatrical play)

Two Cousins

Big circle, mixer, $\frac{3}{2}$ (Wil van den Berg: 1993)
 (to "Paspî Meuet" from *Speelmansboek van Tongeren*)

- A1 1-2 Partners "Two Cousins" siding left shoulder: start Sharp-style siding over by left shoulder (3 steps); then curve in to meet right shoulder to right shoulder (3 steps).
 3-4 Gypsy right $\frac{3}{4}$ to partner's place.
 5-6 Partners balance forward; & back.
 7-8 All turn single.
 A2 1-8 Repeat to places
 (again starting with left shoulders).
 B1 1-4 Partners, taking inside hands, promenade CW.
 5-6 Turn in to face CCW & fall back.
 7-8 Turn single away
 (men CCW, women CW).
 B2 1-4 Partners promenade CCW.
 5-6 Turn to face CW & fall back.
 7-8 Men turn single right as women cast left to new partner (behind).

Practice Session

2:30 to 4:30 PM
Cherry Hill Park Conference Center

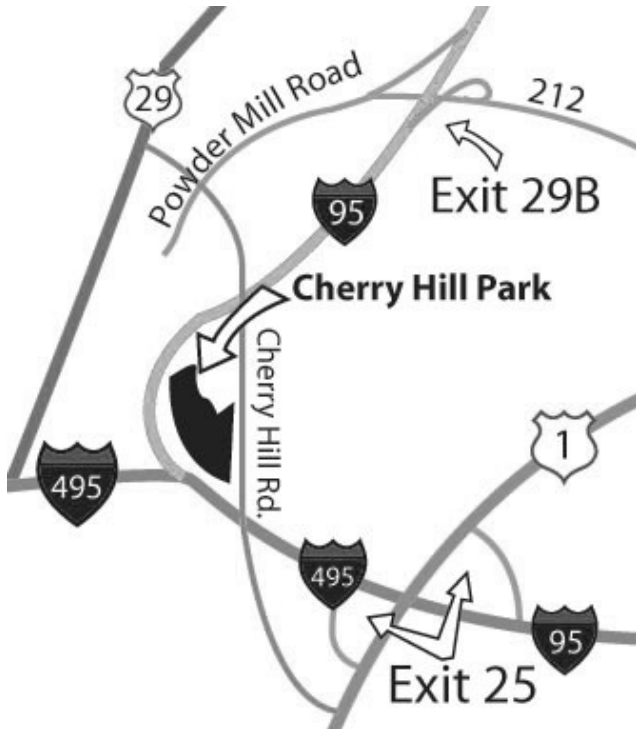
Calling: Tom Spilsbury and
Melissa Running

Music: Colleen Reed (flute) and
Becky Ross (fiddle)

Potluck Supper

at the
Cherry Hill Park Conference Center
Approximately 4:45 to 6:45 PM

Please join us for a potluck supper after the practice session. All are invited. Contribution of a potluck dish is optional for out-of-town guests.



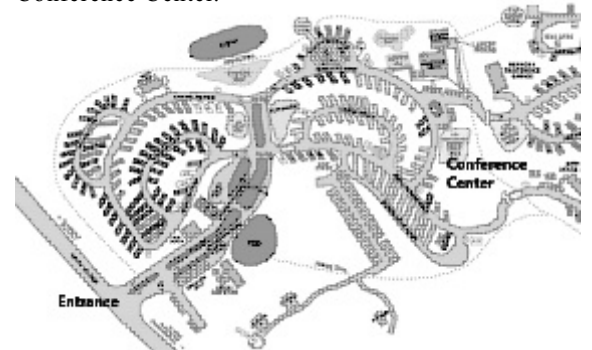
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Directions to Cherry Hill Park Conference Center 9800 Cherry Hill Road

From the Capital Beltway, I-495 & I-95 north:
Take exit 25B (U.S. Route 1 south), make the first right onto Cherry Hill Road and go one mile. Just after the Beltway overpass, turn left into Cherry Hill Park. At the tee, turn right to the Conference Center.

From I-95 south: Take exit 29B (MD Route 212, Powder Mill Rd.). Follow 212 one mile and turn left onto Cherry Hill Rd. Go one mile and turn right into Cherry Hill Park. At the tee, turn right to the Conference Center.



All Day Location:

Cherry Hill Park Conference Center

9800 Cherry Hill Road
(Directions inside this cover)

2:30 to 4:30 PM Practice Session

4:45 Potluck

7:00 Reception

7:30 to 11 PM Dance

