

The 31<sup>st</sup> Annual

# Washington Spring Ball



Saturday  
May 20, 2017

## Dummy Page

Will be deleted.

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

## Washington Spring Ball

Music by:

### Goldcrest

Daron Douglas (fiddle)  
Dave Wiesler (piano)  
Paul Oorts (accordion &  
fretted instruments)

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

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

Reception 7:00 PM

Dance 7:30

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

## Conventions Used in Dance Descriptions

Unless otherwise indicated:

; indicates the midpoint of the music.

**Turn** = 2-hand turn, once round.

**Circle** = circle left, once round

**Cross** = change sides of the set still facing out.

**Change** = change sides and immediately face in again.

**CW** = clockwise.

**CCW** = counter-clockwise.

**Circular hey** is without hands.

**Grand chain** is with hands.

**L** = left

**R** = right

**Rights & lefts** is with hands.

**Side** = Sharp (curly) siding.

**Side-by-side** = side-by-side siding

(sometimes called historical or Shaw siding).

Dances in  $\frac{3}{2}$  or  $\frac{3}{4}$  time have 3 steps to each bar of music. Graphite and The Haymakers have 4 steps to the bar. All other dances have 2 steps to the bar.

Dates given represent the dates or range of dates for original publication of the dance. More recently composed dances include the choreographer's name followed by the date(s) of the dance.

After dinner the dancing began. There was invariably some musical genius present who could play the fiddle. The dances were what were called three or four handed reels, or square sets and jigs. With all sorts of grotesque attitudes, pantomime and athletic displays, the revelry continued until late into the night, and often until the dawn of the morning. As there could be no sleeping accommodations for so large a company in the cabin of but one room, the guests made up for sleep in merriment.

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

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

## After Dinner Maggot

Longways triple minor,  $\frac{2}{2}$   
(Gary Roodman, 2005)  
(Tune by Jonathan Jensen)

- A1 1-8 W1, followed by M1, cast below 2s (2s dancing up) into a single file circle CCW with 3s once round. (1s end in middle place, improper, facing up.)  
9-16 Parallel heys along the lines, 2s & 1s passing R shoulders to begin.
- B1 1-4 Partners set; turn single.  
5-8 Circle 6 halfway & fall back to lines.
- B2 1-4 Facing partner, set; turn single.  
5-6 1st long diagonals (W3-M2) change passing R shoulders.  
7-8 2nd long diagonals (W2-M3) change passing R shoulders.



## Beach Spring

4-couple longways set,  $\frac{3}{2}$   
(Leslie Lassetter, 2002)

(To a hymn tune attributed to B.F. White, 1844)

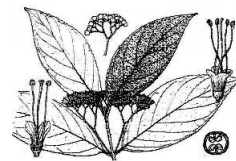
- A1 1-4 At each end, circle 4 to the L.  
A2 1-4 *Serpentine* (no hands) to invert set in following manner:  
End circles become single-file lines. W2 & M3, passing L shoulders across the set, lead their lines to the other end of the set & dance CCW to end proper & inverted (4-3-2-1 from the top).
- B 1-2 Top couple (4s) cast to 2nd place as 3s (in 2<sup>nd</sup> place) lead up.  
3-4 Middle couples (4s & 2s) cast down one place (4s stay above 2s) while bottom couple (1s) lead up to 2nd place.  
(Progressed places: 3-1-4-2 from the top)  
5-8 Partners facing, rights & lefts 4 changes at each end of the set.



## Beautyberry

Longways duple minor,  $\frac{6}{8}$   
(Joseph Pimentel, 2005)  
(music, "Baptist Johnson"  
by Turlough O'Carolan)

- A1 1-4 1st corners set forward; turn single.  
5-8 1s cross & cast (2s dance up on bars 7-8).  
9-12 Men (in 1st corner places) turn by R once round.
- A2 1-4 Women (in 2nd corner places) set forward; turn single.  
5-8 2s cross & cast (1s dance up on bars 7-8).  
9-12 2nd corners (in 1st corner places) turn by R once round.  
(All now home & improper.)
- B 1-2 Partners facing, neighbors take inside hands & fall back.  
3-4 Partners slow set L & honor.  
5-8 Partners back-to-back.  
9-10 Star R  $\frac{1}{2}$ .  
11-12 Turn single L.  
13-16 Star L once round.



## Cottonwood

Longways duple minor,  $\frac{6}{8}$   
(Brooke Friendly & Chris Sackett, 2003)

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

The open air dance hall "Cottonwood Grove Dance Pavillion" Opened for business Saturday May 20th, 1939. Cottonwood Grove was opened under the management of Ray Anderson and Walter Kennedy who promised to "secure the best musical talent available and offer every courtesy available to the dancing public". According to the Piute County News (published in Marysvale, Utah) dated May 19th, 1939 they were "expecting and preparing to entertain a record crowd at the opening dance . . .  
"The Progress," March 2010 (Marysvale, UT)

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## Dance of a Lifetime

Big circle mixer,  $\frac{3}{4}$   
(Joseph Pimentel, 2012)  
(Tune "Yonder Year by Year" by Dave Wiesler)

*All begin facing partner, women on the outside, men on the inside.*

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



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## Emperor of the Moon

Longways duple minor,  $\frac{4}{4}$  (1690-1728)

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



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## Geud Man of Ballangigh

Longways duple minor,  $\frac{6}{8}$  (1698-1728)

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

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

"The Spectator," 27 April 1861

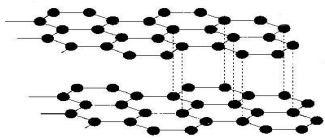
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## Graphite

Longways duple minor,  $\frac{4}{4}$   
(Melissa Running, 2008)  
(Tune by Josh Burdick)

### 4 steps to the bar

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



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## Mistwold

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

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

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

Walter Scott, *Maiden of the Mist* (1860)

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## The Haymakers

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

### 4 steps to the bar

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



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## Mr. Isaac's Maggot

Longways duple minor,  $\frac{3}{2}$  (1695-1755)

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

In 1684 an invitation was received by Isaac, one of the most respected English Dancing Masters, to visit the French Court and teach English country dances to ladies of the court. ... There is considerable confusion about this Isaac, as there are several persons attached to the royal household with the name ... The distinguished Isaac became Queen Anne's Dancing Master. Richard Crewdson, *Apollo's Swan and Lyre* (2000)

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## Noisette

Longways duple minor,  $\frac{3}{2}$   
(Philippe Callens, 2004, tune by John Stapledon)

- A1 1-4 Women lead between the men & cast back to place.  
5-6 2nd corner *places* change (M2-W1).  
7-8 All cast R to dance 1 place CW.  
(All now improper.)
- A2 1-4 Men lead between the women & cast back to place.  
5-6 2nd corner *places* change (M1-W2).  
7-8 All cast R to dance 1 place CW.  
(All now home.)
- B1 1-4 1s dance CW (R shoulder) all the way around neighbor & a  $\frac{1}{4}$  more to finish in a line of 4 (M2-M1-W2-W1) facing neighbors.  
(W2 pivot R to face out.)  
5-8 Neighbors pass R shoulders into a  $\frac{1}{2}$  hey.
- B2 1-2 2s dance CW (R shoulder) halfway around neighbor & continue up the set (M2 up center, W2 up outside) to finish in 1st place improper, facing women's wall.  
In bar 2, 1s pivot R to face men's wall.  
3-4 All dance CW single file halfway (to home).  
5-6 Partners balance forward; & back.  
7-8 1s cast down as 2s lead up.



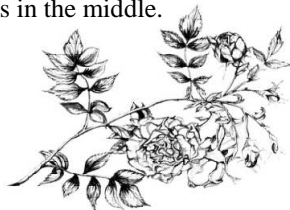
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## Ramblin' Rosie

Longways duple minor, improper,  $\mathfrak{c}$   
(Gary Roodman, 2008)  
(Tune by Steve Maranto)

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

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

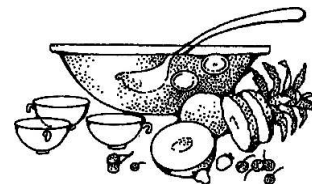


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## The Punch Bowl

Longways duple minor,  $\frac{3}{4}$  (1701-1735)

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



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## Sapphire Sea

Longways duple minor,  $\mathfrak{c}$   
(Christine Robb, 2015)  
(Tune "Tom Kruskal's" by Emily Troll & Amelia Mason)

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

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

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## Terry's Triad

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

(Fried de Metz Herman, 2002)

(Tune "Hagley Assembly" by Terry Willetts)

- A1 1-2 Partners set.  
3-4 1s turn  $\frac{1}{2}$  & face down, *while* 2s & 3s turn single R, ending wide of set.  
5-6 1s lead down to between 3s, who face down.  
7-8 3s gate 1s into middle place, *while* 2s side-step up one place.
- A2 1-2 Partners set.  
3-4 3s turn  $\frac{1}{2}$  & face up, *while* 1s & 2s turn single R, ending wide of set.  
5-6 3s lead up between 2s (in 1st place), who face up.  
7-8 2s gate 3s into middle place, *while* 1s side-step one place down.
- B1 1-2 1s & 3s (at bottom) circle  $\frac{1}{2}$  & open into a circle of 6.  
3-8 Circle 6 once round.
- B2 1-4 2s & 3s (end couples) keep joined hand with partner, continue CW around standing 1s to the other end, & wheel to change with partner.  
5-8 Partners gypsy R.

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## Waters of Holland

3-couple longways, mixer (*2s improper*),  $\frac{2}{2}$   
(Pat Shaw, 1975)

### Part I

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

### Chorus

- B1 1-4 R diagonals (M1-W2, M2-W3) facing, set; change places.  
5-8 All turn  $1\frac{1}{2}$  with the dancer now across the set from you.  
B2 1-8 New R diagonals repeat B1.

### Part II

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

### Part III

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



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## Trip to Paris

Longways duple minor,  $\frac{2}{2}$  (1726-1728)

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

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

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The common characteristic of the Dutch ladies seems that of the best housewives in the world; with the most placid looks, they are always in a bustle. Most speak French, and even write German. They express a dislike of French manners, and never imitate them. Their decorum and evident modesty has been said even "to impress a military visitant with respect." In the unmarried state, they are without prudery; and in the married, have the reputation of being examples of conjugal fidelity. They are more fond of dancing than any one would anticipate from their apparent gravity; they dance more in the English than the French style, and many of their dances are the counterparts of our favourite English country dances. . . .

The greatest inconvenience to a stranger in Holland, is the miserable supply of good water. Of course here are water-dealers who import it. Some vessels bring it from Utrecht, making up a lading of stone bottles, which are sold at about sixpence each, English.

Charles Campbell, *The Traveller's Complete Guide through Belgium & Holland* (1817)

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## Practice Session

2:30 to 5:00 p.m.  
Silver Spring Civic Building

Calling by Anna Rain

Music by Becky Ross (fiddle)  
and

Melissa Running (piano)



## Break

5:00 to 7:00 p.m.



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

**Potluck** — Laurie and Jim Mielke have generously volunteered to host a Potluck at their home in nearby Chevy Chase. Directions will be available at the Practice Session.

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

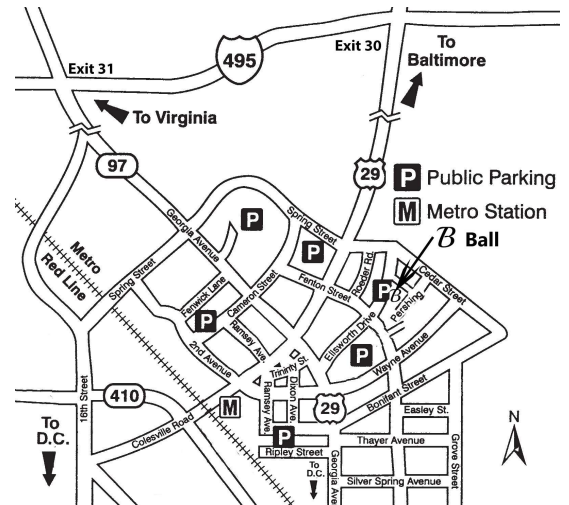
**Ball:** 7:30-11:00 p.m.



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## Map & Parking

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



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

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## Directions to the Silver Spring Civic Building

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

### From the West, via I-495:

- Take exit 31, Rt. 97 (Georgia Ave.), south toward Silver Spring.
- In 1.1 miles, at the 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.
- Enter the Civic Building from the pedestrian plaza.

### From the East, via I-495:

- Take exit 30, Colesville Rd./Columbia Pike, south toward Silver Spring.
- In 1.4 miles, at the 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.
- Enter the Civic Building from the pedestrian plaza.

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### 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.
- Enter the Civic Building from the pedestrian plaza.

### 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.
- Enter the Civic Building from the pedestrian plaza.

### Via the Silver Spring Metro stop:

- Walk NE (uphill) on Colesville Rd., Rt. 29.
- Turn right onto Georgia Ave.
- Walk about 1 block and use the crosswalk to cross Georgia Ave. (toward the AT&T store).
- Continue straight on Ellsworth Dr. for 1½ blocks (crossing Fenton St.).
- The Civic Building will be on your right, across the pedestrian plaza.
- Enter the Civic Building from the pedestrian plaza.

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