

# 2011 Viennese Ball Performance

A 14 x 32 bar mixed jig/reel for 6 people in multiple formations.  
Composed 11 February 2011 by Stanford Ceili.  
Stanford Ceili Performance Choreography #2.

This dance is set to a medley consisting of “Devil’s Dance Floor,” by Flogging Molly (“Swagger,” 2000), followed by “Stain The Grout,” by Gaelic Storm (“How Are We Getting Home,” 2004).<sup>1</sup>

This performance consists of 3 parts. The first is a reel performed by all dancers except Dancer 5 and Dancer 6, in a standard 4-hand (couple facing couple) formation (rotated 90 degrees, so that no dancer faces the audience) with 2 dancers off-stage. In other words:

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— <i>audience</i> —	
Man 2 (Dancer 3)	Lady 1 (Dancer 2)
Lady 2 (Dancer 4)	Man 1 (Dancer 1)

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The second is a jig performed by all 6 dancers, starting in a 6-hand (trio facing trio, rotated 90 degrees, so that again no dancer faces the audience) formation. Specifically:

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— <i>audience</i> —	
Man 2 (Dancer 5)	Lady 1 (Dancer 4)
Lady 2 (Dancer 2)	Man 1 (Dancer 1)
Man 3 (Dancer 3)	Lady 3 (Dancer 6)

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The third part occurs midway during the jig, transitioning to a line of 6 facing the audience midway through:

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— <i>audience</i> —					
Dancer 5	Dancer 2	Dancer 3	Dancer 6	Dancer 1	Dancer 4

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*Music starts as a reel. Use reel footwork.*

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<sup>1</sup>Both were slowed: “Devil’s” by 7.5%; the portion of “Stain” with faster tempo by 10%.

- (24) [0:00] **Entrance.** All dancers except Dancer 5 and Dancer 6. Dancers form a large rectangle, with the couples standing behind their actual home places.
- (8) [0:00] Stand.
- (4) [0:07] Dancer 3 walks to actual home place: take 4 steps on the first 2 bars, then clap 4 times to the music on the last 2 bars.
- (4) [0:10] Repeat, Dancer 2.
- (4) [0:14] Repeat, Dancer 4.
- (4) [0:17] Repeat, Dancer 1, except prepare to dance on the final 2 bars (all take partner's hands low on bar 3, then lift hands and rise up on bar 4).
- (48) [0:21] **Body**, from Bronnwyn.
- (32) [1:04] **Hey For 4, Around The House** from Iron Hand's Fancy. As usual: first along the lady's diagonal (followed by a House), then along the men's diagonal (followed by a House).
- (16) [1:32] **Swing Square**, from Wedding Reel.
- (4) [1:47] **Cast Offs.** First men, then ladies. Always over outside shoulder.
- (32) [1:51] **Body**, from Iron Hand's Fancy.
- (32) [2:19] **Slow Hey For 4**, from Chutney.
- (16) [2:48] **See Saw.**
- (48) [3:03] **Body**, from Bronnwyn.
- (30) [3:46] **Most-Body**, from Iron Hand's Fancy.  
 All but the last 4 bars of the body are danced. After the Neighbor Turn on bars 27–28, turn over outside shoulder (bracing by joined Right hands from the turn) for 2 bars into a line of 4 facing the audience. Hold as the music finishes.  
*Note:* there are only 7 beats for the final 2 bars: turn on bar 1 (4 beats), then finish turning and stop decisively in ending positions on the final 3 beats.

*Music changes melody at 4:16, to a jig. Use jig footwork.*

(16) [4:16] **Interlude.**

Top man initiates bow as jig begins. Hold for 4 bars. Then Dancer 5 and Dancer 6 enter, and all walk to their home places for the start of the jig choreography. All take hands and rise up on bar 16.

(152) [4:30] **Hallucination Jig Block.**

(16) [4:30] Opening: Lead Around & Back.

(56) [4:45] Body.

(8) [5:37] Double Heys For Three. First half only (centers split corners on their respective Rights).

(16) [5:44] Rights & Lefts For 6.

(56) [5:59] Body.

(8) [6:53] **Swing Into Line.**

Hallucination Jig partners swing with crossed hands to form line to start the third part. Reach places in line at the end of bar 6. All take hands low on bar 7, then all lift hands and rise up on toes on bar 8.

(48) [7:00] **Galway Reel For 6.** Danced using jig steps.

During arches, aim the arch so that the person dancing under the arch dances toward the audience. Also, as one dancer dances under the arch, the other 2 dancers do a low setting step, similar to a reel setting step. (Use this same setting step style when opening up into the line of 6 at the very end.)

*Take rear foot from final setting step at the end of Galway (should be the Right foot) and decisively place it in front on the extra (and final) beat at 7:45.*

# Caller's Notes for 2011 Viennese Ball Performance:

*Music starts as a reel. Use reel footwork.*

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- (8) [6:53] **Swing Into Line.**
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*Take rear foot from final setting step at the end of Galway (should be the Right foot) and decisively place it in front on the extra (and final) beat at 7:45.*