

# 2013 Bon Bon Ball Performance

A 10 x 32 bar reel for 2 couples in a square.  
Composed 8 February 2013 by Stanford Ceili.  
Stanford Ceili Performance Choreography #11.

This dance is set to the tune, “Bonnie Ship The Diamond/Tamlinn,” by Gaelic Storm (“Gaelic Storm,” 1998). The music was modified: it was “squared” (9-bar phrases were cut to 8-bars), and the first 9 bars of the instrumental intro was cut.

The music consists of a medley of 2 songs, both with a well-defined structure alternating less-energetic (quiet) and more-energetic (driving) music. The first song in addition alternates with moderate-tempo music. The figures were selected to correspond with the tempos, and are listed based on that alternation.

The two sets are slightly separated, with the “top” couple’s backs to the audience. The set to the audience’s right is denoted below as “Left Set,” and the other as “Right Set.” In other words:

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— *audience* —

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<i>Left Set</i>		<i>Right Set</i>	
Lady 1 (L11)	Man 1 (Lm1)	Man 1 (Rm1)	Lady 1 (R11)
Man 2 (Lm2)	Lady 2 (L12)	Lady 2 (R12)	Man 2 (Rm2)

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The Right Set mirrors the Left Set for most of the first half, until the final Around The House (before the High Caul Cap portion). For simplicity, the notes refer to the Left Set’s actions.

Specifically, Right and Left for the Right Set are switched (e.g. Left hands are used in Telescopes, Rights & Lefts start with Left hands), and passing is reversed (Left *behind*, Right *in front*). However, original gender roles are maintained: the ladies still dance the ladies’ role; the men still dance the men’s role.

(9) [0:00] **Intro.**<sup>1</sup> Stand at home.

*Right Set begins mirroring.*

(64) [0:08] **Four-Hand Reel Block.**

(16) [0:08] Slow Square.<sup>2</sup>

(8) [0:22] Quick 7s.<sup>3</sup>

(8) [0:30] Stars.<sup>4</sup>

(16) [0:38] Telescope,<sup>5</sup> Rights & Lefts.<sup>6</sup>

(8) [0:22] Ladies' Chain.

(8) [0:30] Around The House.<sup>7</sup>

(56) [1:18] **Iron Hand's Fancy Block.**

(16) [1:18] Quick Square, Telescope-Star.<sup>8</sup>

(8) [1:22] Pull Through-Star.

(24) [1:30] Slipside Partner & Turn Opposite<sup>9</sup>, Hey For 4.<sup>10</sup>

(8) [1:52] Around The House,<sup>11</sup> with partner.

(24) [2:00] **Jocelyn Bronnwyn's Fancy Block.**

(8) [2:00] Angle-Saxon.<sup>12</sup>

(16) [2:07] Celtic Cross.<sup>13</sup>

*Mirroring stops.*

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<sup>1</sup>These 9 bars are not included in the dance length at the top.

<sup>2</sup>Right Set mirrors immediately.

<sup>3</sup>First half along normal axis (between couples); second half along perpendicular axis (between partners). (*Not used in performance: when passing along inside, opposites turn halfway by Right elbow and end in opposite's normal spot.*)

<sup>4</sup>At end of Star Right, spin clockwise 1.5 times, pushing off from opposite with joined hand. Repeat with Star Left, except spinning counterclockwise 1.5 times.

<sup>5</sup>First half along normal axis (between couples); second half along perpendicular axis (between partners). Top lady is always on the inside. Turn halfway by Right hand instead of setting.

<sup>6</sup>When pulling past, men give ladies an "inside turn" (start by leading joined hands in front of lady's face).

<sup>7</sup>(*Not used in performance: keep only joined [Right] hands from end of Ladies' Chain; do not take crossed hands. Hold Left hands upright during the Around The House.*)

<sup>8</sup>(*Not used in performance: Telescopes are danced as in 4-Hand Reel Telescopes above, with first half on normal axis and second half on perpendicular axis. Top lady is always on the inside.*)

<sup>9</sup>First half on normal axis; second half along perpendicular axis.

<sup>10</sup>Hey first along Ladies' diagonal, then immediately along Men's diagonal, with no Around The House after either Hey. Men start Men's Diagonal Hey from their **opposite's** spot; couples have **swapped sides** at end of Men's Diagonal Hey. Always pass **partner** first in the Heys.

<sup>11</sup>(*Not used in performance: take only Right hands; do not take crossed hands. Hold Left hands upright during the Around The House.*)

<sup>12</sup>Only one-half of Angle-Saxon; at end, couples will have returned to their homes.

<sup>13</sup>All do Mini-Fruit: turning 270 degrees over Left shoulder rather than 90 degrees over Right shoulder in the middle. Men loop to home instead of returning to center on final 2 bars, ending in opposite's spot; ladies are back home. (*Not used in performance: only ladies do Mini-Fruit in the middle; men do Maxi-Fruit, swinging once-and-a-half instead of turning 90 degrees over Right shoulder.*)

- (16) [2:22] **See Saw, Merge.**  
 (8) [2:22] Around The House.<sup>14</sup>  
 (8) [2:30] Reverse Around The House, Merge.<sup>15</sup>

*Music changes melody, to “Tamlinn” (at 2:37).*

(96) [2:37] **High Caul Cap Block, Part 1.**

- (16) [2:37] Couple Slipsides.<sup>16</sup>  
 (16) [2:52] Double Quarter Chain.<sup>17</sup>  
 (16) [3:07] Men’s Interlace.  
 (16) [3:23] Ladies’ Interlace.<sup>18</sup>  
 (16) [3:38] Stamp & Clap.  
 (16) [3:53] MF.<sup>19</sup>

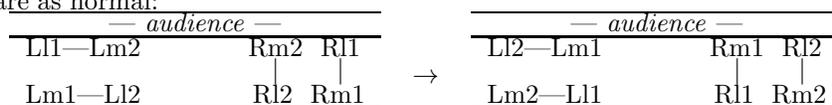
(32) [4:08] **Eight-Hand Reel Block.**

- (16) [4:08] Slipsides, Chain Home.<sup>20</sup>  
 (16) [4:23] Men Go Back To Back, Around The House.<sup>21</sup>

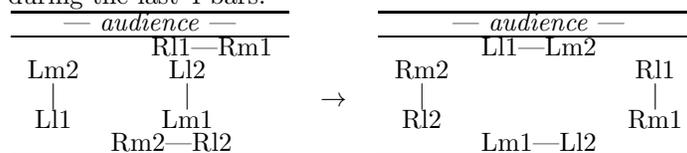
(16) [4:38] **High Caul Cap Block, Part 2.**

- (16) [4:38] Bend The Ring & Circle.<sup>22</sup>

<sup>14</sup>All dance a normal Around The House, Right Set with their partners (who are across the set), Left Set with their neighbors (who are on the same side of the set). Sets dance closer to each other for the next part.  
<sup>15</sup>Sets merge into a single 8-hand set during the last 4 bars. For the Reverse House, the following occurs. The first 4 bars are as normal:



Then merging happens during the last 4 bars:



<sup>16</sup>All couples slip Left, then heads only reverse, then both reverse, then all slip Right.

<sup>17</sup>Turn contra corner twice, quickly.

<sup>18</sup>Lady swings with contra corner, spins off swing partner to HCC partner and does butterfly whirl into the Star Right.

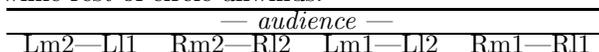
<sup>19</sup>Heads and first sides do MF, heads splitting the sides. The Men’s Chain is a Grand Men’s Chain. There is no Around The House.

<sup>20</sup>First 16 bars of the Eight-Hand Reel body.

<sup>21</sup>Final 16 bars of the Eight-Hand Reel body.

<sup>22</sup>First 16 bars of the Eight-Hand Reel closing.

End in line facing audience: circle Right halfway (wrists up, elbows down at shoulder level, lean back slightly, and pull person on Left but *do not* push person on Right), then Lm2 and Rl1 drop hands and Lm2 slips Left in a straight line while rest of circle unwinds:



- (16) [4:53] **Galway Reel Block.**
- (8) [4:53] Advance & Turn Back.<sup>23</sup>
- (8) [5:00] Slipsides.
  - (2) Partners slipsides.
  - (2) Couples slipsides, Left 2 couples with each other, and Right 2 couples with each other.
  - (2) Left line of 4 slipsides with Right line of 4.<sup>24</sup>
  - (2) All set, using Sink And Grind with reel footwork.<sup>25</sup>

## Caller's Notes for 2013 Bon Bon Ball Performance:

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- (24) [2:00] **Jocelyn Bronnwyn's Fancy Block.**

*Mirroring stops.*

- (16) [2:22] **See Saw, Merge.**

*Music changes melody, to "Tamlinn" (at 2:37).*

- (96) [2:37] **High Caul Cap Block, Part 1.**
- (32) [4:08] **Eight-Hand Reel Block.**
- (16) [4:38] **High Caul Cap Block, Part 2.**
- (16) [4:53] **Galway Reel Block.**

Choreography, and musical selection and editing, by Bob Carragher.

<sup>23</sup>In line of 8, All turn over Right shoulder.

<sup>24</sup>Final configuration:

— audience —			
R11—Rm1	L12—Lm1	R12—Rm2	L11—Lm2

<sup>25</sup>Dancing ends at 5:07; music fades until 5:10.