

ROUNDELAY CONTRA
By Don Armstrong

Formation: Contra lines, 1,3,5, etc., cpls active and crossed over.

Music: Grenn 16006. Instrumental on one side and prompted by Don Armstrong on the flip side of the record.

- | <u>Cts</u> | <u>Actions and explanations</u> |
|------------|---|
| 1-8 | <u>ACTIVES AS-A-COUPLE DO SA DO THE INACTIVE MAN</u> -- The actives face down the set, join hands with each other, and acting as one person dance a do sa do with the inactive M just below them. (two around one.) |
| 9-16 | <u>THOSE THREE CIRCLE LEFT</u> -- The actives and the M with whom they did the do sa do join hands in a circle of three and circle to the L (CW). |
| 17-24 | <u>ACTIVES AS-A-COUPLE SASHAY AROUND THE INACTIVE LADY</u> -- The actives, still facing down the set with the same near hands joined, and again acting as one person, dance a <u>L shldr</u> do sa do with the inactive W. |
| 25-32 | <u>THOSE THREE CIRCLE RIGHT</u> -- The actives and the W with whom they did the do sa do join hands in a circle of three and circle R (CCW). |
| 33-40 | <u>ACTIVES WHEEL FULL AROUND IN THE CENTER AND PASS DOWN ONE COUPLE</u> -- As the three finish the circle to the R, the actives drift into the ctr of the set and wheel-turn <u>full around</u> (CCW) and then pass those with whom they danced the do sa do circle, to end with the active W facing the <u>next</u> inactive M and the active M facing the <u>next</u> inactive W. (While 'wheeling' the pivot-point is <u>between</u> the M and the W, so the M courteously backs around as the W moves fwd and around with near hands still joined.) While the actives finish the wheel-turn, the inactives prepare to move slightly <u>up</u> the set, passing the wheeling cpl with whom they just completed the do sa do and circle, in order to swing the next cpl coming twd them. The first of two <u>progressions</u> has now occurred, the actives have moved down one place in line, inactives up one place, all in orig lines. |
| 41-48 | <u>SWING THE NEXT BELOW</u> -- The actives swing the <u>next</u> inactive dancer (<u>not</u> the ones with whom they danced the do sa do and circle), to end with that W on the M's R hand side facing across the set. The second <u>progression</u> has now taken place, the actives have moved down one place in line, inactives up one place, all in orig lines. |
| 49-64 | <u>STAPT ACROSS THE SET A SLOW SQUARE THRU</u> -- Giving R hands to ptrs across the set, and only dancing with ptrs or the dancers they swung, dance a slow (4 cts per hand), nicely "squared" square thru. This action, in Contras, takes a full 16 cts. This slow square thru ends with the actives facing down the set, inactives up, facing ready to begin the 'two-around-one do sa do' with the next (new) inactive M. |

Note: This dance incorporates a double-progression in each sequence of the dance so it is necessary for those dancers who reach the head (or foot) of the set to cross over to the other line during the time other dancers are completing the 'slow square thru.' Also remember that the actives have the same near hand joined during the first five actions (cts 1 through 40).

ROUNDELAY CONTRA (continued)

To prompt this dance:

Intro - - Actives as a couple, do sa do the inactive man.
 1-8 - - - -, Those three circle left
 9-16 - - Actives as a cpl, sashay with the inactive lady
 17-24 - - - -, Those three circle right
 25-32 - - - -, Actives center and wheel full around
 33-40 - - - -, Pass them by and swing the next
 41-48 - - - - Put her on right then slow square thru
 49-56 - - - -, - - - -

As the dancers learn the figure, less prompting is necessary.
 For example:

57-64 - - - -, - - Do sa do man
 1-8 - - - -, - - Circle left
 9-16 - - - -, - - Sashay lady
 17-24 - - - -, - - Circle right
 25-32 - - - -, - - Actives wheel
 33-40 - - - -, - - Pass them and swing
 41-48 - - - -, - - Slow square thru
 49-56 - - - -, - - - -

"Roundelay" - a simple song (dance) with a refrain recurring frequently or at fixed intervals...(Webster's New Collegiate Dictionary, 1975).

Presented by Don Armstrong