Cuing in Contradance

Mary Dart

Introduction

One night when I was dancing at the weekly contradance in Bloomington, I suddenly became aware that I was dancing in a new way. I was not listening to the pre-dance instruction and following the calls; I found myself dancing as though by some instinct, despite the fact that I did not know the dance. I remembered a time when I used to memorize the figures at the beginning of a dance and call them to mind as the dance progressed. But now a new process had developed without my awareness. I began to realize I was dancing by means of cues. I knew what figure was coming next only at the moment of its coming, and I knew it by observing subtle indicators of various kinds, indicators in the music, indicators in the other dancers, and indicators in the patterns of the dances themselves.

Another day I took out my card file of dances, which I began assembling in 1977 in New England. Each dance was labeled either "easy" or "hard," so that I could pull out dances appropriate to the skill level of the group receiving instruction. I noticed that many of the dances I had labeled "hard" in 1977 would in fact be "easy" for the average dance group today.

These two experiences have caused me to think a great deal about the learning of dance, about what has happened to my own dancing in the last ten years, and about what has happened to the dance community as a whole. The purpose of this paper is to attempt to describe the stages of learning contradance, including both the stages

(c) Folklore Forum 20:1/2 (1987)

through which I as an individual dancer have passed, and the stages through which the dance community seems to me to have passed. I will give special emphasis to the process of cuing as I perceive it. I will use the word "cue" to refer to any aural, visual, tactile, or movement event that gives a dancer an indication of the dance figure in process.

This paper is a phenomenological approach to the learning of dance, based on my own personal experience as a dancer and a leader of dance, and on my own observations on the dance floor. It is a description of what I have seen, and represents my personal impressions of the learning of dance, supported by discussion with other dancers and dance leaders. As such it is a preliminary investigation, the thoughts of a single dancer, which could be pursued through other kinds of field work.

The contradance is a form of dance which was brought to this country by early settlers from the British Isles. After going out of fashion in the middle of the nineteenth century, surviving in only a few parts of New England, the dance made a comeback in the 1920s and has now spread all over the country. The contradance is danced in two long lines, each man standing across from his partner. Every other couple is termed "active." This term derives from the greater role given to these couples, especially in the older traditional dances. The caller directs his instructions to the active couples. Every time the dance is executed, the active couples move one place down the set, and begin the dance again with new inactive couples. When an active couple reaches the end of the set, they reenter the dance as an inactive couple. Figure 1 (see Appendix) shows the formation of a typical contradance. Contradance music consists largely of jigs and reels of an AABB form. The dance, like the music, has four main parts which may include exactly four

figures, or may include more figures that are shorter. A typical dance will be repeated ten to fifteen times, enough to give every couple the chance to dance the active role.

The Beginning Dancer

When a dancer comes onto the floor for the first time, he or she must learn many kinds of things. The dance figures are of course of primary importance. Beginning dancers must learn how the figures are done, which hand to use, which way to turn, and which other dancers are involved in the figure. In the process they must learn which moves are in fact essential to the dance style, and which moves are ornamentations or individual variations which can as well be omitted or simplified.

Beginning dancers must learn to align their bodies with respect to the center of the dance. This center is in itself a complex concept in the contradance. The center of the dance may be a point between two dance partners, as in the swing, or it may be a point in the middle of a circle of four dancers, as in a circle or star figure. The center of the dance may also be a line extending down the middle of the set, as in the figure "lines forward and back." Figure 2 shows the centers of the dance. In addition to learning to find the center of the dance and to align themselves with it, beginning dancers must learn which direction to move in each figure, where to locate their body weight, and which way the momentum should carry them. Directions of alignment and movement are key to success in the dance.

A third area of learning facing new dancers is the gauging of the distances they must move and the speed they must move to get places on time. They must learn with their whole bodies the kinds of distance skills described by David Sudnow as learned by the hands in jazz piano,

when the musician is developing a sense of where the different notes are located on the keyboard (Sudnow 1978:12). This distancing capability is intimately related to time, which in turn is determined by the music being played by the dance band. New dancers must learn when to start a figure, when to end it, and what to do with themselves in the time in between, in order to make the dance fit the music.

A fourth essential area of learning in contradance is the skill of "giving weight." This concept is easily understood by anyone who has turned himself around a pole holding on with one hand. One can come very quickly around the pole in that way, much more quickly than it is possible to walk around it without touching it. In contradance, as in most folkdance, it is impossible to dance with proper timing unless one "uses" the other dancers in order to move. In a circle of four, each dancer must feel the other three through the arms. There must be tension there in order to move the circle around smoothly and quickly.

A final area of learning for the new dance is making smooth transitions between the figures. The same figure is done differently depending on where it is coming from, and where it is going. If a dancer has been circling left and then moves into a swing which continues that leftward movement, he or she does very different things with feet and body alignment than if that dancer were coming out of circling right and needed to execute a change of direction in order to enter the swing. This again has parallels with the learning of jazz piano, as for example in Sudnow's discussion of the "Db place" and how it feels different depending on whether it is part of an "Ab way" or is leading toward some other path or scale (Sudnow 1978:77-78). The beginner tends to go from one move to another in a disjointed fashion, not knowing how to connect them properly.

Now that we have briefly surveyed the kinds of learning facing the new dancer, let us consider how that new dancer feels. I speak here from my own experience as a new dancer. For the beginner the dance is stressful, both physically and mentally. Physically, the new dancer feels extremely awkward. Not knowing what is coming next, her body is ever on the alert, never able to relax. She dances with no momentum, or if there is some momentum in her movements, likely as not it is propelling her in the wrong direction, leading to collisions, embarrassment, and the likelihood of being pushed, pulled, or in other ways moved along by the collective movements of the dance set. After a dance or two, the new dancer is ready to sit down. After an hour or two, she is exhausted and ready to go home, while the other dancers continue tirelessly on toward midnight.

Mentally the new dancer also feels stressed. She doesn't want to "mess up" the dance. She feels in the way and wonders if the other dancers understand, if they perhaps resent her incompetence. She glues her mind to the caller to catch what is coming next, and in concentrating so hard she finds that her mind blanks out, and even the tenth time through the dance she forgets about that do-si-do. It feels for the new dancer a bit like learning to drive a car feels to the beginning driver. There is so much to coordinate--depress the clutch, move the gearshift, keep the steering wheel straight, regulate the gas--things that become second nature in a very short time. So the dancer tries to move in the right direction, stick out the proper hand, turn into the new figure, locate her partner, and arrive back in place on time.

There is a thrill in it too, of course, and that is why new dancers come back. They quickly begin to build little repertoires of successes. One caller, Fred Park, had this to say:

> After you get everybody circling left and circling right, they have succeeded. And one time through the dance there are four little tiny success stories. . . A new dancer will start getting this wild look on their face because they are succeeding time and time again. [Park 1987]

It is a thrill to be part of a dance, to have it **work**, and to know that you have contributed to its success.

Now I would like to consider for a moment not just the beginning dancer, but the beginning floor, a whole floor full of beginning dancers. This is what dancing was often like when I first began to dance. The beginning floor manifests a distinct lack of pattern, both spatially and temporally. One cannot see those circles and lines with any clarity. The dancers have an idea of where they are supposed to be, and when, but many dancers arrive early or late. Some will race through the figure with the simple goal of finishing it, whenever. Others will begin late, hampered by some previous move, and continue in this fashion, never quite catching up. This lack of pattern is central to the lack of cuing on the beginning floor. The only trustworthy cue that the dancers have is the words of the caller. If they can listen to that, they will have some idea what is going on. The other dancers cannot be relied on. The energy on the floor is dispersed and frenetic, with a fair amount of running and bouncing, and a lack of follow-through and "giving weight."

The cues used in contradancing will be discussed in detail in connection with the advanced dancer. Here we will simply note the general pattern of the beginner with respect to cuing. The cues used by dancer on the beginning floor include, as mentioned above, the verbal cues of the caller. The dancers also get some help from one another through gesture and touch (taking hands to form a circle, for example) and

some help from the symmetry of certain figures. Eye contact, an important cue for advanced dancers, is used infrequently by beginning dancers, who tend to be shy about meeting the eyes of other dancers. Compared to the more experienced dance floor, these cues are rather haphazard, and a dancer can as easily be miscued as cued by the touch or gesture of another beginner.

The Intermediate Dancer

Intermediate dancers know the figures. They know how to do a right-hand star, a ladies' chain and other basic figures. Berger and Luckmann write:

> All human activity is subject to habitualization. Any action that is repeated becomes cast into a pattern, which can then be reproduced with an economy of effort. . . The background of habitualized activity opens up a foreground for deliberation and innovation. [Berger and Luckmann 1966:53]

For intermediate dancers the contradance figures have become habitualized and require little physical effort. The dancers begin to innovate, to entertain themselves and their partners with bits of ornamentation, twirls and balances. The brain works less as the patterns are learned and internalized by the dancer. From the perspective of the sociology of knowledge, one could describe the dance floor as a little society in which socialization occurs, learning is internalized, and the dance norms are maintained through the approval or disapproval of the other dancers, and through the simple mechanism of whether the dance in fact works.

How does it feel to be an intermediate dancer? Intermediate dancers are much less tense. Because they know the moves and can anticipate their physical movements, they can dance much more economically and do not tire so

quickly. Because they know how to use the other dancers to help them move, they can get places on time without having to rush. Some intermediate dancers will tell you with pride that they could dance all night. And some do. As an intermediate dancer I paid careful attention to the caller. I learned the dance, set it in my memory, and anticipated the calls mentally to make my dancing smoother. A caller will normally call the dance only five or six times (unless it is a floor of beginners), and then leave the dancers on their own for the remainder of the dance. When the caller stopped calling, I, as an intermediate dancer, made it a point to have the figures memorized and would think them through as I danced them. At the time that seemed to me the sensible way to dance.

The intermediate floor differs from the beginning floor in many ways. There are patterns on the floor, perhaps sloppy ones, but patterns all the same. Lines are lines, circles are circles. Most people get where they are going on time. The dancers who arrive late are mostly the dancers who are trying to ornament their dancing and who become overly ornamental, usually to the annoyance of everyone else. The energy on the floor is much more focused. Movements are smooth, economical, relaxed. Intermediate dancers want to have the most fun possible, and to do the dance as correctly and skillfully as possible, both for their own gratification and for the impression they make on other dancers. They want to swing fast, to twirl their partner under as many times as they can. On an intermediate floor one will often find a group of dancers rushing to form a line of all "good dancers," leaving the less skilled and the beginners to fend for themselves in their own line. Such intermediate dancers do not yet have a sense of the interdependence of the dance floor as a community, the need to help

everyone along in order to maximize the enjoyment for all. I would speculate also that such intermediate dancers are in the process of learning to dance through cues and find it confusing, even intolerable, to try to dance with dancers whose cues they cannot trust. So they band together for maximum security.

It is my impression that intermediate dancers still depend to a large degree on the verbal cues of the caller. They find that they can count on certain cues of gesture, touch, and the symmetry of figures, and that in addition they can begin to count on the competence of the floor as a whole, finding guidance through peripheral vision, eye contact, and the directional movements of both figures and dancers. When the caller stops calling, intermediate dancers rely largely on memory, apparently using cues as a confirmation of dance information, not as its only source.

The Advanced Dancer

It is my conjecture that the advanced dancer dances largely in response to cues other than the calls themselves. This way of dancing is possible only when the dance community has reached a sufficiently advanced level of skill that the individual dancer can depend on the group for these cues. Advanced dancers need to assume that the other dancers on the floor know the figures, and to count on using those other dancers to make their own motions more efficient. Being able to rely on the dance community allows the dancers to dance in the moment, without a need to anticipate and think ahead. This in turn allows the dancer to dance to the music, without individual thought processes or the words of the caller coming in between. It is a different way of dancing. Fred Park told aspiring callers:

> Music and dance were wedded to each other before there was ever a caller. The caller is not really doing much more than simply helping the people realize that the wedding exists, between motion and music. And inasmuch as you can eventually fade out and let the people dance to the music, that is your goal. . . to let the people dance to the music. [Park 1987]

Dance becomes a mode of discourse, a mode of communication embodying the whole dance floor, as the dancers share the juncture between music and motion. Advanced dancers resemble the experienced driver cruising down a country road, mildly alerted by the sight of a roadsign, a car in the distance, a dog by the side of the road, but basically relaxed and competent. The dancer is alerted by the beginning of a new musical phrase, or a new figure, or a new couple, but basically rides the dance figures without thought.

Through my observations I can distinguish five basic kinds of cues used in contradance. These include aural cues, visual cues, tactile cues, cues of motion and direction, and cues of repetition and symmetry. I will describe each of these in turn.

Aural cues include all the things dancers hear that help them know where the dance is going. One obvious aural cue is of course the voice of the caller, who calls out the figures just prior to their execution. A good caller may begin with fairly complex calls, and then gradually simplify them before phasing them out altogether. A star, for example, may first be called as "make a right-hand star . . . and back to the left" and eventually be called simply as "star." The other important aural cue for the dancers is the music. A good dancer becomes very aware of the musical phrase, and dances in such a way that the figures fill out this phrase, defining its beginning and ending. A change in the musical phrase is then a regular cue to the dancers of a figure change. A very

good band may also provide extra cues for the dancers. For example, in the dance figure called the balance, the dancers step loudly on one foot in unison, and a good band may hit that beat strongly to give emphasis to the figure. The band may play very smoothly and quietly during the flowing hay figure, again to give it emphasis. The calls, the music, and the techniques of the band are then the major aural cues.

Visual cues include gestures, eye contact, and peripheral vision. The most common gestures in contradance are made with the hands, arms, and shoulders. A hand reaching out from the side will cue certain figures, and a hand reaching out from across the set will cue others. A hand held low may indicate the beginning of a star, and a hand held higher may indicate a hand turn of some sort. A shoulder lead will suggest a do-si-do or a hay, where no hands are used. Eye contact is used in several ways. Making eye contact with another dancer is a way of acknowledging the beginning of a figure which involves oneself and that dancer, such as an allemande left or a swing. Eye contact seems to be used either to acknowledge body contact such as the taking of hands, or to acknowledge the avoidance of body contact as in the interweaving figure of the hay, or the do-si-do. Peripheral vision gives the dancer a picture of the rest of the floor. Is everyone in little circles, or in long lines? Is the whole floor moving in one direction? "Your peripheral vision is a very important tool for learning motion, learning about movement. . . . The whole room is a mirror of what you are doing" (Park 1987). Gestures, eye contact, and peripheral vision thus constitute the common visual cues.

Tactile cues include a number of kinds of touch. When two dancers take hands, they not only communicate one element of the figure in process, but they can, through subtle hand

pressure, actually guide one another to move or turn in the appropriate way. An arm around the waist is a stronger cue found in a number of figures. With an arm around the waist of another, the dancer can propel that other dancer around, and by timing the release correctly, can assure a continuing motion in the appropriate direction. The ballroom hold for the swing is yet a stronger cue. Through touch, dancers help each other get around the floor.

Cues of motion and direction are most often within the figures of the dance itself. A dance that is well put together, a dance that is fun to dance, will consist of figures that flow into one another, that leave the dancer in each instance moving in the direction in which the next figure begins. If a change of direction is required, a "good" dance will leave time for it to be properly executed. One dancer, Amy, describes dance flow:

> If there's a story line to the dance, each figure kind of flows right into the next and you don't have to think about it . . . then the energy level is higher . . . . If they don't mesh . . . and people aren't sure, it's not obvious which direction they're supposed to go next, then the energy's not going to be high. [Harrington 1987]

Within the figures of a dance one also finds the important **cues of repetition and symmetry.** In square dance there is often the regular repetition of a chorus figure that the dancers soon know and anticipate. Although contradance does not make use of a chorus figure, a number of figures make use of symmetry. A circle to the left is usually followed by a circle to the right. A right-hand star is usually followed by a left-hand star. A movement down the set is usually followed by a movement back up the set. Therefore a circle to the left, for example, is a strong cue to a circle to the right. When these figures are used without their symmetrical

halves it can cause some cuing problems, as we shall see.

I would like to consider six figures as illustrations of how these various cuing processes work together in the contradance. For every figure the musical phrase cues its beginning. I will focus the following discussion primarily on the non-aural cues. First let us look at the right-hand star. In this figure an active couple and the inactive couple with whom they are dancing form a star by joining right hands in the center of their little circle of four and walking left around this circle. (See Figure 3.) How is this figure cued? The gestural cues consist of hands all moving to the center of the circle, and bodies all facing clockwise around that circle. Eye contact is not used much in this figure because each person faces the back of another. Peripheral vision is operational, however, and shows little stars of four people all over the room. Hands touch in the center, and there is a general motion to the left. Symmetry comes into play if a left star follows the right star. The combined effect of all these cues tells the advanced dancer that the figure in process is a right-hand star.

The ladies' chain is another common figure. Here the two ladies are on opposite sides of the set. They each cross the set, taking right hands and pulling past one another, and each then is turned around by the man receiving her. (See Figure 4.) For this figure the gestural cues consist of hands reaching across the set, and bodies facing across the set. There is both eye contact as preparation for touch, and then touch between the ladies as they take hands. Peripheral vision shows lines of ladies all moving toward the center of the set, and lines of men all standing still at the edges of the set. The direction of movement is forward. And again symmetry may operate if the figure is

completed with a chain back across the set again. (I omit the details of the "courtesy turn" performed by the men.)

A third figure is "lines forward and back," in which the long lines on either side of the set join hands and move forward toward the opposite line, and then back to place. (See Figure 5.) The gestural cues here consist of hands reaching out to the sides, and bodies facing forward. Eye contact is used to avoid colliding with the opposite line and to acknowledge their presence. Peripheral vision is very effective in this figure, showing long lines stretching into the distance on either side of the dancer. Hands touch, the direction is forward, and with symmetry the lines back up again.

A fourth figure is called "down the hall four in line." Here the dancers move down the hall away from the band, instead of across the hall. The active couple normally takes the inactive couple with them, forming a little line of four dancers. (See Figure 6.) Here the hands reach across the set, but the bodies face down. There is little eye contact, since again the dancers all face someone else's back. Peripheral vision shows the entire room moving down the hall in little lines of four. If you are not going that way, you know you are wrong. Hands touch, and in most dances there is symmetry, and the dancers move back up the hall again.

The allemande left is a different kind of figure, in that it involves only two dancers. (See Figure 7.) The gestural cues for the allemande left include a hand held up, fingers toward the ceiling, and each dancer facing another. Eye contact is made between each pair to acknowledge the coming figure, touch occurs when they take hands, and the dancers turn around one another giving weight. Here there is no symmetry. And here peripheral vision is not so helpful. One can see that there are pairs of

dancers all over the room, but it is not so clear what they are doing, and if one can see what it is, then one is certainly not doing it.

The final figure I want to consider is the hay. This figure consists of three or four dancers weaving around one another in the manner of a figure eight. (See Figure 8.) There is no touching in this figure. Gestural cues include a right shoulder lead. A dancer seeing this lead knows to pass by the right shoulder. The next dancer will be leading with the left shoulder, and by alternating these shoulder leads, the dancers help one another to weave in the right direction. Eye contact is made for the purpose of avoiding collisions. Touch is inoperative, and peripheral vision is nearly inoperative, since the figure requires a great deal of attention close to home. Symmetry plays a part only in the alternation of right and left passings.

These six figures serve to illustrate some of the ways that cues manifest themselves in the figures of the contradance. They are summarized in Table 1.

Let us look for a moment at times when cues can go wrong. I am aware of two main classes of cues that go wrong. One has to do with turns and holds, and the other has to do with a lack of symmetry. Turns and holds are always a problem in contradance because there are no absolute standards. The hold for a promenade, for example, varies regionally, and may be a simple holding of hands, a crossing of hands in front of the couple, or a hold over the shoulder or around the waist. The hold for a star may be a handshake hold across the star, or a hold in which each dancer takes the wrist of the dancer ahead. Likewise the hold for the "courtesy turn" varies from dancer to dancer. These holds are hard to cue, and often some adjustment takes place in the first seconds of the move.

Another kind of cuing problem occurs when a

figure which is usually symmetrical is broken in half. Even an advanced dancer may sail unwittingly into the second half of such a figure before remembering that something else is supposed to happen there. The most difficult situations of this kind occur when only the **second** half of such a figure is used, without the first half preceding it. These figures "feel" wrong, like putting on a shoe before the sock. For example, the English dance, "Dublin Bay," employs a figure in which the dancers are in formation to go down the hall in lines of four, but the dance calls for them to back up. I have never danced "Dublin Bay," even on the most advanced floor, when there was not some confusion and numerous collisions. A circle to the right or a star to the left results in similar confusion when it is not following its usual preceding figure.

Another kind of cuing that occurs on the dance floor is not directly related to the dance figures. One might describe it is a kind of "metacuing," cues about cues. This class of cues tells a dancer about the skill of another dancer, allowing a judgment to be made concerning the wisdom of accepting that dancer's cues. Through these cues an advanced dancer can immediately recognize a beginner, and can try then to be a strong cuer, rather than a trusting cuee. In the driving analogy, the advanced dancer reacts as an experienced driver might when passing a car with the sign, "Student Driver." I can tell a beginning dancer from the following cues: The beginning dancer does not give weight. There is no tension in his turns, and when he swings he gallops up and down with little outward force. The beginning dancer is tense. His fingers poke into my back on the swing, and his grip is of iron. The beginning dancer is out of time, or out of place. He is both rushing and late. The beginning dancer does not look at me. He is watching his own

hands and feet. Any one of these cues makes the advanced dancer alert, ready to take responsibility into her own hands. Advanced dancers welcome newcomers on the floor, because they realize that their efforts in helping a newcomer will be richly repaid in a dance community for which cooperation and mutual dependence are key to good dancing.

The truly advanced floor is found mainly at dance camps where the most dedicated dancers come. The dancing on the advanced floor is smooth, relaxed, focused. Advanced dancers often dance more simply than intermediate dancers, keeping ornamentation to a minimum of precisely timed, elegant, occasional flourishes. On the advanced floor the dancers time their dancing exactly. Not only are the figures executed to the musical phrase, but the figures are carefully sculpted in time to fill that phrase. A circle begins and ends on time and not a moment early. The turning of the circle, as well as the beginning and ending, is made to fit the musical phrase. Advanced dancers give weight in their dancing, and an exciting momentum builds because everyone is where he or she is supposed to be, and no dancer need interrupt the momentum to wait for another. The patterning of the dances becomes clear, and an observer from a balcony will see circles and lines forming and reforming with precision. The circles are round. The lines are straight. On an advanced floor, the dancers are freed from having to concentrate on the technicalities of the dance figures. They can move in the music directly, with nothing intervening in this process. They can enjoy the subtle interactions within the dance patterns, the interaction of man to woman, the movement away from one's partner and back again. They can dance with the music, and with one another.

Conclusion

This paper constitutes an inside view of contradance. I have described the stages of learning through which an individual dancer passes in mastering this kind of dancing. We have seen that the earliest stage of learning is concerned with basic figures and the associated skills of body alignment, gauging distance and speed, giving weight, and moving smoothly from one figure to another. As learning progresses, the dancer's skills become increasingly intertwined with those of the other dancers. I have also tried to show how the dance community as a whole grows in its dance skills. Dancers on the beginning floor tend to be unreliable, and their dancing manifests a lack of pattern both temporally and spatially. As the dance community grows in skill, the dancing becomes precisely patterned, and dancers become more interdependent.

Central to my thesis has been the concept of dancing to cues, and I have described in some detail the cuing process on the dance floor as I have experienced it. I believe this cuing process grows and develops in its effectiveness as the dance community itself grows and develops. The skills of the individual dancers contribute to the competence of the dance community, and the community's competence in turn affects the dance strategies of the individual dancers. I hope these observations from a dancer's point of view give some insight into the process of learning dance, insight which could not be reached by observation alone.

References Cited

Berger, Peter L., and Thomas Luckmann
1966 The Social Construction of Reality. New York: Doubleday and Company.

Harrington, Amy
1987 Taped Interview, February 1, 1987.

Park, Fred
1987 Workshop for callers at the Knoxville Dance Weekend, taped January 31, 1987.

Sudnow, David
1981 Ways of the Hand: The Organization of Improvised Conduct. New York: Harper and Row.

Table 1

	Gesture	Eye Contact	Peripheral Vision	Touch	Direction	Symmetry
Right Hand Star	Hands center. Bodies face clockwise.	No.	Stars of four.	Hands.	Clockwise.	Left Hand Star.
Ladies Chain	Hands front. Bodies face across.	Yes, for touch.	Lines of women and men.	Ladies' hands.	Forward across set.	Chain back.
Lines Fwd. & Back	Hands side. Bodies face across.	Yes, for avoidance.	Long lines.	Hands.	Forward across set.	Back.
Down Four in Line	Hands across. Bodies face down.	No.	Lines of four	Hands.	Down.	Up.
Allemande Left	Hands up. Bodies face 2nd dancer.	Yes, for touch.	Pairs.	Hands.	Counter-clockwise.	None.
Hay	Shoulder lead. Bodies face across.	Yes, for avoidance.	Not so helpful.	None.	Across set.	Back.

Table 1: The Cues Used in Six Contradance Figures

Appendix II:
Figures

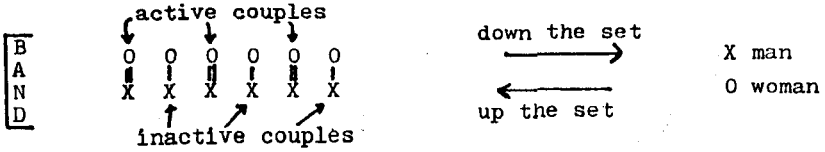

Figure 1: The Formation of a Typical Contradance

Figure 2: Centers of the Dance

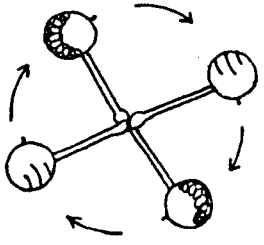

Figure 3: The Right Hand Star

Figure 4: The Ladies Chain

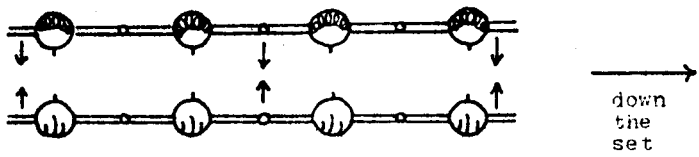

Figure 5: Lines Forward and Back

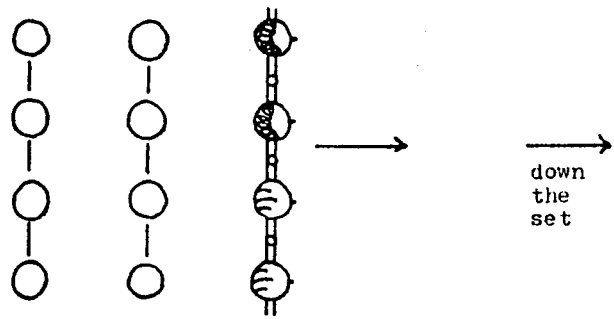

Figure 6: Down the Hall Four in Line

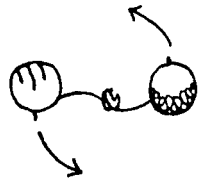

Figure 7: The Allemande Left

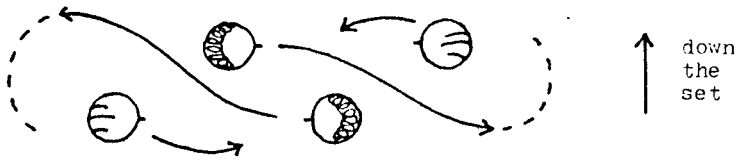

Figure 8: The Hay