

Nomenclature

A New Series of Articles

by

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Photographs specially posed by Peter Eggleton and Brenda Winslade and taken by Jack Blake

THE PRACTICE OF NAMING MOVEMENTS AND figures that, by reason of their popularity have become an accepted part of the advanced dancer's repertoire, is now not only helpful (or otherwise, as I shall hope to explain) but essential as a method of communication all over the world. This has come about mainly because of the use of written descriptions for Lecture Notes and Correspondence Courses.

It must be understood that only after quite a long period of time is it thought wise to analyse and officially christen a variation or movement; but popular and sometimes superficial names become attached to a new idea and the trained and talented dancer interprets these according to his feeling and taste. The less experienced, however, are apt to fall into the trap of over-emphasizing and over-acting the impression given by this "name." It is for this reason that we are taking as our first movement in this series the Travelling, Running or Progressive Contra Check. (All three names are in use.)

It has always been our practice to give an uncomplicated group in which to introduce the movement under discussion, so here is the Waltz Amalgamation we have chosen.

WALTZ

Amalgamation

Three Steps Natural Turn. Open Impetus Weave ending in P.P. Three Steps Natural Fallaway. Progressive Chassé to Right. Travelling Contra Check to P.P. Progressive Chassé. Any Natural Turn.

Description

Steps	Timing
Commence facing diagonally wall.	
1-6 Dance three steps of Natural Turn and Open Impetus.	1, 2, 3
End L. F. side in P.P. moving diagonally centre.	1, 2, 3
7. R.F. forward in P.P. diagonally to centre. (Heel.)	1

8. L.F. forward turning body to left, leading lady across, ball of foot, rising. 2
9. Continuing turn to left on L.F. R.F. side and slightly back, backing L.O.D. preparing to lead partner outside, ball of foot lowering at end of step. 3
10. L.F. back in C.B.M.P. diagonally centre, lady outside. (Ball, heel.) 1
11. Turning body left, R.F. back diagonally centre preparing to lead partner to P.P. 2
12. L.F. sideways in P.P. travelling diagonally wall body backing diagonally centre. 3
13. R.F. forward diagonally wall in P.P. commencing to turn right. 1
14. Continuing to turn right, L.F. side in P.P., preparing to lead partner to Fallaway, backing Line of Dance. 2
15. Turning lady to Fallaway, R.F. back in Fallaway diagonally to wall. 3
16. L.F. back in Fallaway commencing to turn right. 1
- 17-20. Dance Progressive Chassé to Right, commencing in Fallaway but gradually coming into line with partner curve slightly right to end facing diagonally centre. Sway left. End with weight firmly on RIGHT foot, sway increased. (Lady's head will be turned to right on the Progressive Chassé and stays in this position when the weight is taken on to her left foot.) See photograph A. 1, 2 and 3
21. Holding left sway L.F. forward in C.B.M.P. taking weight well onto L.F. (Heel) relaxing right knee and lowering heel. (The direction of the man's leg will be taken diagonally to centre, while the lady—because of her right sway—will move towards L.O.D.). Now swivel to right on ball of left foot, at same

time closing R.F. towards L.F., change sway to right. See photographs B and C.

- 1 and
22. Close R.F. to L.F., facing wall sway right. Straighten sway, turn head to left, lady's head to right. See photographs D and E. 2 and
23. L.F. to side in P.P. moving along L.O.D. See photograph F. 3
Photograph G shows the R.F. forwards in P.P. in preparation for Progressive Chassé in P.P.

This completes our description as interpreted by Peter and Brenda. It will be seen that the Left Sway is the original feature carried through from the preceding step. The name Running, Travelling or Progressive Contra Check refers to the fact that the body moves forward after the Contra Check line rather than checking back as in the officially named Contra Check.

Next month we hope to describe the "Switch" as danced in the Tango.

See overleaf for other photographs



Photograph B



Photograph A



Photograph C



Photograph D



Photograph E



Photograph F



Photograph G