

# APPLICATIONS REVIEW COMMITTEE (ARC)

2012

1. The call is DoPaso. The question is: Is it proper or improper to call the following: From a Static Square (SS) or a circle," DoPaso (turn partner left... turn corner right) men star left?"

In other words, break up or fractionalize the call DoPaso?

Definition of DoPaso:

17. Do Paso

Starting formations: Right and Left Grand Circle, Thar, Squared Set, Infacing Circle Of 8, or a "turning your partner left" formation (the dynamic formation obtained from a square plus all arm turn your partner by the left an indefinite amount)

Command examples:

Do Paso

Walk Around Your Corner; Partner Left Do Paso

Circle Left; Do Paso, it's Partner Left, Corner Right, Partner Left

Circle Left; Break it on up with a Do Paso

Ladies Star by the Right 3/4, Do Paso

Four Ladies Chain, Star them home for a Do Paso

Square Thru, but on your 4th hand Do Paso (from half sashayed facing lines)

Do Paso, turn partner left and corner right, Left Dosado your own

Do Paso, partner left, corner right, Turn Partner Left and Men Star Right

Put the ladies center back-to-back, men promenade that outside track; Get back home, Do Paso

Dance action: Left Arm Turn with partner until facing corner and release armhold. Right Arm Turn with corner until facing partner and release armhold. If there is no further instruction, Courtesy Turn partner to end facing the center of the set. Otherwise, follow the next instruction, which will start with a Left Arm Turn with Partner, or with a left-handed Facing Dancer call.

Ending formation: Facing center of set if ended with a Courtesy Turn; otherwise, either turning partner by the left, or facing partner with a left hand available as necessary for the additional call.

Timing: 12

Styling: All dancers' hands in position for forearm turns, alternating left and right. When the Courtesy Turn portion of the Do Paso is replaced by a different call, then the styling changes to styling of that call.

Comments: In an Alamo Ring in which the men are facing out, the initial arm turn will be left 3/4 so that everyone can head to their corner.

Do Paso is used primarily with a directional style of calling, in which many of the calls have vague or flexible starting or ending formations, usually in circles, thars, and squares. Dancers are expected to blend smoothly into the next call. The call defines a general pattern, but the specific parts of the call are typically cued (e.g., "Do Paso; It's partner left, corner right, partner left and hang on tight, make an Allemande Thar with the men in the middle ..."). Variations can be cued, but the caller should draw attention to the fact that the typical pattern has been broken (e.g., "Do Paso, turn partner left, turn corner by the right, Don't Stop Yet! Partner left and corner right, hang on tight, Boys swing in to a Wrong Way Thar").

The combination Four Ladies Chain, Chain Them Back with a Do Paso is an example of blending. See the section "Additional Detail: Blending one call into another".

While primarily a circle-type figure, Do Paso may also be started from 8 Chain Thru (half sashayed) and Left-Hand Ocean Waves (boys on end).

Do Paso may also be used from circles of 4 and 6 dancers. These applications have received insufficient use in recent years and will probably require a quick walkthru.

2. From Lines Facing Out, the calls given were: "Wheel and Deal, Sweep a Quarter." Is this proper or improper and why?

Definition of Sweep a Quarter:

#48. Sweep a Quarter

Starting formation - facing couples in a circling movement (right or left). Dancers continue the circling movement one quarter (90\*) in the direction of their body flow.

3. From Two Faced Lines, the calls given were: "Ferris Wheel, Sweep a Quarter. Is this proper or improper? (see the definition of Sweep a Quarter above)

4. The calls given were "Heads Lead Right , Circle to a Line and Roll." Is this proper and if so, who can Roll?

Definition of Circle to a Line:

.29. Circle to a Line

Starting formation: Eight Chain Thru

Dance action: Each group of facing couples Circle Left 1/2 (180 degrees). The left-side dancer in the new outside couple releases the left handhold and slides sideways to the left to become the left end of a One-faced Line (which faces the line formed by the other four dancers). All other handholds are maintained. The other dancers continue circling, gradually blending into the One-Faced Line by unwinding the circle. The final dancer replaces the unwinding action with a forward and left-turning twirl, walking under an arch made with the adjacent dancer, similar in action to a California Twirl.

Ending formation: Facing Lines

Timing: 8

Styling: The circle portion is the same styling as in Circle Left (#1). Dancers lead the twirl under the arch by raising their joined hands into an arch.

Comments: A wider variety of Command Examples are often used (e.g., "Circle Up 4, Break Out, Make a Line", "Circle 4, Side Man Break to a Line", "Circle Up 4, Bust Out to a Line"). Some feel that the words "Circle to a Line" must always be included, whereas others feel that other options are acceptable if the meaning is clear. Callers are cautioned that the distinction between circling "to a line" and circling "to another action" (e.g., "Heads Lead Right; Circle Left Halfway; Dive Thru") can be lost if care is not taken in their choice of words.

Some callers identify who "breaks" (i.e., who lets go with the left hand to become the left end of the final line). These helping words are optional; if used, they refer to the outside left-side dancer after Circle Left 1/2.

This definition gives the proper way that Circle to a Line should be danced and styled. There are other dance actions in popular use (with the same ending result). Dancers and callers should be aware that they may encounter these variations and that this call requires cooperation to be danced successfully.

Some callers extend Circle To A Line (designating different dancers to break, or circling a different amount), while others think such extensions are improper. In any case, there has never been consensus on how they work, and these applications require work shopping.

Definition of Roll:

(ANYTHING) & ROLL - Starting formation - Various. TIMING - 2

The term "... & Roll" may be added to any call which, by definition, causes one or more dancers to have turning body flow to the right or left as they complete their portion of the call. It is an instruction to those dancer(s) to turn individually, in place, one quarter (90\*) more in the direction of body flow determined by the preceding command. Note that if "... and Roll" is added to a call, which by definition, has some dancers walking in a straight line at the completion of their portion of the call, those dancers will do nothing for the "... and Roll".

STYLING: At the completion of the movement preceding the roll (anything), release all handholds and allow the established momentum to set the direction for the solo turn in place. Arms are returned to natural dance position and ready to assume appropriate position for the next call.

5. The question is: Is it proper or improper to call "Reverse Recycle" at Advanced?

This call is not on any CALLERLAB managed program however, Reverse is used for some calls in MS and other programs.

Definition of facing couple Recycle in the Advanced Program:

Recycle Timing: 6

From facing couples only: The beaux step forward until they are side-by-side, while doing a U-Turn Back, turning toward each other. Meanwhile, the belles Veer Left and join right hands with the original beaux. Ends in a right-hand wave; the beaux finish as centers of the wave, and the belles finish as ends.