

# The Mimic Concept

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## 1 Introduction

The *Mimic* concept is a way of getting everyone to do a designated part of the call. For example, *Mimic Leads* means that everyone does the leads' part of the call. *Mimic Beaus* means that everyone does the beaus' part of the call. *Mimic Centers* is generally the same as Central in cases where Central is legal, but *Mimic Centers* applies to more calls. *Mimic Centers* and *Mimic Ends* are described in more detail in a separate paper<sup>1</sup>; the present paper focuses on cases involving beaus/belles and leaders/trailers.

The definition of *Mimic*, given below, involves making an adjustment, doing the call, and then undoing the adjustment. We expect that dancers will eventually learn to do many of the *Mimic* calls in a single smooth flowing motion, without making any adjustments, as they now do Central. However, when dancers are first learning *Mimic*, or when they later encounter new or unusual examples, they may wish to physically make the adjustment. Thus, in this paper, we will describe the calls in terms of making an adjustment. You can think of this as similar to the parallelogram adjustment: we explain the call in terms of an adjustment, but we only physically make the adjustment on harder calls.

The next section gives the definition of the concept and a number of examples, starting with simple two-person calls and progressing to eight-person calls. Section 3 discusses the syntax in more detail and illustrates when it is essential to explicitly name the setup. Section 4 introduces some alternative designators. Section 5 concludes the paper and includes some thoughts on how this concept relates to other similar concepts.

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<sup>1</sup>Sue Curtis, "The Mimic Concept: Centers and Ends", December 2009.

## 2 Definition and Examples

To do Mimic calls, first replace each dancer with a pair of dancers, so that the real dancer takes the position designated. For example, if the call is *Mimic Leads*, each dancer effectively places a phantom behind them, so that they become leads in their pair. Second, do the call in the newly formed phantom setup. Finally, squeeze out (remove) the added phantoms and collapse the real people into a compact setup. Often, there is only one way to remove the phantoms and collapse the remaining setup. If there are multiple ways to do this, *remove the phantoms so that the ending setup has as nearly as possible the same shape and elongation axis as the original setup*.

The complete syntax of the *Mimic* concept is *Mimic*  $\langle \text{designator} \rangle$  of  $\langle \text{setup} \rangle$ . For example, the caller might say *Mimic Leads of Lines* or *Mimic Trailers of Columns*. The setup given specifies the setup in which the dancers do the call as well as phantoms that can be used for collapsing at the end. For example, on *Mimic Leads of Lines*, dancers add phantoms behind themselves, do the call in a newly-formed 2x4 line setup, and then collapse with the phantoms from that setup. The shorter syntax (e.g. *Mimic Leads*), is permissible when there is only one possible starting setup for the call.

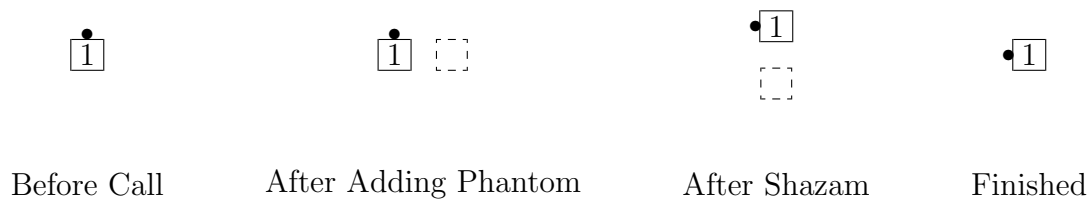
The facing direction of the added phantoms is not automatically specified by the *Mimic* concept, but may be specified by the setup named. For example, on *Mimic Leads of Waves*, the facing direction of the phantoms can be assumed to make waves, but on *Mimic Leads of Lines* or *Mimic Leads of Columns*, the phantoms' facing directions are not specified. This is no different from many phantom concepts, such as Split Phantom Boxes, where the facing direction is not specified. If the caller does not name a setup that specifies facing directions, the call must be one that is unambiguous when working with phantoms of unknown facing directions.

Note that the *Mimic* adjustment always doubles the size of the setup. Thus, *Mimic* calls generally require half the number of people as the base call. The *Mimic* version of a two-person call will generally be a one-person call, and the *Mimic* version of a four-person call will generally be a two-person call.

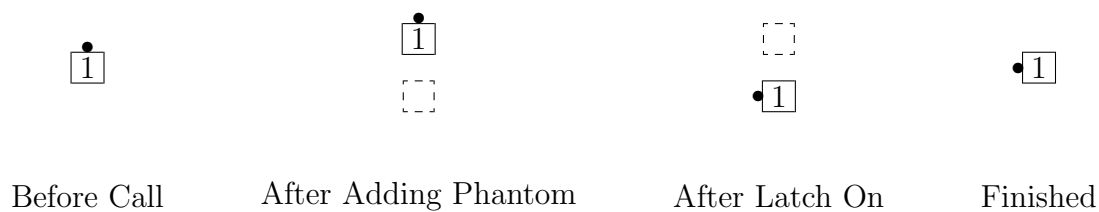
First, let's consider *Mimic* versions of some two-person calls and then gradually build up to some larger setups. The two-person calls are often the easiest, because the *Mimic* versions are one-person calls. With a one-person call, you always end back on the spot you started on. How far off can you be, when you know you have to end on the same spot you started on? In addition, the shorter syntax, such as *Mimic Leads* or *Mimic Beaus*, is generally sufficient, since you will be unambiguously working in the setup that consists of you and your phantom.

Below are some examples of applying *Mimic* to two-person calls.

### Example 1. Mimic Beaus, Shazam



### Example 2. Mimic Leads, Latch On



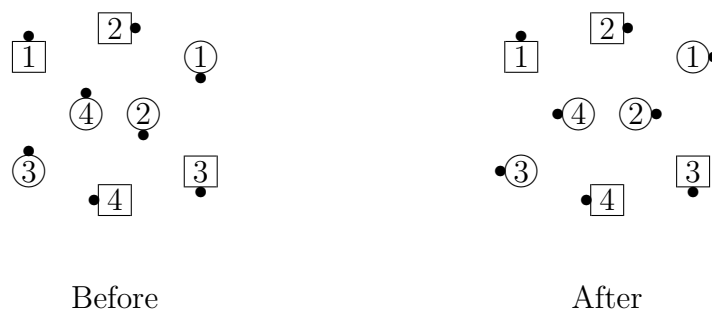
### Example 3. Mimic Leads, Single Shakedown



All of these are just turn 3/4 to the right.

Being one-person calls, they can be done anywhere:

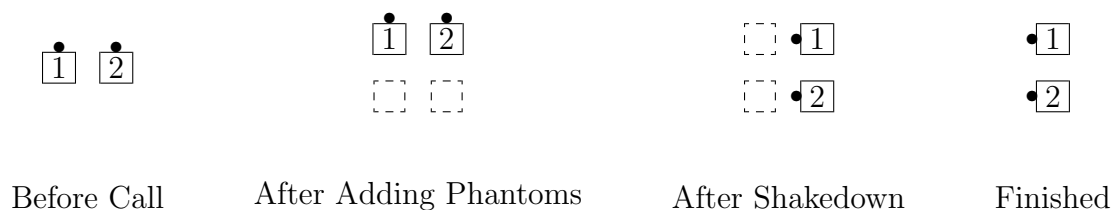
#### Example 4. Girls, Mimic Beaus, Shazam



When the given call is a four-person call, the *Mimic* version is generally a two-person call. The shorter syntax is again usually sufficient, since most four-person calls are either clearly box calls or clearly line calls. The removal of phantoms at the end may be straightforward or may be slightly more complicated. If the call finishes in a 1x4, removal of the phantoms is always straightforward: just remove the phantoms wherever they are and have the real people slide together. If the call finishes in a 2x2 with the real people not in opposite corners, the removal of phantoms is again straightforward: just remove the phantoms and collapse the 2x2 to a 1x2. If the real people are in opposite corners, move them as necessary to give a 1x2 result that has the same elongation axis as their starting 1x2.

Below are some examples, starting with cases where there is only one way to remove the phantoms.

#### Example 5. Mimic Leads, Shakedown



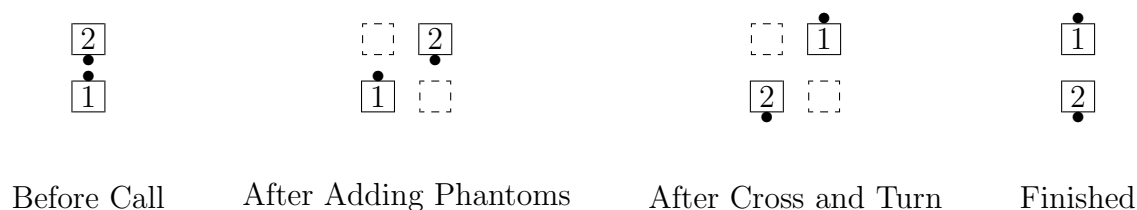
When danced smoothly, this is As Couples 1/4 Right and (individually) Roll twice. It feels like Shakedown, but starts and ends in a 1x2.

### Example 6. Mimic Leads, Wheel the Ocean



When danced smoothly, this is Wheel Around and put the belle in front of the beau (1/2 Half Sashay). In fact, *Mimic Leads, Wheel the Sea* has exactly the same result! You may think of it as stepping to left hands with the phantoms instead of right hands. But when the phantoms are removed, it doesn't matter which hand you had with them.

### Example 7. Mimic Beaus, Cross and Turn



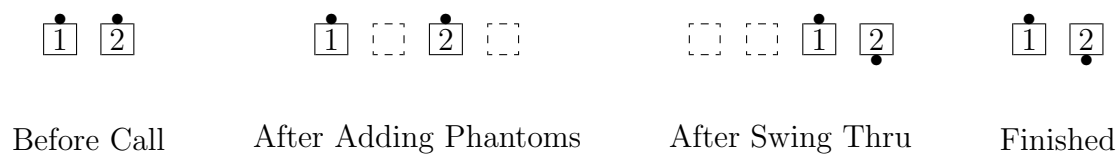
In the example above, there were two choices for the final adjustment: step back or slide to the left. The latter is the correct one because it preserves the elongation axis of the original 1x2. Below is another example of this type.

### Example 8. Mimic Leads, Stack the Line

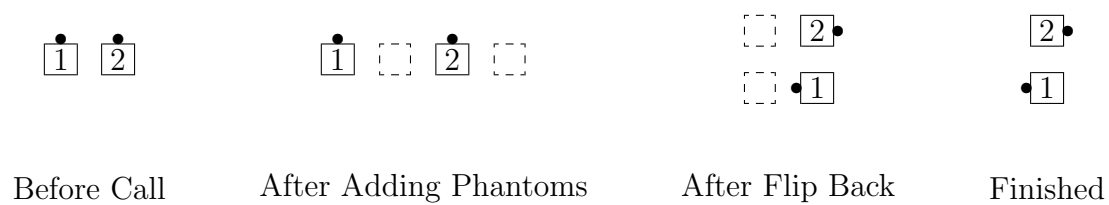


*Mimic Beaus* can be used from couples or from tandem dancers. Below are a few examples.

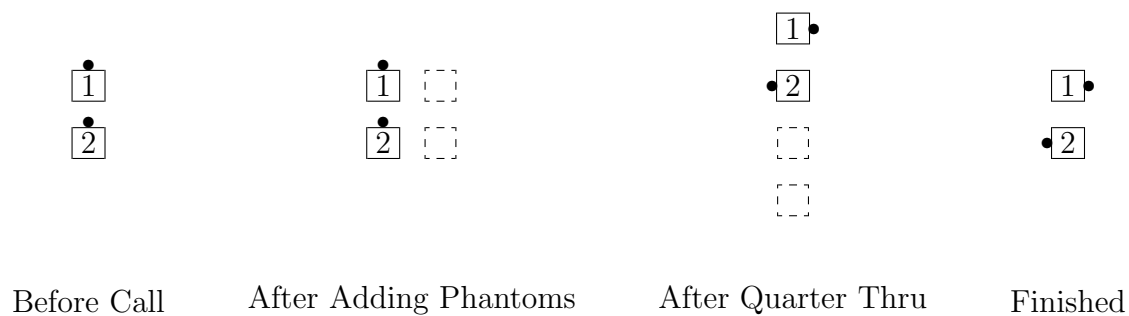
### Example 9. Mimic Beaus, Swing Thru



### Example 10. Mimic Beaus, Flip Back



### Example 11. Mimic Beaus, Quarter Thru

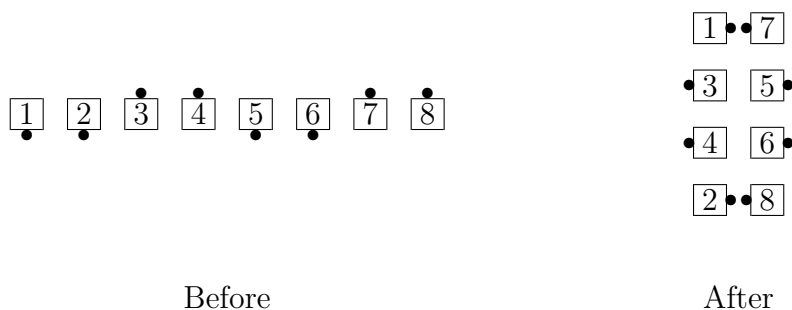


### Example 12. Mimic Beaus, Peel and Trail



The *Mimic* concept nests in the expected way with other concepts. On a *Concentric, Mimic Leads, Shakedown* from a tidal two-faced line, the centers and ends do their *Mimic Leads, Shakedown* separately, and then, after squeezing out the phantoms, reassemble in the appropriate way.

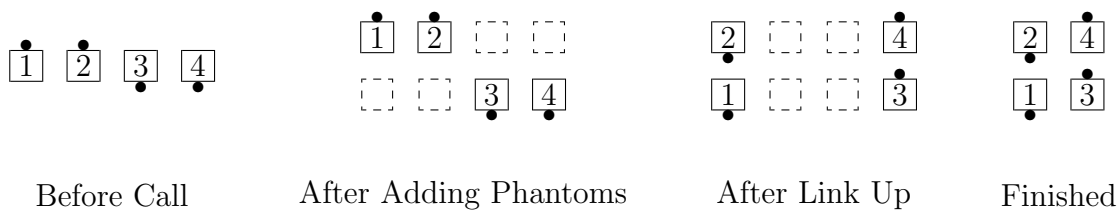
### Example 13. Concentric, Mimic Leads, Shakedown



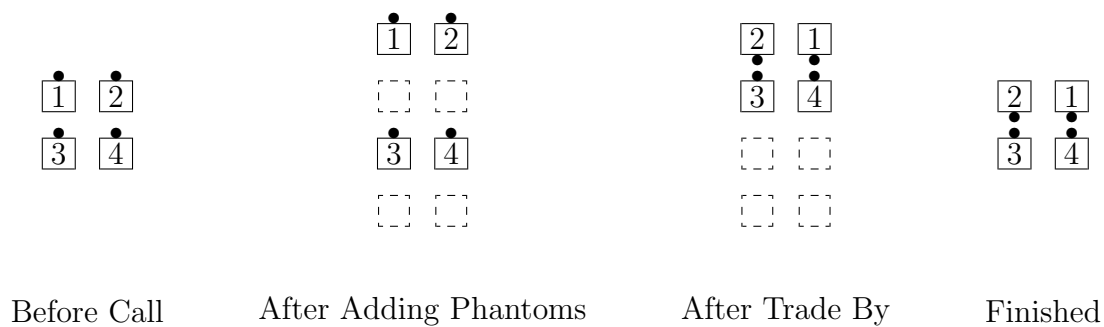
When the base call is an eight-person call, the *Mimic* version is generally a four-person call. While the shorter syntax is often unambiguous, we find that dancers often find it helpful to have the setup named explicitly. In this paper, we will use the full syntax on most eight-person calls. As with four-person calls, the removal of phantoms at the end may be straightforward (i.e. only one possibility) or may require explicitly choosing the setup that is as close as possible in shape and elongation to the original starting setup.

Below are a few examples where the ending should be straightforward. In these examples, we will use the full syntax of the concept. It might seem at first that many of these examples would not require naming the setup. However, bear in mind that in practice, there will be eight people doing the call rather than just the four we show, and therefore it will be harder to determine the setup in which the actual call is done. This issue will be discussed in more detail in Section 3.

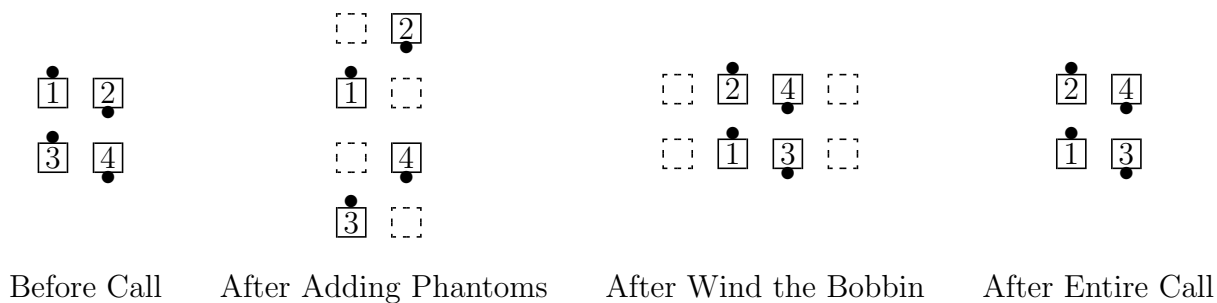
### Example 14. Mimic Leads of Lines, Link Up



### Example 15. Mimic Leads of Columns, Trade By

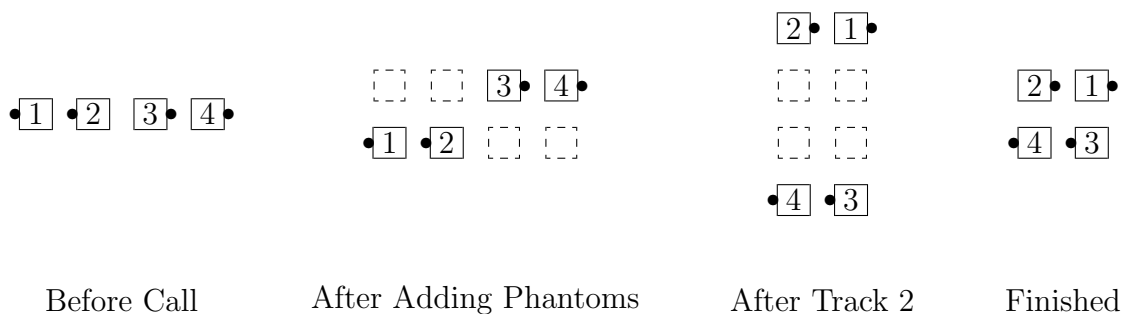


### Example 16. Mimic Trailers of Columns, Wind the Bobbin

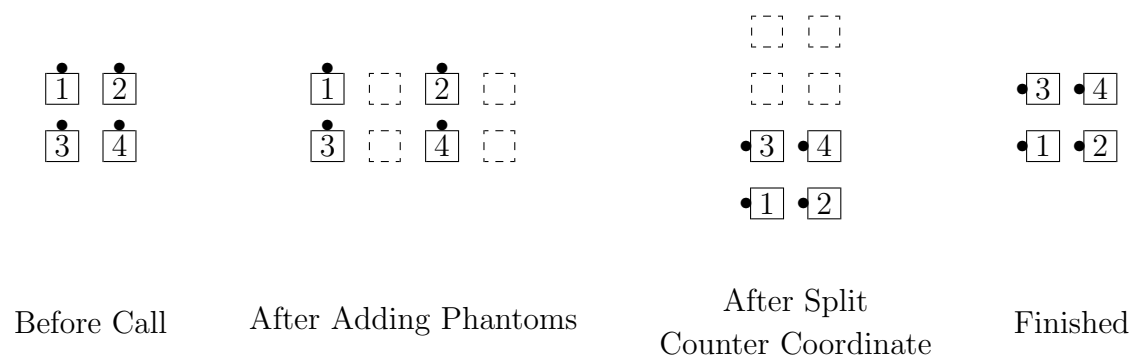




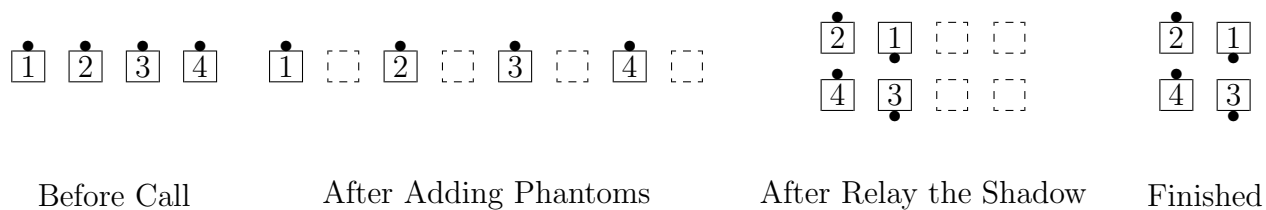
### Example 17. Mimic Beaus of Columns, Track 2



### Example 18. Mimic Beaus of Waves, Split Counter Coordinate

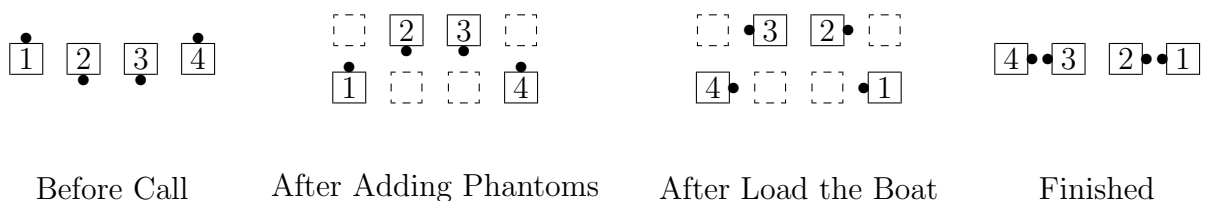


### Example 19. Mimic Beaus of a Tidal Wave, Relay the Shadow



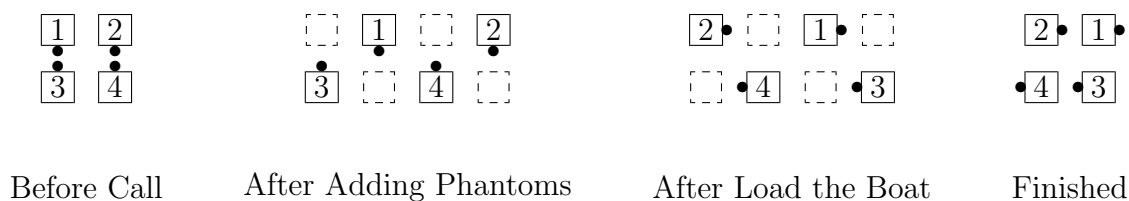
Now let's consider some examples where you have to be careful about the ending setup.

### Example 20. Mimic Trailers of Lines, Load the Boat



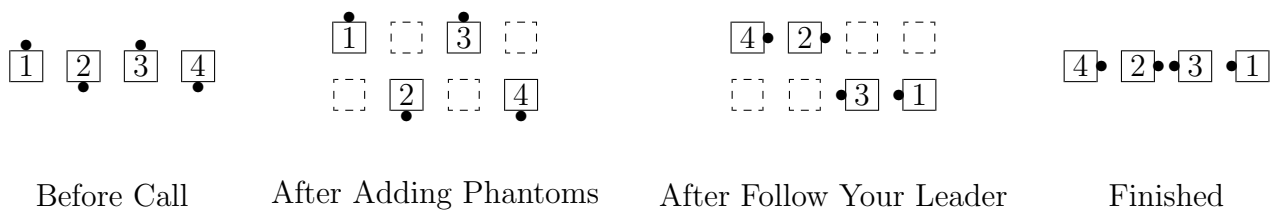
Note that the dancers collapsed the setup into a 1x4, rather than a 2x2, in accordance with the principle that the resulting setup should be as close as possible in shape and elongation axis to the original setup. Contrast that with the example below:

### Example 21. Mimic Beaus of Lines, Load the Boat



Below is another example where you must be careful about the ending setup.

### Example 22. Mimic Leads of Waves, Follow Your Leader

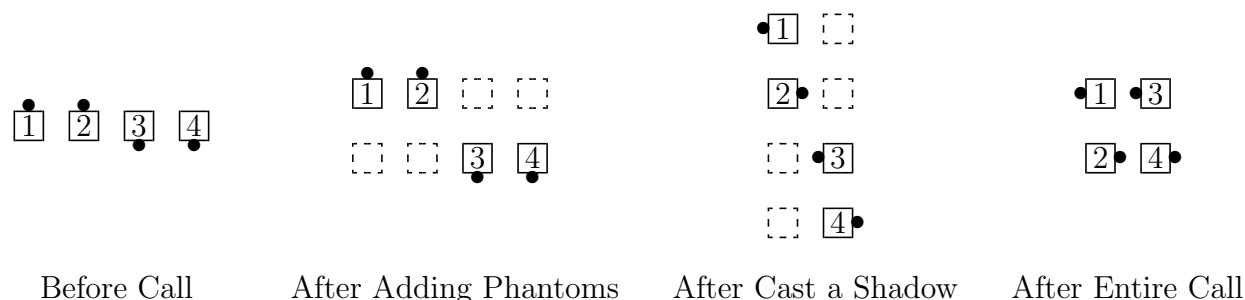


Note that the dancers step sideways for the final adjustment, in order to match the original 1x4.

Occasionally, you will find that there are multiple ways of putting the setup back, and neither

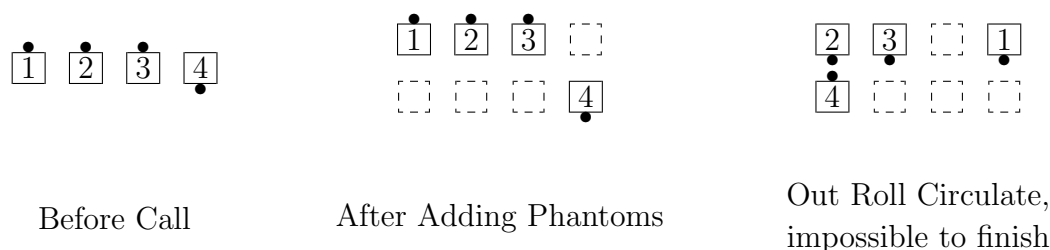
one exactly preserves the starting setup. In this case, choose the setup that is as close as possible in overall shape and direction of the long axis, if any. For example, suppose you start in a 1x4 and have a choice of ending in a 1x4 *with the opposite elongation axis* or in a 2x2. The 2x2 would be considered closer to the original shape—half as wide and twice as deep, rather than a quarter as wide and four times as deep. Here is an example:

**Example 23. Mimic Leads of Lines, Cast a Shadow**



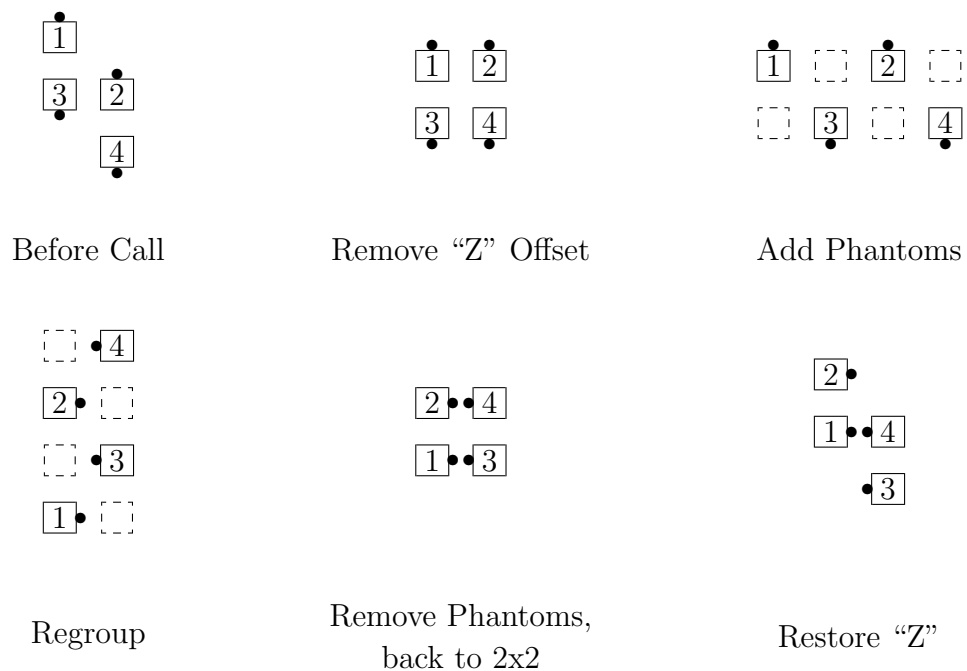
Sometimes it is simply not possible to squeeze out the phantoms. In that case, that concept/call combination is illegal.

**Example 24. Mimic Leads of Lines, Out Roll Circulate (illegal)**



Since *Mimic* versions of eight-person calls are four-person calls, we can use these calls with various concepts that require four-person calls. Examples include Crazy, Checkpoint, Checkerboard, Triple Box, Z, and many others.

### Example 25. Z, Mimic Beaus, Regroup



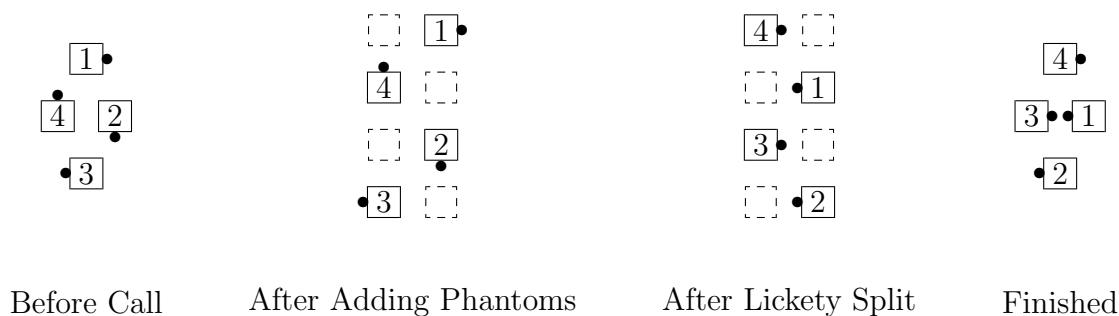
### Example 26. 1/2 Crazy, Mimic Leads of Columns, Wind the Bobbin



Each part of the “Crazy” is performed separately, with its own placement and removal of phantoms.

There are not many useful examples that start from diamonds; here is one.

### Example 27. Mimic Leads, Lickety Split



This example illustrates a subtle point: when you add a phantom so that you become a lead, you are a lead with respect to the phantom you just added. You are usually, but not always, a lead with respect to the entire setup. In this particular example, not all dancers are leads of the 2x4 or leads of the box on each side, but they are all leads of the pair they form with their phantoms.

After doing the Lickety Split, the dancers go back to diamond spots, since that makes the call a non-shape-changer. When danced in a single smooth flowing motion, this call is Diamond Circulate and New Centers Roll.

So far, we have generally shown diagrams illustrating only the minimum number of people required to do the *Mimic* call. In a square of eight people, there will generally be multiple groups of either two or four people doing the *Mimic* call, just as multiple groups of people do typical two- or four-person calls such as Single Wheel or Shakedown. Our intention is that each of these groups does the *Mimic* call independently, just as they would do any other two- or four-person calls independently.

Consider, for example, *Mimic Leads*, *Shakedown*, a call we introduced earlier. This call is equivalent to As Couples 1/4 Right and (individually) Roll Twice, and it is straightforward as long as you only look at the two-person starting setup. However, imagine that another two-person starting setup is nearby.

## Example 28. Mimic Leads, Shakedown



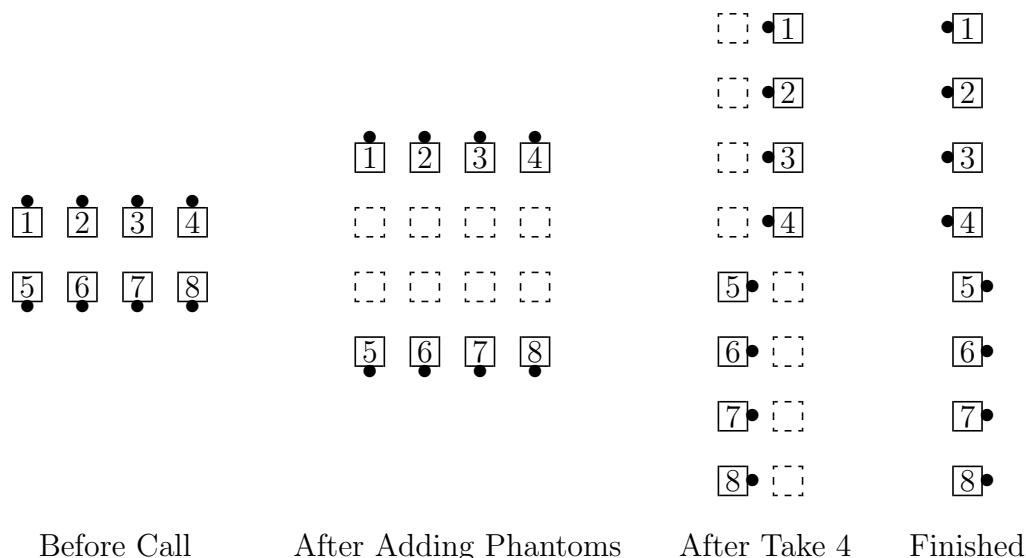
Each couple does the entire *Mimic* operation independently of the other couple: they add phantoms, they do the Shakedown, and they collapse the setup with *the phantoms they added*. They do *not* collapse the setup with the phantoms from the other couple also doing the Shakedown. Just like Hinge, Shazam, Single Wheel, and other two person calls, their behavior is exactly the same regardless of where the other setups are.

Some dancers may be tempted to merge the two setups together, making the above call finish in facing couples (i.e. equivalent to a normal Shakedown). This may be tempting because it would make the *overall, eight-person* setup closer in shape and elongation to the original *overall, eight-person* setup. However, we intend this rule to apply *independently and separately* to each smaller setup doing the call, not to the overall, eight-person setup. Within the group doing the call and consisting of the two real people and the two phantoms they added, there is only one way to remove the phantoms at the end, so there is no need to even apply the “closest possible shape and elongation” rule.

If there is any ambiguity as to whom you are working with on a given call, then the caller must use the full syntax. For example, the caller could say *Mimic Leads of a Box, Shakedown* to emphasize that the dancers are to work in their box and only consider collapsing the setup by using the phantoms in their box.

The issue is not limited to four-person base calls; below is an example with an eight-person base call.

### Example 29. Mimic Leads of Lines, Take 4

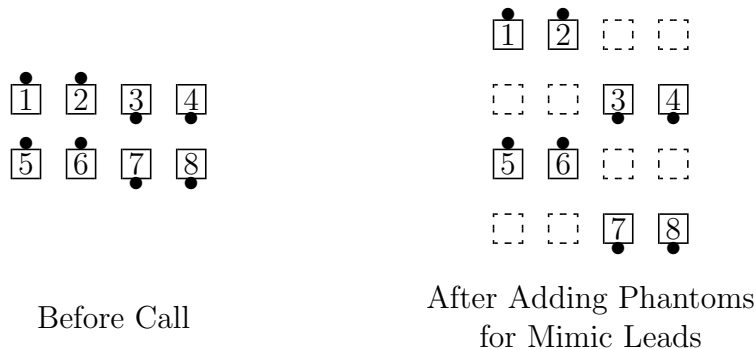


Note that the correct ending formation is a 1x8, *not* facing lines. There is only one way to remove the phantoms, as long as you are looking at your 2x4, containing four real people and the four phantoms you added.

In summary, treat the calls as you would any other two- or four-person call in square dancing. *Mimic Leads, Shakedown* is a two-person call and *Mimic Leads, Take 4* is a four-person call. The “closest possible shape and elongation axis” rule refers to the smallest setup containing the people you are working with when doing the call and the phantoms that you added; it does not refer to the overall eight-person setup. In the event of ambiguity, the caller should name the setup explicitly.

## 3 Specifying Setups

In this section, we discuss in more detail when it is important to explicitly name the setup. We begin with two calls we introduced previously: *Mimic Leads of Lines, Link Up* and *Mimic Leads of Columns, Trade By*. Consider the starting setup below, and assume that these calls are given only with the shorter syntax, *Mimic Leads*.

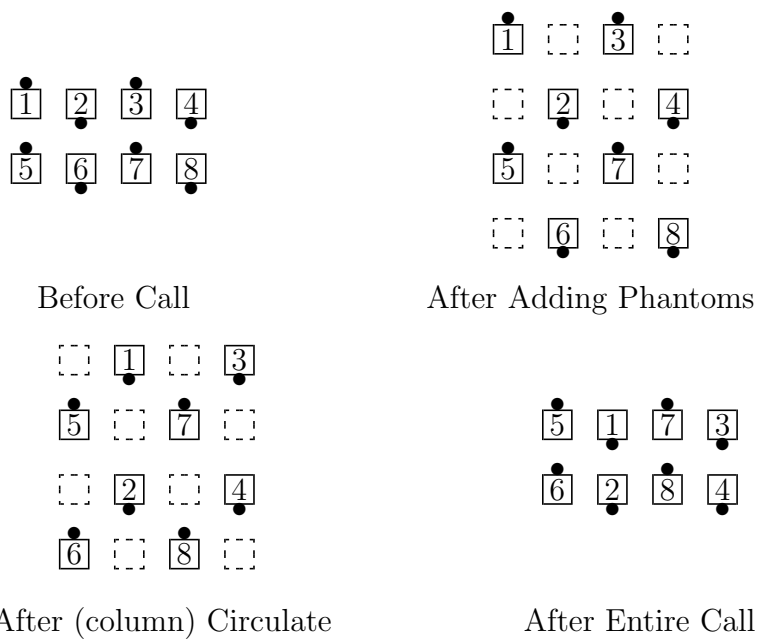


If the call is Link Up, it is done as though in Split Phantom Lines. If it is Trade By, it is done as though in Split Phantom Columns. Explicitly naming the setup is not technically required for these two calls, since they have well-known and unambiguous starting formations. However, in our experience dancers prefer to have the setup named, since they are accustomed to having the setup named before most eight-person calls. We call “Split Phantom Lines” or “Split Phantom Boxes”; we don’t call “Split Phantom Setups” (say, from a 2x4) and expect them to figure out which one it must be. Therefore, we recommend stating the formation explicitly when calls such as the examples above are used from a 2x4 setup, even if not technically required.

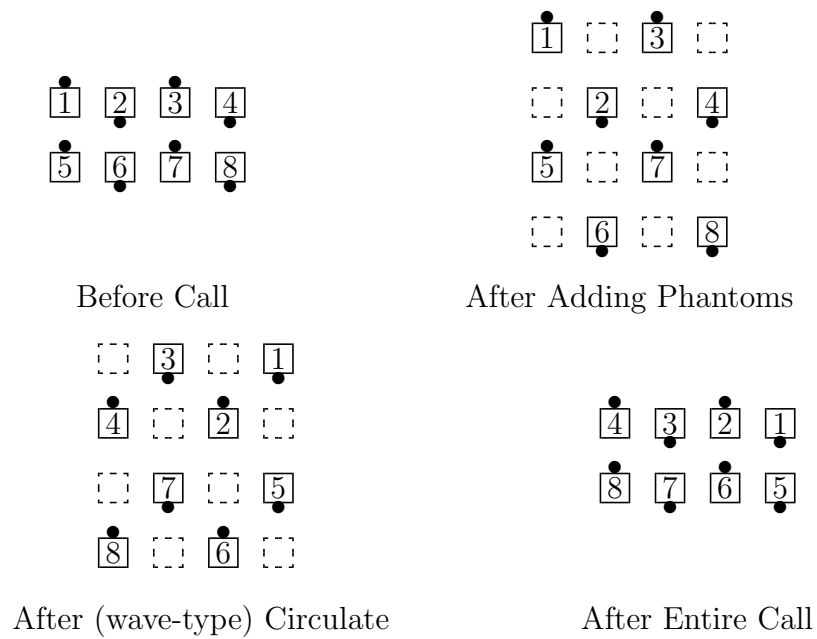
On some examples, use of the full syntax is required to prevent ambiguity. For example, suppose someone attempted to call *Mimic Leads*, *Circulate*, from parallel waves. Everyone takes a small step forward, putting a phantom behind themselves. But then, in which setup do they Circulate? They could Circulate in their Split Phantom Columns (working with people from their original box), or they could Circulate in their Split Phantom Waves (working with people from their original wave). Some might even argue they could do a Box Circulate, working with the people in their original miniwaves. This ambiguity is avoided by using the full syntax.



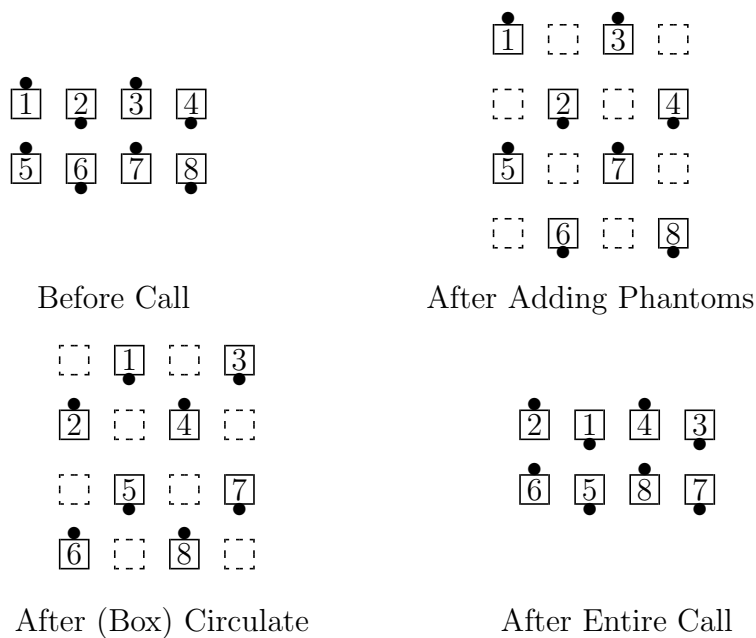
### Example 30. Mimic Leads of Columns, Circulate



### Example 31. Mimic Leads of Waves, Circulate



### Example 32. Mimic Leads of a Box, Circulate



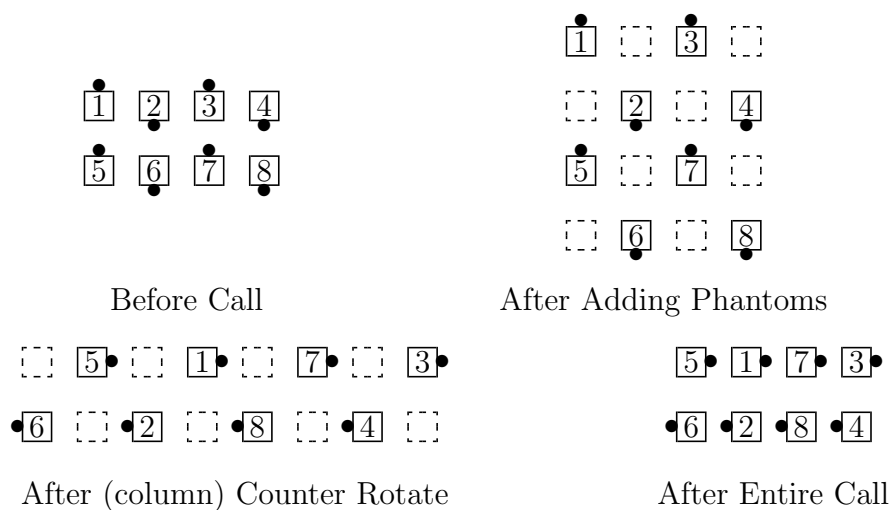
Note also that there is no default setup for situations where the call can be done in either lines or columns. If the call can be done in two different setups and produces different results, and the caller does not specify the setup, then the call is illegal.<sup>2</sup>

The call Circulate provides a challenge in identifying the setup, but is straightforward when collapsing the setup at the end. The call Counter Rotate is a little harder. See if you can figure out the example calls below.

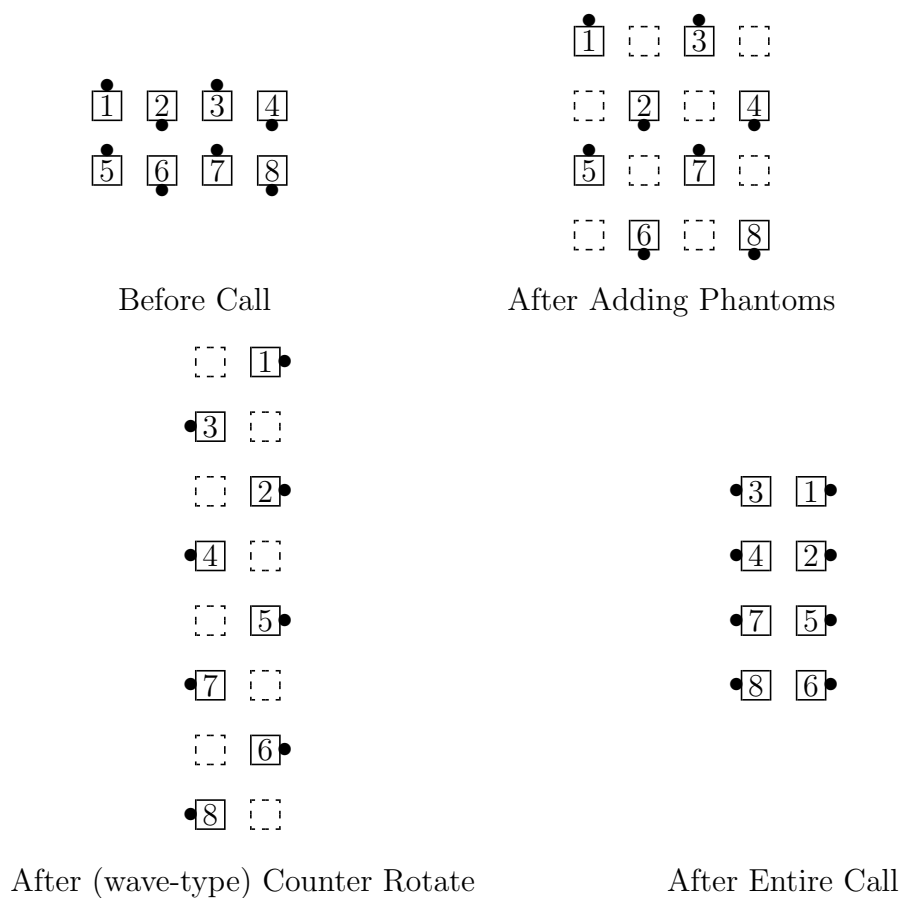
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<sup>2</sup>A previous version of this paper attempted to establish the box as the default starting setup (by analogy with Central). This would imply that columns would be preferred over lines for Mimic Leads, and lines would be preferred over columns for Mimic Beaus or Belles. We now think it is better to have no default and force callers to explicitly name the setup.

### Example 33. Mimic Leads of Columns, Counter Rotate



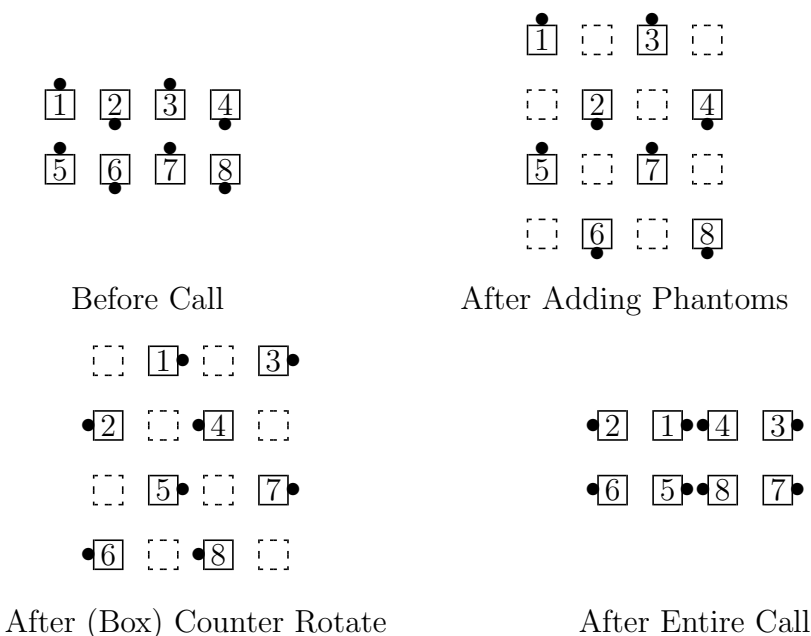
### Example 34. Mimic Leads of Waves, Counter Rotate



In the last example above, we used the “closest possible elongation” rule (*within each group*

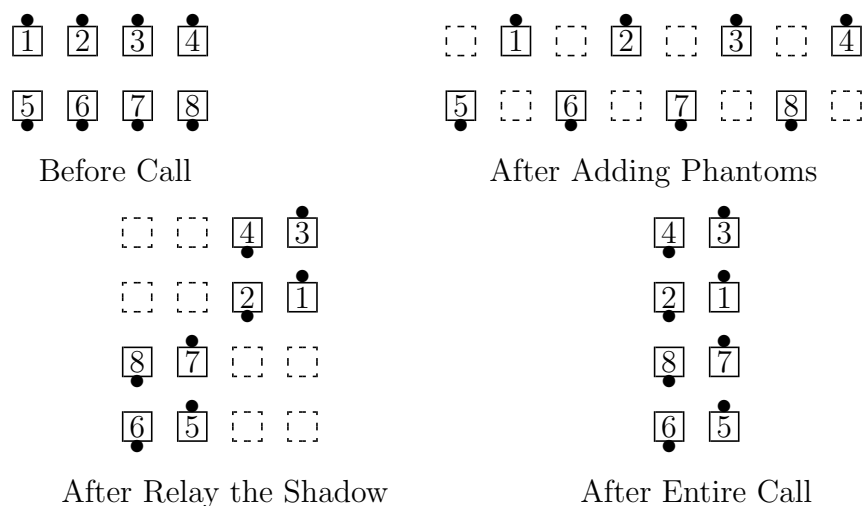
*doing the call*) to choose couples back-to-back, rather than a wave, as the result of the call. This makes lines back-to-back be the overall result, rather than a tidal wave.

### Example 35. Mimic Leads of a Box, Counter Rotate



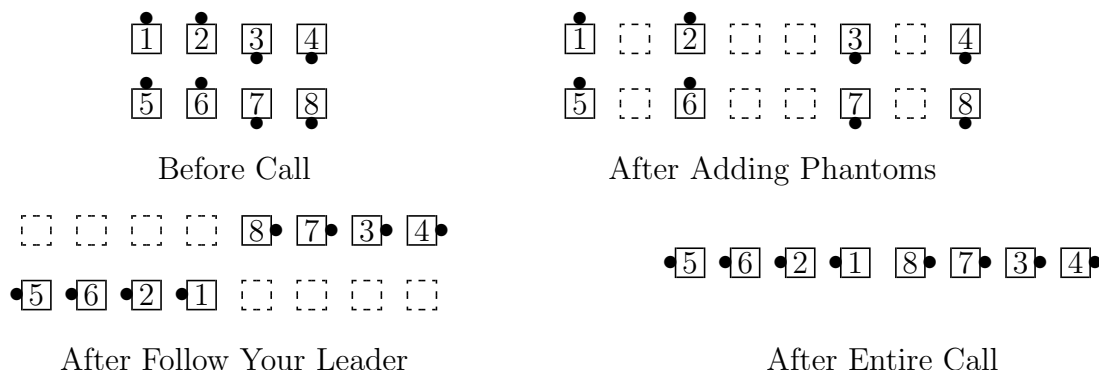
In the examples we have shown so far, the setup was a 4x4 after adding phantoms. It is also possible for the setup to be a 2x8 at that point. In most of these cases, the dancers will be doing the call in each 2x4 (as in Split Phantom Boxes), but it is also possible to work in each 1x8 (as in Twin Phantom Tidal Lines/Columns.)

### Example 36. Mimic Belles of a Tidal Wave, Relay the Shadow



Remember that the removal of phantoms is done in the result of the call from each tidal wave.

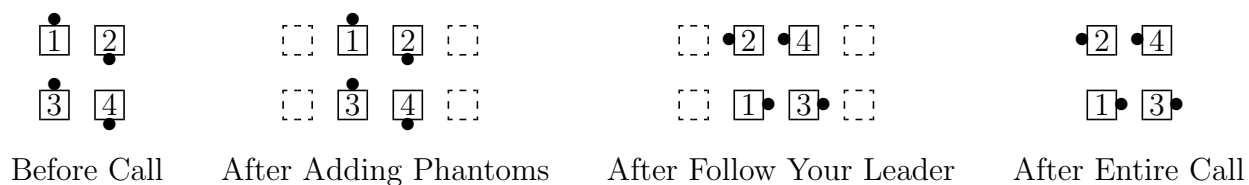
### Example 37. Mimic Beaus of Waves, Follow Your Leader



## 4 Choice of Designators

The Mimic concept is most intuitive if the role designated matches the way people think about the call. For example, most dancers perceive Follow Your Leader as having leads' and trailers' parts. So, *Mimic Leads* or *Mimic Trailers* would be the most intuitive uses of *Mimic* with this call (at least when starting the call). However, the definition does not require that the usage match the verbal definition of the call.

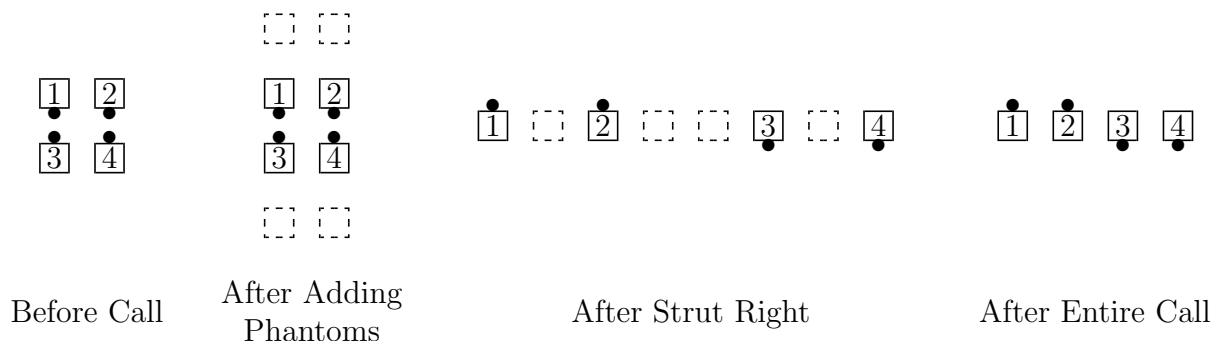
### Example 38. Mimic Belles of Waves, Follow Your Leader



The dancers add phantoms in such a way that the real people become belles. In this case, phantoms are added to the outside. The phantoms' facing directions are not specified by the Mimic concept, but here you could assume the phantoms make waves (if you care), since that would be required for Follow Your Leader. This example could also be called *Mimic Centers, Follow Your Leader* since all the phantoms were added to the outside. However, with *Mimic Centers*, dancers would have to take an extra thinking step to decide whether the phantoms should be added to make lines or columns. *Mimic Centers of Waves* might be best, since it makes the starting setup clear immediately. Any of these examples would be considered acceptable.

Another example that is reasonable to call multiple ways is Strut Right.

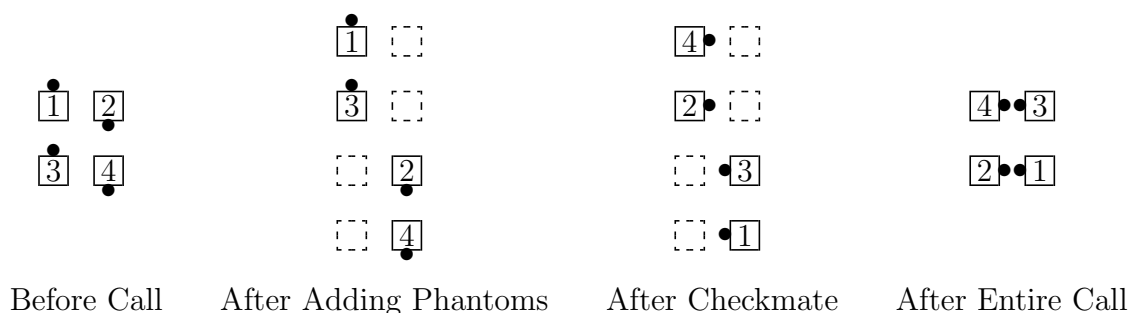
### Example 39. Mimic Leads of Columns, Strut Right



This call is the same as Pass Thru and Turn to a Line. *Mimic Leads of Columns, Strut Right* could also be called *Mimic Centers of Columns, Strut Right*. *Mimic Trailers of Columns, Strut Right*, which is the same as Veer Right, could also be called *Mimic Ends of Columns, Strut Right*. Some dancers will prefer *Mimic Leads* because they know to immediately add a phantom behind themselves. Some dancers will prefer *Mimic Centers* because they think of the call as having centers' and ends' parts.

The use of *Leads* or *Trailers* is somewhat unnatural for calls like Transfer or Checkmate. A more natural thing would be to mimic the positions that do similar parts of the call, that is, the first two in the column or the last two. To get this more intuitive use of Mimic, we need some new designators: *Mimic First Two* and *Mimic Last Two* for columns. We also have *Mimic Leftmost Two* and *Mimic Rightmost Two* for lines.

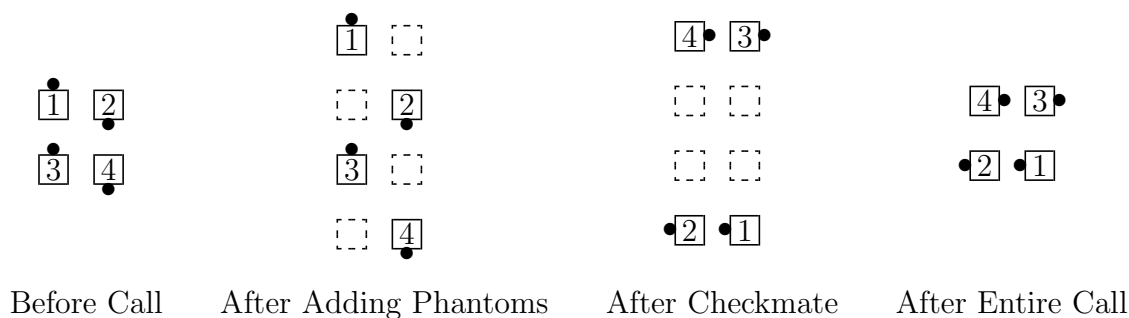
### Example 40. Mimic First Two, Checkmate



The dancers move forward to become #1 and #2 in the column, rather than becoming leads in each box. The rest of the call proceeds as before.

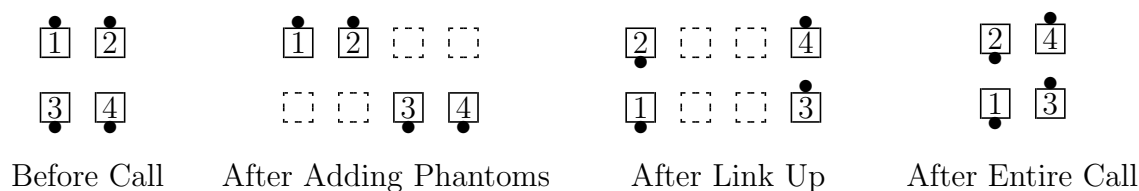
If the call had been *Mimic Leads*, then you should do the following (less intuitive) usage.

### Example 41. Mimic Leads of Columns, Checkmate



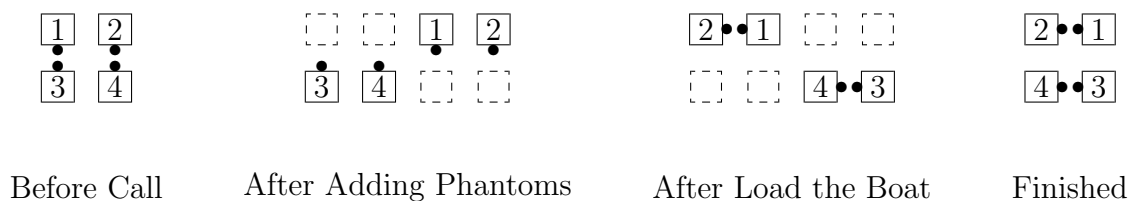
Below is an example using Leftmost 2:

### Example 42. Mimic Leftmost 2, Link Up



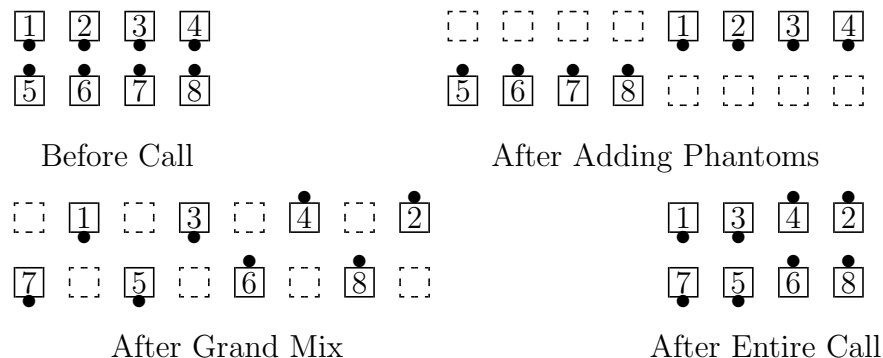
The dancers first slide to the left as a couple. Then they do the link up and collapse the setup, as before. Conversely, if the call were *Mimic Beaus*, each dancer would individually put one phantom on his or her right hand. The setup would then look like right hand waves (or lines facing out), and (presumably) some different call would be used.

### Example 43. Mimic Leftmost 2, Load the Boat



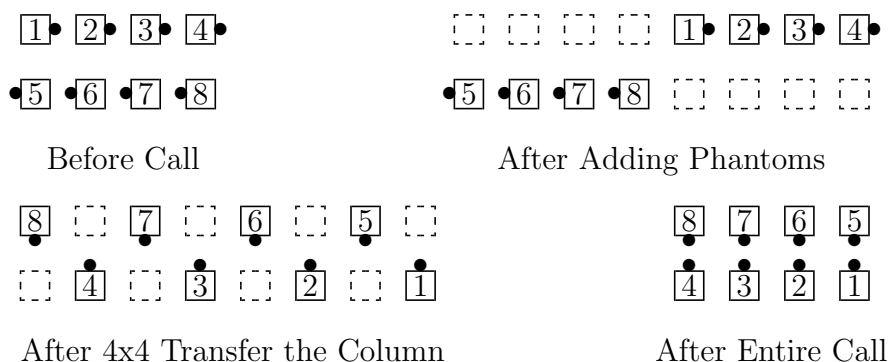
There are cases in which the designators “first/last/leftmost/rightmost 4” could be used.

**Example 44. Mimic Leftmost 4 (of a 1x8), Grand Mix**



It is also possible to create eight-person *Mimic* calls, but you need to use a base call that would require 16 people. The following example could be called either *Mimic First 4 of 2x8 Columns*, *4x4 Transfer the Column*, or *4x4, Mimic First 2 of Columns, Transfer the Column*. This call is equivalent to *4x0 Transfer the Column*.

**Example 45. Mimic First 4 of 2x8 Columns, 4x4 Transfer the Column**

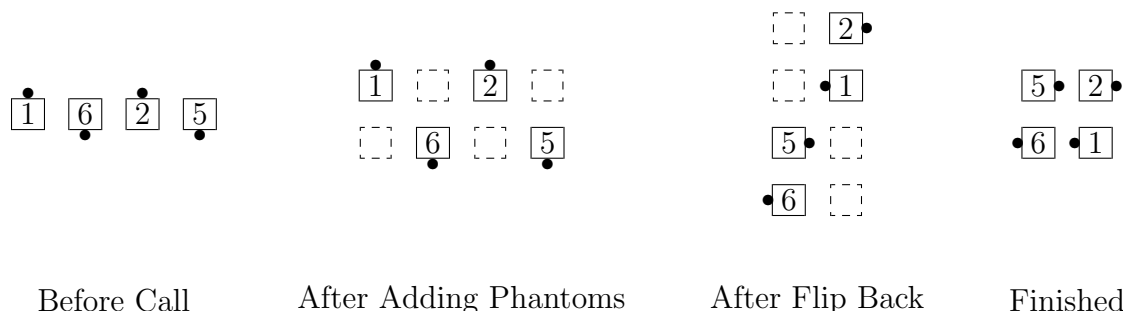


One could also use the designators “first/last/leftmost/rightmost 3” in suitable formations.

There is one more issue on the choice of designators that is worth pointing out and applies specifically to using *Mimic Leads* on line-of-4 (or line-of-2) calls. Although we have said that *Mimic* calls require half the number of people as the base call, that is only true if the phantoms are added in a way that we will call “useful”. For example, if the call is *Mimic Beaus* applied to a line-of-4 call such as Tag the Line or Flip Back, the phantoms are added in a way that is useful: a two-person setup (i.e., a couple) cannot do a line-of-4 call by itself, but it can do the call after phantoms are added between them so as to make lines. However, if the call is *Mimic Leads* applied to a line-of-4 call, the added phantoms are not useful in that sense: they do not turn any two-person setups into lines of 4. Instead, they just create more lines of 4.



### Example 46. Mimic Leads of Waves, Flip Back



Another way to look at this is to realize that this example essentially treats Flip Back as an eight-person call done from parallel waves. A single wave does not have leads and trailers, but parallel waves do. You adjust from a single line of 4 to create the parallel wave setup.

*Mimic* calls using “non-useful” phantoms tend to be less intuitive since the rule of using half the number of people as the base call does not apply. They also tend to be not very useful choreographically; the net result is usually the same as doing the original call without the *Mimic* concept. We discourage their use, much as we would discourage “Triple Boxes Working Together, Scoot Back”, but we do not explicitly label them illegal. Beware, though, that when thinking about which real people you are working with and which phantoms you can merge with, you must treat Flip Back as if it were an eight-person call. The phantoms you may merge with include the phantoms in your wave (when starting to do the Flip Back) *and* the ones you added (even though you are not doing the Flip Back with them). *Mimic Leads, Flip Back* is a four-person call even though *Mimic Beaus, Flip Back* is a two-person call.

## 5 Conclusions

The original motivation for this concept was to provide a way of doing the leads’ part of the call even if you were not a lead, or doing the beaus’ part of the call even if you were not a beau. The Mimic concept provides many examples of this type, allowing, for example, everyone to do only the leads’ part or only the trailers’ part of calls such as Link Up, Keep Busy, or Wind the Bobbin. Mimic also allows everyone to do only the beaus’ part or only the belles’ part of calls such as Track 2.

The definition of the concept is much broader than the above mission would suggest, however. It is often possible to use *Mimic Leads* with calls that you normally think of as having centers’ and ends’ parts, or *Mimic Beaus* with calls you normally think of as having leads’ and trailers’

parts. You can also use Mimic with calls such as Cast a Shadow, which might be considered to have a lead centers' part, a trailing centers' part, and two other parts. Mimic simply defines an adjustment; you do the call normally after making the adjustment. Nothing in the definition depends on the verbal definition of the call (except for defining the setups from which the call can be done).

Mimic also provides a way to better define calls previously called as “Nx0” or “0xN” (e.g. 4x0 Transfer the Column). While Nx0/0xN works well on some column calls such as Transfer and Checkmate, it tends to be ambiguous when applied more generally. Mimic works better by explicitly naming the role each person has and the setup in which they are working. We recommend that Mimic be used instead of Nx0/0xN in most examples other than traditional MxN column calls.

The impact of Mimic is to create many more two- and four-person calls than we currently have. Mimic calls generally require half the number of people as the original call. So, by using Mimic, we can create one or more four-person calls for many of the eight-person calls we already have, and one or more two-person calls for many of the four-person calls we already have. The only other similar concepts we can think of are Single and Central. However, these concepts are much more restrictive and only apply to certain types of calls. Mimic is more general and presumably generates many more new calls.

## 6 Acknowledgments

We would like to thank Andy Latto, Eric Brosius, and Will and Mary Leland for helpful suggestions and comments on an earlier draft of this paper.

# Practice Sequences

## Sequence 1. Two-person calls

HEADS: pass the ocean  
chain reaction  
spin the top and spread  
switch the wave  
MIMIC LEADS, wheel the ocean  
explode the top  
MIMIC BEAUS, follow your neighbor  
invert the column  $1/2$   
detour  
recoil  
MIMIC BEAUS, shazam  
spin the top  
in roll circulate  
 $3/4$  cast and relay  
right and left grand ( $7/8$  promenade)

## Sequence 2. More two-person calls

SIDES: square thru 2  
pass the axle  
MIMIC BEAUS, cross and turn  
step and slide  
MIMIC BEAUS, peel off  
plan ahead  
strut right  
flip the line  
MIMIC BELLES, reach out  
rotary spin  
switch the wave  
MIMIC LEADS, right roll to a wave  
link up  
cross your neighbor  
promenade ( $1/8$  promenade)

### **Sequence 3. Two-person wave calls**

HEADS: split dixie style  
acey deucey  
recycle  
MIMIC BELLES, left swing thru  
circulate  
exchange the boxes  
walk and dodge  
MIMIC BEAUS, flip the line  
here comes the judge  
right and left thru  
dixie sashay  
1/4 wheel the ocean  
trade the wave  
left allemande (1/4 promenade)

### **Sequence 4. Leads of Lines**

HEADS: pass the ocean  
extend  
TANDEM TWOSOME, spin the top  
MIMIC LEADS OF LINES, link up  
counter rotate  
follow thru  
trade circulate  
MIMIC LEADS OF LINES, mini busy  
chain the square  
flare out to a line  
MIMIC LEADS OF LINES, keep busy  
trade circulate  
right and left grand (3/8 promenade)

## **Sequence 5. Leads/Trailers of Waves**

SIDES: turn thru  
wave the boys  
tag the top  
MIMIC LEADS OF WAVES, finish perk up  
wind the bobbin  
left swing thru  
criss cross the deucey  
MIMIC LEADS OF WAVES, criss cross the deucey  
explode the wave  
chase right  
MIMIC TRAILERS OF WAVES, follow your neighbor  
slip and slide  
disband  
left allemande (1/2 promenade)

## **Sequence 6. Beaus/Belles**

HEADS: swap the top  
extend  
reflected flip the line  
MIMIC BEAUS OF COLUMNS, track 2  
walk out to a wave  
acey deucey  
switch the wave and roll  
MIMIC BEAUS OF COLUMNS, fancy  
with the flow  
split counter rotate  
MIMIC BELLES OF COLUMNS, counter rotate  
TANDEM TWOSOME, single polly wally  
TANDEM, cross back  
MIMIC BELLES, cross back  
right and left grand (7/8 promenade)

## Sequence 7. Leads/Trailers of Columns

HEADS: wheel thru  
MIMIC LEADS OF COLUMNS, strut right  
scatter circulate  
recycle  
MIMIC TRAILERS OF COLUMNS, strut left  
link up  
left 1/4 mix  
MIMIC LEADS OF COLUMNS, wind the bobbin  
trade the deucey  
1/4 thru  
MIMIC TRAILERS OF COLUMNS, wind the bobbin  
out roll circulate; acey deucey  
right and left grand (7/8 promenade)

## Sequence 8. Collapsing Rules

HEADS: pass the ocean  
extend  
lock it  
MIMIC LEADS OF WAVES, follow your leader (note 1x8 ending)  
single file recycle  
the gamut  
AS COUPLES, 1/4 thru  
MIMIC LEADS OF LINES, acey deucey  
COUPLES TWOSOME, slip  
cross roll  
MIMIC LEADS OF WAVES, swing o late  
1/4 wheel the ocean  
bingo  
right and left grand (3/8 promenade)

## Sequence 9. More 1x4 endings

HEADS: wheel thru

pass the ocean

MIMIC LEADS OF LINES, chuck a luck (note 1x8 ending)

pass and roll

circulate

grand 1/4 thru

MIMIC LEADS OF WAVES, trade circulate

grand left swing thru

MIMIC TRAILERS OF WAVES, scoot chain thru

along

trade circulate

reflected flip the line

MIMIC BEAUS OF COLUMNS, invert the column 1/2

open up the column

left allemande (1/4 promenade)

## Sequence 10. Harder collapsing

SIDES: split grand chain 8 with the flow

cross lock it

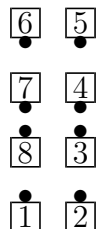
switch the wave

MIMIC LEADS, gee whiz (note box ending)

counter rotate

explode the wave

MIMIC LEADS, wheel the ocean (note two-person call)



double pass thru

reset 1/2

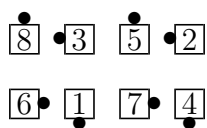
CENTERS: pass thru

team up

circulate

split counter rotate

MIMIC LEADS OF COLUMNS, finish wave the beaus



follow to a diamond

relay the shadow

spin the top ers choice

right and left grand (1/8 promenade)



## Sequence 11. More Designators

HEADS: split swap

touch  $1/4$

counter rotate

MIMIC FIRST 2 OF COLUMNS, checkmate

CENTERS: right roll to a wave

scoot and little more

MIMIC LAST 2 OF COLUMNS, transfer the column

the axle

chisel thru

plan ahead

CENTER 4: MIMIC LEFTMOST 2, link up

THE PULLEY BUT, MIMIC FIRST 2 OF COLUMNS, 2 steps at a time

relay the shadow

relay the top, star  $1/2$

right and left grand ( $1/8$  promenade)