The Mimic Concept

Sue Curtis  Bill Ackerman
Sharon, MA    N. Billerica, MA

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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 proper, but Mimic Centers applies to more calls. Mimic Centers and Mimic Ends are described in more detail in a separate paper\(^1\); 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.

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 ⟨designator⟩ of ⟨setup⟩*. 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

Before Call  After Adding Phantom  After Shazam  Finished

Example 2. Mimic Leads, Latch On

Before Call  After Adding Phantom  After Latch On  Finished

Example 3. Mimic Leads, Single Shakedown

Before Call  After Adding Phantom  After Single Shakedown  Finished

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

![Diagram of dance steps]

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

![Diagram of dance steps]

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

![Diagram of dance steps]

*Mimic Beaus* can be used from couples or from tandem dancers. Below are a few examples.
Example 9. Mimic Beaus, Swing Thru

Before Call  After Adding Phantoms  After Swing Thru  Finished

Example 10. Mimic Beaus, Flip Back

Before Call  After Adding Phantoms  After Flip Back  Finished

Example 11. Mimic Beaus, Quarter Thru

Before Call  After Adding Phantoms  After Quarter Thru  Finished
Example 12. Mimic Beaus, Peel and Trail

\[
\begin{array}{c}
\text{Before Call} & \text{After Adding Phantoms} & \text{After Peel and Trail} & \text{Finished} \\
1 & 1 \vdots & 1 \vdots 2 \vdots & \downarrow 2 \\
2 & 2 \vdots & & \\
\end{array}
\]

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

\[
\begin{array}{c}
\text{Before} & \text{After} \\
1 2 3 4 5 6 7 8 \\
\end{array}
\]

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

Before Call    After Adding Phantoms    After Track 2    Finished

Example 18. Mimic Beaus of Waves, Split Counter Coordinate

Before Call    After Adding Phantoms    After Split Counter Coordinate    Finished

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

Before Call    After Adding Phantoms    After Relay the Shadow    Finished

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 not permissible.

**Example 24. Mimic Leads of Lines, Out Roll Circulate (not permissible)**

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.

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Example 25. Z, Mimic Beaus, Regroup

Before Call Remove “Z” Offset Add Phantoms

Regroup Remove Phantoms, back to 2x2 Restore “Z”

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

Before Call  After Adding Phantoms  After Lickety Split  Finished

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

Before Call | After Adding Phantoms | After Shakedown | Finished

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

Before Call | After Adding Phantoms | After Take 4 | Finished
---|---|---|---

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_. 
Before Call

After Adding Phantoms
for 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

![Diagram of circulate process for columns]

Example 31. Mimic Leads of Waves, Circulate

![Diagram of circulate process for waves]
Example 32. Mimic Leads of a Box, Circulate

Before Call                      After Adding Phantoms

After (Box) Circulate       After Entire Call

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 ambiguous. ²

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.

²A 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

Before Call

After Adding Phantoms

After (column) Counter Rotate

After Entire Call

Example 34. Mimic Leads of Waves, Counter Rotate

Before Call

After Adding Phantoms

After (wave-type) Counter Rotate

After Entire Call

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

![Diagram of dance setup]

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

![Diagram of dance setup]
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**

![Diagram](image)

Before Call | After Adding Phantoms | After Strut Right | After Entire Call
---|---|---|---

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**

![Diagram](image)

Before Call | After Adding Phantoms | After Checkmate | After Entire Call
---|---|---|---

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

Before Call    After Adding Phantoms    After Checkmate    After Entire Call

Example 42. Mimic Leftmost 2, Link Up

Before Call    After Adding Phantoms    After Link Up    After Entire Call

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

Before Call    After Adding Phantoms    After Load the Boat    Finished

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

Before Call                           After Adding Phantoms
1 2 3 4                                5 6 7 8
5 6 7 8
1 2 3 4
5 6 7 8

After Grand Mix                        After Entire Call
1     2
7    8
1     3
5    6

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

Before Call                           After Adding Phantoms
1 2 3 4                                5 6 7 8
5 6 7 8
1 2 3 4                                5 6 7 8

After 4x4 Transfer the Column          After Entire Call
8    7    6    5
1     3     2     1
1     2     3     4
5 6 7 8

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.
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’
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

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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; ac ey 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, ac ey 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)

\[
\begin{array}{cccc}
6 & 5 \\
7 & 4 \\
8 & 3 \\
1 & 2 \\
\end{array}
\]

double pass thru
reset 1/2
CENTERS: pass thru
team up
circulate
split counter rotate
MIMIC LEADS OF COLUMNS, finish wave the beaus

\[
\begin{array}{cccc}
8 & 3 & 5 & 2 \\
6 & 1 & 7 & 4 \\
\end{array}
\]

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)