

# 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 proper, 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

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

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*  $\langle$ *designator* $\rangle$  of  $\langle$ *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.