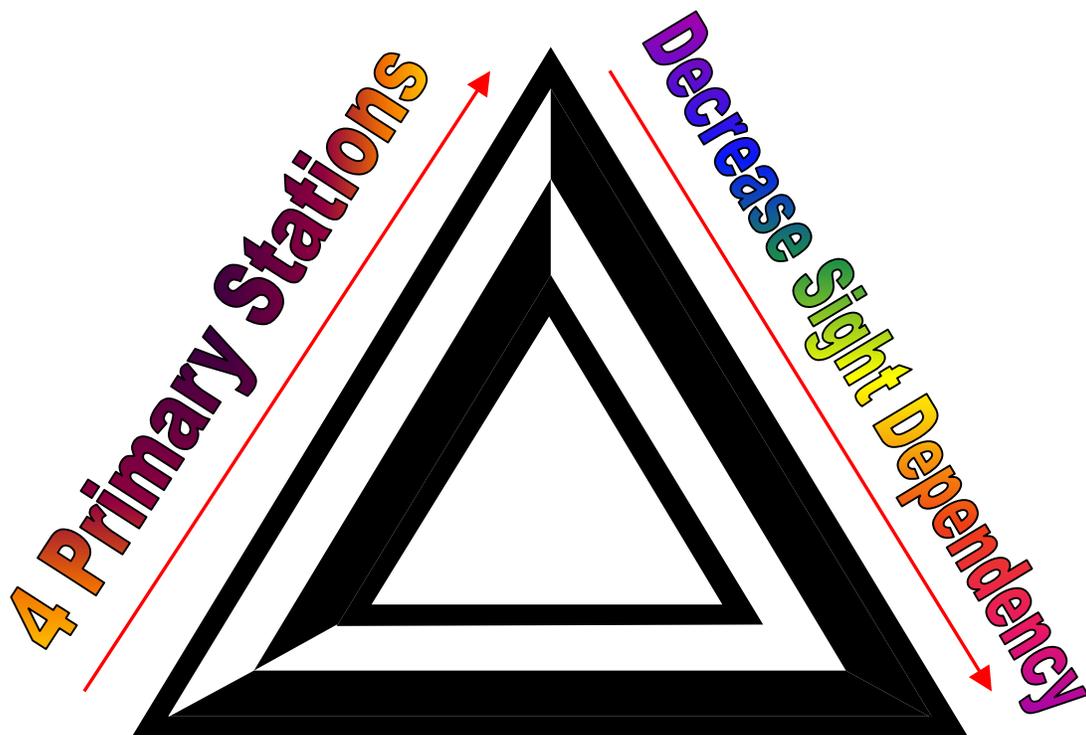


# CRaMS

By Jerry Story

The three sides of CRaMS



**Advanced CRaMS**



## “Side” or Part I:

- ▲ CRaMS Resolutions from 4 Primary Stations.

This is a must for new callers or any caller who has never studied the 4 primary stations of MWSD.

### “Side” or Part II:

- ▲ Eliminating the need for Sight Calling.

This is a valuable technique for any caller who, primarily, relies on sight calling and who wishes to expand their calling knowledge and ability.

### “Side” or Part III:

- ▲ Advanced CRaMS

---

---

For the experienced caller with an intense desire to advance  
their calling performance.

---

---

---

---

## Part I:

Elementary “CRaMS 101” teaches 4 primary STATIONS (Partner Line (ZL) \* Corner Line (CL)\* Right Hand Lady Line (RHLL)\* Opposite Lady Line (OLL)) and how to *intentionally engineer these stations* and launch resolutions (get-outs). From these 4 Primary Stations, 12 more secondary stations can be configured. These 12 stations are covered in Advanced CRaMS.

Being able to engineer and see these stations as you’re calling requires what I refer to as RECOGNIZED calling, i.e. knowing which station the dancers are in at any given time. This process begins by memorizing the 4 primary stations and a few get-outs to go along with them. Then start training yourself to begin looking for, and recognizing these stations while calling. Not too much to ask is it? ;-)

## Part II:

This is where we learn to call with out having to sight call. After setting up one of the 4 primary stations we now just “dance them.” Forget about sight calling for a minute and concentrate more on calling nice flowing patterns and moving the dancers all around the dance floor. Think about using choreo that you know works well, not worrying about pairing anyone up ... because you have already paired them with your set-up. This is where we can use a little two couple sight, a few zero’s and equivalents or a couple of memorized modules.

Let’s say you will take your Right Hand Lady with you everywhere you go. If you leave her, you must get her back in one or two calls then go on and resolve. No matter where you stop in a line, if your Right Hand Lady is still with you, we are in a TRUE Right Hand Lady Line in sequence or a TRUE Right Hand Lady Line out of sequence.

So, we either Star Thru, Pass Thru, Trade By, to a Left Allemande (if we were out of sequence) or Square Thru Four, Trade By, to a Left Allemande (if we were in sequence).

The second part of CRaMS also teaches us to engineer the set up for a Get-Out AND theme in 2 or 3 quadrants of the square before launching the Get-Out.

Example:

▲ From a Corner Station:

The Get-Out is “Circulate Once and a Half, Slide Thru - you’re home!”

The theme for this little portion of the tip is Cross Run.

In order for this Get-Out to work accurately, it must be a Corner STATION in the specific geographic location of the square half stirred. While there are many ways to engineer this, let’s just pick one and put this plan together:

Heads make a Left Hand Star to your corner,  
Do Sa Do to an Ocean Wave, and Balance,  
Swing Thru,  
Girls Cross Run, and Girl Run,  
Bend the Line,  
Pass the Ocean, (back to a zero box/wave)  
Circulate Twice, (half stirred the square)  
Swing Thru,  
Girls Cross Run, and Girl Run,  
Bend the Line,  
Pass the Ocean, (back to a zero box/wave half stirred)  
(time to launch the get out)  
Circulate Once and a Half, Slide Thru, and CELEBRATE you are home!

Now, you don't have to resolve this quick. I happen to like quick Get-Ins and quick Get-Outs. However, if we choose to dance them a little longer, then we can also use a little Isolated Sight, Equivalentents and Zeros, or any of the other valuable techniques being taught in ACC caller schools around the world. We should use these techniques to give our calling a purpose; some sort of theme as well as simply moving the dancers around the floor. Taking off and extemporaneously sight calling serves no real purpose. Even though we could take off and begin flying by the seat of our pants and begin hunting around looking to pair up the primary couple, we have no real reason to do this. We have no reason to lose control. There's so much more to this game plan than only one play. Sight calling is only one of many tools.

Another Look at the Right Hand Lady Station:

The Get-Out is "Square Thru 2 or 4, Right to the Partner, Pull By, LA!"

The theme will be "Scoot Back Once and a Half" from 3 different quadrants.

We need to set up a Right Hand Lady Arrangement:

Heads Square Thru 2, Touch  $\frac{1}{4}$

Now begin to insert the theme:

Scoot Back Once and a Half

Bend the Line

Reverse Flutter

Pass Thru

Tag the Line, Face Out

Bend the Line (new quadrant)

Slide Thru

Touch  $\frac{1}{4}$

Scoot Back Once and a Half

Bend the Line

Reverse Flutter

Pass Thru

Wheel and Deal

Centers Wheel Around (3<sup>rd</sup> quadrant)

Touch  $\frac{1}{4}$

Scoot Back Once and a Half

Bend the Line

(Get-Out time)

Square Thru 4, Right to Partner Pull By, LA

or Right and Left Thru first then Square Thru 2, Right to Partner Pull By, LA

then RLG, and CELEBRATE, you are home!

To engineer the first 4 Primary Stations of CRaMS, we use Chicken Plucker; we use Invert and Rotate; we use a little Isolated Sight; we use a little memory. We use the rubber band method; we use Modules, like Zeros and Equivalentents. We even use a little Mental Image. We call with a purpose. We are in CONTROL. CRaMS has allowed us the opportunity to give reason, with a method, for all the techniques we teach in callers' schools today.

The problem seems to be that Sight Calling has dominated our profession and basic calling skills have been ignored for too long. For seasoned pros like Jon and Deborah and Randy, (and anyone else who calls MANY dances a year for many years) this problem is almost non-existent because they have a well built foundation of basic calling knowledge. Trust us when we say “The over use of Sight Calling, especially by those who lack basic fundamental experience (like CRaMS), the “stop-and-go” choreography or bombing the floor with uncontrolled sight calling is not a trivial matter. It’s an epidemic!”

If you are a new caller, or one who has just never had the opportunity to explore some of the other methods of choreographic control (except for extemporaneous sight calling), we recommend studying the techniques laid out in this paper. Do not be afraid to contact any of us for help. By spending a little time with CRaMS, not only will you notice a drastic improvement in your calling, but your dancers will certainly be amazed at why they are dancing smoother with far less breakdowns.

Recapping this section: Start by applying the basic fundamentals of CRaMS 101. As you begin adding in all these tools contained in this section, you will, begin to build a library of material. Use the techniques to theme your tips and engineer resolutions.

---

### **Part III:**

The third, and most fun, side of CRaMS is being able to move the dancers freely from one known station to another, being able to spot any of the 4 primary stations at any given moment, and engineer the get-out accordingly. This advanced form of CRaMS is where you will learn “Snap Shot Sight Calling” or “Sight Calling on the Fly”. We like to shy away from even using the words Sight Calling. We prefer to use the term “Recognized” calling. The only Sight Calling we really use is to “Recognize” which primary station we are in and to monitor the flow and smoothness of the choreo. Presenting the 4 primary stations, and how to manipulate them, along with all the other tools being taught in ACC schools, make our education process complete. Learning to call with a purpose and with the confidence of controlled choreography, along with good timing, is some of the most beneficial tools we can instill into the calling activity today. Now we can begin to “Put The ‘DANCE’ Back In Square Dancing!”

#### **More Examples:**

The Get-Out is Circulate Once and a Half, RLG or home. The Station, has to be, a Right Hand Lady STATION, with a specific geographic location. The perfect tip would be to feature something in at least 2 different quadrants (3 if possible), engineer the proper Station, and launch the Get-Out.

Let’s go:

Heads Square Thru 2  
Spin the Top  
Boys Run

Bend the Line  
Circle to a Line  
Spin the Top  
Boys Run  
Bend the Line  
Reverse Flutter  
Pass Thru  
Tag the Line, Face out  
Bend the Line  
Pass the Ocean, (back to where we started (across the street) in a RHL Station/Arrangement)  
Now we engineer the set-up:  
Girls Trade, Swing Thru,  
then we launch the Get-Out:  
Circulate Once and a Half, RLG!  
or Circulate Once and a Half, Box the Gnat, Wrong Way Grand, Slide Thru, you're home!

Now, let's expand a little further. Let's say I do not want the RLG, I just want to end at home. So, we engineer the STATION, which is still a Right Hand Lady STATION, only it would begin with the square being half stirred/rotated.

*NOTE:* After we bring the dancers back to our original Right Hand Lady Station/Arrangement we simply Circulate 2 Times or, for advanced CRaMS, we would have caught it along the way because we are now TRAINING ourselves to LOOK for these stations whereas before we were not even aware they existed. We are so used to spending an exorbitant amount of time trying to pair up a primary couple (sight calling 101). Now our thinking process has been rotated 180 degrees. We want to RECOGNIZE STATIONS and their geography. Even though we want to recognize pairings, pairings are not our primary focus. We have bigger fish to fry!

OK, back to where we left off: across the street box/wave with square being half stirred/rotated.  
Apply the initial set-up,  
Girls Trade, Swing Thru.  
Now execute the Get-Out with a little different twist to it:  
Circulate Once and a Quarter, All Face In, YOU ARE HOME  
or Circulate Once and Half, Boys Run, Bend the Line, YOU ARE HOME!

More examples:  
The Get-Out is Circulate Once and a Half, Girls Trade and Roll, LA.  
We first engineer the Station, which is still a Right Hand Lady STATION, ("Dixie Grand line"):

Heads Pass the Ocean  
Extend  
Swing Thru  
Boys Run  
Bend the Line  
Right and Left Thru. ("Dixie Grand line")

Now, set up the Get-Out:

Touch  $\frac{1}{4}$ .

Now, launch the Get-Out:

Circulate Once and a Half , Girls Trade and Roll, LA!

The Get-Outs can be as exotic as your mind can dream up.

The Get-Out is: Dixie Grand, LA same sex, Mixed Grand Right and Left, All 8 Spin the Top, Heads Slide Thru, Sides Face In, you're home.

This routine begins at the same geographic RHL/Dixie Grand Station as the above example. Geographic set up is: Heads Pass The Ocean, Extend, Swing Thru, Boys Run Bend The Line, Right and Left Thru (dixie grand line) Pass Thru Wheel and Deal - ready for Dixie Grand LA, promenade  $\frac{1}{4}$  you're home or some how half sashay the centers before the Dixie Grand (try centers square thru on your 3<sup>rd</sup> hand Box the Gnat - this will do the trick.)

We are now ready for the Get-Out:

Dixie Grand, same sex LA back to partner for a mixed up R&LG (some are going wrong and some are going right) meet your partner All 8 Spin the Top, meet your partner, Heads Slide Thru, the Sides Face in, you're home.

The only thing left is memorizing as many set ups and Get-Outs as possible and start recognizing these stations as they come flying by. To memorize the four primary stations we suggest practicing the exercises introduced in this paper; and change your focus from sight calling to RECOGNIZED calling. You will be amazed, now that these STATIONS have been brought to your attention, how often you will RECOGNIZE them, now that you are training yourself to LOOK for them.

We hope you have enjoyed the CRaMS presentation. GOOD LUCK with your calling.

Jerry Story

Presented at CALLERLAB Convention 2006

2/14/2006 3:20:04P

Z:\Handouts\2006 Conv\CRaMS CL 2006 (06-02-14).wpd