

# CRaMS

## “Controlled Resolution and Manipulation System”

(a combination of mental image, module, sight, and memory)

By

JERRY STORY

## CRaMS Educational Instructions

The CRaMS method of calling takes in most modern forms of calling and wraps them up into a complete and comprehensive art form. Completing this study will, most definitely, make you a much more complete and conscientious square dance caller.

### Chapter One: Mental Image

The mental image part of CRaMS is very simple. As the title suggests, this portion is a mental process. In true Mental Image calling, the caller must follow the actions and location of one key dancer. CRaMS goes a bit farther because it focuses much more on the relationship of partner pairings, as well as the sequence and geographic location of the key pairings on the floor. CRaMS teaches you to intentionally move to a known position (one of the 8 stations) and move the dancers around by “calling with a purpose” and then resolve from this station. “Moving the dancers around” and “Calling with a Purpose” will come later in the study.

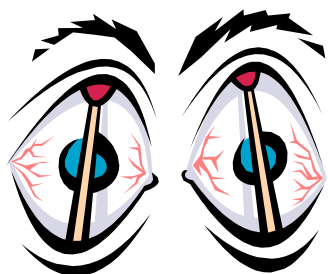


### Chapter Two: Calling Modules

Knowing modules is the most powerful tool a square dance caller can have in their toolbox. You just can't have too many. We merely learn to move dancers from one “KNOWN” station (FASR) to another “KNOWN” station (FASR). Use modules to “move dancers around the dance floor” and know where they are at all times. Anyone reading this paper should be familiar with a few modules. “Chicken Plucker” is the most famous. “Chicken Plucker” moves the dancers from one side of the set and back to the other. “Magic Modules” move dancers

from one known FASR to another, such as Zero Box to Zero Line and Zero Line to Zero Box. "Invert and Rotate" moves the dancers to different quadrants of the square to give the dancers the feeling of dancing all around the square instead of in the same box all the time.

The ultimate goal of using this segment of CRaMS is to give the caller the control to not only move dancers around, but know where they are and move them back to where they were ... or move them 2 or 3 times knowing where they are at all times and bring them back ... or even moving the dancers to a different FASR and then resolving the square. A demonstration is needed to show how to learn this technique. It is not hard but needs to be demonstrated. Along with learning a little controlled module calling, this is where we will expand on Get-Ins and Get-Outs as well.



### Chapter Three: Sight Calling

Sight calling is the most OVER-USED style of calling worldwide because it is easiest to learn. However, the caveat is that we have OVER-EMPHASIZED sight calling over the years. Callers can get by with being a sight caller "only," but the GOOD STUFF is contained in the modules and resolutions. Yes, resolutions are modules too! The only sight calling the CRaMS method requires is knowing whether you are in or out of sequence and watching the flow and manipulation of the choreography. Demonstrations will be needed for most callers to understand exactly what is being talked about at this point. Isolated sight, Rubber band technique, etc. should be used to keep the stations together and keep the dancers moving. The nice thing is, we are not having to search to pair people up so we can resolve. We already know where the dancers are and have a get-out ready no matter where they are!

### Chapter Four: Memory (calling with a purpose)

Today's callers primarily use the sight calling method of choreographic management. Most callers simply wing it as they go (calling off the cuff), and it is evident they haven't developed any sort of plan (or purpose) to that sequence, tip or dance. Callers like this, who fly by the seat of their pants choreographically, take the chance

of being very boring and not fun to dance to. There are always exceptions to the rule, usually when the experience level is very high and the number of dances called each year is far above average.

If you might call "only," (and, really – there is no such thing) and do not call dances most every night, chances are you will not become a good, all-around entertainer in the field of square dance choreography. Chances are your timing is not good if you are not sure of what to call next, or if you have to watch to see which formations and arrangements magically appear following your commands. Really, we should KNOW, without having to wait and see.

Chances are the "meat" of the sequence is spent searching, trying to pair someone up. Chances are when we do finally pair someone up and get them to the outside of the set, the resolution ends up being less than exciting (usually a pass thru or square thru 3). Not that these are not good get-outs, just not all the time.

Calling with a controlled purpose requires some memory and/or experience. Experience eventually becomes knowledge as anything you do long enough, and often enough, becomes part of your long-term memory.

The intention of CRaMS is to re-emphasize the importance of memory and how developing modules and strategies ahead of time will make you a much superior caller ... one who is always in control. Sight calling relies on the weakest link in the chain to be successful: the dancing ability of the floor.

The CRaMS goal is to have get-in and get-out modules memorized from the different stations. I have given you one of each for every station. For a homework assignment, please come up with one additional get-in, and one additional get-out module (on your own) for each station. Concerning the meat of the tip, every call on the MS list, or what ever program you choose to work, should be in our repertoire and we should be able to do a workshop or dance using every call and multiple formations. Using these tools, we begin to call with a purpose. We are talking about being able to present little

sequences that we know work and dance smooth. This along with the get-ins and get-outs make a well-rounded tip.

To recap: The memory portion of CRaMS requires memorizing a few get-ins and get-outs, with short sequences that move the dancers around the floor SMOOTHLY and with RHYTHM, using all the calls, as well as most of the formations.

## Wrap up:

CRaMS is not intended to change the way you call now. It is intended to be a supplement or addition to your repertoire. It is my hope that this knowledge will help free many callers from only relying on the sight calling method to manage their choreography and control the floor.

## Basic CRaMS in a nutshell:

Take the dancers to a station; use a few simple modules, or a little isolated sight, to move the dancers around leaving the station intact. Then resolve by looking to see whether the dancers are in sequence or out of sequence. Have a get-out memorized from each station and execute accordingly.

## Advanced CRaMS in a nutshell:

Same as above, only expand on moving from station to station, knowing where you are at all times and use a get-out at any time of your choosing along the way. Advanced CRaMS would also include more in depth study about equivalent modules for Chicken Plucker and Invert and Rotate, such as Circulates and Tag the Line, etc. There would also be a much broader look at get-ins and get-outs in general.

**WARNING:** CRaMS is not something you will master overnight ... you didn't master all the other methods of choreographic management immediately, did you? Give yourself a chance to absorb this system – you'll be glad you did!



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## Station #1a

ZL (with partner, in sequence) Get-In = H-Lead Right, Circle to a Line. Get-Out = Star thru, Square thru 3, LA

## Station #1b

ZLOS (with partner, out of sequence) Get-In = H-Lead Right, Circle to a Line, Right and Left thru. Get-Out = Star thru, Pass thru, LA

## Station #2a

CL (with corner, in sequence) Get-In = Zero Box, Slide thru. Get-Out = Star thru, Dive thru, Square thru 3, LA

## Station #2b

CLOS (with corner, out of sequence) Get-In = Zero Box, Slide thru, Right and Left thru. Get-Out = Slide thru, LA

## Station #3a

OL (with opposite, in sequence) Get-In = S-Ladies Chain, H - Star thru, Pass thru, Circle to a Line. Get-Out = Star thru, Pass thru, Trade By, Square thru 3, LA

## Station #3b

OLoS (with opposite, out of sequence) Get-In = S-Ladies Chain, H-Star thru, Pass thru, Circle to a Line, Right and Left thru. Get-Out = Star thru, Pass thru, Trade By, Pass thru, LA

## Station #4a

RHL (right hand lady, in sequence) Get-In = H-Star thru, Pass thru, Slide thru, Right and Left thru. Get-Out = Square thru 4, Trade By, LA

### Station # 4b

RHLOS (right hand lady, out of sequence) Get-In = H-Star thru, Pass thru, Slide thru. Get-Out = Star thru, Pass thru, Trade By, LA

*The next stations are lines of four with half the line assuming one relationship and the other half assuming another.*

### Station #5a

Left side zL, Right side OL (left side with partner, right side with opposite, in sequence) Get-in = Zero Box, Circle to a Line, Right and Left thru. Get-out = Pass thru Wheel and Deal, Square thru 3, LA

### Station #5b

Left side OL, Right side zL (left side with opposite, right side with partner, out of sequence) Get-in = Zero Box, Circle to a Line. Get-out = Touch  $\frac{1}{4}$ , Circulate  $1\frac{1}{2}$ , Girls Trade, Girls U-turn Back, LA

### Station #6a

Left side OL, Right side zL (left side with opposite, right side with partner, in sequence) Get-in = 4 Ladies Chain, H-Square Thru 4, Circle to a Line, Right and Left Thru. Get-out = Pass the Ocean, Recycle, LA

### Station # 6b

Left side zL, Right side OL (left side with partner, right side with opposite, out of sequence) Get-in = 4 Ladies Chain, H-Square Thru 4, Circle to a Line. Get-out = Pass Thru, Wheel and Deal, centers Star Thru (you've stirred the bucket ... or centers Pass Thru (rather than Star Thru), LA)

### Station # 7a

Left side RHL, Right side CL (left side with right hand lady, right side with corner, in sequence) Get-in = H-Lead Left, Veer Right, Boys Trade, Couples Circulate, Bend the Line. Get-out = Pass Thru, Boys Trade, Courtesy Turn, Promenade Home

### Station # 7b

Left side CL, Right side RHL (left side with corner, right side with right hand lady, out of sequence) Get-in = H-Lead Left, Veer Right, Boys

Trade, Couples Circulate, Bend the Line, Right and Left thru. Get-out = Spin the Top, 8 Circulate, RLG

### **Station #8a**

Left side CL, Right side RHL (left side with corner, right side with right hand lady, in sequence) Get-in = H-Lead Left, Veer Right, Boys Trade, Bend the Line. Get-out = Dixie Style to an Ocean Wave, Boys Circulate, LA

### **Station #8b**

Left side RHL, Right side CL, (left side with right hand lady, right side with corner, out of sequence) Get-in = H-Lead Left, Veer Right, Boys Trade, Bend the line, Right and Left Thru. Get-out = Spin the Top, RLG

All 8 stations are located in facing lines of four. There are other formations and/or arrangements that can be used using this same theory. Once you have mastered the facing line theory, all other possibilities will be easily detected. Good luck and have FUN! Keep smiling! It's really not that hard! If you have questions, contact me at [JERRYSTORY@aol.com](mailto:JERRYSTORY@aol.com)