

THE FOLLOWING IS A SLIGHTLY EDITED TRANSCRIPT OF A TAPE RECORDING MADE AT THE LARKSPUR INSTITUTE OF ED GILMORE, JUNE 8, 1952. THE EDITING CONSISTS OF SLIGHT REPHRASINGS, OMISSION OF REPEATED PHRASES, ETC., IN ORDER TO MAKE FOR GREATER WRITTEN CLARITY.

ED GILMORE'S CALLERS INSTITUTE
LARKSPUR, CALIFORNIA
JUNE 8, 1952

I THINK THE FIRST THING IN ORDER, IN ANY SORT OF AN INSTITUTE OR CLASS, IS TO QUALIFY THE INSTRUCTOR. THE QUALIFICATION OF THE INSTRUCTOR IS PROBABLY THE MOST IMPORTANT THING AS TO THE IMPORTANCE OR VALUE YOU WILL PLACE ON WHAT YOU HEAR FROM HERE ON OUT. LET ME QUALIFY MYSELF FIRST. I AM NOT AN AUTHORITY - NOT BY ANY STRETCH OF THE IMAGINATION. BY COMPARISON WITH MANY MEN IN THIS COUNTRY, I AM A BEGINNER IN THE SQUARE DANCE ACTIVITY, AND I'M SURE THAT SOME OF YOU HAVE HAD MORE EXPERIENCE THAN I HAVE HAD, AT LEAST IN YEARS. I AM AN AUTHORITY IN YUCAIPA, CALIFORNIA. I'M THE ONLY CALLER IN YUCAIPA, SO THERE I AM AN AUTHORITY. HERE I'M JUST ANOTHER CALLER - SO I'M IN THE FORTUNATE OR UNFORTUNATE POSITION OF HAVING BECOME AN AUTHORITY BY STARTING AND PROMOTING THE SQUARE DANCE ACTIVITY IN A GIVEN AREA AND THUS BECOMING AN AUTHORITY.

MY EXPERIENCE, THE MISTAKES THAT I HAVE MADE, AND THE GOOD FORTUNES THAT I HAVE HAD, ARE SOME OF THE THINGS THAT WE WILL TALK ABOUT THIS EVENING. ANY OPINIONS, ANYTHING THAT I SAY DURING THE EVENING, WILL YOU PLEASE REMEMBER, MUST NECESSARILY BE OPINIONATED. WE ALL HAVE OUR OPINIONS, YOU HAVE YOURS AND I HAVE MINE, AND WE'RE GOING TO DISAGREE ON SOME THINGS TONIGHT I AM SURE, BUT I RESPECT YOUR RIGHT TO YOUR OPINION AND I'M SURE THAT YOU'LL RESPECT MY RIGHT TO MINE. SO, IF I SAY SOMETHING YOU DON'T AGREE WITH, THAT YOU FEEL I'M WRONG ABOUT - PLEASE DON'T DISLIKE ME FOR IT - REMEMBER THAT IT MIGHT BE A CONTROVERSIAL POINT BUT IT WON'T BE ARGUMENTATIVE. I'M NOT ARGUING WITH YOU - I'M STATING MY OPINIONS.

I RECENTLY CONDUCTED A CALLERS INSTITUTE IN THE MIDDLEWEST, AND IN WRITING TO ME BEFOREHAND THEY SAID, "WE'RE NOT INTERESTED IN THEORY. WE WANT NEW DANCES, NEW TRICKS WITH OLD DANCES, MIXERS, THINGS THAT WE CAN USE AT OUR DANCES. WE'RE NOT INTERESTED IN THEORY". SO I WROTE THEM BACK AND TOLD THEM, "I'M SORRY, I CANNOT CONDUCT A CALLERS INSTITUTE WITHOUT DISCUSSING THEORY, BECAUSE THEORY IS HALF OF CALLING, AND GIVING YOU A FEW NEW DANCES, NEW TRICKS WITH OLD DANCES, MIXERS, ETC., WOULD BE NOTHING SHORT OF ROBBERY. I WOULD BE TAKING YOUR MONEY UNDER FALSE PRETENSES, BECAUSE YOU COULD BUY THAT IN A BOOK. THERE ARE DOZENS OF THEM PUBLISHED. YOU COULD BUY A BOOK FOR A DOLLAR, MIMEOGRAPH IT AND GIVE IT TO YOUR MEMBERS FOR ANOTHER COUPLE OR THREE BUCKS. SO WHY SHOULD YOU PAY ME, PAY MY EXPENSES TO COME TO YOUR CITY AND CONDUCT A CALLERS INSTITUTE, JUST TO GIVE YOU A FEW NEW CALLS?" I'D LIKE TO PUT IT THIS WAY - I COULD COME TO SAN FRANCISCO AS A POTTER. I'D SET UP MY POTTERS WHEEL, AND I'D MAKE SOME POTS FOR YOU AND I'D SELL THEM TO YOU. THEN SIX MONTHS FROM NOW I COULD COME BACK AND I COULD MAKE SOME MORE POTS FOR YOU AND SELL YOU SOME, AND I'D STAY IN BUSINESS. OR - I COULD COME IN AND SET UP MY POTTERS WHEEL AND SHOW YOU HOW TO MAKE POTS, AND MAYBE YOU COULD MAKE THEM BETTER THAN I CAN, BUT I'D SHOW YOU HOW I MAKE POTS, AND IF YOU LIKE MY POTS YOU COULD GO AHEAD AND MAKE THEM YOURSELVES. YOU SEE - I'D BE CUTTING OFF MY OWN NOSE TO SPITE MY FACE, BUT THAT'S THE WAY I PREFER TO CONDUCT A CALLERS CLASS. I WANT TO DISCUSS METHODS OF DOING THINGS -- NOT THINGS. DISCUSS HOW YOU DESIGN DANCES, NOT GIVE YOU DANCES; TO DISCUSS HOW YOU SELECT GOOD DANCES FROM BAD DANCES, NOT TO GIVE YOU THE ONES THAT I THINK ARE GOOD. IF I GAVE YOU THE ONES I THINK ARE GOOD I'D GIVE YOU MINE AND YOU MIGHT DISAGREE. WHEN YOU GET THRU AND ANALYZE THEM BY MY OWN METHODS YOU WILL PROBABLY FIND OUT THAT MY DANCES ARE NOT EVEN DANCEABLE AND YOU SHOULDN'T USE THEM AT ALL. IN FACT, I'LL GUARANTEE IT, BECAUSE I DON'T USE SOME OF THEM AT ALL - THEY ARE NOT DANCEABLE.

SO MUCH FOR EVALUATING THE CALLER. YOU PROBABLY WILL BE INTERESTED IN KNOWING WHAT MY EXPERIENCE HAS BEEN. FOR SEVERAL YEARS NOW I'VE BEEN CALLING. FOR THE LAST FOUR YEARS I'VE BEEN A FULL-TIME PROFESSIONAL, WHICH MEANS THAT I AM DEVOTING ABOUT 14-15 HOURS A DAY, 7 DAYS A WEEK, TO SQUARE DANCE CALLING AND SQUARE DANCE PROMOTION. IN THAT TIME AND THRU ALL THAT EXPERIENCE I HAVE PROBABLY HAD A GREAT DEAL MORE EXPERIENCE IN ACTUAL HOURS OF TIME PUT IN THE ACTIVITY THAN SOME CALLERS WHO HAVE CALLED FOR 25 YEARS, BECAUSE THEY ONLY CALL ONCE A MONTH AND THEN THEY ONLY CALL ONE TIP. ON THE OTHER HAND, THERE ARE CALLERS THAT HAVE PUT IN A GREAT DEAL MORE TIME THAN I HAVE AND STILL ARE NOT FULL-TIME CALLER-PROFESSIONALS. THEY DEVOTE EVERY SPARE MOMENT TO IT AND STILL HOLD DOWN A JOB AND EARN A LIVING. I TRIED THAT, AND I HAD A PAINT STORE UP IN YUCAIPA AND OPENED IT AT 7:30 IN THE MORNING AND CLOSED IT AT 6:00, CHANGED CLOTHES AND ATE (THE WIFE AND I TAKING TURNS BEFORE WE CLOSED THE STORE), THEN WE JUMPED IN THE CAR AND DASHED TO LOS ANGELES OR SOME PLACE TO CALL A SQUARE DANCE. I DON'T HAVE THE PHYSICAL STAMINA TO DO IT, ALTHOUGH I KNOW THAT SOME OF YOU FELLOWS ARE HOLDING DOWN A JOB AND CALLING ALMOST EVERY NIGHT IN THE WEEK - GOD BLESS YOU! I HOPE YOU CAN GET AWAY WITH IT - I COULDN'T! I HAD TO MAKE A CHOICE, SO I SOLD THE STORE. A RECREATION DIRECTOR IN REDLANDS TALKED ME INTO IT, AND EVEN THEN IT TOOK HIM TWO OR THREE MONTHS, BUT I MADE THE DECISION KNOWING FULL WELL THAT I WOULD NEVER MAKE AS MUCH MONEY OUT OF SQUARE DANCING AS I COULD IN MY PAINT BUSINESS - IN FACT IT WAS A PRETTY GOOD LITTLE BUSINESS AT THE TIME I SOLD IT. THE POINT THAT SOLD ME IN THE DIRECTOR'S ARGUMENTS WAS, "ED, YOU AND DRUSCILLA COULD SPEND THE REST OF YOUR LIFE IN THE PAINT BUSINESS AND YOU COULD PROBABLY MAKE A LOT OF MONEY. MAYBE YOU WOULDN'T, IT'S A GAMBLE ONE WAY OR THE OTHER. ANYWAY, YOU HAVE A GOOD CHANCE OF MAKING OUT, BUT YOU WOULDN'T BE HAPPY. YOU DON'T ENJOY THE BUSINESS. YOU MAY NOT MAKE ANY MONEY IN THE SQUARE DANCE BUSINESS, BUT I KNOW HOW YOU LOVE THE ACTIVITY, HOW YOU LOVE SQUARE DANCING, HOW YOU BELIEVE IN IT, AND I'VE WATCHED YOU WORKING AND I KNOW THAT YOU'RE COMPLETELY HAPPY WHEN YOU ARE WORKING, TEACHING AND CALLING SQUARE DANCES. THERE'S ONLY ABOUT ONE MAN IN EVERY TEN THOUSAND WHO HAS THE GOOD FORTUNE TO BE ABLE TO WORK AND EARN SOME SORT OF A LIVING IN SOMETHING YOU ENJOY THOROUGHLY". WELL, THAT WAS THE CLINCHER! WE WENT INTO IT WITH OUR EYES OPEN AND I CAN SAY THAT AFTER ALMOST FOUR YEARS WE HAVE NEVER REGRETTED IT. WE HAVE ENJOYED EVERY SINGLE MINUTE OF OUR SQUARE DANCE ACTIVITY, AND EVERY DANCE. I HAVE NEVER CALLED A DANCE AND NEVER TAUGHT A CLASS THAT I DIDN'T ENJOY, AND I PROMISED MYSELF WHEN I WENT INTO IT, THAT IF IT EVER GOT TO BE WORK, IF I EVER GOT TO THE POINT WHERE I HAD TO CONSIDER SQUARE DANCE CALLING WORK, THEN I WOULD QUIT AND GET INTO SOMETHING WHERE I COULD MAKE SOME MONEY. AND I STILL SAY THE SAME THING!

I STILL DON'T KNOW HOW LONG IT TAKES BEFORE YOU TIRE OF SOMETHING LIKE SQUARE DANCING. I HAVEN'T BEGUN TO YET, AND I FEEL THAT I NEVER WILL. HOWEVER, I'M NOT GOING TO SAY "NEVER". I'M GOING TO TRY IN THIS CLASS NOT TO SAY "NEVER" OR "ALWAYS", BECAUSE THOSE STATEMENTS ARE PRETTY FINAL, AND I'M NOT SURE OF ANYTHING. I'M NOT POSITIVE ABOUT ANYTHING. I MAY BE WRONG ABOUT A GREAT MANY THINGS AND BELIEFS ABOUT SQUARE DANCE ACTIVITIES.

SO MUCH FOR THE INSTRUCTOR - LET'S GO RIGHT INTO THE BUSINESS OF SQUARE DANCE CALLING. MOST PEOPLE WHO CONDUCT SQUARE DANCE CALLERS INSTITUTES AND CLASSES GIVE A LONG LIST OF QUALIFICATIONS FOR BEING A SUCCESSFUL SQUARE DANCE CALLER. THEY START BY LISTING THINGS LIKE "JUDGEMENT, CLARITY, RHYTHM, TALENT, PERSONALITY", AND SO FORTH. THEY LIST A WHOLE LOT OF QUALIFICATIONS FOR BEING A SUCCESSFUL CALLER! I LIST THREE! THREE QUALIFICATIONS FOR BEING A SUCCESSFUL SQUARE DANCE CALLER AND NUMBER ONE, THE TOP OF THE LIST IS: SINCERITY OF PURPOSE. WE WERE DISCUSSING EARLIER IN THE EVENING SOME CALLERS - CALLERS WHO APPARENTLY ARE WONDERFUL CALLERS IN TECHNICAL ABILITY - THE ABILITY TO GET UP AND CALL A SQUARE DANCE FOR THE GROUP, OR EVEN TO CONDUCT A DANCE FOR A FULL EVENING, CALL THE DANCES, CARRY THE PROGRAM ALONE - AND YET WE'VE SEEN THEM FAIL! WE'VE SEEN THESE SAME CALLERS AND THE FIRST THING YOU KNOW THEY HAVEN'T ANY GROUPS LEFT. ATTENDANCE DRIPS OFF AT THEIR DANCES, IT GOES DOWN AND DOWN. THEY LOSE ONE NIGHT A WEEK, AND THEN ANOTHER NIGHT, AND THEN PRETTY SOON THEY'VE GOT ONE NIGHT OR TWO NIGHTS A MONTH FOR CALLING, AND THEN PRETTY SOON THEY'RE CONVINCED THAT SQUARE DANCING IS A FAD, IT IS PASSEE, THEY QUIT! I'VE SEEN IT HAPPEN AND SOME OF YOU HAVE SEEN IT HAPPEN. WELL! CHANCES ARE TEN TO ONE THAT THE FAILURE, THE THING THAT MADE THE MAN A FAILURE, THAT PREVENTED HIM FROM BEING A SUCCESSFUL CALLER, WAS THAT HIS REASON FOR WANTING TO BE A CALLER WAS NOT RIGHT. HE NEEDED SINCERITY OF PURPOSE!

SINCERITY OF PURPOSE BRIEFLY STATED IS THIS: A SINCERE DESIRE TO SERVE THE SQUARE DANCE ACTIVITY AND THE PEOPLE IN IT, NOT YOURSELF. THE CALLER WHO STARTS OUT TO SERVE HIMSELF IS DEFEATED BEFORE HE BEGINS, BECAUSE YOU CANNOT FOOL THE PEOPLE. THE SQUARE DANCE ACTIVITY IS A PECULIAR ONE; THE PEOPLE DON'T WANT ANY PART OF THE PERSON WHO IS SERVING HIMSELF, BECAUSE THE VERY ESSENCE OF SQUARE DANCING IS UNSELFISHNESS. IF YOU ANALYZE THE ACTIVITY, IT IS COOPERATION, AS OPPOSED TO COMPETITION. SO IF THE CALLER SETS OUT TO SERVE HIMSELF, TO MAKE A BIG SHOT OF HIMSELF, TO BECOME FAMOUS, TO BE THE BIG NOISE, TO BE UP IN FRONT AND MAKE THE NOISE, TO BE NOTICED, TO MAKE MONEY, THE CHANCES ARE TEN TO ONE THAT HE'LL FAIL. NOW I SAY THAT WITH NO RESERVATIONS EXCEPT THIS - MOST OF US ARE EXTROVERTS AND WE START OUT FOR THAT REASON. MOST CALLERS ARE ATTRACTED TO SQUARE DANCE CALLING BECAUSE THEY ARE EXTROVERTS. THEY WANT TO BE THE BIG NOISE, THEY WANT TO BE UP IN FRONT, THEY HEAR THE CALLER UP THERE AND THEY SAY, "GEE, I'D LIKE TO DO THAT" - ~~MAYBE THEY DON'T KNOW IT THEMSELVES~~, MAYBE THEY DON'T KNOW THAT THEY ARE EXTROVERTS, MAYBE THEY DON'T KNOW WHY THEY ARE ATTRACTED TO CALLING, USUALLY THEY ARE EXTROVERTS. IF WE WEREN'T EXTROVERTS WE COULDN'T GET UP IN FRONT OF A CROWD AND SPOUT OUR HEADS OFF AND MAKE THE FIRST BLUNDERING ATTEMPT AT CALLING A SQUARE DANCE. WE WOULDN'T HAVE THE NERVE TO DO IT. INTROVERTS DON'T HAVE THE NERVE TO CALL UNLESS SOMEBODY MAKES THEM DO IT. PRACTICALLY NOBODY EVERY MAKES ANYBODY GET UP AND START CALLING. I CAME INTO CALLING UNWILLINGLY. I AGREED TO CALL FOR THE YUCAIPA SQUARE DANCE CLUB UNTIL THEY COULD GET A CALLER. THAT WAS FIVE YEARS AGO, AND THEY'RE STILL LOOKING FOR A CALLER. THERE AREN'T AND WEREN'T ANY CALLERS IN MY AREA, SO I CAN SAY THAT AND GET AWAY WITH IT. I CAN SAY THAT I REALLY DIDN'T WANT TO CALL WHEN I STARTED. NOBODY CAN PROVE THAT I DID - BUT LOOKING BACK ON IT I THINK PROBABLY THAT I DID WANT TO CALL, BECAUSE I USED TO GET UP AND ENTERTAIN AT CLUBS AND I USED TO GO AROUND AND TELL FUNNY STORIES AND GIVE READINGS. I WOULD DO ANYTHING THAT ANYBODY ASKED ME TO DO THAT WOULD HELP WITH THE PROGRAM. SO I WAS AN EXTROVERT! I COULD GET UP PLENTY OF NERVE TO DO SOMETHING, SO THAT WHEN THEY SAID SOMEBODY HAS TO CALL, I SAID, "ALL RIGHT, I'LL CALL", AND I GOT UP AND CALLED. SO THAT'S THE WAY I STARTED, AND I THINK MOST OTHER CALLERS START FOR THE SAME REASON. THAT IS, BECAUSE THEY WANT TO BE UP IN FRONT AND MAKE A NOISE, AND THEN IT OCCURS TO THEM THAT WHILE THEY'RE DOING IT THEY CAN PICK UP A FEW BUCKS ON THE SIDE (AND IF THEY'RE REAL HUSH-HUSH ABOUT IT MAYBE UNCLE SAM WON'T KNOW THEY GOT IT AND IT'LL BE ALL GRAVY). THEN THEY SAY, "GEE WHIZ, I GOT A DANCE TONIGHT, FIFTEEN BUCKS AND THESE PEOPLE THINK I'M WONDERFUL. NOW IF I CAN GET TWO MORE DANCES, THAT'S \$45 A WEEK, ADD THAT UP OVER A YEAR'S TIME AND IT IS QUITE A SUM. THEY ARE NOT DEDUCTING GASOLINE, P.A. SYSTEM, AND RECORDS AND SUCH, AT THIS POINT IN THE GAME. ANYWAY IT BECOMES MORE ATTRACTIVE, SO THEY GO HAMMER AND TONGS TO SERVE SELF. THEY GO HAMMER AND TONGS - USUALLY ABOUT A YEAR. IN MY OBSERVATION IT TAKES A CALLER ABOUT A YEAR OF BANGING HIS HEAD AGAINST A STONEWALL TO FIND OUT THAT HE'S SERVING THE WRONG PARTY WHEN HE'S SERVING SELF. IF HE WANTS TO SERVE SELF, HE'S GOT TO QUIT AND START SERVING PEOPLE, AND IF HE SERVES THE PEOPLE IN HIS PROGRAM AND THE PEOPLE IN HIS DANCE, THEY'LL TAKE CARE OF HIM. THAT IS THE ONLY WAY HE CAN SERVE HIMSELF. THE PEOPLE HAVE GOT TO KNOW THAT HE LIKES THEM, THAT HE'S PROMOTING A SQUARE DANCE ACTIVITY FOR THEM, BECAUSE HE BELIEVES IN IT AND BELIEVES IN THE VALUE OF THE ACTIVITY.

I'M NOT GOING INTO A LONG DISCOURSE THIS EVENING ON THE HISTORY OF THE DANCE, BECAUSE YOU PEOPLE IN THE SAN FRANCISCO AREA, AT LEAST A GREAT MANY OF YOU, HAVE FOLK DANCE BACKGROUNDS. YOU'VE STUDIED DANCING, YOU KNOW DANCE HISTORY, YOU KNOW THAT ALL FORMS OF DANCING FROM THE BEGINNING OF THE HISTORY OF MAN, HAVE BEEN A MEANS OF EXPRESSING EMOTION. SO IT FOLLOWS THAT SQUARE DANCING, IF IT IS DANCING, IS A MEANS OF EXPRESSING EMOTION. I BELIEVE THAT THE EMOTION THAT IT EXPRESSES, THAT SQUARE DANCING WAS INTENDED TO EXPRESS, IS THE EMOTION THAT MY GRANDFATHER AND GRANDMOTHER AND YOUR GRANDFATHER AND GRANDMOTHER FELT FOR EACH OTHER WHEN THEY INVENTED SQUARE DANCING. THEY TOOK BITS OF FOLK DANCES OF OTHER NATIONS AND PUT THEM TOGETHER, SORT OF HAPHAZARDLY AND UNCONSCIOUSLY INTO A FORM OF DANCING. THEY MADE THAT FORM OF DANCING EXPRESS WHAT THEY FELT FOR EACH OTHER, AND I KNOW WHAT THEY FELT FOR EACH OTHER, BECAUSE I'VE MADE IT MY BUSINESS TO FIND OUT. I'VE TALKED WITH MANY PEOPLE, FIRST-HAND, THE OLD-OLD-TIMERS. I WAS FORTUNATE ENOUGH TO HAVE A FEATURE STORY PUBLISHED IN A NEWSPAPER ABOUT ME IN THE SAN BERNARDINO AREA SEVERAL YEARS AGO, AND BOOM, I GOT LETTERS FROM ALL OVER - FROM OLD-TIME CALLERS. ONE OLD FELLOW WAS 86 YEARS OLD THEN - HE'S 90 IF HE'S STILL ALIVE. I'M AFRAID THAT THIS YEAR PROBABLY SAW THE END OF HIM AS HE WAS PRETTY FEEBLE. BUT HE WAS A PROFESSIONAL CALLER IN OHIO BETWEEN 1880 AND 1890. HE WAS A PROFESSIONAL CALLER BECAUSE HE GOT HIS NUMBERS FREE IN HIS CLUB. IN THOSE DAYS THE HALLS WERE NOT VERY BIG, AND THEY COULDN'T GET EVERYBODY IN THEM THAT WANTED TO DANCE, SO THEY GAVE THEM NUMBERS. FIRST COME, FIRST SERVED. YOU BOUGHT YOUR NUMBER, AND IF THE HALL HELD 20 COUPLES, THE FIRST 20 NUMBERS GOT TO GO. IF ONE OF THEM COULD NOT MAKE IT THEN NUMBER 21 GOT A CHANCE. THEREFORE HE WAS A PROFESSIONAL BECAUSE HE GOT HIS NUMBERS FREE.

SOME OF THIS OLD-TIMER'S PATTERN WAS VERY INTERESTING TOO, JUST AS A SIDE LIGHT HOW ABOUT THIS? "ELEPHANTS FOOT ON THE CORNER'S ALL". THIS WAS AN ALLEMANDE LEFT. "ELEPHANT'S FOOT ON THE CORNERS ALL" AND I'M WONDERING IF MAYBE THEY DIDN'T DO A JUMPING BALANCE ON AN ALLEMANDE LEFT BACK IN OHIO IN 1880-1890. "BIRDIE IN THE CAGE" WAS "DUCK IN THE MUD WITH A NOSE IN THE GROUND". "BIRDIE HOP OUT AND CROW HOP IN" INSTEAD OF THAT IT WAS "PIG IN THE PEN THREE RAILS ROUND". "DUCK IN THE MUD WITH A NOSE IN THE GROUND - PIG IN THE PEN WITH THREE RAILS AROUND". HE GAVE ME A WHOLE BUNCH OF INTERESTING ONES.

THE IMPORTANT THING I GOT FROM THE OLD-TIMER WAS THE ATTITUDE OF THE PEOPLE TOWARD EACH OTHER. WAS IT A DRUNKEN BRAWL? NO! IT WAS A FAMILY AFFAIR - IT WAS CLEAN, AND IT WAS WHOLESOME, AND IT WAS ONCE A MONTH. IT WAS THE

ONLY OPPORTUNITY THAT THE FARMERS HAD TO COME INTO-TOWN TO THE GRANGE HALL AND GET TOGETHER AND TO SAY TO EACH OTHER THRU THEIR ASSOCIATION, "I NEED YOU, I NEED YOUR ENCOURAGEMENT, I NEED YOUR FRIENDSHIP, I FACE HARDSHIPS, I'M LONESOME, I LIVE ON A RANCH OUT BY MYSELF, I DON'T HAVE CONTACT WITH OTHER PEOPLE. I NEED OTHER PEOPLE, I NEED THEIR SUPPORT, AND ENCOURAGEMENT, THEIR COOPERATION, THEIR FRIENDSHIP", THAT IS WHAT HE MIGHT HAVE SAID. AND THAT IS WHAT THEY PUT INTO THEIR DANCING - THAT'S WHAT THEY EXPRESSED WITH IT.

NOW IF WE RE-ESTABLISH SQUARE DANCING, IF WE REVIVE THE ACTIVITY AND ALL WE REVIVE IS THE HAND AND FOOT WORK, AND WE DON'T REVIVE THE SPIRIT, THE INTENT AND PURPOSE OF SQUARE DANCING, WE'RE JUST BUILDING A MEATLESS SKELETON. IT DOESN'T MEAN A THING, IT HAS NO VALUE TO ANYONE. BUT IF WE RE-ESTABLISH THE SPIRIT AND COOPERATION, FRIENDSHIP AND GOOD FELLOWSHIP AND HOSPITALITY AND ALL THOSE THINGS THAT THOSE PEOPLE FELT FOR EACH OTHER, THEN WE ARE DOING SOMETHING WORTH WHILE. MY DAD COURTED MY MOTHER AT SQUARE DANCES IN WEST TEXAS BETWEEN 1890 AND 1900. HE RODE THIRTY MILES. HE WAS A RANCH FOREMAN AND HE RODE THIRTY MILES ON HORSEBACK AND HE DIDN'T COME IN ANY FANCY EMBROIDERED SHIRTS AND BOOTS EITHER, BOYS. HE BOUGHT HIS STORE SUIT AND PATENT-LEATHER SHOES AND BROUGHT THEM ON THE BACK OF HIS SADDLE AND WHEN HE GOT TO THE DANCE, AT WHICHEVER RANCH IT HAPPENED TO BE THAT MONTH, (BECAUSE IT WENT FROM ONE RANCH TO ANOTHER). WHEN HE GOT THERE HE WENT OUT TO THE BARN AND WITH PLENTY OF WATER AND SOAP HE WASHED UP AND CHANGED INTO HIS SUIT AND CELLULOID CO-LAR AND SHOES. HE PUT ON HIS COAT, AND NO MATTER HOW HOT THE NIGHT, HE DIDN'T TAKE OFF HIS COAT IN THE PRESENCE OF LADIES. THEN THEY DANCED IN THEIR SUNDAY-GO-TO-MEETING BEST. AND DAD JUST RIPS AND SNORTS WHEN HE SEES ONE OF THESE SO-CALLED COWBOYS WEARING HIS HAT IN THE HOUSE (INCIDENTALLY: HERB GREGGERSON FEELS THE SAME WAY - BW). THE DAD-BLASTED IDIOT! IS ANYBODY WEARING HIS HAT IN THE HOUSE HERE? IT JUST ISN'T GOOD MANNERS! DAD IS 77 YEARS OLD, 78 IN AUGUST, AND HE SQUARE DANCES WITH US ALMOST EVERY SATURDAY NIGHT. DAD CUTS INTO SQUARES AND BOB BLESS HIM, HE STILL TRIES TO DO A LITTLE PIGEON-WING, A LITTLE JIG EVERY TIME HE GETS HOME, HE NEVER SETTLES DOWN, HE HAS TO KICK HIS FEET A LITTLE BIT WHEN HE'S SUPPOSED TO BE STANDING STILL, BECAUSE THEY DID IT IN THOSE DAYS BACK IN WEST TEXAS. AND JUST AS ANOTHER SIDELIGHT - A DO-CI-DO IN WEST TEXAS, THAT'S OUT NEAR SAN ANGELO, BETWEEN 1880 AND 1900 WAS THE DO-CI-BALLANETTE. SO SOME OF THE TEXAS' CALLERS WHO HAVE BEEN INSISTENT THAT THERE HAS NEVER BEEN BUT ONE DO-CI-DO, WILL HAVE TO CHOKE MY DAD BEFORE THEY CAN PROVE IT. HE SAYS THAT IT WAS THE DO-CI-BALLANETTE ALTHOUGH THEY DIDN'T BALANCE FORWARD AND BACK ON THE TURN BY THE LEFT. THE CALL WAS "TWO LITTLE LADIES SIDE BY SIDE, GENTS PATTERN DOWN ON THE OLD COW HIDE". AND THEY PATTERNED DOWN ON THE OLD COW HIDE, THEY JIGGED. THEY JUST JOINED HANDS AND JIGGED, AND THEN "THE TWO OLD GENTS SIDE BY SIDE AND THE GALS PATTERN DOWN ON THE OLD COW HIDE" AND THE GIRLS WOULD DO A LITTLE JIG. AND THEN THEY WOULD TURN BY THE LEFT AND HOME THEY'D GO. THAT WAS THE DO-CI-DO, OUR DO-CI-BALLANETTE, IN WEST TEXAS IN 1890. BE THAT AS IT MAY, WE'RE GETTING BACK TO SINCERITY OF PURPOSE.

SINCERITY OF PURPOSE IS TO PROMOTE THE SQUARE DANCE ACTIVITY BECAUSE OF THE VALUES OF THE SQUARE DANCING ACTIVITY. AND WHAT ARE THOSE VALUES? I DON'T HAVE TO TELL YOU, BECAUSE YOUR EXPERIENCE HAS BEEN THE SAME AS MINE. AND IF I STARTED RECITING THE VALUES IT WOULD BE LIKE READING AN ADVERTISEMENT FOR A PATENT MEDICINE. THERE HAVE BEEN SO MANY REASONS - WHY I FEEL THAT IT'S A PUBLIC SERVICE TO PROMOTE THE SQUARE DANCE ACTIVITY. I'M NOT GOING TO MENTION THE CASE OF THE PEOPLE WHO HAVE ACTUALLY IN MY BELIEF BEEN SAVED FROM SUICIDE, OTHER THINGS THAT I WOULDN'T MENTION BECAUSE AS I SAY, IT WOULD SOUND LIKE A PATENT MEDICINE ADVERTISEMENT. BUT YOU'VE ALL HAD THIS EXPERIENCE, YOU'VE HAD SOMEBODY COME TO YOU AND THANK YOU FOR SQUARE DANCING BECAUSE IT HAS CEMENTED THE RELATIONSHIP BETWEEN HUSBAND AND WIFE, BECAUSE IT HAS BOUND THE FAMILY CLOSER TOGETHER, BECAUSE THEY FOUND A COMMON INTEREST, BECAUSE IT BROUGHT THE SHY RELUCTANT GAL WHO NEVER MIXED - IT BROUGHT HER OUT AND MADE HER FRIENDLY AND JOLLY, AND MADE IT POSSIBLE FOR A COUPLE TO HAVE A LOT OF FRIENDS THAT MAYBE THEY NEVER WOULD HAVE HAD DURING THEIR MARRIED LIFE. THERE ARE SO MANY THINGS - WE'LL DISCUSS THEM A LITTLE LATER ON - THAT IS, WE WILL DISCUSS SOME OF THE PROBLEMS WE HAVE IN OUR GROUPS. USUALLY WHEN YOU GET TO THE BOTTOM OF IT, IT'S WHERE THE ACTIVITY IS NEEDED. ALSO THE TROUBLEMAKERS - THEY NEED SQUARE DANCING. WE WILL DISCUSS THAT LATER. BUT THE IMPORTANT THING IS THAT IF ALL THAT SQUARE DANCING PROVIDED, IF THE ONLY SERVICE THAT SQUARE DANCING PROVIDED FOR THE PEOPLE WHO PARTICIPATE IN IT WAS THREE HOURS OF ESCAPE FROM THE PROBLEMS OF MODERN EXISTENCE, PROBLEMS WHICH ARE FAR GREATER THAN THE PROBLEMS OF EXISTENCE THAT MY DAD AND MOTHER FACED IN WEST TEXAS, OR BEFORE THEM THAT MY GRANDFATHER AND GRANDMOTHER FACED. THEY WERE ONLY ESCAPING FOR THREE HOURS OR FOUR OR ALL NIGHT. THEY USUALLY CLUNG TO EACH OTHER FOR AS LONG AS THEY COULD IN THOSE RARE OPPORTUNITIES. BUT IF THEY NEEDED ESCAPE FROM THEIR PROBLEMS OF EXISTENCE, THEN WE CERTAINLY NEED OUR PEOPLE, IN THIS MODERN AGE WHO NEED AN ESCAPE, BECAUSE ALL WE HAVE TO WORRY ABOUT IS AN ATOM BOMB!

IF THE ONLY PURPOSE OF SQUARE DANCING WAS TO PROVIDE THE PEOPLE WITH AN ESCAPE, THAT IN ITSELF WOULD BE ENOUGH OF A CAUSE. IT WOULD BE OF GREAT VALUE TO THE PEOPLE WHO PARTICIPATE. BUT THERE ARE MANY OTHER THINGS, MANY OTHER SERVICES THAT IT CAN PERFORM FOR THE PEOPLE WHO COME INTO SQUARE DANCING IF WE CAN GET THEM INTO A PROGRAM AND KEEP THEM IN IT. BUT WE MUST KEEP THEM, WE CAN'T GET THEM IN WITH A FAD, WITH HAND AND FOOT WORK, WITH A SKELETON, AND DANGLE IT AND ENTERTAIN THEM FOR A WHILE AND HAVE THEM WANDER AWAY BECAUSE THEY DON'T FIND ANY MEAT ON THE BONE. WE'VE GOT TO SHOW THE PEOPLE, THAT COME INTO IT, THAT SQUARE DANCING IS NOT JUST ANOTHER PHYSICAL ACTIVITY, NOT JUST ANOTHER RECREATIONAL ACTIVITY, BUT IS--(I HESITATE TO SAY THIS BUT I'VE SAID IT BEFORE)--TO ME IT'S A WAY OF LIFE, SWEET AND SIMPLE! AND I THINK I CAN PROVE IT! SO MUCH FOR THE FIRST QUALIFICATION OF A SQUARE DANCE CALLER. I DON'T BELIEVE THAT WE HAVE TO ELABORATE ON THAT ANY MORE BECAUSE I THINK YOU PEOPLE KNOW THE VALUE OF SQUARE DANCING, AND YOUR FIRST RESPONSIBILITY IS TO PROMOTE UNSELFISHLY THE SQUARE DANCE ACTIVITY, AND TO SERVE THE PEOPLE WHO COME TO THE DANCE THAT YOU CALL FOR - THE PEOPLE THAT YOU TEACH, IF YOU SERVE THEM, THE PEOPLE AND ACTIVITY WILL SERVE YOU!

NUMBER TWO - TALENT. THE SECOND QUALIFICATION FOR A SUCCESSFUL CALLER IS THAT HE MUST HAVE TALENT. WHAT IS TALENT? A SENSE OF RHYTHM, GEOMETRIC SENSE, VOICE (YOU'RE LISTENING TO MINE TONIGHT) AND I MEAN A CLEAR VOICE, AND PERSONALITY CAN BE TALENT AND IT CAN BE DEVELOPED. A LOT OF PEOPLE ARE FORTUNATE ENOUGH TO BE BORN WITH A GOOD PERSONALITY. THEY JUST DEVELOP THAT WAY BECAUSE THEIR MOTHER WAS ALWAYS A JOLLY PERSON, AND THEIR GRANDMOTHER WAS ALWAYS A JOLLY FRIENDLY PERSON AND THEY FOLLOW IN THEIR FOOT STEPS. BUT TALENT PRIMARILY IS THE SENSE OF RHYTHM COMBINED WITH A GOOD CLEAR, STRONG VOICE, A GEOMETRIC SENSE AND THE ABILITY TO SEE OR TO VISUALIZE PATTERNS. AND THIS MUST ALL BECOME STRONGER AND STRONGER, SO THAT YOU KNOW WHERE PEOPLE ARE AND WHERE YOUR DESIGN IS GOING, AND YOU CAN REMEMBER THE PATTERN OF YOUR DANCES, AND SO FORTH. THERE IS SUCH A THING AS A NATURAL TALENT FOR TEACHING, A NATURAL TEACHING ABILITY, WHICH CAN IN ITSELF BE A TALENT THAT CAN BE DEVELOPED.

MANY PEOPLE HAVE TALENT THAT'S HIDDEN. I SAID TODAY TO SOMEONE THAT I'VE MADE MISTAKES IN SAYING THAT SOME CALLER IN HIS BEGINNING EFFORTS SHOULD QUIT - THAT HE HAS NOT A SENSE OF RYTHYM, THAT HE DIDN'T CALL ON BEAT. IN FACT THAT HE'S ONE OF THOSE FELLOWS WHO BEATS HIS HEEL ON ONE RYTHYM, WIGGLES HIS BOTTOM ON ANOTHER, WAVES HIS HAND ON ANOTHER, AND THE MUSIC IS GOING ON ANOTHER, HE CALLED IN ANOTHER - IN FACT HE JUST PLAIN SHOULDN'T CALL. THEN MAYBE A YEAR LATER I'D HEAR HIM AGAIN AND HAVE TO EAT MY WORDS BECAUSE HE'S CALLING RIGHT SMACK ON THE BEAT, BOOM, BOOM, BOOM, RIGHT IN THERE. IT WAS THERE ALL THE TIME, BUT IT HAD TO BE BROUGHT OUT, IT HAD TO BE DEVELOPED. BUT TALENT IS IMPORTANT - SOME PEOPLE ARE COLOR BLIND AND SOME PEOPLE LACK A SENSE OF RYTHYM, BUT THE DIFFERENCE IS THAT THE PEOPLE WHO ARE COLOR BLIND, NOBODY HESITATES TO TELL THEM SO. THEY SAY, "THAT'S NOT RED, ITS GREEN!" BUT WHEN SOMEBODY LACKS A SENSE OF RYTHYM, NOBODY TELLS THEM, "HEY, YOU'RE OFF BEAT WITH THE MUSIC!" UNFORTUNATELY, A LOT OF CALLERS GO ON FOR TWO, OR THREE, OR EVEN FOUR OR FIVE YEARS WITH ONE FAILURE AFTER ANOTHER, BECAUSE NOBODY IS KIND ENOUGH TO CONVINCHE THEM THAT THEY LACK A SENSE OF RYTHYM, THAT THEY CAN'T CALL TO THE BEAT OF THE MUSIC. SO MUCH FOR TALENT - I NEEDN'T ELABORATE FURTHER.

NUMBER 3 IS KNOWLEDGE. THE LACK OF THIS IS THE FAILURE OF MOST CALLERS. MOST CALLERS WHO START IN EVENTUALLY DISCOVER THAT THEY MUST BE SINCERE OF PURPOSE, THAT'S AFTER THEY'VE SERVE FOR A WHILE. THEY RECOGNIZE THE VALUES AND WANT TO SERVE. MOST HAVE A CERTAIN AMOUNT OF TALENT, ENOUGH TO GET BY - MAYBE NOT TO BE TOO SUCCESSFUL BUT THEY HAVE THE REQUIRED TALENT. BUT NUMBER 3, KNOWLEDGE MUST BE ACQUIRED. YOU MUST ACQUIRE KNOWLEDGE AND TO ACQUIRE IT YOU MUST STUDY. IN MY EXPERIENCE, IN THE TWO CALLERS CLASSES FOR BEGINNERS, THAT AS SOON AS A BEGINNER CALLER HAS MEMORIZED A FEW CALLS, AND HE'S WORKING WITH PEOPLE WHO AREN'T TOP-NOTSH DANCERS (BECAUSE HE USUALLY STARTS WITH A BEGINNER GROUP), HE THINKS THAT HE'S REAL GOOD. HE GETS UP AND CALLS THE DANCE AND THE PEOPLE HAVE FUN AND SOMEBODY COMES UP AND PATS HIM ON THE BACK AND SAYS, "YOU'RE WONDERFUL, YOU'RE TERRIFIC, YOU'RE TOPS!" BOOM, HE'S A CALLER AND HE DOESN'T HAVE TO WORK ANYMORE. HE'S GOT ALL THE KNOWLEDGE HE NEEDS - WHY, DIDN'T THEY TELL HIM HE'S WONDERFUL, DIDN'T THEY APPLAUD WHEN HE CALLED, DIDN'T THEY TEAR UP THE FLOOR WHEN HE DID HOT-CHA-CHA-CHA? SO - HE'S A CALLER AND YOU CAN'T CONVINCHE HIM FROM THERE ON OUT THAT HE NEEDS TO IMPROVE HIS ABILITY AND TO STUDY AND TO INCREASE HIS KNOWLEDGE OF THE SQUARE DANCE ACTIVITY. I HAVE STUDIED AND I HAVE STUDIED CONTINUOUSLY FOR SEVERAL YEARS. THE MORE I STUDY, THE MORE I REALIZE HOW LITTLE I DO KNOW ABOUT IT - THAT IS ABOUT ALL THE PHASES OF IT, AND HOW VAST THE FIELD CAN BE. WE SHOULD STUDY HOW FINE TIMING AND RYTHYM CAN BE DEFINED, WHAT IS POSSIBLE, WHAT CAN BE DONE WITH THEM THRU PATIENCE AND THE DEVELOPING OF THE SQUARE DANCE ACTIVITY AND THE DEVELOPING OF ITS DANCERS. WE SHOULD STUDY TO IMPROVE THEIR COMFORT AND THEIR RELAXATION AND THEIR FUN. SO - LET'S DEAL WITH KNOWLEDGE. IT'S THE ONE THING THAT ALL CALLERS CAN BE INTERESTED IN. MOST OF THEM ARE NOT TO INTERESTED IN PHILOSOPHY, AND SOME ARE INTERESTED IN THEORY. SOME ARE ONLY INTERESTED IN NEW CALLS, NEW TRICKS WITH OLD DANCES AND MIXERS. IF THAT'S YOUR CASE, THEN YOU'VE ALREADY ARRIVED! YOU DON'T NEED KNOWLEDGE. YOU'RE ALREADY THERE, YOU DON'T NEED TO STUDY. ALL RIGHT - WHAT IS THE FIRST PART OF KNOWLEDGE? WE MUST KOW QUALIFY WHAT WE MUST DO. WHAT ARE WE ATTEMPTING TO DO WHEN WE START DEALING WITH THE TECHNICAL SIDE IN THE SCIENCE OF CALLING. WHAT ARE WE ATTEMPTING TO DO - WHAT DO WE WANT TO DO? IN CALLING A DANCE WE WANT TO CALL FOR A GROUP OF PEOPLE ON THE FLOOR, WE WANT TO PROVIDE INSTRUCTION TO THEM ON HOW TO DO A GEOMETRIC DESIGN TO MUSIC, AND IN ORDER FOR THE DANCERS TO RETAIN THEIR INTEREST AND STAY IN THE ACTIVITY LONG ENOUGH FOR YOU TO CALL TO THEM VERY MUCH, I BELIEVE THAT YOU WILL HAVE TO PROVIDE THEM WITH COMFORTABLE DANCING - COMFORTABLE DANCING. THINK ABOUT IT FOR A MOMENT - COMFORTABLE DANCING IN THE PROPER SPIRIT. BOTH ARE ALL IMPORTANT - YOU CAN'T HAVE ONE AND NOT THE OTHER. YOU MUST HAVE BOTH COMFORTABLE DANCING AND THE PROPER SPIRIT.

WHAT IS COMFORTABLE DANCING? WE'VE DISCUSSED THE PROPER SPIRIT, AND WE'LL DISCUSS LATER HOW TO MAYBE HELP TO IMPROVE IT AND PROMOTE IT. BASED ON MY EXPERIENCE, COMFORTABLE DANCING IS ONE THING - YOU MIGHT DISAGREE, AND IF SO, WONDERFUL, BECAUSE I'M OPINIONATED. BUT TO ME COMFORTABLE DANCING IS WHEN I GET THE WEIGHT FORWARD ON MY FEET AND I'M LEANING SLIGHTLY FORWARD AND I'M GLIDING ALONG AND NOTHING INTERRUPTS IT, AND THE CALLER KEEPS OUT OF MY WAY AND I CAN GO AHEAD AND DANCE THRU A WHOLE DANCE AND ENJOY IT WITH SEVEN OTHER PEOPLE. IT GOES CLICK, CLICK, CLICK, CONSTANTLY GLIDING ALONG WITH A SMOOTH FLOWING MOTION, A COMFORTABLE MOTION. IF I'M SCRAMBLING ONE MINUTE AND BACKTRACKING ANOTHER MINUTE, STOPPING AND STARTING, RUSHING AND SLOWING DOWN, I'M NOT COMFORTABLE. SO THE FIRST THING THE CALLER MUST DO IS LEARN TO CALL COMFORABLE DANCING. HOW DO WE GO ABOUT IT? THE FIRST PART OF COMFORTABLE DANCING, INVOLVED IN COMFORTABLE CALLING, IS CLARITY. WE'RE GOING TO GO THRU SOME OF THESE POINTS VERY RAPIDLY BECAUSE I'M SURE YOU'VE GONE THRU THEM BEFORE AND YOU'VE READ RICKY HOLDEN'S BOOK OR OTHER BOOKS AND YOU'VE ATTENDED SESSIONS BY OSGOOD AND OTHER CALLERS. I MAY HIT ONE OR TWO POINTS THAT YOU HAVEN'T HAD FROM OTHER CALLERS AND THEY SHOULDN'T BE OVERLOOKED.

CLARITY - WHAT IS CLARITY? CLARITY IS BEING HEARD - YOU MUST BE HEARD. THE DANCERS MUST HEAR YOU IF THEY ARE TO DO THE FIGURES TO THE MUSIC. THEY MUST HEAR THE MUSIC AND THEY MUST HEAR YOU. ALL RIGHT, WHAT IS BEING HEARD? IT'S P.A. SYSTEMS! I'M NOT GOING TO CONDUCT A SESSION OR DO ANY DISCUSSION OF P.A. SYSTEMS, BUT YOU MUST MAKE IT YOUR BUSINESS TO BE A SOUND EXPERT. 90% OF THE ACCOUSTICAL MONSTROSITIES THAT WE ARE ASKED TO CALL IN CANNOT BE SOLVED BY THE SO-CALLED SOUND EXPERTS! EVERY TIME WE HIRE SOME SOUND EXPERT, HE GUMS US UP SOMETHING PITIFUL. HE COMES IN AND TREATS THE BUILDING AND PUTS UP SPEAKERS ALL OVER THE PLACE. HE PROVIDES US WITH ABOUT 20 SOURCES OF SOUND, SO THAT THE DANCERS ALL HEAR EACH ONE AT A DIFFERENT TIME, ETC. THEN SOME POOR OLD CALLER WHO DOESN'T KNOW A TUBE FROM A KILOWATT COMES IN AND WHO HAS BEEN BUMPING HIS HEAD AGAINST THESE HORRIBLE BUILDINGS FOR THE LAST TWO OR THREE YEARS STICKS UP A SPEAKER HERE, AND ANOTHER THERE, AND HE ADJUSTS THE SET-UP, AND EVERYBODY HEARS CLEARLY. SO JUST BY THE SCHOOL OF EXPERIENCE MOST OF US LEARN HOW TO ADJUST OUR P.A. SYSTEMS. BUT THERE ARE CALLERS - AND I HOPE YOU ARE NOT AMONG THEM - WHO GO IN AND STICK UP THE THING AND NEVER WORRY FROM THEN ON. THEY SAY, "WELL, I'VE GOT A SPEAKER AND AN AMPLIFIER, AND I'VE GOT A MICROPHONE. I'M TALKING, AIN'T I? WHY DON'T THEY HEAR ME?" MY WIFE IS MY CONSTANT COMPANION, AND WHEN I START TO CALL DURING THE EVENING SHE GOES ALL OVER THE FLOOR, AND SHE LETS ME KNOW WHETHER SHE CAN HEAR, WHERE IT'S BAD, AND WHAT'S WRONG. SHE'S GOTTEN TO BE A BETTER EXPERT THAN I AM. SHE CAN TELL ME WHAT IS WRONG WITH IT WHEN I THINK THAT I KNOW. "JUST A LITTLE MORE TREBLE, ED, AND I THINK IT WILL SHARPEN IT UP - A LITTLE MORE VOLUME ON THE MUSIC." "THAT SPEAKER'S PLACED WRONG" - OR SOMETHING ELSE. WE CONTINUE FUSSING WITH THE SET-UP UNTIL WE GET IT THE BEST POSSIBLE. IF THE HALL IS SO BAD THAT YOU STILL CAN'T HEAR, WE GO GET ANOTHER HALL, BECAUSE IF YOU DON'T, IF THE DANCERS DON'T HEAR, THEY'RE NOT GOING TO DANCE. IT IS YOUR RESPONSIBILITY!