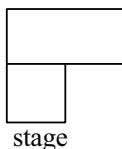


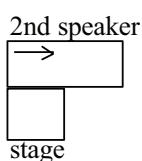
USING A YAK STACK

We have always found that the Yak Stack has a much better sound (for SD/RD) than other speakers. We found out that Gloria Roth (Callerlab Coach) in her caller schools explains the properties of the Yak Stack the way she was taught directly by the inventor of the Yak Stack, Irvin Gross. We wrote a note to Gloria Roth to ask her if she would share this information and this is what Mr. Gross has to say concerning the set up of the Yak Stack.

1. **Never** separate the column unless you have a hall shaped like this:



then, of course, you will need a speaker set for long side as well:

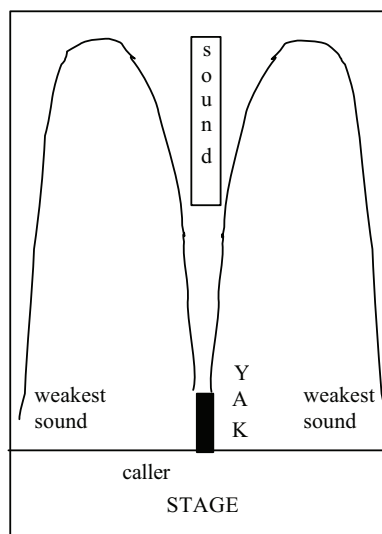


OR, if another hall is being sounded, like in a school where 2 classrooms are being sounded.

2. The height of the Yak off the floor should be such that the **lowest** speaker is at **head** level of the dancers. If the speaker is set too low or too high the sound is bad.
3. A Yak is constructed to send the sound down the hall in a "column", hitting the back wall and curling around, coming back up the hall on either side. The place with the least sound would be to the caller's immediate left and right corners.

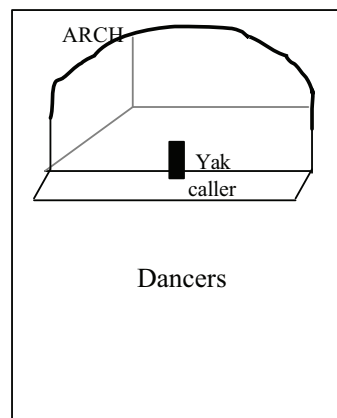
DIAGRAM OF COLUMN SOUND

Since often the better or more experienced dancers dance near the front, they can "handle" the weaker sound - and "weaker" sound does not mean bad sound. Experience has shown that even in large crowds with 30 to 50 squares there have never been sound problems with the Yak Stack set up this way.



4. **Always** have the Yak **in front** of the caller, near the edge of the stage and out **beyond** any overhead arch or curtains. If it is behind the arch, it will not be effective.

Set up of Yak by a stage with an arch (looking at the stage from the floor)



Usually the stage extends a few feet beyond the overhead arch, and that is where the Yak should be placed. The caller would stand beside the amplifier, just behind the Yak.