

NEWSLETTER

for Members of

CALLERLAB

Direction



The International Association of Square Dance Callers

Volume X Number 3 - June 1982

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Future Conventions:

March 28-30, 1983 - Marriott, Philadelphia, PA
April 16-18, 1984 - Hyatt O'Hare, Chicago, IL
April 1-3, 1985 - Hyatt Regency, Phoenix, AZ
March 24-26, 1986 - Hyatt Regency, Baltimore, MD

This issue is intended primarily to provide a more detailed report of the CALLERLAB Convention recently completed in Reno, Nevada. The convention was the largest that we had ever had and while the weather was really terrible with snow closing many of the roads from California into Nevada, we still had close to 1250 total people in attendance. The sessions were well attended and a great deal of information was exchanged by all who participated. For those of you who were not able to attend this year, you may still obtain tapes of the CLASS topics that were discussed as well as the tapes of the VOICE sessions by Arden Hopkin.

We are including reports from various committees that were sent to the office and recognize that some committees are not included. We would normally include a roster with this issue. However, we recently obtained a word processor for use and we have not yet had the opportunity to capture all of the necessary information to prepare the corrected roster. We will attack that as the next priority and we will prepare and send the roster as soon as we have proofed the information to insure accuracy. The roster will be forwarded some time in July.

Incidentally, this issue of Direction will be the first to use the new capability of our office word processor and you will notice that the type style is smaller than other issues. However, we feel that the readability is enhanced by the column layout and should provide a better overall quality than before. We hope you approve.

Badge and belt buckle orders have been processed by the office at this time. As soon as the badges are received in the office, we will forward them to the members who ordered them. Belt buckles are being processed by the commercial agency at this time and will be shipped directly from the vendor. For future orders, we will

probably combine orders over a time period to make it worthwhile processing. At this time, we are anticipating a once a month or perhaps once a quarter combined order. This is being done to provide a more efficient system. As soon as we get a sufficient quantity of orders, we will prepare the necessary order forms and send to the appropriate vendor.

We will also be providing an updated committee listing and organization chart in the near future. This chart will update the minor changes that have been made during the past year and will include the names of the current committee chairmen. If you wish to serve on any committee, PLEASE put your request in writing to the office as well as the appropriate chairman. We will be including this information in our data files and future committee mailings will be more accurate than before. However, this will involve your initial cooperation when we send out the requests for information and personal history questionnaires. This mailing will also probably go out in July. We urge all of you to respond promptly. Thank you for this.

Board nominations are due in the office no later than August 15th to be included in the September ballot. So far we have a crowded field with many seeking office for the first time as well as several who have served in the past. We will be sending out requests for information from the candidates to state why they wish to run for the Board as well as a statement of what they would hope to accomplish during their term of office. This should give you a little better basis for voting for the candidate of your choice. By using the type style now available, we can also provide a little more information from each candidate. So far we have nominations for Bill Addison, Carl Anderson, Don Beck, Ken Bower, Bill Davis, Wade Driver, Ed Foote, Don Hanhurst, Larry Ingber, Lee Kopman, Johnny LeClair, Martin Mallard, Osa Mathews, Bob Van Antwerp, and Francis Zeller.

**SQUARE DANCE DESIGNATED
AMERICAN FOLK DANCE THROUGH 1983**

Those of us who know Bob Van Antwerp well know that he is one of the nicest gentlemen in square dancing. I've known him for a good many years; in fact, when I lived in the Detroit area, he was passing through and I told him that he was a wonderful man and asked if he would please be a guest in my home. I have to travel and I will let you stay here. I gave him the key and said treat this house as if it were your own. He did -- he sold it.

Distinguished guests, Board of Governors, members of CALLERLAB, it seems that I have been able to stumble through my first year of this. I really was doubtful about it as I told you last year. I was afraid I would make every mistake there is to be made but Angie encouraged me. She told me that she believed that wasn't true. She said that that would require a higher degree of consistency than I ever achieved.

As I look back on our beginning with fourteen, I am reminded of our growth, our accomplishments and I must offer my personal thanks to all of you for attending this year. Your Board of Governors, your Executive Committee, John and Freddie Kaltenthaler, Herb and Erna Egender have all worked hard to set a program for you that would be beneficial to you and also see that you enjoyed yourselves. If you approve of their choice of the Reno MGM Grand, I want you to join me now in showing your appreciation. (Applause) Did you enjoy the show last night? (Applause). I could not help but look around and be encouraged by seeing so many young people here now in this activity although it did scare me to let these young callers go to the show last night. I thought it was as dangerous as putting two twinkies in front of Dick Houlton. We have good news though from Dick Houlton. He's going on a diet and he's going into jogging. You may laugh because you don't think so but even with his size he has now been able to make the 100 yard dash in 7.6 - - - on the Richter Scale.

I would like to tell you that my mother was born in Huntsville, Ontario, Canada, and I called her while I was here and she asked if there are any Canadian callers and their wives and it made me think that when we introduced all of the people from foreign countries, I don't think we mentioned Canada. I figured the reason we didn't was because we think of you as brothers and Americans for some reason but if we have offended you, we apologize. Would all of the Canadian people please stand now. That will make my mother much happier. (Applause)

This year I feel it is appropriate that we concentrated on classes as our lifeblood and I would like to talk to you about that as well as some of the other areas of square dancing. It seems all over we're blaming our lists for all of our problems and I'm not so sure that is true. But I think we do have to address ourselves to a problem and that is - are these lists for us or are they for the dancers?

I'd like to talk about that and several areas of square dancing in which all of us are involved. They are the one night stands, the beginners class and the Mainstream clubs, the Plus 1 and 2, the Advanced 1 and 2 and the Challenge activity which covers it all. I enjoy activity in all of these areas but before I discuss those areas I am reminded of a book written in the late 40's which was later made a movie called "Mission to Moscow". It was written by Ambassador Davies. Most of our ambassadors would never have the honor of speaking to Joe Stalin. Joe Stalin made a special trip to visit Ambassador Davies and said to him, "You are truly a friend because you defend us to our critics and you tell us directly of our shortcomings." I'd like to have all of you keep that in mind as we go along here as I discuss, as your chairman, these things about CALLERLAB.

I defend and praise them -- the actions you've taken to everyone. I think everyone here has done an outstanding job and I'm proud of our accomplishments but there

literally remains much to do and we cannot progress if we're not aware of our problems and our shortcomings. I remember the good old days when we had one night stands and in those one night stands we entertained people and showed them delightful things and let them jump, kick, holler and have a wonderful evening. Lately I have been criticized for the type of one night stand that I do because I called the Virginia Reel and callers felt that that was stupid because we don't use it anymore. My defense is that it is my job to entertain those people that night, show them a great time, let them whoop de do and get them interested in square dancing. I personally have no objection to it whatsoever. (Applause) The largest hand I've ever gotten from anything I've ever called was the Virginia Reel.

And I find some of the callers going out today and teaching it the first night of a beginner's class and saying it's because they can use it later. I don't think people hire you to teach, teach, teach. They want to have fun, fun, fun at a one night stand and I think this is an area to which we can address ourselves.

In the one night stand business, we have almost killed it deader than a dodo bird. I can remember the days in almost every community that there were One Night Stands for PTA's, churches, everybody wanted them. They're rare in many communities today. I hope we can turn that situation around. -They can lead to large beginner's classes. I feel very badly that we have ignored this to the detriment of the activity. And when I say, as callers, some of these areas need looking into, I remind you that I am a caller and I'm joining in with criticism of myself not just other callers.

Formerly we taught them very specifically to dance to the music, to count to the music and we taught them style but we did have the time. I understand why some callers don't do this today because the class is not as much fun. It is an extremely difficult course to get through in the required number of weeks. We strapped ourselves to 41 weeks and I know hardly any callers who are teaching 41 weeks. To correct the situation we have done the abominable and taken the situation and have tried to cram it into 25 or 30 weeks along with a few Plus 1 and Plus 2. I don't know the answer as to what to do about this anymore than you but we have to turn that situation around.

Some of the things that happen in square dancing today are not our own fault even though we are blamed because we created some lists. My personal feelings are that they had no one to blame before so now they can blame CALLERLAB because they have lists. I think that one of our problems is that we run beginner's classes. In many areas during the summer, we do not dance so if you joined the club the first night after coming off a layoff of three months, the first night is a very traumatic experience. For those who survive, the club puts them into angel category, or chases them off to other clubs with an inferior feeling. Perhaps they are assigned to refreshments and other jobs and soon our capable dancers learn that we have made work out of dancing instead of the FUN we promised. We need to examine our own practices in this area and turn it around.

The Plus 1 and 2 area - I do not believe in some of the areas I have gone into that all callers are adhering to the lists. We have some of our callers and some of our clubs calling themselves Plus 1 and 2 because they know the Teacup Chain and Load the Boat - beyond that they don't recall Plus 1 or 2 and some people get hurt as a caller comes in and adheres to the list and gets blamed, or the list is blamed. As we move into the Advanced and Challenge area it's odd that I should think of Ed Gilmore because I feel that I've been in Advanced dancing a long time, even before the lists. I still do have a large program in Advanced dancing.

CALLERLAB Milestone Award Presentation

I also call what some Challenge callers might laugh at but it is a Challenge club. I say this because Ed Moore, as you know, seemed to think I was opposed to his dancing so I discussed it with him. I said, "Ed, I do not believe there is anything wrong with Advanced dancing if you call the movements and give the people the required number of dance steps to execute these movements". As you know, Ed was a smoker and he puffed very heavily and looked up to me and he said, "Dave, if you continue to call that way, you will always be known as the lowest level of the higher callers. And he's right.

I believe in Advanced dancing, I believe in Challenge dancing and I believe in dancing because it is enjoyment for anyone. You cannot tell people what they like and don't like. However, we must also listen to the people. I have had letters from callers and dancers. I've had complaints on the Advanced list verbally from dancers and callers. As I said, I know all of the problems but I am not sure I know all of the answers. In order to try to help this, I made out a list of some of the basics that I have had complaints about and I will turn this over to the Advanced Committee and ask that we operate through them.

Unfortunately, all of our committees running from Mainstream right on to C2 have members in it who get married to certain calls and never want them turned out. Again, I ask -- are these lists are for the caller or for the dancer? I notice a reluctance to prune these lists. I notice a reluctance to address ourselves to the duplication of terms such as Centers Trade which is the same as Flip. We have two definitions of Swing. Those are just two examples. I certainly don't want to get into all of these. I would have people who have handed me dozens of other things but my concern is that we totally refuse to address ourselves to the problem of these lists. I refuse to prune them, where can we add the new experimentals that the dancers enjoy. Where does this end? Are you willing to live with all of the lists running into the hundreds?

In closing, please let me say that that does not mean that I said we are doing a bad job. I did not say that you were doing a bad job because if that were true we would have the answer as to why square dancing is growing. It is growing. All I can say is that while it is growing, we have to address ourselves to the problems in it and try to solve those problems and to improve square dancing because we have the greatest couple activity in the world. I think it our job to sell it, to make it two or three times as large as it is now and you're the people who can do it because you are great. I want you to know that I love each and every one of you. God bless you.

Gold Card Awarded For The Third Time! ! !

At the recently completed CALLERLAB Convention in Reno, Nevada, the third Gold Card was awarded to Bob Osgood for his outstanding contributions to CALLERLAB over the years. As many of you know, Bob was the guiding force behind the establishment of CALLERLAB. Bob, along with other members of the SIO Hall of Fame, formulated the early plans which enabled us to become a reality. Since then, he has reduced his calling to less than 50 times each year, the Board of Governors has honored him by this special presentation. The announcement of this presentation was omitted from the Press Release issued concurrently with the convention and was not an intentional slight. Previous Gold Card recipients include Arnie Kronenberger and Lee Helsel. All of us extend our congratulations to you, Bob.

It is my pleasure to be asked to be the presenter of the Milestone Award offered by CALLERLAB.

Tonight we honor a CALLERLAB member who has never been a recording artist, one who has never been a member of the Board of Governors or Executive Committee, has not endeavored to be a travelling caller, one who has not participated or been featured as a Festival Caller or even in the realm of our thinking was or is a pioneer in the square dance movement.

This caller-member was selected for this honor due to his ingenuity and perseverance to improve and assist the square and round dance movement, although commercial as it may be, with sound and audio problems. Equipment produced by this caller-member is in operation throughout the world today which signifies the importance his equipment has made on the square and round dance activity. You have probably already surmised that I am speaking of Jim Hilton.

Jim was interested in sound operations at an early age when as a young boy, he tapped his neighbor's telephone line and that was his beginning. He actually started square dancing in 1951 and started his calling ambition in 1953. The military service did provide him with some electronic training and then after the service he purchased a defective demonstrator model from a company I won't mention, for use in his square dance calling. This piece of sound equipment would not work effectively so Jim set out to improve it and make it work. Being the persistent man he is, he was never satisfied with the sound he was hearing so he built a monitor for his use. Another caller happened to hear it, liked it, and bought it from Jim, so in turn, the story repeats itself. He built another monitor unit and another caller purchased this one.

Finally he set his sights a little higher and eventually built a tube set and another caller bought this tube set. Now Jim had to fish or cut bait and make a decision as to his future in the electronic business. He at the present time had a good job with the Greyhound Company but his lovely wife Dottie was in opposition to his leaving Greyhound and going in business for himself, but Jim won out and the business began in its infant stages.

He started gradually furnishing sound for local dance affairs and really it was not too satisfactory at first as some may remember, but gradually as time went on it became better and now Jim has furnished sound for many of the National Square Dance Conventions plus many State and Regional dance affairs.

Sales began to increase and he talked his father into joining him in this new venture. Again with increased sales, he needed assistance and he obtained the services of Jim Mork, another caller, who along with Jim started the cue card service we know about.

After many hours of discussion on a family basis he finally convinced Dottie into becoming this secretary as you know today and is his very efficient side-kick. At the present time, the Hilton Audio Company consists of 11 employees and they are all square or round dance participants as well as some are callers and round dance instructors, as one of Jim's qualifications for employment is an active interest in square and round dancing. Hilton's sound systems now number approximately 6,000 sets being used by individuals throughout the world by schools and leaders in the dance movement plus 13 foreign countries which so indicates success in the field of audio systems as his contribution to the movement. As one of the first users of his sound systems in the early years and still a user, I certainly feel his contribution to the square and round dance movement warrants giving Jim CALLERLAB's highest recognition, the Milestone Award, - Mr. Jim Hilton with his wife Dottie.

Milestone Award (Johnny LeClair)

This man was born March 5, 1923. He was the second of three sons. His early youth was spent with his family struggling through the lean years of the depression era trying to farm and raise cattle. The years of hard work paid off for the family as his father is now 93 and his mother is 81 today. They own and operate a large hereford cattle ranch in the northwestern part of their state.

He attended the typical one-room, eight-grade, rural country school. He would either walk or ride horseback several miles every day to get to school. Later on, during high school, he boarded with a family in town nearer the high school. During his four years of high school he lived about a block from his future wife, but they never met until after he returned from the service in World War II.

He has always been interested in sports and played football in high school; a broken nose is a reminder of one of those games. He began riding bucking bulls and bareback horses at an early age and was a member of the rodeo cowboys association for seven years. He also helped his uncle, who owned rodeo stock, produce many shows within his home state and neighboring states. His wife says she loves rodeos but after seeing her husband hung up in a bareback rigging, she decided she didn't like him doing it so he quit riding and tried calf roping for a while but finally settled on announcing rodeos, which he did for several years. On a dare, in his early years, he also rode a buffalo, but he never did say how long.

He is proud of his heritage. He had the ambition to develop his talents. He is a Shoshone Indian.

His service time during World War II was spent primarily in Foggia, Italy, where he flew as a tail-gunner on B-17's in the Army Air Corps. He and his crew were very fortunate in that they flew all of their missions together and no one was injured. One time they returned to base with 123 holes in their plane.

After the war he returned home where he then met and married Miss Hudspeth in 1946. They moved to the ranch to live and raise a family that included two daughters, Bobbie and Donna. They now have three grandchildren.

This couple began square dancing in October of 1950 with Ed Reeves, who was the County Agent. After three lessons, our recipient had to have an operation and missed out on most of the class but was so interested in square dancing that he tried calling in early 1951. Their club caller got transferred and everyone wanted to keep dancing so they all tried to call, even most of the women in the club. Finally, our recipient ended up as the caller for this small local club.

For twenty years he called for four local clubs each week in different towns. In 1956, due to allergies on the ranch, he moved to another town. His first club closed so he started another in a different town. The travel time each week to call for these "local" clubs amounted to approximately 500 miles.

During the time he worked in his home state, he received two awards - the Distinguished Service Award from the Kiwanis International and the Bronc Buster Award from Governor Jack Gage, for being an ambassador of goodwill for the state due to his travels across the U.S. and Canada.

He has been the featured caller at a number of festivals, including the Australian National and two All European Festivals.

He is now in his 32nd year of calling and has taught at least two beginner classes each year. He calls dance programs from one night stands through A-2. He is dedicated to the square dance movement. During his years of calling, he has had to miss two dances due to car trouble, 3 because of weather and no more than 10 due to illness with most of these at a time during the early sixties when he was quite ill but continued to travel as much as possible.

In 1970, he was selected by the American Square Dance Society to the Square Dance Hall of Fame.

Now you will begin to fit the pieces together to find out who this is. The state I have been referring to is Wyoming. The towns are: Burris, Lander, Jackson and Riverton. His wife's name is Marjorie.

In the fall of 1971, they were asked to come to Mesa, Arizona to conduct the Square and Round Dance Program at Trailer Village. After two years the program was too large to do both squares and rounds, so they hired Jack and Darlene Chaffee to conduct the round dance program. This team has been together since that time. The program for Trailer Village and associated parks went through the spring of 1979. They are now at Mesa Regal Resort. Our recipient was one of the first to start this type of resort square dancing.

This couple feels they have been very fortunate to have been able to travel so much to call square dances. He has called in 49 states, having missed only Rhode Island, nine provinces of Canada and 13 tours have taken them to 42 different foreign countries. They have logged close to two million miles by car and have no idea how many by air, but they love to travel and hope they can continue forever.

He has recordings on Sets in Order, Scope, Windsor and Mustang labels. His last recording, "The Old Man From The Mountain's Coming Home", was recorded at Kirkwood Lodge in the bathroom with Flippo's recorder which is probably why it wasn't a best seller.

He has been on staff for most of the major square dance institutes and weekends in the country. He is still on staff at Kirkwood, Banff, Lighted Lantern, Lolo, Montana, Hayloft, Emerson, Canada and his own weekends of Dance 'n Fun (23 years) and Dance 'n Holiday.

He is a charter member of CALLERLAB; he has served on the Board of Governors since the beginning and has also served on the Executive Committee. He was chairman of the Mainstream Basics Committee for three years and was instrumental in developing the program we have today. He is a member of the Definitions Committee and the Quarterly Selection Committee. He has attended all but one of our conventions.

Many people have touched his life and were guiding factors in his calling career. Credit is given to Pappy Shaw, whose school he attended several years, Ed Gilmore, Les Gotcher, Joe Lewis and Dave Clavner, a caller he always felt had great material.

One caller who figures very prominently in his life is Al Brundage, who had faith in a young cowboy from Wyoming and gave him the opportunity to work week-long and weekend sessions on the East Coast.

Tremendous gratitude is also expressed to Bob and Beckv Osgood. They have always been a strong supporter of the recipient's career. His first recordings were on "Sets in Order", an early one being "Country Boy", which was very appropriate. He also had two round dances recorded on "Sets in Order" ("Marie" & "Changes") and they still teach rounds at five places each year and they say this keeps them honest. Through nine square dance tours to 4 different countries that they have escorted for the

American Square Dance workshop, Bob and Becky have given them the world and they will always enjoy this friendship.

Bob hopes that through the years he has been able to help her up-and-coming young callers with recommendations and calling engagements. He feels that there is a great amount of talent in the square dance field today that should be given a chance to develop.

When Marj sent this information to me several months ago, she added a personal note that I would like to share with you. "It's hard to write about someone you love and respect so much and keep it in perspective without sounding like you are bragging, but I do believe Johnny is a very special man. He is honest and has extreme patience: traits he inherited from his father. Square dancing has been very good to us and we hope we have been able to return some good back to the activity. To receive the Milestone Award will certainly be the highlight of our career. I am very thrilled about it and keeping it a secret has been one of the hardest things I've ever done."

Would you please join me in presenting this very deserving Milestone Award to John Arthur "Johnny" and Marjorie LeClair.

Milestone Award (Art Shepherd)

Adlib: (Hold one of the Milestone Awards). I hope each one of you has had the opportunity to look at these pyramids. Not long ago I had the rare opportunity of visiting Lovett Hall in Dearborn, Michigan. This, as you may remember, was the birthplace of the revival of American dancing. Henry Ford had brought from New England one of the leading callers of the day and there in Michigan, Mr. Ford built for Mr. Lovett this extraordinary hall where square dances were held on a weekly basis. It's hard to describe the beauty of the building itself but coming into the main entrance and just before ascending the staircase to the magnificent ballroom area, your attention will be centered on an object on the wall. There mounted in the place of honor -- under glass -- is the Milestone Award presented a couple of years ago to the Henry Ford Foundation as a tribute to the memory of Benjamin Lovett. I'm sure that all of those who have been fortunate enough to be presented with one of these awards has felt particularly fortunate and extremely honored.

In these days where our activity has seen so many changes, where we seem to experience a constant flow of terminology, occasional differences in styling and controversies over goals and philosophy, I wonder how many of us here in this room have said to ourselves, "knowing what we know now, looking back over 30 years of square dance wouldn't it be great if we could face a brand new audience of people who had not square danced before and provide them with a program that benefited from the experiences we have learned over these recent years".

Just think what you could do if you suddenly found yourself in an area cut off perhaps from the rest of the world by natural barriers with a sizeable population of enthusiastic, friendly people who had never square danced before but were ready and willing to try. Let's say you were virtually the only caller in this area -- what an opportunity you would have! The question is, what would you do with the opportunity. Would you squander it or would you make every effort to build a good, strong lasting program involving enthusiastic, friendly individuals?

We're going to salute a caller tonight who, faced with this very decision, set out in the right direction and, as a result, after a number of years can point proudly to a fine, ongoing program of square dancing.

Learning square dancing here in North America, our caller and his wife witnessed the growth period of square dancing. They shared in the successes, witnessed the shortcomings and, when they were ready to move on to a new frontier, they had the knowledge, ability, leadership and calling strength to build a strong program.

Their move from North America in 1965 sent them into an area where square dancing had only been dabbled with in the past. Here indeed was virgin territory. Setting out gently at first, they introduced square dancing to some of their neighbors. Here was an opportunity to avoid dumping tons of new material to hurry the newcomers through class. Here was an opportunity to introduce a sensible program involving square dancing and round dancing together without having to race the newcomers through to fill existing clubs. Here was an opportunity to develop attitudes, to express the true friendly philosophy of square dancing and here was an opportunity, as the activity grew, to work with the most enthusiastic in developing new teachers and callers without any fear of competition or concern about changing the directions that had been established.

Today, after more than 17 years of hard work, this caller can look with pride at this corner of the square dance world and point to it as an example of what can be done. The area we are speaking of is, of course, New Zealand. Flourishing in its two islands is a square dance activity with leaders working closely together, with an open door to visitors, with cooperation between leaders and with a friendliness that we envy and admire.

It would be unfair to say that all of this is due to just one person for it took many enthusiasts and much time to develop but we certainly can salute one individual and his wife for having put a sensible program of square dancing into effect in their country. Therefore, it gives us great pride and pleasure to present CALLERLAB's coveted Milestone Award to this caller, and to his wife, Blanche, from New Zealand, Art Shepherd!

Memorial to C. O. Guest

C. O. began square dancing in 1955 and began calling in 1956. He became a full time caller in 1961 and traveled extensively until 1975. He was the owner and producer of Kalox, Belco and Longhorn Records.

He was a charter member of the North Texas Callers Association and CALLERLAB. He was also a member of the Texas State Callers Association.

He was a charter member of the Board of Governors of CALLERLAB and served in that capacity until 1980. He was past chairman of the Record Producers Committee.

He was the original caller for the Swingin' Squares of Irving and called for them twenty six years. He was also caller for the Top Squares of Dallas for six years.

C. O. passed away while undergoing open heart surgery on Tuesday, April 6, 1982 at the age of 52.

A large void has been made in the square dancing world by the untimely loss of this fantastic man. He will be truly missed.

Warmest sympathy is extended to his lovely wife, Chris, his loved ones and his many friends.

The C. O. Guest Memorial Fund has been established and all contributions may be sent to 2832 Live Oak Drive, Mesquite, Texas 75149.

Styling Committee - Styling for Plus I Figures - Melton
Luttrell

1. (Anything) and Roll

All dancers. Arms in natural dance position, hands ready to adjust to appropriate position for next call.

2. Diamond Circulate

Center dancers in diamond formation have hands joined in hands-up position. Only slightly touching of hands is required. Points of diamond should hold arms in natural dance position.

3. Flip The Diamond

All dancers should blend into hands-up position as required by Ocean Wave.

4. Pair Off

Designated dancers should hold hands in couple handhold position and after pairing off, join hands with new partner in couple handhold position. Pair Off should be danced as a movement taking several dancing steps rather than abruptly pivoting into position.

5. Peel The Top

Peeling dancers have arms in natural dance position and hands ready to adjust to appropriate position for next call. Center dancers use hands-up position and styling similar to that of Swing Thru. Particular emphasis should be put on timing as dancers are included to move too fast in this movement. (Refer to timing chart.)

6. Single Circle To A Wave

Hand positioning is similar to that of couples handhold. Dancers should be slightly offset to the left so that partner is more to the right than in front of them. As hands are dropped with circling partner, they should then be adjusted into hands-up position for following Ocean Wave formation.

7. Spin Chain The Gears

Hand styling is similar to that used in Swing Thru. For star portion of call, refer to styling as indicated in Star Right and Star Left. Ladies' outside hands may be used to flourish skirts. Dancers doing U Turn Back at conclusion of Star portion of figure should turn away to become end dancers of new wave leaving center position clear.

(NOTE: Apparently conflicts with Basics Committee definition and must be resolved.)

Dancers turning back have arms in natural dancing position with hands ready to assume appropriate position for next call.

8. Tea Cup Chain

Ladies starring thru the center should use hands-up positioning and use forearm turns with the gentlemen. (For example as in Allemande.)

Gents: Difficult to put much styling into this movement since it is mostly pivoting in place and being a traffic director, so to speak. Men should dance with arms swinging naturally from one forearm turn to next and be as graceful as possible in a movement that offers little other than pivot movements.

Ladies: Also very busy movement for the ladies except that there is more of a chance for the ladies to add a little styling through skirt flourishes with outside hand during forearm turns with gentlemen.

NOTE: Even more than in most calls timing becomes an important part of styling in this particular fundamental; so, make an extra effort not to rush this call.

9. Trade The Wave

At beginning of figure, hand positioning is hands-up as used in Ocean Wave. When trading, dancers should remember to pass right shoulders, arms in natural dance position and hands ready to assume appropriate position for next call.

10. Triple Scoot

The styling is similar to that of Turn Thru and Fold. Facing out dancers should emphasize arcing turn (180°) and avoid doing a U Turn back and slide over.

11. Triple Trade

Hand positioning and styling similar to that used in Swing Thru.

12. Turn and Left Thru

For styling refer to basics Turn Thru and Courtesy Turn.

Contra Committee Report - Art Seele, Chmn.

The Contra Committee held an interest session with between 80 and 90 persons present representing 20 states, 3 Canadian provinces, New Zealand and Australia. A seminar/workshop was held showing the use of contra in classes by Dick Leger, Bob Howell and Walt Cole. They all showed the use of modern figures and music for teaching classes.

During the session a straw vote was taken on a presentation of a seminar on teaching of contra and fifty percent of those present showed an interest in such a presentation. It was also suggested that a list of easy contras and a source for them be published. Anyone having such a contra please send it to the Chairman, Art Seele, 1901 West High Street, Haddon Heights, NJ 08035, and the committee will compile such a list. Thank you!

SQUARE DANCE WEEK set for September 20 - 26, 1982

Back in 1970, the first coordinated square dance week was established with most US states and many of the Canadian provinces agreeing on the appropriate week. With the passage of the designation of Square Dancing as America's Folk Dance (through 1983), we have an opportunity to promote classes to a greater extent than ever before. The designated week this year has been established as the week of September 20 - 26, 1982. Let's all make the effort to publicize square dancing during that time and work hard to get large classes this year. Let's take advantage of the congressional action that may help get halls and actively promote square dancing for everyone.

Plus Level Committee - Jerry Schatzer, Chmn.

The following resolution was submitted by the Plus Level Committee and approved by the membership:

WHEREAS CALLERLAB recognizes the importance of allowing new graduates time to learn to dance what they have been exposed to in the Mainstream basics class;

WHEREAS CALLERLAB feels it is inappropriate to ask new graduates to enter a Plus level workshop during the summer months for the following reasons: Family obligations take preference in the case of many dancers; vacation schedules make for erratic attendance at summer workshops; the typical time between graduation and the Fall dancing season is, in many cases, too short a time to allow learning the Plus plateau properly;

WHEREAS CALLERLAB feels that those who encourage or insist new graduates enter a Plus level workshop immediately after graduation from the Mainstream program are, in effect, reducing or negating the significance of graduation into the square dance activity in the minds of the new dancers;

THEREFORE, BE IT RESOLVED that CALLERLAB strongly recommends that new graduates spend a minimum of one year or one dancing season at the MS/QS plateau before entering into a Plus level workshop.

The Plus Level Committee recommends to the Quarterly Selection Committee for their consideration: Grand Spin. It is taught in many beginners classes, the music is very good (Kalox, Grand Colonel Spin), it is an aid in teaching beginners good timing and "dancing to the music", it would satisfy (potentially) the desire for a 64 beat break for use in singing calls. Not sure whether or not it was composed by C. O. Guest, but if it was, that would be a memorial to him also.

The Plus Committee also considered restricting the use of Anything & Roll at the Plus level, and voted not to restrict its use, but recommends that callers exercise caution and good judgment in the use of this call at the Plus level. The committee recommends that callers needing guidelines in the use of the term Anything & Roll review the document published by our committee as a "Special June Report, June 15, 1978". That report is summarized as follows:

Some committees have already entered into their committee work for the coming year. Kip Garvey, the chairman of the Advanced Committee is already well into his programs for the year with the appointment of John Sybalsky and Bill Davis as Co-Chairmen for the Advanced QS group. They are working on the revisions to the Advanced Definitions and also some proposed literature to use as Public Relations handouts to people who inquire about Advanced Dancing.

Norm Cross, chairman of the Communications and PR Committee has already made several proposals to establish standard Press Releases for the coming year. He has been working closely with Herb Egender and the first results are included with this mailing.

The Traditional and Contra Committees are proposing to submit Quarterly selections for their respective programs. For those engaged in this segment of square dancing, this should be a welcome addition. Many of you have expressed a desire to serve on committees and may have wondered how to go about joining a committee. It is simple, you may write to the committee or the office and

Highly recommended for usage at the Plus Level:

Slide Thru & Roll
Touch 1/4 & Roll
Star Thru & Roll
Single Hinge & Roll
Partner Trade & Roll
Half Tag, Trade & Roll
Trade & Roll by adjacent dancers in columns
Centers Trade & Roll (of two-faced lines or waves)

The following usages of Anything & Roll were reviewed by the Plus Committee, and rated on a scale of 1-10. A rating of 1 indicates totally unsuitable for use at Plus level, and a rating of 10 would indicate the usage is most suitable for use at the Plus level. The highest rating was 8.3, while the lowest was 3.8.

Centers Run & Roll (from waves, two-faced lines, lines facing out) 8.3
Flip The Diamond & Roll 8.3
Trade The Wave & Roll 7.7
Peel Off & Roll 7.5
Spin The Top & Roll 7.0
Ends Trade & Roll (from waves, two-faced lines, lines facing out) 6.9
Recycle & Roll (from right hand waves) 6.4
Partner Hinge & Roll 6.4
Couples Hinge & Roll 6.1
Wheel & Deal & Roll 6.0
Ferris Wheel & Roll 5.9
Right & Left Thru & Roll 5.9
Reverse Flutter Wheel & Roll 5.5
Flutter Wheel & Roll 5.4
Bend The Line & Roll 4.4
Backtrack & Roll 3.8

The following were "nixed" for a variety of reasons, ranging from "oddball ending formations", to excessive flow when Roll was added to the call:

Diamond Circulate & Roll
Follow Your Neighbor & Roll
Zoom & Roll
Cloverleaf & Roll

The Plus Level Committee also received the "okay" from the membership to implement a Plus Level Quarterly Selection program, and we will be trying to start that up as soon as possible.

state your preferences. In order to handle the future mailings, however, we encourage you to write to the office so that we may record your desire and we, in turn, will advise the appropriate committee chairman.

This is the first issue of Direction using the new Word Processor and we have experimented with a different type style and some formatting for the pages. We solicit your comments - pro or con - and ask your constructive suggestions as to how we may improve on your paper.

The balance of the committee reports follow this filler space. If you wish to submit material for inclusion in Direction, please send it to the office so that it arrives no later than the first of the month prior to scheduled publication dates - publication dates are in April, June, September, December and March.

The roster of members will be prepared during the last two weeks of June and should be ready for distribution in early to mid July. If you have a change of address, please get it to the office as soon as possible because the roster is only changed once each year.

Timing Committee Report - Dick Leger, Chmn

The Timing Committee for the 1982 CALLERLAB Convention wishes to recommend that we try the plus list of basics for another year with the following changes:

- Extend 2
- Track II 8
- Anything & Roll 2
- Chase Right 6 (from box 1-4) 8 (from static square or same distance)
- Coordinate 8
- Diamond Circulate 3
- Flip the Diamond 3
- Peel the Top 6
- Single circle to a wave 4
- Spin chain the gears 24
- Teacup chain 32
- Trade the wave 6
- Triple Scoot 6
- Triple Trade 4
- Turn & Left thru 8 (from box 1-4) 10 (from static square)
- All eight spin the top 10
- Anything & spread 2
- Crossfire 6
- Dixie Grand 6
- Explode the wave 6
- Follow your neighbor 6
- Load the boat 12
- Relay the deucey 20
- Remake the thar 10
- Grand swing thru 6
- 3/4 Tag 4
- Release recycle 6

If there are no serious discrepancies, we will recommend the timing for these be voted on at the next convention of CALLERLAB.

ADVANCED AND CHALLENGE - Ed Foote

Ed Foote chaired the Advanced & Challenge Committee meeting. Discussion was held about changing the wording of the "All Position" statement on the Advanced list. No decision was reached and the matter was tabled until the 1983 Convention. Discussion also took place on making A-1 a completely separate CALLERLAB level. The Committee voted to make no change at this time, which means that A-1 remains for teaching purposes.

The Advanced & Challenge Quarterly Selection Committee, headed by Ross Howell and John Sybalsky, was commended for doing a fine job. The Advanced Definitions Committee, chaired by Bill Davis, has made considerable progress during the past year. Two open meetings were held during CALLERLAB. Based on suggestions received, the Committee will continue working during the coming year toward having a final set of definitions ready for the 1983 Convention.

Due to the growth of Advanced and Challenge dancing, each level will now have its own separate committee, instead of one committee as in the past. Kip Garvey is to chair the CALLERLAB Advanced Committee, and Ed Foote remains chairman of the Challenge Committee.

APD Committee - Gregg Anderson, Co-Chmn.

At a meeting of the APD Committee on Monday, April 5, 1982, the following actions took place:

1. The CALLERLAB Mainstream List was revised for poses of discussing those basics which, by definition, have a clearly specified man or ladies part. This review indicated a disagreement as to interpretation of courtesy turn (#15) and right and left thru (#19) which we would like to have clarified.
2. It was the concensus of the committee (by motion of Jim Blackwood, seconded by Wil Eades), that the terminology "All Position Dancing" and "APD" be withdrawn from use and that "Dancing by Definition" be used as an appropriate concept for CALLERLAB's Mainstream Program.
3. It was our committee's concensus (motion by Don Spurgin, seconded by Tim Tyl) that our committee be dissolved and that we seek, instead, to further the concept of "Dancing by Definition" by offering our support to the Teaching Committee chaired by Ernie Kinney.
4. We asked for, and received, a commitment from those attending to embrace the concept of "Dancing by Definition" and "Teaching by Definition".

We request that the Board of Governors take those actions necessary to accomplish the objectives specified above.

Ed. Note: Teaching and APD Committees have been combined into the Dance By Definition (DBD) Committee with Co-chairmen Ernie Kinney, Frank Lane and Gregg Anderson.

Caller Association Liaison Committee - Dave Haas & Earl Swarner

Fourteen people attended the Caller Association Liaison Committee meeting. The group requested a meeting of this committee each year at the convention. The associations which have affiliated with CALLERLAB want a notice sent when their dues are due.

It was agreed by 100% of those in attendance that the caller associations that have no CALLERLAB members should be able to join.

It was recommended that a paper be printed suggesting the benefits of belonging to CALLERLAB.

The following suggestions/recommendations were made:

1. Put more information in magazines on how to get information from CALLERLAB when an individual does not know a CALLERLAB member.
2. All voted to continue the education grants.
3. Compile a list of active caller associations and how they operate effectively.
4. How to get information on how caller associations program their meetings.
5. All voted to not drop an association because their only CALLERLAB members missed a convention.

Ed. Note: This is a committee report only and so of the recommendations will require amendments to the by-laws. To date, the committee has not made a formal request for a by-laws change. For the present, requirements for affiliation will remain as stated in the CALLERLAB By-Laws.

Traditional Dance Committee - Stew Shacklette, Chmn.

The CALLERLAB Traditional Dance Committee held its annual meeting at the MGM Grand Hotel in Reno, Nevada, on Tuesday, April 6, 1982. There was a very poor attendance at the meeting.

The Traditional Dance Committee presently is confused as to our status as an active committee in the CALLERLAB organization. As the result of a very productive meeting at Kansas City in 1981, the Traditional Dance Committee was rather excited about the goals which were established and the recommendations which we had submitted to the Board of Governors for consideration. The recommendations would provide a means by which CALLERLAB could educate the members on the history and background of our modern square dance and in addition, provide suitable material which could be used to add variety to the dance programs.

The Traditional Dance Committee unanimously voted to continue to pursue the goals established in Kansas City and again submit to the Board of Governors for consideration the recommendations for the CALLERLAB Traditional Dance Committee for 1982 are as follows:

Goals

1. To work in coordination with the Research and Development Committee to compile a list of caller/leaders of dance groups which include any or all of the following: Square, Traditional, Contra, Recreational and Folk dancing. This list will not be limited to CALLERLAB members.
2. To compile a list of dance locations, other than regular square dances, to include place, time, day of week or month, group leader's name and phone number.
3. To develop a program of materials suitable for one night stands to include suggested music identified by title, record label and record number.

Recommendations

1. That the Traditional Dance Committee be permitted to select and disseminate through regular CALLERLAB channels as appropriate, a Quarterly Traditional Dance Selection. The Selection will be chosen by a consensus of opinion of the Traditional Dance Committee members.

NOTE: A Traditional Dance Quarterly Selection made available to all CALLERLAB members will afford the opportunity for those less informed members to obtain some knowledge of the heritage of our modern western square dance. It is not the intention of this committee that the Traditional Dance be presented as a must for all members, only for consideration by those members who are interested in Traditional Dance and those who are looking for materials which could provide variety to their regular dances.

2. That the Traditional Dance Committee be permitted to organize and conduct a Traditional Dance Interest session at the annual CALLERLAB Convention.

3. That at future CALLERLAB conventions, the Traditional Dance Committee and Contra Committee not be scheduled to meet at the same time in that 95% of the CALLERLAB members who are interested in traditional dance are the same members who are interested in the contra dance.

RURAL AREA CONSIDERATIONS COMMITTEE REPORT - Jerry Murray

The rural area committee discussions centered around the following: quarterly selections, support of the MS committee work, selection of a new committee chairman for this committee, and discussion of the Legacy survey.

Last year in Kansas City, this committee put forth a recommendation that QS selection rules be modified to ensure that no call remain on the QS list LONGER than three years and this committee still feels that the QS committee should institute a rules change to that effect.

Rural area clubs, in general, are predominately MS-QS clubs and find the QS program very useful. We urge the QS committee and all members of CALLERLAB to treat the QS level as it was originally intended. That is (1) calls selected such that everyone would experiment with the same calls, thereby reducing the number of calls dancers need to know; (2) be a proving ground for calls that could perhaps be a future asset to the MS program.

Further, rural area clubs simply do not have the teaching time for calls that get carried over from previous years (unless, of course, there is a good chance of survival).

The Rural Area Committee drafted an intra-convention memo to the MS Committee urging the continuation of the freeze on the MS list.

I have been your Rural Area Committee Chairman since the formation of the committee five years ago. I have truly enjoyed the experience and want to thank all the members of the committee for their support and contributions. I simply feel it is time to pass the baton ...the committee recommended the selection of Tom Mohney of Oil City, Pa. . . . Good luck, Tom!!!

The final point of discussion dealt with the Legacy survey results. This survey brought out some very strong points. Briefly, there is a strong demand for increased emphasis on square dance etiquette, callers sticking to the advertised levels, and fewer new calls. The dancers also felt that "set-up" squares were a prime reason for drop-outs.

It has indeed been a pleasure to serve as your rural area committee chairman. (signed Jerry Murray)

Tapes of Reno Topics Still Available

We have included some of the committee reports that were submitted to the office as of June 1, 1982. In the April Flash Direction, we included an order blank for the taped sessions that are available from Convention Tapes International. These tapes are available to members, subscribers as well as Caller Associations. In order to comply with Federal copyright laws, you may use these for training sessions but you should not permit taping of the training session. The cost of the tapes reflects the excellent working relationship we have developed over the years with Convention Tapes International and we should honor their agreements with us. They have made a very attractive price concession for our members and we owe it to them to be fair to them.

USE OF LOGOS

Elsewhere in this issue we refer to items that the CALLERLAB office has for sale to members and subscribers. Please note that if you wish to use the LOGOs on your stationery, you must include the word member in the bottom of the circle. For the subscribers, your LOGOs should include the word Subscriber. The LOGO which appears on various documents coming from the office is for official documents only and reflects the corporate seal. For any letterheads used, you should also include your own address.

To Caller Associations and Publications:

Periodically, inquiries and sample programs are sent to this office which deal with the subject of dance level identification. As you know, CALLERLAB has been publishing a recommended stratification system for several years which we feel properly defines the various programs being danced throughout the country and the world. There is some misunderstanding as to our purpose and some misuse of the terminology that we established. Therefore, we are sending this letter in the hopes of promoting a wider understanding of dance programs, their use and limitations, and providing guidelines for dancers, callers and program chairmen of all dances.

CALLERLAB has identified the following Dance Programs:

- B Basic Program - CALLERLAB list 1 - 48
- MS Mainstream Program - CALLERLAB list 1 - 68
- QS Quarterly Selections - MS plus the current Quarterly Selections
- PLUS Plus Program - QS plus the 27 calls listed in the Plus Program
- A1 Teaching Progression - Advanced Program - All above and the calls listed under A1
- A2 Teaching Progression - Advanced Program - All above and the calls listed under A2
- C1 Basic Challenge Program - All above and the calls listed under C1
- C2 Extended Challenge Program - All above and the calls listed under C2

As can be seen from this listing, all programs include all calls from previous lists. It is not the intent of CALLERLAB to try to force anyone to call or dance at any particular level. Clearly, programs or levels beyond QS are not for all dancers. As a matter of fact, CALLERLAB encourages clubs and callers to provide dances aimed at the Basic (B) program for those dancers who dance less often than once a week.

CALLERLAB encourages clubs, callers and festivals to label their dances for the calls that are to be used in a dance program. For instance, if a hall is to be labeled QS, then the caller could use any call found in the Mainstream Program (MS) and the current Quarterly Selection(s). He/she should not use calls from the Plus Programs.

If, on the other hand, a hall is labeled Plus Program, the caller may use all calls in the Plus List, the QS List and the MS List. If the dance is labeled a Plus Program Workshop, then the caller should be teaching and using calls and figures from the Plus List. If the intent is to workshop Advanced calls, then the hall should be labeled an Advanced Workshop - knowledge of Plus Programs expected.

If there is a doubt as to how to label a hall, please write to CALLERLAB telling us what you would like to do and what calls are to be used. We will then advise you how to label the hall. By labeling halls during festivals and dances, we hope to provide a better dance program where the dancers will know what to expect and therefore, enjoy their dancing more. It will enable a caller to provide a better program for the dancers by knowing what the floor should be able to handle. Dancers do not like to feel they are wasting their money. CALLERLAB feels that by labeling the dances in accordance with our recommendations, this concern can be reduced.

Regards,



John Kaltenthaler
Executive Secretary

Press Release (For Immediate Release

***** S T A R T *****

SUMMER TRANSITION: A CRITICAL TIME

We are entering the summer season and, in many areas, dancing activities will be curtailed. Classes throughout the country have had their graduation exercises. Now the real challenge is before us. We have introduced many new dancers to the wonderful world of square dancing, and we assume that most of them are interested in continuing their new-found hobby. Now let's encourage them so that their enthusiasm doesn't diminish during the summer months. In areas where clubs take a break from dancing during the summer, maintaining the enthusiasm of new dancers may pose a bit of a problem. However, your new dancers can be included in many activities which may or may not involve dancing.

Summertime is a good time to nurture the seeds of those friendships planted during the busy fall and spring classes. Now is the time to make them grow. How about a patio party or a pool party with lots of good food and time to relax and get to know one another? Or a barbeque? Or a picnic? Perhaps the patio or a cleaned out garage (a bonus, incidentally) will provide space for a bit of practice and relaxed dancing. One need not invite the entire group at one time but might consider smaller groups of people with similar backgrounds, abilities etc. And, of course, square dancers seem to make their best recipes when invited to lend a hand to provide food.

Camping trips also offer a great opportunity for including the new dancers in a relaxed, fun atmosphere where they can get to know club members and each other. If you are going to an out-of-town dance or a nearby festival, you may want to invite some of the new dancers to go along. They might be hesitant to go on their own but would jump at the chance to go with someone friendly who could help and encourage them.

Although there will be many workshops available to the newly graduated dancers, do not push them into an experience which might be discouraging and frustrating to them. Instead, encourage them to experience the fun of dancing at the level at which they graduated and to develop expertise at that level for a year or more before they move on to new programs. You will make a welcome contribution to reducing the drop-out rate if you do this.

Please remember to provide that personal touch for the newly graduated dancers during the summer months and encourage them to appear on the club doorstep with dues in hand when the fall dance season starts.

***** E N D *****

From time to time, members have asked which items are available to indicate membership or affiliation with CALLERLAB. This special addendum will indicate what is available and what restrictions, if any, are placed upon these items.

The following items are for sale at prices indicated:

| | | |
|-----------------|---------------------------------|---------------------------------------|
| For All Members | CALLERLAB Belt Buckles | \$10.00 each (includes postage) |
| or Subscribers: | CALLERLAB Permanent Badges | 3.00 each (includes postage) |
| | CALLERLAB Bumper Stickers | .50 each (includes postage) |
| | CALLERLAB Decals | .50 each (See Note Below.) |
| | Recognition Pins | 5.25 each (includes postage) |
| | Confirmation Agreements | 1.50 per pad of 25 (includes postage) |
| | Square Dance Bldg. Guidelines | 1.75 (includes postage) |
| | CALLERLAB Mini Fix Screwdrivers | 1.25 (includes postage) |

NOTE: Decals are available in the following sizes and styles:

- For Subscribers: 3½" diameter (white) for outside use
- For Members: 3½" diameter (white) for outside use
- 3" diameter (white) for inside use
- 3" diameter (clear) for outside use



Logos shown below may be reproduced on your stationery, flyers, etc. Please be sure to use the "member" or "subscriber" category as appropriate. (Important Note: The logo which appears on CALLERLAB envelopes, etc., showing a star at the bottom center, is reserved for corporate use ONLY and should not be reproduced in any form.)



ACCOUNTANTS' REPORT

To the Board of Directors
 CALLERLAB - The International Association
 of Square Dance Callers
 Pocono Pines, Pennsylvania

We have examined the balance sheet of CALLERLAB as at May 31, 1982 and the related financial statements for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the accompanying statements present fairly the financial position of CALLERLAB, The International Association of Square Dance Callers as at May 31, 1982 and the results of its operations for the year then ended, in conformity with generally accepted accounting principles applied on a consistent basis.

(Signed Robert M. Serfass)
 GENE D. PRICE, INC.
 Certified Public Accountants

Stroudsburg, PA
 October 1, 1982

BALANCE SHEET AS AT MAY 31, 1982

ASSETS

| | |
|--------------------------------|---------------------------------|
| Current Assets: | |
| Cash in bank | \$975.83 |
| Cash in savings | 533.16 |
| Cash in trust account | <u>129,055.01</u> |
| Total Current Assets | 130,564.00 |
| Fixed Assets: | |
| Furniture and fixtures | \$2,987.23 |
| Equipment | <u>5,597.94</u> |
| | 8,585.17 |
| Less: Accumulated depreciation | <u>5,299.08</u> <u>3,286.09</u> |
| Total Assets | <u>\$133,850.09</u> |

LIABILITIES AND TRUST PRINCIPAL

| | |
|---------------------------------------|---------------------|
| Liabilities: | |
| Accrued payroll taxes | \$2,504.89 |
| Accounts payable | <u>1,819.05</u> |
| Total Liabilities | 4,323.94 |
| Trust Principal | <u>129,526.15</u> |
| Total Liabilities and Trust Principal | <u>\$133,850.09</u> |

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We Need Your Help and Cooperation!

Jerry Haag, Chairman of the Benefits Committee, is in the process of securing a Major Medical Insurance proposal from a reputable company and has asked for assistance. In order to receive a meaningful proposal, we must provide further information. We are requesting that each of you complete and return the form below as soon as possible. PLEASE RETURN THE FORM BELOW BY FEBRUARY 1, 1983! Thank you!

Name: _____

Address: _____

_____ City State Zip Code

Date of Birth: _____ Sex: _____

Dependency Status: Single _____ Married with _____ dependents under the age of 18 or fulltime students under the age of 21

Occupation (if other than calling) _____

Annual Base Earnings \$ _____ (Data to be kept confidential & not released other than for the purpose of obtaining an accurate insurance quote.)

Kindly complete and forward to the office promptly. Thank you!

PLEASE COMPLETE & RETURN PROMPTLY!