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SKATING

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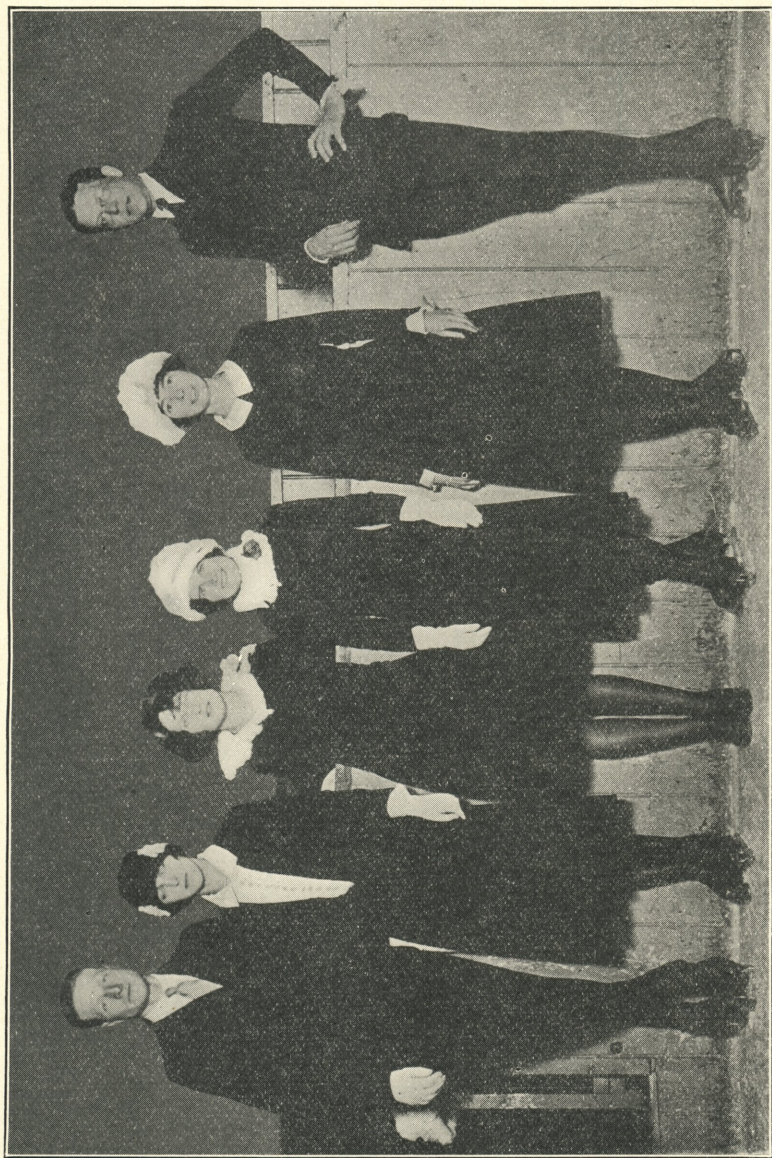
United States Figure Skating Association

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AMERICA'S SIX FIGURE SKATING CHAMPIONS



"Left to Right—Melville Rogers, Ottawa, Canadian Champion 1923 and 1925 and winner of North American Title; Miss Gladys Rogers, with her brother holder of Canadian Pair Championship; Miss Cecil Eustace Smith, Toronto, Canadian Ladies' Singles Champion; Miss Beatrix Loughran, New York, United States Ladies' Singles Champion and winner of the North American Title; Mrs. Theresa Weld Blanchard, Boston, nine times holder of American and United States Ladies' Singles Championships and with Nathaniel Wm. Niles winner of North American and United States Pair titles; Nathaniel Wm. Niles, Boston, United States Singles Champion 1918, 1919, 1925, holder with Mrs. Blanchard eleven years United States, ten years North American titles for Pairs." (Courtesy of *The Boston Globe*.)

The National Championships, 1925

PAUL ARMITAGE

The United States Championships, held the 13, 14 and 15 of February in New York, were our most stirring skating events of the year. Into them our best skaters put all the energy, skill and artistry which months of devotion to their avocation, had stored up for them.

The final picture is painted in no monotonous—it has all the hues of a brilliant sunset. Yet while we rejoice in the glory of the victors, a tinge of regret for those who lost cannot be missed.

That works of such consummate art, created with such assiduous care and skill, must, of necessity, under our rules, be valued in so hasty and impressionistic a manner is almost a tragedy. The best of our judges, forced into a hurried decision, can hardly at times do more than make an impressionistic appraisal. This is meant in no way as a criticism of the judges themselves, but entirely of the present machinery of decision.

I. THE PROGRAM

The choosing of school figures by lot, for which the Committee had worked out an elaborate grouping of the forty-one figures based on the seven fundamental elements, was new in this country. Accordingly the preliminary program announced the selection by lot the day before the event, of figures from certain specified groups for each contest; which plan was carried out.

In the main this proved satisfactory, though with the rather bizarre result of giving the Women's Championship a much more difficult program than the Men's. This last certainly can be avoided another year by regrouping or further subdivision.

II. THE JUDGES

Groups from the following list acted in the different events:

- A. Winsor Weld, Boston, Mass.
- Nathaniel Wm. Niles, Boston, Mass.
- Carl R. Engel, Chicago, Ill.
- C. I. Christenson, St. Paul, Minn.
- Joseph Chapman, Philadelphia, Pa.
- H. R. Robertson, New Haven, Conn.
- Mrs. Edward S. Knapp, New York, N. Y.
- Irving Brokaw, New York, N. Y.

LADIES' CHAMPIONSHIP OF UNITED STATES

CONTESTANT		MISS LOUGHRAN New York			MRS. BLANCHARD Boston			MISS KNAPP New York			MRS. CRAMER New York					
		A.	E.	B.	R.	C.	A.	E.	B.	R.	C.	A.	E.	B.	R.	C.
Figure	Factor															
Double Three																
RIF-LIF	11	1	5.5	5.25	5.5	4.5	4.5	5.25	5.	5.	4.5	5.	4.75	4.25	4.	4.25
Rocker																
RIF-LIB	21A	4	23.	22.	22.	21.8	22.	19.	19.	15.	21.6	19.	19.	17.	16.	18.
LIF-RIB	21B	4	23.2	22.	23.	20.4	22.	21.	20.	16.	16.4	18.	20.	18.	17.	17.2
Counter																
ROF-JOB	22A	3	17.4	17.25	17.25	16.	16.5	15.75	15.	16.5	15.5	14.25	15.	12.75	14.25	13.5
LOF-ROB	22B	3	17.4	17.25	17.25	15.3	15.75	15.	15.75	14.25	14.	14.25	15.37	12.75	13.5	12.
One Foot Eight																
ROIF-LIOF	24A	2	12.	10.5	11.5	10.	10.5	10.	10.5	11.	10.	10.4	10.5	10.5	10.	9.6
LOIF-RIOF	24B	2	11.5	11.5	11.	10.8	11.	10.5	10.5	10.	10.	10.5	10.	10.	9.5	9.8
Loop Change Loop																
ROB-LIB	39A	5	28.75	28.75	28.75	26.6	27.5	22.5	26.25	25.	24.	25.	20.	23.75	22.5	22.
LOB-RIB	39B	5	28.75	27.5	28.75	26.6	28.75	23.75	21.25	25.	23.5	25.	16.25	20.	18.75	18.5
Bracket Change Bracket																
ROB-LIB	41A	5	27.5	28.75	27.5	26.1	27.5	22.5	23.75	26.25	24.2	25.	20.	27.5	23.75	22.5
LOB-RIB	41B	5	26.25	27.5	28.75	25.	27.5	21.25	25.	25.	22.	23.75	18.75	25.	22.5	20.5
Total School Figures			221.25	218.25	221.25	203.1	213.5	199.25	189.5	201.75	184.8	196.75	162.75	195.5	170.75	182.8
Program Performance			5.79	5.5	5.25	5.08	5.25	5.41	5.42	5.08	5.16	5.33	4.75	4.91	3.75	4.33
Total Free Skating			151.12	143.	136.5	133.5	140.79	146.83	143.	134.5	136.5	141.83	116.	124.54	89.91	116.
Total School Figures			221.25	218.25	221.25	203.1	213.5	199.25	189.5	201.75	184.8	196.75	162.75	195.5	170.75	182.8
Grand Total			372.37	361.25	357.75	336.6	354.29	346.08	332.5	336.25	321.3	338.58	278.75	320.04	260.66	298.8
Ordinal Ranking			I	I	I	I	I	II	II	II	II	III	IV	III	IV	III
Result																

Judges
 A. Armitage, New York
 E. Engel, Chicago
 B. Brokaw, New York
 R. Robertson, New Haven
 C. Christenson, St. Paul

Henry W. Howe, New York, N. Y.
James A. Cruikshank, New York, N. Y.
Hugo J. Bartholomae, New York, N. Y.
Joel B. Liberman, New York, N. Y.
Petros Wahlman, New York, N. Y.
Raymond Harvey, New York, N. Y.
and the writer;

a widely selected and notable gathering, comprising some of the best figure skaters produced in this country. One and all gave their best efforts to the judgment and to them all thanks are due.

It will be noted that some judges were competitors in other events. Where this has been arranged without inconveniencing the competitor, it has proved very desirable. The skater, of course, represents the concrete expression of the most advanced ideas in skating—the modernistic trend of the art—which essentially helps him in forming a complete and comprehensive judgment.

III. THE COMPETITORS

a. The Women's Championship

This I subdivide into a major and minor contest; the major, an old contest, was again renewed between Mrs. Theresa Weld Blanchard of Boston and Miss Beatrix Loughran of New York; the minor, quite distinct and separate, resolved into one between Mrs. Lillian Cramer and Miss Rosalie Knapp, both of New York. The latter provoked considerable divergence of opinion among the judges and was fully as keen as the former.

Miss Loughran's school figures had improved almost beyond belief. Not only did she display consummate accuracy and control, but she put into the most difficult ones such grace and joy as never before. She was fortunate in the figures drawn; all skaters have their favorite "schools," and her rockers, counters, and back loop-change-loops absolutely amazed the spectators. Mrs. Blanchard's school figures were not up to her usual high standard, and this, the first half of the event (given the greater weight by the rules) ended with Miss Loughran well in the lead.

The Free Skating brought out a battle royal. Never had Mrs. Blanchard skated better or shone more brilliantly, nor in all her skating history had Miss Loughran put forth such a program! It was a combat in which variety and difficulty colored with grace and artistry, vied with grace and artistry coupled with variety and difficulty. What mere group of humans could judge between these peers?

The total of places on the five judges cards tied them in the "free," but with Miss Loughran's school figures added she became unanimously the new Champion.

Mrs. Cramer's and Miss Knapp's contest proved fully as close. To Mrs. Cramer's technique, speed and dash in the "schools," Miss Knapp opposed a size, sureness and triple repetition that was very

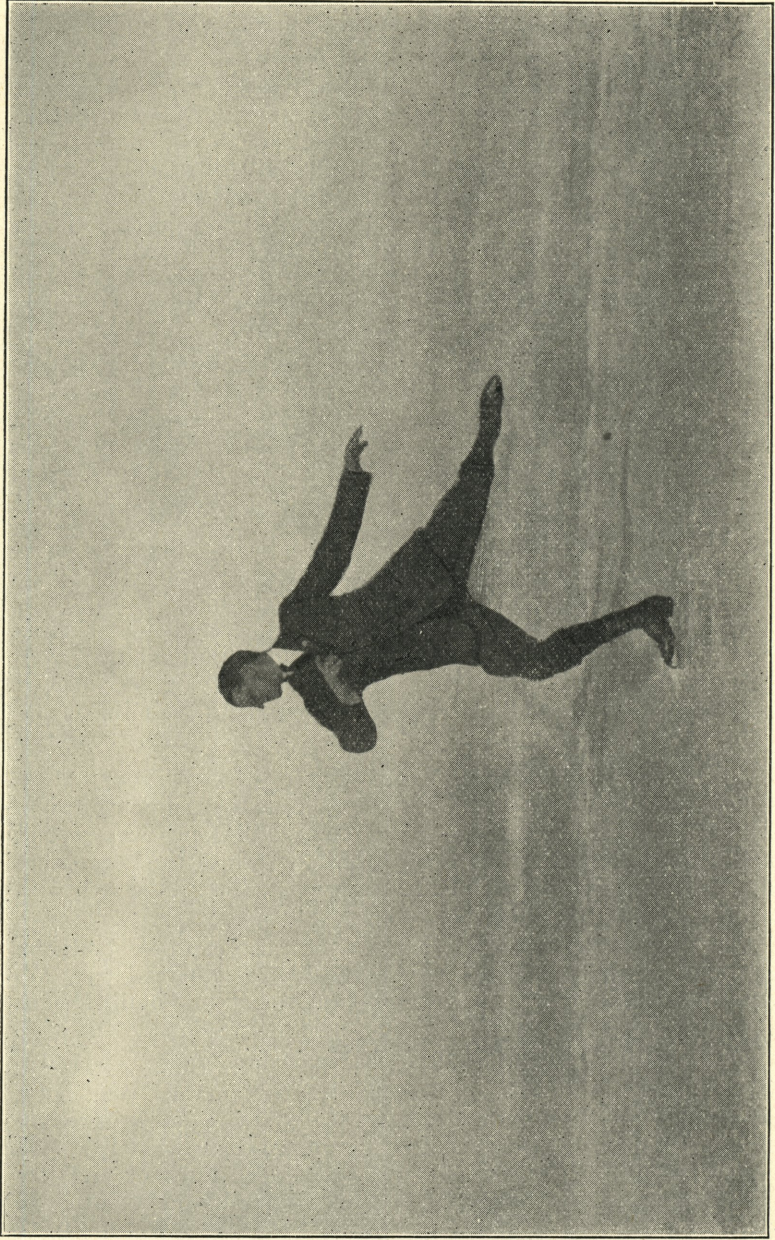
MEN'S CHAMPIONSHIP OF UNITED STATES

CONTESTANT		NILES Boston			BRAAKMAN New York			ENGEL Chicago			CHRISTENSON St. Paul					
Judges		We.	A.	C.	R.	Wa.	We.	A.	C.	R.	Wa.	We.	A.	C.	R.	Wa.
Figure	No. Fac- tor															
Three	7	1														
ROF-LOF		4.75	5.25	5.25	5.	4.	5.	5.	5.	5.25	5.	3.75	5.5	5.3	4.5	4.5
Rockers																
ROF-LOB	20A	4	20.	20.4	19.4	16.	18.	20.	17.4	12.	14.	18.	23.	20.4	18.3	14.
LOF-ROB	20B	4	18.	21.	20.	19.6	19.	22.	20.4	20.6	14.	16.	19.	18.	18.	10.
Counter																
ROF-LOB	22A	3	15.	15.75	15.	15.4	14.25	15.75	13.5	15.3	13.5	12.	15.	13.5	12.3	10.5
LOF-ROB	22B	3	15.75	15.	14.25	14.4	15.75	15.5	13.5	12.9	10.5	12.	15.75	15.	14.8	10.5
One Foot Eight																
ROIF-LIOF	24A	2	10.	11.	10.	10.6	10.	11.	10.	10.1	10.	9.5	11.5	9.	9.2	9.
LOIF-RIOF	24B	2	10.	10.5	10.	10.6	10.	11.	9.	9.5	10.	9.	11.	9.5	9.5	9.
Change Loop																
ROB-LIOB	31A	3	14.25	14.25	14.25	13.	12.	12.	13.5	9.6	9.	13.5	17.25	15.9	13.9	12.
LOB-RIOB	31B	3	14.25	16.5	15.	14.4	12.	13.5	13.5	13.2	10.5	13.5	15.75	15.75	14.2	12.
Bracket Change																
ROF-LIF	40A	4	21.	23.	22.	19.2	16.	19.	16.	12.	10.5	19.	21.	20.	16.9	14.
LOF-RIF	40B	4	21.	23.	21.25	19.3	18.	21.	20.	19.2	16.	18.	21.	20.	16.9	14.
Total School Figures			164.	176.25	167.3	160.9	139.5	152.25	160.25	154.10	145.2	144.25	175.75	162.3	148.5	119.5
Program			5.25	5.25	5.	4.5	5.16	5.	5.25	5.3	4.3	4.25	4.3	4.66	4.91	4.65
Performance			5.25	5.46	5.3	4.91	5.16	5.	5.16	5.3	4.83	3.5	4.83	4.66	4.08	4.5
Total Free Skating			115.5	117.75	110.	103.6	113.6	110.	115.5	113.3	100.9	85.25	102.66	102.6	99.	104.9
Total School Figures			164.	176.25	167.3	160.9	139.5	152.25	160.25	154.1	145.2	144.25	175.75	162.3	148.5	119.5
Grand Total			799.5	294.	277.3	264.5	253.1	762.25	275.75	267.4	246.1	229.5	278.41	264.9	247.5	224.4
Ordinal Ranking			I	I	I	I	I	II	III	II	II	III	II	III	II	III
Result																

Judges We. Weld, Boston

- A. Armitage, New York
- C. Cruikshank, New York
- R. Robertson, New Haven
- Wa. Wahlman, New York

Unfortunately Mr. Christenson spiked himself and was unable to compete in Free Skating.
170.5 168.25 156.4 159.6 135.5
170.5 168.25 156.4 159.6 135.5



NATHANIEL W.M. NILES CHAMPION, UNITED STATES

impressive. In free skating, Mrs. Cramer had more go and program but Miss Knapp displayed a captivating delicacy and originality. On the grand totals she won by a majority of the judges.

b. Men's Championship

Nathaniel Wm. Niles of Boston won The Championship without difficulty. His school figures were well ahead of George Braakman of New York, his nearest competitor, though one of the back change loops provoked quite a struggle. Niles' bracket-change-bracket was the best ever seen in competition in this country! In free skating Braakman outdid himself; never before has he shown such skating ability, yet such possibility! Niles' program was skillfully prepared and beautifully skated. His fine form and control outmatched Braakman. This with his lead in school figures, gave him his third Championship, the first since 1919.

Carl Engel of Chicago was third. The championship potentialities, the power and range were all there; but lack of incessant practice and skating atmosphere were manifest. Figure Skating is a jealous mistress and brooks no neglect or slighting!

Unfortunately, after a fine exhibition of school figures, an accident put C. I. Christenson of St. Paul out of the contest,—he spiked himself on his last bracket-change-bracket.

c. The Women's Junior

Miss Ada Bauman of New York, with good consistent skating in both school figures and free skating, won this event; and she well deserved her victory. Miss Julia Honan, New York, was a good second and Miss Gertrude Meredith, of New York, was third.

d. The Men's Junior

Ferrier Martin of New York, the surprise of the competition, won the Men's Junior, with Joseph K. Savage of New York second and H. R. Robertson of New Haven third. Both of the latter were well ahead of the field, though R. L. Hapgood of Boston did well with two seconds and a first in free skating.

Mr. Martin with Miss Virginia Slattery also captured both the Waltz and Fourteen Step—winning over Mr. and Mrs. Henry W. Howe and Miss Sidney Good and James Greene, both former winners.

e. The Pair Championship

Here Mrs. Theresa Weld Blanchard and Nathaniel Wm. Niles maintained their title—outclassing as they have always done, all other competitors. A close contest developed between Miss Ada Bauman and George Braakman and Miss Grace Munstock and Joel B. Liberman, resulting in the former pair winning by one point. The

U. S. JUNIOR LADIES' CHAMPIONSHIP

	Miss Bauman New York		Miss Honan New York		Miss Meredith New York		Dr. Berger New York		Mrs. Herbst New York		Miss Nichols Philadelphia		Miss Weid Boston					
Judges	K.	H.	C.	K.	H.	C.	K.	H.	C.	K.	H.	C.	K.	H.	C.			
School Figures	51.75	54.75	56.25	46.25	55.	55.	44.25	51.	53.	41.5	46.25	49.25	40.75	38.	46.5			
Free Skating	35.32	38.	36.66	38.	35.	33.33	32.32	32.	34.	33.	26.	33.66	31.32	24.	32.66			
Total	87.07	92.75	92.91	84.25	90.	88.33	76.57	83.	87.	74.5	72.25	82.91	72.07	62.	79.16			
Ordinal Ranking	I	I	I	II	II	II½	IV	IV	IV	V	V	V	VI	VII	VI			
Result	I			II			IV			V			VI			VII		

Judges K. Mrs. Knapp, New York
H. Howe, New York
C. Christenson, St. Paul.

U. S. JUNIOR MEN'S CHAMPIONSHIP

	Martun New York		Savage New York		Robertson New Haven		Turner Boston		Hagood Boston		Nagle New York		Shepard Boston					
Judges	C.	L.	H.	C.	L.	H.	C.	L.	H.	C.	L.	H.	C.	L.	H.			
School Figures	63.75	65.25	52.5	58.75	67.25	53.25	56.	69.25	55.75	53.25	55.	33.5	48.75	52.75	39.			
Free Skating	44.59	45.	43.5	43.6	46.12	36.75	38.84	31.5	34.5	43.11	49.5	37.5	39.73	38.25	27.			
Total	108.34	110.25	96.	102.35	113.37	90.	94.84	100.75	90.25	96.36	104.5	71.	88.48	91.	66.			
Ordinal Ranking	I	II	I	III	I	III	V	V	II	IV	IV	V	VI	VI	VI			
Result	I			III			IV			V			VI			VII		

Judges C. Christenson, St. Paul
L. Liberman, New York
H. Harvey, New York

latter pair had a better and more artistic program, but the dash and go of Miss Bauman and Braakman won a majority of the judges.

f. The Junior Pair

This event was readily awarded to Miss Sidney Good and her partner James Greene. Their program and performance was one of the best seen in junior pairs for years. Miss Dorothy Weld and R. L. Haggood of Boston were second, and Mr. and Mrs. H. W. Howe of New York third.

g. The Fours

Here there was no competition as but one team entered, that of The New York Skating Club winning by default. As this is their third win, the Howe Trophy for Fours becomes the property of The New York Skating Club.

In its wider aspects, the contests brought out the finest skating ever seen in The Championships of the United States. Both the number of entries in all of the different classes and the general high standard, surpassed all other years. Truly a most gratifying sign of progress.

UNITED STATES PAIR CHAMPIONSHIP

CONTESTANT	Mrs. Blanchard and Mr. Niles Boston			Miss Bauman and Mr. Braakman, New York			Miss Munstock and Mr. Liberman, New York			
Judges	R.	H.	W.	C.	B.	R.	H.	W.	C.	B.
Program	5.25	5.5	5.33	5.5	5.08	4.86	4.33	4.83	4.	4.
Performance	5.41	5.58	5.5	5.25	5.08	4.25	4.66	5.33	5.	5.
Total	10.66	11.08	10.83	10.75	10.16	9.11	8.99	10.16	9.	9.
Ordinal Ranking	I	I	I	I	I	III	II	II	III	II
Result	I			II			III			III

R. Robertson, New Haven
H. Harvey, New York
W. Wahlman, New York
C. Chapman, Philadelphia
B. Brokaw, New York

U. S. JUNIOR PAIR CHAMPIONSHIP

CONTESTANT	Miss Good and Mr. Greene New York			Miss Weld and Mr. Hapgood Boston			Mrs. Howe and Mr. Howe New York			Miss Bjiur and Mr. Harned New York			Miss Slattery and Mr. Martin New York		
Judges	C.	N.	B.	W.	R.	C.	N.	B.	W.	R.	C.	N.	B.	W.	R.
Program	5.26	4.75	3.33	5.16	4.33	4.33	4.58	3.33	4.66	4.5	3.66	3.83	2.66	4.16	4.
Performance	5.6	5.16	4.33	5.16	5.	5.1	4.45	3.	5.	4.5	4.83	4.33	3.33	3.66	4.33
Total	10.86	9.91	7.66	10.32	9.33	9.43	9.03	6.33	9.66	9.	9.33	8.91	5.66	7.99	8.83
Ordinal Ranking	I	I	I	I	I	II	II	II	II	II	III	III	III	III	III
Result	I			II			III			IV			V		

C. Cruikshank, New York
N. Niles, Boston
B. Bartholomae, New York
W. Wahlman, New York
R. Robertson, New Haven

The U. S. F. S. A. Carnival of 1925

HENRY S. MUSSER

SUPPLEMENTED BY THE U. S. F. S. A. COMMITTEE

Certainly "Allies of the Ice," the second in the series of joint carnivals inaugurated by the United States Figure Skating Association, was the greatest ever held in this country—and surely this statement the most captious critic could not challenge.

It was the greatest because

- 1 The International Style of Figure Skating was advanced.
- 2 A most worthy charity profited from the proceeds.
- 3 It was surpassingly brilliant.

There has never been another carnival like it in Philadelphia patron of skating since Colonial days, and the combination of the largest number of skilled artists ever gathered together in this section—the United States for that matter—giving their best, won the fine appreciative audience. This proves point one, and emphasizes the words of that worthy gentleman, A. Winsor Weld, who stressed, at the luncheon of the Philadelphia Skating Club and Humane Society in the cozy clubhouse on the banks of the Schuylkill River, the value of ever winning new devotees to Figure Skating.

The latter our carnival accomplished, if nothing more. Doubtless part of those who paid their money to an insistent, enthusiastic committee, did so with a mental reservation, "Oh, well, I'm helping to keep The Children's Seashore House going; I can walk out whenever I wish."

They came skeptically,—and remained until the very end—every last one—wooed and won by a spectacle they had never seen before. Most wouldn't know a bracket from a counter, if they fell over it! A flying three jump held just as much "kick" to them as Axel Paulsen! Yet that audience remained "glued" throughout the entire three hours on Saturday evening, February the 28th. And why?

Here was history and histrionic art blended with beautiful balance, both literally and figuratively. This, insidiously, unconsciously, stole into their minds and hearts—it "got to them," held them wrapt—with never a jar, a break, a fall, to mar the picture. It was wonderful!—Truly Utopian!—And great credit redounds to each and all connected with that splendid affair. This we think is the answer.

The Philadelphia Skating Club outdid itself in Robin Hood: the shades of that merry old scamp must have shaken at the sight, for 'tis said he got many a "skate." But before plunging into the program, possibly a bit of the history of these joint carnivals might not prove amiss.

The United States Figure Skating Association, organized in 1921, controls international figure skating affairs in the United States and proposes to regulate and promote interest in the sport. It includes in its membership practically all the figure skating clubs in this country.

At the U. S. F. S. A. meeting in April, 1923, it was decided to hold a joint carnival each year in which all the clubs should cooperate with the special idea of stimulating figure skating. Accordingly in March, 1924, the first joint carnival was held in Boston and was universally pronounced the greatest success to date.

Closely following the 1924 U. S. F. S. A. meeting, at which the Joint Carnival for 1925 was awarded to Philadelphia, a committee, composed of Joseph Chapman, Chairman, Curtis L. Clay, John Lewis Evans, Charles C. Savage, Jr., Joseph Sims and Charles Myers, was appointed to handle the Philadelphia end and be responsible for the whole carnival.

In undertaking this the committee stipulated that they should be allowed decision on the general scheme for the carnival and the delegating to other skating centres the broad outline from which they should shape their parts.

The plot selected by the committee entitled "Allies of the Ice," is self explanatory. The first act, Great Britain, was retained by The Philadelphia Skating Class. The second, France, was allotted to New York City and the Metropolitan Area, for which the New York Club was responsible. The third, Italy, was given The New England States headed by The Skating Club of Boston. The United States, including everyone, all with balloons and flags, was the final flaring finish.

Around July 1st a general outline was sent out and warmly received; which points out how earnest was the preparation later to have its compensation in a carnival admirably planned and perfectly enacted in each detail. This brings us to Saturday evening, February 28, and the Philadelphia Arena, and many thanks are due to the Management for exceeding their ordinary perfection with so magnificent a sheet of ice.

Great Britain came first represented by "Robin Hood and His Merry Men." Here was a theme which permitted gaiety to run the gamut, of which the Quaker City representatives took full advantage. Since space forbids a detailed account, the high lights of the first act loom up as follows:

A band of children, accompanied by a bear and trainer, enter a clearing in Sherwood Forest. These children, all members of the Junior Skating Class of the Philadelphia Club, reflected pains-

taking care on the part of their preceptor, Gustave Lussi, and Mrs. Curtis L. Clay who has taken much time throughout the winter assisting in their advancement.

After a pretty incidental dance a passing rascal (Gustave Lussi) enters the clearing and snatches the trainer's purse. Overjoyed at his success the rascal takes occasion, with loop jumps, serpentines, and a French three dance, to show delight; this soon changed to dismay when Robin Hood and his followers appeared on the scene and caught him.

Robin Hood (Curtis L. Clay) triumphant with his fellows in this act of kindness, proceeded to add a bit of fine skating. He succeeded splendidly, in which a great spread eagle was the feature. Little John (C. Stanley Rogers) next joined in the fun and treated the audience to long sweeping strokes as only such freedom as his can execute. Will Scarlett (Egbert S. Carey, Jr., 1924 Junior Champion) then followed in an exhibition with back rocker jumps as his "piece de resistance." Allan-A.-Dale (Charles Myers) should be complimented as well as Friar Tuck (Egbert S. Carey, Sr.)

Maid Marian (Miss Edith Nichols) entered with flying threes, loop jumps, and beautiful pivots, and with her companions (Mrs. Valentine Bieg, Miss Eleanor McNulty, Miss Dorothy Carey and Mrs. Walter L. Ross, Jr.) was extremely effective.

During the marriage feast of Ellen (Mrs. Fitzwilliam Sargent) and Allan-A.-Dale (Charles Myers) with members of Robin's band disporting themselves for the entertainment of the guests, an unusual, but very appropriate, feature was injected. A captured King's archer (Dr. Robert P. Elmer) was brought before Robin Hood and permitted three shots at a target to gain his freedom. One bull's eye was sufficient, but Dr. Elmer—who for eight successive years won the Archery Championship of the United States—sent the arrow thrice to the mark.

Ellen and Allan-A.-Dale in their pair were splendid; their entire program "caught on" with the assemblage, and gave a hint of why they shone at Lake Placid in January. Will Scarlett wound up the first act for Robin Hood and Philadelphia with a fine free skating performance.

Act Two, France, was a Fete Champetre at Versailles, during the time of Louis Sixteenth. This, the New York Club's part, was the most gorgeous pageant ever staged on ice. Seventy-five elaborately and most appropriately attired skaters unmistakably portrayed this period.

Twenty-two red-coated soldiers, picked from Philadelphia regulars, opened with an effective march, halting equidistant around the rink as sentries while the others skated. The King and Queen, escorted by their court, entered and took their places forming a tableau at the end of the rink.

The New York Four, with their double eagles back to back,

one-toe spins done simultaneously, and separating eagles, showed the spectators just why they take rank with the great skating fours of this or any other country.

A huge champagne bottle was opened and Miss Beatrix Loughran, American Champion, appeared and gave an exhibition with spins, spread eagles and jumps, also featuring her extremely strong edges, though not showing quite the excellence she did in the Nationals.

After Braakman's single, which certainly typified speed and daring,—those who know him say the best he has done,—came the following interesting numbers. Lack of space prevents us from describing them as they deserve. The Dance of the Three Graces was perfect; Miss Bauman's single and her pair with Mr. Braakman, as well as the pairs of Miss Slattery and Mr. Martin, and Miss Munstock and Mr. Liberman, were excellent.

Alan Murray, Brooklyn professional, skated his best. His conservative refinement of costume added greatly to his good international skating form. Will you ever forget "Red" Small (professional) and his walks down the ice? Weren't they inimitable? Bobbie Hearn, famous amateur speed skater, showed his versatility by some fine leaps over barrels,—about the only thing they're good for since Mr. Volstead put his act across!

The last from the French was a very elaborate May Pole dance in which all the New Yorkers took part. Paul Armitage, as major domo, deserves much praise. His, throughout the years, has been a notable service to skating!

The Third Act, Italy, was true romance! And from Boston!!

That "The Bucintoro" should not be lacking in any true detail, the Bostonians sought out the Italian Consul in the City of Culture and he supplied the finishing touches.

The Venetians appeared—lights dimmed—in accordance with the legend, following the Doge (A. Winsor Weld) and his lady (Mrs. E. B. Young) in their gondola down to the Adriatic (N. W. Niles). The gondola, perfect in every detail, was most effective as it went round the rink poled by J. Philip Lane as gondolier, finally coming to a halt between the Venetian mooring posts at the end of the rink.

The opening number was well skated by four of Boston's "Buds"; had their skating been poor, the effect would still have been delightful.

The Fisher-Folk Dance was effectively executed by New Haven and featured their best pair, Miss Dieffendorf and Mr. Robertson.

N. W. Niles, (The Adriatic) always a bright star in our charity performances, skated far better than ever before here, though his last two minutes only were equal to the heights he reached in the National Championship a week ago.

The Ring (Mrs. Blanchard) first showed its color in semi-darkness, the effect of the gold with the green, red and yellow



(L. M. Kamrass)

FORMER AND PRESENT LADY CHAMPIONS OF THE UNITED STATES
MRS. THERESA WELD BLANCHARD, Boston, and Miss BEATRIX LOUGHRAN, New York

electric bulbs took the eye, regardless of its famous bearer. As the lights of the rink brightened, she tossed the ring aside and skated a most delightful selection from the steps which so long have kept her our premier lady free skater.

All Bostonians are splendid free skaters, thanks more than a bit to the painstaking tutoring of Willie Frick, the greatest free skating professional in this country, probably in the world—we trust this last will not be taken invidiously.

Who should lead the Tarantella Dance but dear old George H. Browne, who came down from Cambridge especially for the carnival! Fresh in many memories is the certain fact that he was one of the first to fetch the international style of figure skating from Europe, where Jackson Haines inaugurated it. In this dance were incorporated many Italian gestures with tamborines effecting a splendid Tarantella spirit.

The finale showed the Doge tossing the Ring to the Adriatic. With a whirl, Mr. Weld sent his daughter flying to mid-ice, where she and Mr. Niles met on individual spirals. The pair which followed has, in this city at least, never been bettered. Inspired by so enthusiastic an audience they outdid themselves.

Too much praise cannot be bestowed upon Mrs. Niles, Mr. Washburn, chairman, Mr. Goodridge, and Mr. Robertson of New Haven, with the co-operation of Mrs. Blanchard and Mr. Niles, for their untiring efforts to so successfully depict this legend on ice.

The United States as a grand finale was certainly most fitting. All the participants, carrying balloons, were led by Mr. and Mrs. Joseph Chapman in an enchanting snake-like march, covering the entire ice surface with a kaleidoscopic mass of color. Great credit is due Mrs. Chapman, for not only did she conceive the general scheme of the carnival, and Mr. Chapman head the committee, but her brother, C. L. Pitkin, executed the drawings on the program typical of each act.

Following this, informal waltzing and ten-step competitions were held for cups offered by Mrs. Quincy A. Gillmore. Miss Slattery and Mr. Martin, winners of the United States waltzing competition proved invincible, and the ten-step was won by Miss Bauman and Mr. Braakman.

After the final number, a supper was served at the Arena, and then—well the next day it rained. Ask those persons who attended the delightful luncheon given Sunday afternoon by the Philadelphia Skating Club and Humane Society and its Skating Class, to meet the members of the Skating Clubs taking part in the carnival. They'll admit to the dreary weather, but will say it was quickly dispelled by the warmth of that reception in the clubhouse.

John Frederick Lewis, a Philadelphia lawyer in every sense of the word, President of the Philadelphia Skating Club, acted as toastmaster. In succinct terms he traced the history of skating in the United States back to our Colonies, showing that Philadelphia,

the Cradle of Liberty, was a leader in this winter sport. Indeed, he maintains that there was a skating club in this Quaker town, which antedated all others in the country by ten years; that such men, makers of history, as Stephen Decatur, Ebenezer Hazard, James Hamilton, Christopher Marshall, David Rittenhouse, William Rush, William Smith, Robert Morris and Francis Hopkinson, the latter trio signers of the Declaration, were all members.

Following his remarks President Lewis called on William R. Tucker, a fine old athlete, who in addition to being a great skater was a member of the first eight oared crew in America some fifty years ago. Mr. Tucker turned his few minutes to excellent account and told of good old skating days on the Schuylkill River.

A. Winsor Weld, President of the U. S. F. S. A., Henry M. Earle, head of the New York Skating Club, and Charles M. Rotch, president of the Skating Club of Boston, told then in glowing terms their impressions of the wonderful carnival.

No adjectives of theirs indeed, could have been too extravagant in describing that great affair; for was there not continuity even in detachment of scenes—was there lacking abandon under control? And these paradoxes spelled success for the joint carnival of 1925. The U. S. F. S. A. has reached a zenith—may it never know a nadir.

The International Figure Skating Championships of North America

RICHARD L. HAPGOOD

The Figure Skating Championships of North America were held at the Boston Arena on March 4th and 5th. Without question the consensus of opinion was that never before in this country had the excellence of the skating and the closeness of the competition been equalled. The Canadian entries, Miss Cecil Smith, Melville and Gladys Rogers, showed themselves to be worthy opponents of the Americans and incidentally a disturbing factor in the expected outcome.

The Ladies' Championship was indeed closely fought from beginning to end. Miss Loughran (1st) skated her school figures, except for loops, beyond possible criticism, and her free skating appeared better in Boston than at New York in the National Championships. Miss Cecil Smith (2nd), Lady Champion of Canada, showed in her school figures that she had power, strength, and endurance, yet grace, ease and control. In her free skating, with apparent ease she did continuous pirouettes with spectacles interspersed both inside and out, and if her flat spins were good, her toe spin was remarkable. On the whole, however, her execution did not warrant quite so difficult a program. Most of her jumps were not of championship calibre and at times she seemed somewhat labored, due, no doubt, to the strain of attempting so much difficulty. That she has made a vast improvement since her Olympic performance is proved by the majority of judges awarding her second place. Mrs. Blanchard (3rd) skated her school figures about up to her best, which is below the Loughran-Smith standard. Her free skating showed as always that her natural ability is without equal! Her program still lacks a certain type of difficulty; with a spread eagle and spin, her best could not be beaten. Mrs. Cramer (4th) skated her school figures and free skating better if anything, than she did in New York. Miss Knapp (5th) in her school figures showed a higher standard than heretofore, though her free skating certainly did not do her justice.

The Men's Championship proved to be fully as close as had been anticipated. Melville Rogers (1st) skated his school figures with a great deal of ease and accuracy, except that some of his turns were slow and consequently skidded. His free skating

N. A. LADIES' SINGLE—Continued

CONTESTANTS	Mrs. A. B. Cramer New York		Miss Rosalie Knapp New York				
	Judges		G.	M.	R.	H.	B.
	I.S.U. Fac- tor	No. tor	G.	M.	R.	H.	B.
Change of Edge							
ROIB-LIOB	A	2	7.	8.5	9.45	10.	9.
LOIB-ROIB	B	2	6.	8.	9.45	10.	9.5
Double Three		11					
RIF-LIF		1	3.	4.	4.62	5.25	4.8
Loop		17					
RIB-LIB		2	4.	8.5	9.15	9.5	9.
One Foot 8		24					
ROIF-LIOF	A	2	5.	9.	10.	10.5	11.6
LOIF-ROIF	B	2	6.	8.	10.	11.	11.5
Change Bracket		32					
ROIF-LOIB	A	3	9.	13.5	13.65	16.5	14.4
LOIF-ROIB	B	3	9.	15.	14.55	14.4	13.5
Rocker		20					
ROF-LOB	A	4	6.	15.	18.	21.	18.
LOF-ROB	B	4	14.	18.	18.8	21.	19.
Total School Figures			69.	107.5	117.67	129.15	120.3
Program			2.83	4.	4.75	4.66	4.
Performance			2.5	3.	4.66	3.66	4.33
Total Free Skating			42.64	56	75.28	66.56	66.64
Total School Figures			69.	107.5	117.67	129.15	120.3
Grand Total			111.64	163.5	192.95	195.71	186.94
Ordinal Ranking			V	IV	IV	V	IV
Result			IV	V	V	IV	V

Judges:

G—Col. E. T. B. Gillmore, Ottawa
M—John S. MacLean, Toronto
R—H. R. Robertson, New Haven
H—E. M. Howland, Boston
B—G. H. Browne, Cambridge

program was good although his performance was by no means faultless. His form was still too studied; he seemed to make too great an effort at careful execution with not always the best results—as was shown by unsteadiness at times and one actual fall—and which may have caused lack of pace. Nat. Niles' (2nd) school figures attained approximately his best standard of excellence. His free skating showed a great improvement over last year, but was not quite up to his high standard in the Nationals. He was smooth and missed nothing, yet may have been somewhat lacking in life.

In the Pairs Mrs. Blanchard and Mr. Niles (1st) showed a good variety of figures with great difficulty, the award of the judges was of course based on this difficulty as so beautifully skated by them. They never were better! Miss Gladys Rogers and her brother, Melville (2nd) skated a novel yet not difficult program. Their execution was very good, on a par with the winning couple, but they lost heavily through lack of difficulty.

Throughout the competition judges and spectators alike were impressed by so high a quality of skating among the champions on this continent and agreed that no such degree of excellence had ever been attained here before. Indeed the contestants certainly proved themselves to be among the world's greatest skaters.

* * * * *

Skating in Japan Progresses

The Japanese Skating Association, formed in 1920, has about five hundred members, Tokio alone having over one hundred. Most of these members are men, as very few Japanese ladies skate. The season is but two to two and a half months long.

Prince Katano, Vice-President of the Japanese Skating Association, who was in Vienna for the World's Championships, was most enthusiastic as this was his first knowledge of the International Style except from books.

We know little or nothing of Godai, Champion of Japan for the last two years, but from the heights the Japanese have reached in other sports his appearance in a World's Championship is eagerly awaited.

NORTH AMERICAN MEN'S SINGLE CHAMPIONSHIP

CONTESTANTS		Melville F. Rogers, Ottawa			Nathaniel Wm. Niles Boston						
Figure	Judges	G.	M.	R.	K.	B.	G.	M.	R.	K.	B.
	I.S.U. Fac- No. tor										
One Foot Eight	25										
ROB-LJOB	A	10.5	13.5	13.95	12.75	13.05	9.	14.25	13.8	13.5	12.
LOB-RJOB	B	9.	14.25	14.1	12.75	12.3	9.	13.5	14.85	14.25	12.6
Doub. 3 ch. Doub. 3	37										
ROB-LJB	A	14.	18.	18.	16.	16.4	12.	16.	17.7	16.	16.
LOB-RIB	B	12.	19.	17.5	17.	17.	16.	16.	18.8	16.	17.2
Change Loop	31										
ROB-LJOB	A	12.	15.	13.8	14.25	13.2	9.	12.	13.12	14.25	12.9
LOB-RJOB	B	9.	12.	13.8	14.25	12.15	10.5	10.5	14.7	12.75	12.9
Brkt. ch. Brkt.	41										
ROB-LJB	A	13.75	18.75	21.25	17.5	21.25	15.	10.	23.37	20.	21.5
LOB-RIB	B	15.	18.75	23.62	15	21.5	11.25	20.	24.87	20.	20.5
Counter	23										
RIF-LJB	A	10.5	15.	14.55	15.	15.52	9.	9.	13.95	10.5	15.
LIF-RIB	B	9.	16.5	15.07	14.25	15.9	8.25	14.25	15.	12.	16.05
Rocker	21										
RIF-LJB	A	11.	20.	20.2	16	19.2	12.	16.	19.6	18	19.2
LIF-RIB	B	12.	11.	20.1	18.	20.	10.	20.	18.7	18.	18.8
Total School Figures		137.75	191.75	205.94	182.75	197.47	131.	171.5	208.46	185.25	194.65
Free Skating											
Program		4.	6.	5.09	5.08	4.3	3.	4.5	4.81	4.83	3.75
Performance		3.33	5.75	4.91	5.	4.4	3.66	4.	4.61	4.75	4.2
Total Free Skating		102.62	164.5	140.	141.12	122.09	93.24	119.	131.88	134.16	111.3
Total School Figures		137.75	191.75	205.94	182.75	197.47	131.	171.5	208.46	185.25	194.65
Grand Total		240.37	356.25	345.94	323.87	319.56	224.24	290.5	340.34	319.41	305.95
Ordinal Ranking		I	I	I	I	I	II	II	II	II	II
Result		I	I	I	I	I	II	II	II	II	II

Judges:—(G) Col. E. T. B. Gillmore, Ottawa; (M) John S. MacLean, Toronto; (R) H. R. Robertson, New Haven; (K) Mrs. E. S. Knapp, New York; (B) G. H. Browne, Cambridge.

NORTH AMERICAN PAIR CHAMPIONSHIP

	Mrs. T. Weld Blanchard Mr. N. W. Niles Boston	Miss Gladys Rogers Mr. Melville F. Rogers Ottawa
Judges	Pro. Perf. Total Ranking	Pro. Perf. Total Ranking
Gillmore	4.58 3.16 7.74 1	4. 3.33 7.33 2
MacLean	4. 5.75 9.75 2	4.5 5.75 10.25 1
Robertson	5.17 5.33 10.5 1	4.25 4.69 8.94 2
Howland	5.58 5.16 10.74 1	4.76 4.83 9.59 2
Browne	4.8 5.2 10. 1	4.2 4.8 9. 2
Totals	24.13 24.6 48.73 6	21.71 23.4 45.11 9
Result	I	II

Judges: G—Col. E. T. B. Gillmore, Ottawa
M—John S. MacLean, Toronto
R—H. R. Robertson, New Haven
H—E. M. Howland, Boston
B—G. H. Browne, Cambridge

World's Championships, 1925

The Ladies' World's Championship was skated at Davos, Frau Jaross (Mrs. Szabo-Plank) retaining her title. The total points awarded by the five judges were as follows: Mrs. Jaross, 1697.25; Mrs. Brockhoft, 1592; Miss Bockel, 1328; Miss Shaw, 1282; Miss Muckelt, 1290.75. (Miss Shaw beating her on places).

The Championships for Men and Pairs were held in Vienna. Grafstrom, former champion, did not enter the Men's which event was won by Bockl. The totals were: Bockl, 377.6; Kachler, 372.4; Priessecker, 356.8; Oppacher, 336.9; Sliva, 331.7; Gautschi, 331.1; Wrede, 323.5.

In Pairs, the new combination of Mrs. Jaross and Wrede triumphed over the experienced yet youthful French team, Miss Joly and Brunet. The point totals were Mrs. Jaross-Wrede, 11.2; Miss Joly-Brunet, 10.95; Miss Scholz-Kaiser, 10.75; Miss Hochaltinger-Pampell, 10.55; Mrs.-Mr. Hoppe, 9.95.

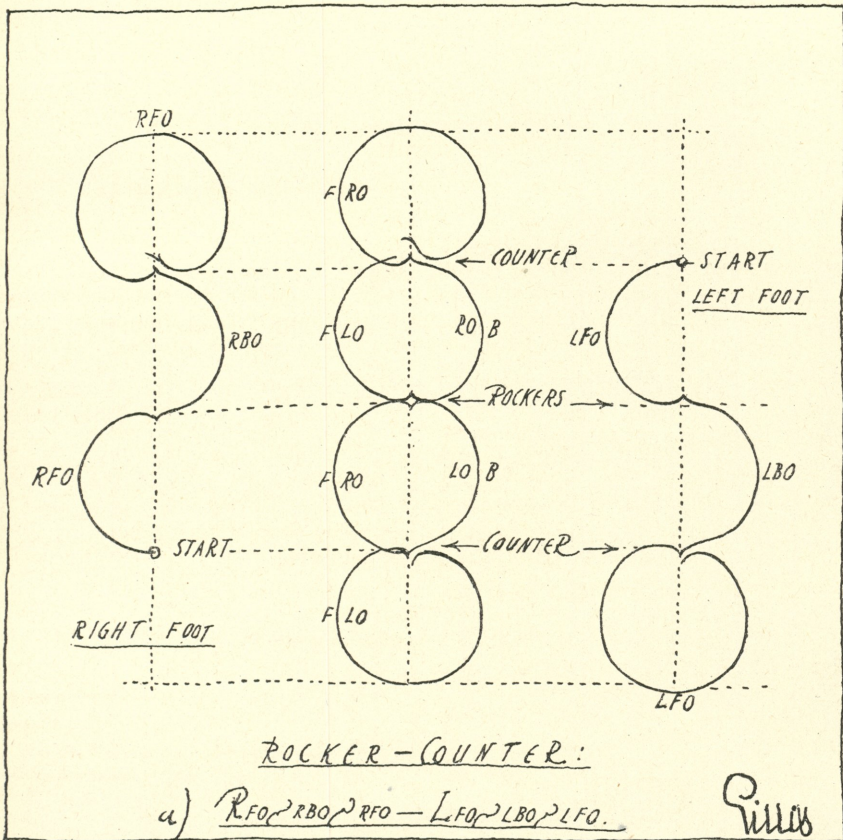
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Editor's Note

Though "Skating" has almost doubled the number of its subscribers this year, the necessity of publishing certain features and notes which at first did not come to our attention (with comparatively little added expense individually) has so mounted our cost that we must again report a considerable deficit to the U. S. F. S. A.

With this situation in mind The National Executive Committee unanimously voted to increase by one dollar the subscription to their official bulletin. The feeling was that all true skating enthusiasts would willingly pay this extra amount to insure their receiving a current record of our own and European skating as well as such instructive articles as are obtained.

A little more co-operation from our readers in the form of material for publication would indeed be welcome, for otherwise even our staunchest helpers eventually will become discouraged.



Skater as an exhibition of
 school figures, Talara, St. Louis
 Jan 22nd 1925



(Compliments of Mr. Beall)

FAMOUS ENGLISH AND EUROPEAN SKATERS AT ST. MORITZ

Famous English and European Skaters at St. Moritz

1. Andor Scende: Ex-champion of Hungary and competitor in the World's Championships before the War.
2. J. Kathleen Shaw: Gold Medalist, England, and competitor in World's Championship 1925.
3. John Ferguson Page: British Champion 1921, 23, 24, Pair Skating Champion of Great Britain 1923-4, and competitor in World's Championship 1924.
4. Ethel Muckelt: British Lady Champion, Pair Skating Champion of Great Britain 1923-4, competitor in World's Championship 1925.
5. Dunbar Poole: Ex-champion of Australia and competitor in World's Championship 1914.
6. Girl from Davos.
7. Gautschi: Swiss Champion, and competitor in World's Championship 1925.
8. Werner Rittberger: German Champion and competitor in World's and European Championships before the War.
9. Z. Vieregg: German competitor in Championship of Europe 1924.
10. Madame Scelnar, born Opika von Meray-Horwath, Lady World's Champion 1912, 13, 14.
11. Gillis Grafstrom: Swedish Champion, Champion of the North, (Sweden, Norway, Finland), Olympic Champion 1920, 1924, and World's Champion 1922, 1923, 1924.

The Judging Problem

RICHARD L. HAPGOOD

The judging problem in figure skating has reached a point where radical changes are imperative. Hardly a competition goes by without some bitter debate in which not only the competitors but even the judges enter. Human opinion is the big bugbear in judging figure skating, and it must be eliminated through fixing the standard of perfection and regulating the importance of different variations from that standard. The difficulty lies mainly in the inability of anyone to eliminate the human element or psychological factor from judging. To obviate that difficulty and be rid of other less important inconsistencies, regardless of differences of nationality, style, or whatnot is the problem.

As a beginning I would like to propose for discussion certain changes in the medium of judging,—namely marking.

Ever since I became interested in figure skating, I have wondered who conceived the unique idea of having 6 the basis on which to mark. It, further, seems strange to me that in all these years of discussion by both judges and contestants as to the difficulty of grading skaters on so limited a scale with all its mathematical complications, no one has suggested and employed a broader basis such as 10.

Aside from the relative ease in computing totals which is at once apparent, the range in marking is so much augmented by the 10 system as to seemingly advocate its adoption. The differences among judges in marking national competitions as well as tests would certainly be considerably decreased. The greater range would make more practical the present theory of marking on the basis of perfection, regardless of age, size or physical makeup. In fancy diving, our brother and sister athletes are marked on the 10 system with a basis of perfection which is unattainable just as in figure skating. Diving is by far a less tangible sport, for a dive is only a few seconds in duration with no permanent results, such as a print on the ice, yet there is never nearly so much dispute about diving as about skating competitions. And this is because in diving a standard of perfection has been evolved from which one cannot far deviate. The question of setting a standard is one to be discussed in connection with judging as a whole.

If we are going to start house-cleaning by changing the basis of judging from 6 to 10, the job might as well be completed by revising considerably the set of factors. Here the inconsistency seems to me,

in a lesser way perhaps, as apparent as are the limitations with the 6 basis. The Outer Forward Eight, the Forward Changes of Edge, and the Forward Change Double Three have the same factor under our present regime, yet they undoubtedly vary much more than the one factor range. It seems absurd to rate the Three Change Three Forward equally difficult with the Three Change Three Backward. The incongruity is at once apparent, yet we still plod along under the same system that our grandfathers used with hardly a thought toward improvement. Such new factors likewise involve the decimal system, and if adopted contemporarily with a decimal system of marking, would seemingly simplify the mathematical processes necessary to arrive at a satisfactory conclusion in either competitions or tests.

As I said in my opening paragraph, the chief fault with judging results lies, in general, not with the incompetence of the judges themselves but with the human psychological element or differences of opinion as to what constitutes perfection. And these differences of opinion are not only national but sectional. There is as much disagreement about free skating in this country alone as there is between this country and Europe. Some judges like to see a free skating program planned to cover the ice surface, and others do not object if it is symmetrically placed in the centre of the rink. Some feel that the proportion of separating figures in a pair skating program should be much larger than do others. Form, some think, should not be sacrificed to placing or triple repetition, while others do not place as much emphasis on it.

Perhaps one of the most constructive things that have happened to skating for the last twenty-five years, was the appointment by the United States Figure Skating Association, of a small committee to look into the standardization of judging. This committee recommended certain things,—among which was the division of common faults in prescribed figures, under major, medium and minor headings with the deduction of so many points for each. The difficulty of this was what constitutes a major or minor fault! The whole task seems almost appalling at first when one realizes that such a system is usually the result of years of experience, but the fact that such a committee was formed, shows that skaters realize the situation and are trying to remedy it.

The relative importance of print, form, size and triple repetition whether or not correct, should certainly be enforced. Further, if to be really enforced, the relative importance would appear to deserve more careful defining: defining to the point of even the allotment of factors on the ten scale, to each in accordance with its agreed upon importance; say for example, 4 for print, 3 for form, 2 for size, 1 for triple repetition. The individual importance as at present laid down, is, at least, considerably disregarded:—for instance we all know that triple repetition is certainly not confined to fourth consideration

with many judges! It seems as though the decimal system would be valuable in marking this, also!

The standardization and marking of free skating will present even greater problems. Submitting the diagrams of free skating programs, to the judges (tried, very intermittently, in the Club Championships of the Skating Club of Boston) would appear to go far towards a solution, but obviously skating has not reached the point in its development where contestants and judges would go to this bother. It seems feasible however, to mark almost as definitely as a school figure, certain essentials to an Intermediate, Junior, Senior or Championship program, such as waltz jump, spread eagle, loop jump, Axel Paulsen, Salchow, or whatnot, as well as the general performance. The greater range of the decimal system here again would apparently help in differentiating between perfection and the performance of the individual.

Since the relative importance of free skating to school figures was originally set, there have undoubtedly been intermittent discussions, and many a disgruntled loser, whose free skating did not warrant defeat, has bemoaned the principle which places more importance upon prescribed figures. On the whole time has proved that the present arrangement is the best one for the development of the sport and will achieve in the end the best results.

Many questions have been raised in this article, and there are probably many people who will say, "These changes are far too radical for consideration, furthermore since we are members of the International Skating Union, we cannot use different systems of marking." The answer is these so-called faults are inherent in our present system regardless of what the I. S. U. does or thinks. It seems to me something should be done about it or there will be danger of advancement being impeded. In spite of the great Scandinavian and Austrian skaters there is no reason why a change, for the better, should not originate in this country. A change is hard to inaugurate, but a little serious thought about the situation would result in discussion, with definite action very possible.

PROPOSED DECIMAL SYSTEM OF FACTORS

<p>EDGES</p> <p>1. 1</p> <p>2. 1</p> <p>3. 2</p> <p>4. 4</p> <p>SERPENTINES</p> <p>5. 2</p> <p>6. 4</p> <p>THREES</p> <p>7. 3</p> <p>8. 2</p> <p>9. 2</p> <p>DOUBLE THREES</p> <p>10. 3</p> <p>11. 3</p> <p>12. 5</p> <p>13. 6</p> <p>LOOPS</p> <p>14. 3</p> <p>15. 3</p> <p>16. 4</p> <p>17. 4</p> <p>BRACKETS</p> <p>18. 5</p> <p>19. 5</p> <p>ROCKERS</p> <p>20. 7</p> <p>21. 7</p> <p>COUNTERS</p> <p>22. 6</p> <p>23. 5</p>	<p>ONE FOOT EIGHT</p> <p>24. 3</p> <p>25. 5</p> <p>CHANGE THREES</p> <p>26. 3</p> <p>27. 4</p> <p>CHANGE DOUBLE THREES</p> <p>28. 3</p> <p>29. 6</p> <p>CHANGE LOOP</p> <p>30. 5</p> <p>31. 7</p> <p>CHANGE BRACKET</p> <p>32. 6</p> <p>33. 6</p> <p>THREE CHANGE THREE</p> <p>34. 5</p> <p>35. 7</p> <p>DBLE THREE CHGE DBLE THREE</p> <p>36. 8</p> <p>37. 9</p> <p>LOOP CHANGE LOOP</p> <p>38. 8</p> <p>39. 10</p> <p>BRACKET CHANGE BRACKET</p> <p>40. 9</p> <p>41. 10</p>
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CHARLES BECK
of Philadelphia
President, Sno-Birds of Lake Placid, N. Y.

Sno-Birds Figure Skating Competition

ORNULF POULSON

The Fifth Annual Figure Skating Competition at the Lake Placid Club was held Friday and Saturday, January 23 and 24, with twenty-two entries from the New York and Philadelphia Skating Clubs.

The ice was somewhat brittle, but the skaters went through with the competition in their usual fine spirit.

The judges were George H. Browne of Cambridge, Mass., Joseph Chapman, Philadelphia, W. A. Sands, Henry W. Howe, Beatrix Loughran, all of New York, and H. R. Robertson, New Haven.

A banquet was held Saturday night, Mr. Charles B. Hobbs of New York, Honorary President of the Sno Birds, presiding. After his speech, outlining some of the future steps to be taken by the Lake Placid Club to foster figure skating, architects plans for a new covered rink were shown and discussed. The prizes were presented by Mrs. Dyker and Mr. Hobbs at a masquerade ball, in the Agora Theatre, succeeding the banquet.

The winners were as follows:

School Figures and Free Skating

Men's Senior

George T. Braakman
H. R. Robertson
F. J. Ziegler

Ladies' Senior

Miss Beatrix Loughran
Mrs. R. W. Allen

Men's Junior

Charles Myers
Bedell Harned

Ladies' Junior

Miss E. R. Bijur
Mrs. V. N. Bieg
Mrs. J. E. Bailey

Pair Skating, Senior

Miss Loughran and Mr. Braakman
Mr. and Mrs. H. W. Howe

Pair Skating, Junior

Miss E. R. Bijur and Mr. Harned
Mrs. F. S. Sargent and Mr. Myers

Ten Step

Miss Loughran and Mr. Braakman
Mrs. Sargent and Mr. Myers
Mr. and Mrs. Howe
Miss Bijur and Mr. Harned

Waltzing

Mr. and Mrs. Howe.
Mr. and Mrs. Chapman
Mrs. Phelps and Mr. Richard
Mrs. R. W. Allen and Mr. Sands

Miss Beatrix Loughran, second lady in the 1924 Olympic Championship, won The Hobbs Ladies' Trophy for the third time, giving her permanent possession. George T. Braakman, of the New York Skating Club, won his second leg on The Hobbs Trophy for Men.

“Skating’s Contribution to the Dance”

ALLAN MURRAY

(Of the Brooklyn Rink, formerly Professional for “The Philadelphia Skating Class”)

History does not record the name of that first Ballet Master who conceived the idea of transforming what had previously been a simple game or sport into a spectacle for the gods. Perchance in Egypt some overseer of slaves experimented with the rhythmic motions of his charges against a background of palace walls and an art was born; or in Grecian climes some temple’s priest beguiled by all too earthly nymphs, introduced their elysian gambols into his ceremonies to the profit of all makers of attic pottery. To what moody Russian is mankind indebted for his bringing indoors of a rude Folk Dance to ward off the evil humors of his steppe? It is not written.

Coincident with its coming indoors beneath a roof, dancing became a potential art. Modern dancers may reverse matters and take the cultivated dance out-of-doors, but the dance as it stands today in all its forms owes its being to the artificial atmosphere created by roof, walls, and the proscenium arch. It is to be conceded that pre-Volstead goatherds may have executed crude “*Cabrioles*” but can any rustic be conceived of as engaged in daily practise in the great open spaces upon those little intricate moves that go to make up “*Battiere*.” Man feels his insignificance too strongly beneath the glare of the heavens to even dream of perfection there. To cultivate that almost godlike attitude which goes to make up a Nijinsky or a Mordkin, he needs a confined universe of his own making.

Many centuries ago some clever savage fastened crudely shaped bones to the soles of his feet and a new method of transportation came into being as he slid about on the frozen surface of river or lake. In time ice skating advanced to the Folk Dance stage and a very crude thing it was, indeed, as a glance at pictures in old English books on skating will show. Not until modern inventiveness conceived of the artificial ice rink and made possible the coming indoors of ice skating, did it become a potential art. Today it stands relatively new and nothing short of centuries of cultivation will show what it may bring forth.

To date, as a result of less than fifty years cultivation indoors added to what advancement was made upon the ponds and swamps, skating can show as its best product THE INTERNATIONAL

STYLE (also known as the CONTINENTAL STYLE). Coincident with skating's coming indoors, it attracted the attention of one, Jackson Haines, a dancer.* Haines, an American, gave to skating in Europe that impulse resulting in the CONTINENTAL STYLE, which was later brought to America and was the forerunner of what is now known as the INTERNATIONAL STYLE. The BALLET idea is at the very source of the INTERNATIONAL STYLE of skating and it would be well for skaters to profit by the ideals of the older technique. The idea back of BALLET, broadly speaking, is the perfection of the human machine, and training conducive to the most expressive use possible of the intricate co-ordinations that control that machine. This would be an excellent "platform" for adoption by skaters. BALLET and PANTOMIME overlap each other but it is to be doubted that so artificial a medium as ice skating will ever lend itself to visual story telling. It must remain purely a rhythmic art and the interpretations of its meaning will be as numerous as its audience. In this it is akin to music which can arouse an infinity of emotions but never one.

Conceive of a being created and designed for the sole purpose of being a perfect machine for dancing. This imaginary being's first function would be the ability to move equally well in the three directions, that is, forward, backward, and to the side. The dancer as he is, moves forward with perfect freedom as this is the direction man is designed to move in primarily; he moves to the side, "*a coté*," with considerable ease owing to his strenuous practise in turning the feet out in the five positions of the feet in dancing, but his movement backward is more restricted and consequently little used. The relative ease of movement on ice follows a different order. The trained FIGURE SKATER moves equally well forward and backward but is much restricted in all movements to the side. The FIGURE SKATER has slightly the advantage over the dancer in this question of ease of movement in the horizontal plane for he has perfect freedom in two directions while the dancer only has perfect freedom in one direction with highly cultivated freedom in a second. The dancer's ability to cultivate ease in movement to the side is of utmost importance to him as it enables him to move across the stage all the while facing his audience. The skater's shortcoming in this respect is one of the reasons why skating is best seen in an arena rather than from one side as in a theatre.

It is the dancer's constant effort to create illusion. The male dancer creates the illusion of lightness by means of "*jeté*" and "*entrechat*" and the female dancer lends the same quality to her steps by her position "*sur les pointes*." In FIGURE SKATING an illusion underlies the every movement of the skater. It is the illu-

*The early history of Ice Skating and Jackson Haines' influence on the new school of skating is treated at length in a book by Mr. Irving Brokaw, well known American amateur skater.

sion of invisible power, and of apparently effortless movement over a large area. This illusion which adds so much to skating is greatly diminished in skating which is done in a space as small as the ordinary stage.

It is not possible for the skater to ever acquire that miraculous nimbleness of the feet displayed by the dancer in such steps as "*entrechat*" and "*brise*." In the place of great nimbleness or "*staccato*" he must substitute great smoothness or a tempo akin to "*adagio*." The "*jeté*" or leap on ice is never as effective as the "*jeté*" in dancing, partly owing to the fact that the skater's great range of movement in a horizontal plane makes small by comparison any elevation which he may attain in leaping and partly to the inherent difficulty of jumping from the skate due to the fact that the action of the instep is lost. To offset these limitations skating carries with it the most pleasant effect of great precision. The FIGURE SKATER as the name implies is always moving in geometrical figures derived from the circle, and so not only the image of the skater but also a picture or plan of movement is impressed upon the eye of the spectator. In the older styles of skating little attention was paid to any phase of skating save this movement in the figure. In the INTERNATIONAL STYLE great pains are taken to cultivate good form and style or what the dancer would term "perfection of line."

One of the greatest differences between the technique of skating and dancing lies in the manner of handling the supporting leg. In the classic Ballet the "attitudes" are all taken with the knee of the supporting leg perfectly straight but in FIGURE SKATING the knee is always "*demi plie*," that is, slightly bent. A skater on a straight supporting knee would appear very stiff and stilted and would be absolutely without power in the skating sense. One of the few exceptions to this rule occurs in executing what is known in skating as "Spread Eagle" which in dancing terminology would be called "a large second position." This is also one of the few figures where both skates are upon the ice at one time and where the movement is directly to the side, "*a coté*."

In the classic Ballet the dancer trains strenuously to acquire ability to turn his feet completely out so that an arc of 180 degrees lies between the toes. This turning out of the feet is used whether the foot is elevated in front "*en avant*," or to the side, "*a coté*," or to the back, "*en arrière*." In skating the opening out of the feet is never so great save in the one instance of the figure "Spread Eagle." Also in skating a "closed position" or position where the feet are parallel is used. The general rule on ice is that when the elevation is to the back "*en arrière*," the feet are opened or turned apart so that an approximate arc of 90 degrees lies between the toes and when the foot is elevated to the front, "*en avant*," the feet are closed; that is in parallel lines. Elevation of the foot to the side, "*a coté*," is rarely used in skating save occasionally in FREE SKATING. The

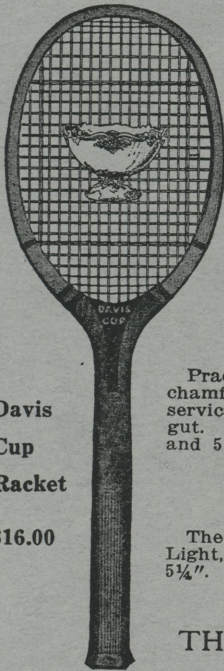
term FREE SKATING is to the School of Skating what Plastique work is to the Bar work of the dancer. THE INTERNATIONAL STYLE SKATER like the dancer makes every effort to straighten out the line of instep and shin of the elevated foot by pointing. As a result the leg in elevation appears to be a trained implement at the service of the skater.

The attitudes of dancing, "arabesque" and "attitudes," "*en croisé*" have their counterpart in the plain circles of skating. The skater is always moving when in attitude and his position must fit the motion. A facsimile reproduction of the attitudes of the dancer by the skater would be most out of place.

Some moves found in the classic Ballet have almost identical counterparts in skating. The "*Pirouette*" of dancing is greatly excelled by its counterpart in skating, the Spin. "Charlotte," a skater well known for her performance at the Hippodrome some seasons past, was credited with the ability to make one hundred consecutive turns in the spin. The dancer who can execute ten turns "*sur le cou-de-pied*," is a past master of pirouetting. In this return of motion for energy expended, the ice skate is ten times more prodigal than the shoe of the dancer, to put it very moderately. Dancers conceive of a Pirouette "*sur le cou-de-pied*" of one hundred turns and of a "*glissade*" ten feet in length. This prodigality of the skate is the basis of the skating illusion, the illusion of invisible power and effortless activity. This is Skating's best gift to the Dance.

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