

SKATING



Published by

United States Figure Skating Association

OFFICERS

President

HENRY W. HOWE

24 Thomas St., New York, N. Y.

Honorary Presidents

IRVING BROKAW

New York

A. WINSOR WELD

Boston

First Vice President

NATHANIEL WM. NILES

Boston

Second Vice President

CARL ENGEL

Chicago

Secretary

JOEL B. LIBERMAN

342 Madison Ave., New York

Treasurer

JOHN L. EVANS

701 Commercial Trust Co. Bldg.,
Philadelphia

EXECUTIVE COMMITTEE

C. M. ROTCH, *Chairman*

50 Congress Street, Boston

PAUL ARMITAGE

SHERWIN C. BADGER

CHARLES J. BECK

MRS. C. B. BLANCHARD

C. I. CHRISTENSON

RUSSELL DOUBLEDAY

ARTHUR M. GOODRIDGE

MRS. E. S. KNAPP

MISS B. LOUGHRAN

M. L. MADDEN

CHARLES MEYER

H. R. ROBERTSON

JOSEPH K. SAVAGE

RALPH G. VAN NAME

Officers ex-officio

CHAIRMEN OF COMMITTEES

Membership

JOHN L. EVANS

701 Commercial Trust Co. Bldg.,
Philadelphia

Amateur Status

A. WINSOR WELD

10 Post Office Square,
Boston

Standards and Tests

JOEL B. LIBERMAN

342 Madison Ave., New York

Competition and Rules

H. R. ROBERTSON

185 Church St., New Haven, Conn.

Records

R. L. HAPGOOD

6 Garden St., Cambridge

Publicity and Publications

NATHANIEL WM. NILES

53 State Street, Boston

DECEMBER, 1927

NUMBER 14

SKATING

PUBLICATION COMMITTEE

NATHANIEL WM. NILES, *Boston, Chairman*

THERESA WELD BLANCHARD, *Boston* JOHN L. EVANS, *Philadelphia*

FERRIER T. MARTIN, *New York* HEATON R. ROBERTSON, *New Haven*

JOEL B. LIBERMAN, *New York* CHRIS. I. CHRISTENSON, *St. Paul*

EDITORS

NATHANIEL WM. NILES, *53 State St., Boston, Mass.*

THERESA WELD BLANCHARD, *16 Park Drive, Brookline, Mass.*

ASSISTANT EDITOR

GRACE MUNSTOCK, *151 E. 80th St., New York, N. Y.*

CORRESPONDENTS

DR. PIKE, *Minneapolis*

MARGARET J. SANDERS, *New Haven*

J. S. MACLEAN, *Toronto*

NORMAN GREGORY, *Montreal*

E. T. B. GILLMORE, *Ottawa*

Editorial

The fifth season of "Skating" will include five instead of three issues. The price, two dollars a subscription, remains the same. A special arrangement for clubs or groups taking fifty or more subscriptions, however, has been made.

By having the numbers appear approximately one month apart, beginning November fifteenth, the Editors expect to publish news promptly and convey any instructions to our skaters more seasonably.

For the first time direct information on European skating, comparisons, etc., will be available through the six members of the United States Olympic Figure Skating Team and those accompanying them. On this account the Publication Committee is impressed with the need of facilities to properly handle this news. It proposes, with revenue from more advertising contracts, and an especial effort toward a broader circulation, to finance the five issues.

The U. S. F. S. A. earnestly solicits your subscriptions, also efforts to obtain advertisements and literary contributions.

N. W. NILES, *Chairman*,
Publication Committee.

SKATING

PRICE \$1.00

SUBSCRIPTION \$2.00

TABLE OF CONTENTS

"A Night in St. Moritz".....	5
International Competition at Davos.....	7
Canadian Judge Comments on Programs.....	9
Philadelphia Arena Re-opens.....	12
Carnival Suggestions	13
Editor's Note	15
Kathleen Shaw	16
J. F. Page.....	17
Varied Discussion by a Former Champion.....	18
Important Championships for 1928.....	21
Start Children Young!.....	22
A System of Skating Loops.....	24
Advertise in "Skating"!.....	25
The Tree of Skating.....	26
Meeting of the Executive Committee, November, 1927..	30



Underwood & Underwood Studios, N. Y.

MISS GRACE MUNSTOCK AND JOEL B. LIBERMAN, NEW YORK

Former Metropolitan Pair Champions

Miss Munstock is Assistant Editor of "Skating" and Mr. Liberman, Secretary of the U. S. F. S. A., is to be the judge from the United States at The 1928 Olympic Games.

“A Night in St. Moritz”

The most lavish skating spectacle this country has ever viewed will be staged in Madison Square Garden on the evening of January 11, as “A Night in St. Moritz,” an ice carnival intended jointly as a farewell to the six amateur figure skaters who will sail the following day for the Olympic games in Switzerland, and a benefit to the New York Music Week Association.

The champions who will win this glowing farewell tribute are Miss Beatrix Loughran, Miss Maribel Vinson, Mrs. Theresa Weld Blanchard, Nathaniel W. Niles, Sherwin C. Badger and Roger F. Turner.

Events of the evening will include a hockey game of star calibre; exhibition skating by the national champions; an episode in the court of Catherine the Great of Russia, the star being John Paul Jones; a Russian court dance; a chariot race by speed skaters; a midnight revue from “The Follies,” and general skating by persons in costume.

Mr. Irving Brokaw, honorary president of the United States Figure Skating Association, will play the part of John Paul Jones in 1788, when John was a rear-admiral in the Russian navy, thanks to Catherine’s favor. Fanciful Russian costumes will prevail throughout, and men and women prominent in New York social life will take leading parts in the pageantry, and waltzing and ten-step competitions for which handsome prizes will be awarded.

Mrs. Henry P. Davison is chairman of the invitation committee for the event; Miss Ann Nicholas heads the debutante committee; Mr. C. Stanley Mitchell is chairman of the general committee of sponsors. Mr. John McE. Bowman is chairman and Miss Barbara Brokaw vice-chairman of the tickets committee.

Mrs. Robert McManamy, Jr., chairman of the out-of-town participation, is assembling a committee from among the Junior League members in Brooklyn. Miss Madeleine Pressprich is chairman for Rye, Mrs. William G. Irons for Bronxville, Mrs. Prescott Rowe for Boston. Chairmen of sub-patroness committees are Mrs. L. Copley Thaw for Fifth Avenue; Mrs. John Tonnele for Park Avenue; Miss Clarissa H. Stem for Gramercy Park; Mrs. Louis Stewart, Jr., for Washington Square.

Mr. Henry Wainwright Howe, president of the United States Figure Skating Association, which is cooperating in sponsoring the divertissement, is chairman of the skating events committee. Mrs. Henry Wainwright Howe is chairman for skating pageants, assisted by Mr. Joel B. Liberman and Miss Grace Munstock; Mr. Esmond P. O'Brien is chairman and Mr. Jabish Holmes, Jr., vice-chairman for hockey. Mrs. Tremper Longman is chairman of a committee to provide reindeer for the sleighs. Mr. Florenz Ziegfeld, chairman for the midnight revue; Mr. Drewry Baker, chairman, design for garden; Mrs. Edward S. Knapp, chairman for judges; Miss Eleanor P. Hutton, prizes; Miss Louise Watts, program sales; Miss Josephine Wilcox, vice-chairman, costumes; Mrs. Charles F. Church, costumes for the pageant; Miss Rosalie Knapp, publicity photographs. Mr. Joseph Savage has enlisted the services of all the leading speed skaters. Mr. W. S. Bird is general manager of events.

Miss Isabel Lowden, director of the New York Music Week Association, is chairman of the publicity committee. The pageant is being staged by Lila Agnew Stewart. Mrs. Albert C. Pickernell is in charge of the business management. The Music Week Association, which benefits by this carnival, has for the past four years conducted a series of contests and auditions for the young music students of New York City. Last year 10,000 promising musicians were heard by a judging committee of forty leading professional musicians. The work has had the moral support of Leopold Auer, Rachmaninoff, Bauer and other artists of wide renown, and is ranked as one of the leading civic activities in New York.

While seats at the Garden will sell at popular prices, the front row seats will sell at advanced prices, and some of the boxes have

been taken at \$1,000 each, through the committee on boxes of which Mr. Mitchell is chairman. The newspapers have accorded this event generous space, both in the news sections and the society pages, while photographs have been plentiful in the rotogravure and the sporting pages.

Members of all skating clubs are urged to take part in the waltzing and ten-stepping competitions, and to join the court scene of the main pageant.



International Competition at Davos

Notice has been sent to "Skating" of International Figure Skating Competitions to be held at Davos, Switzerland, on February 3, 4 and 5, in connection with the World's Speed Skating Championships.

As Davos is less than two hours from St. Moritz and conditions are very similar, it seems probable that many Olympic Figure Skaters will compete there also.

The School Figures for Men are numbers 4, 18, 20, 27 and 39; Free skating five minutes. For Ladies, numbers 7, 17, 22, 33 and 37; Free skating four minutes. Pair skating five minutes.

The entries will close on January 28, 1928, care of The International Skating Club, Davos.

STOCKHOLM,

November 6, 1927.

Dear Mrs. Blanchard:

Thank you for your letter. I am so glad, and this feeling I am sure I share with all skaters in Europe, to learn that you and so many other prominent American skaters are to be expected to cross the ocean this winter and compete here. This American visit will certainly aid to strengthen the ties of comradeship between skaters and favourably influence the development of skating, first of all figure skating, which I consider is a product of culture more than any other kind of sport. You may be quite sure the news of the Americans coming will be greeted with the greatest satisfaction. In case Niles or any other American takes part in the Men's World's Championship it will mean a new page in the history of this old traditional competition, as never previously an American has taken part in this event.

The Men's will be arranged in Berlin on the 26-27 of February, the event has been postponed so as to avoid any collision with the Olympic skating in Switzerland.

As far as we know in this country Sonia Henie is already preparing for the season, she is at present skating on the small ponds up in the mountains near Oslo, where already in October the first frost is sufficient to cover the water. Bror Meyer and Emmy Sjöberg are in St. Moritz this winter, and most likely I shall be there too, despite I am very busy just during the winter season.

May I already now extend my greetings to all the Americans—also on behalf of their European sisters and brothers.

Believe me yours very sincerely,

ULRICH SALCHOW

P.S.—I am very grateful for the "Skating" which I consider is an excellent paper.

Canadian Judge Comments on Programs

MATTHEW C. CAMERON

Dear Mrs. Blanchard:

It is very good of you to ask me to write again for "Skating", but that assumes that I have more knowledge on the subject than I in fact possess. It is also somewhat difficult to change gracefully if one has committed to print ideas which experience, or other people's views, prove to be wrong; and I hope I am still able to learn and change. My desire has been to assist you and Mr. Niles, if I could, in making "Skating" a medium through which different views could be expressed; and my hope that I would thereby learn more about the "sport". Don't you think that what I have already said about "contents" is sufficient to provoke someone to say something?

As a matter of fact you and Mr. Niles have been provoked to disagree with me, and that is surely good. However, I think that there is probably no disagreement among us on the matter you mention, program composition. In fact, I agree with you, and can only assume that in emphasizing some considerations about "contents" I have failed to make it clear that those remarks had nothing to do with "performance". When I see a run in the middle of a program I cannot help wondering why some one has failed to point out to the skater that it indicates a lack of ability to gain pace or to get from one figure to another by appropriate strokes. The composition of the program then looks "half-baked".

My own response to stunts is that they leave me rather cold. Spread-eagles, I should say, have little or nothing to do with skating, and so far as I am concerned I am not impressed by them, except as to the manner in which they are employed. That, however, is composition. I confess I used to think the same about spins, but taking my text that balance is the foundation of skating I conclude that they

cannot be ignored. Unfortunately they require two things, balance and the physical or mental equipment to stand the rotation. The first qualifies them as skating, but many skaters, who could spin so far as balance is concerned, cannot do so on account of the effect the rotation has on them. It does seem rather unfair that such skaters should be deprived of marks for contents by reason of the lack of this particular ability which in a sense has nothing to do with skating. But such is life. A one-armed skater, due to his unbalanced appearance, would probably be awarded lower marks for performance although his skating ability might not be impaired. Again, we have degrees of difficulty in spins, one needing better balance than another, so that there is a definite opportunity of marking for relative difficulty, and we are not limited to marking on the basis that one contestant did a spin and another did not. The same considerations also apply in the main to jumps. One would not exclude jumps because they require athletic ability as well as balance.

As I have started confessing I might as well keep it up and admit that I find it very difficult to satisfy myself as to what pair skating should really be. Take your own program, for example.* I am quite sure there are many features of it which I did not appreciate, and that I have probably marked it as the result of a general impression gained when, and in the circumstances in which, I saw it. I think now that what occurred to me then was that by contrast with the singles and other pairs we had seen it seemed to lack "enterprise", but I am not at all prepared to say that, knowing it better, or seeing it again or under other conditions, I would still mark it in the same way. The same contrast probably also accounts for the low marks I gave one of the competitors for his free-skating.

Granted that two singles do not make a pair, how far may we go in applying this theory? It would seem logical to say that the more the parts skated by the individuals are of a type appropriate for a single the less satisfactory the program is as a pair program. That would place the whole emphasis on unity, or perhaps more correctly on the pair as a unit.

If one cares to analyze the average pair program it will probably be found that, except as to those parts (other than spirals)

*The various programs referred to in this article were skated at North American Championships in Toronto, 1927.

which are actually skated hand-in-hand, about 80% of it consists of figures which would not be inappropriate to a single program; that is either partner could skate his or her part of the pair as part of a single. The effect of doing them in parallel, the separations and meets, and the timing, would of course be lost, but nevertheless, looked at from this point of view, the program is largely two singles. Are we not inclined to think that if the partners separate and do something not very difficult—that is pair skating; but if they separate and do something really difficult—that is two singles? Is it fair to test our theory and its logical results by saying that a program is a good program for a pair in proportion to the percentage of it that cannot be learned or practised by the individuals separately; or in proportion to the degree in which it would look like nothing at all, if not skated by two people at the same time? Take, for example, the type of program skated by the Bangs-MacDougall pair. In a sense it is a difficult program, not because of the difficulty of the things done, but by reason of the fact that they must be done together, and must be learned together, and the part of either individual practically cannot be practised separately. In other words the difficulty is in bringing about the required unity. So following the logic of our theory, as there is undoubtedly unity and the pair is nearly always skating as a unit, that type of program, if so skated, might be said to be the best for a pair. But, on the other hand, it is quite conceivable that such a program while most effective as exhibition skating, need not necessarily be the best for competition skating. Must we not, as in singles, give some thought to the technical difficulty of the “contents” as distinguished from what can be covered by marks for “performance”?

I am not prepared to answer these questions. Perhaps the best we can say at the moment is that a pair should be careful to avoid the possibility of their program *appearing* to be two singles. That, however, is not an answer; it is merely a play on an accepted but undeveloped theory.

Yours sincerely,

MATTHEW C. CAMERON,

Toronto, Canada.

Philadelphia Arena Reopens

The members of the Philadelphia Skating Class were notified on November 12th of the immediate reopening of the Philadelphia Arena. The new Management will be Messrs. Fried and Fishman, the owners and officers of The Arena, Incorporated, a Pennsylvania corporation owning the grounds and building.

Wednesday, Saturday and Sunday of each week will be devoted to skating, the other days will be used for professional basket ball, boxing and wrestling. Professional hockey games will be on Saturday evenings, school and college hockey games Wednesday evenings.

The Philadelphia Skating Class has leased The Arena for Wednesday afternoons from five until seven, beginning December seventh. The management with the advice of The Class, expects to engage a figure skating professional, who will give lessons at the meetings of The Class as well as at public sessions.

A Sunday Club will be operated by the management of the rink, to be called The Arena Club, which can be joined by the payment of a nominal fee and an admission fee of a dollar per session for the morning, afternoon or evening session. This Club will have no connection with The Skating Class.

Messrs. Fried and Fishman are reopening The Arena under expert advice and along sound business lines. They have a franchise in the Canadian-American Professional Hockey League and all indications point to the success of The Arena. This will enable Philadelphia once more to participate in figure skating matters and take a more active part in the Association than was possible during their rinkless years.

Carnival Suggestions

With the season of Charity Carnivals and various Exhibitions at hand, it occurred to the editors that simple suggestions, which actually have been proved successful in programs here and in Canada, might be helpful.

THE FLOWER DRILL

A gorgeous number requiring little difficult skating, was the Flower Drill by the ladies of The New York Skating Club. Four dozen huge flowers (roses, narcissi, daffodills and bluebells) on six foot, green stems, each made by its bearer, were used in the drill. The ladies, dressed in appropriate costumes to match their flowers, first gave a formal drill, holding the lovely blossoms over their heads. They then assembled into four groups at the corners of the rink, with flowers lowered to cover their faces, and five beautiful butterflies appeared, roving from one bunch of flowers to another in not too difficult singles. A splendid opportunity offers itself with this lovely background of flowers, for a leading skater in a more elaborate single.

CHILDREN'S CIRCUS

The Children's Circus staged by the Minto Club of Ottawa, is certainly, from many viewpoints, one of the best numbers we have seen. Fully one hundred youngsters paraded onto the ice holding a balloon with a string tied to a large nail, in each hand. After circling the rink they all formed themselves into three rings. At a given signal they placed on the ice, the nails, which having been clutched in their tiny hands, had become quite warm and immediately stuck to the ice. Thus there were three circus rings of balloons two to three feet above the ice. Little clowns performed in the circus track; the younger stars did their singles and in the rings

trained animals did tricks and the best skaters danced. It all was most unusual and amusing.

The children were remarkably well trained also when it came to parading off. They had been told that all nails must be removed! Naturally many strings broke, balloons sailing on high, but the kiddies kicked and kicked until every nail had been broken loose and carefully picked up. Not one was missed and the children filed off in splendid order.

Fully three quarters of those in the pageant appeared to be not over twelve years; the Ringmaster and some of the animals were older. From the standpoint of tickets sold, it is interesting to realize that such an act alone would draw to a Carnival no less than three hundred interested relatives and friends, figuring an average of three to a child.

BALLETS

Ballets are beautiful numbers and may be planned to require only simple figures or be very intricate. The New York Poppy Ballet was very lovely! Thirty-two ladies in red ballet costumes trimmed with poppies, did really difficult figures. One year the Minto Club of Ottawa had a black and white ballet with a prima donna dressed in rose. The steps were comparatively simple but none the less effective. The next year the same ballet was enlarged and the skating made more difficult; the ladies dressed in pastel shades and a very lovely prima donna in rainbow hues wove in and out among them.

THE FISHERMAN'S MARCH

This number was staged by the New Haven Skating Association at a U.S.F.S.A. Carnival held in Philadelphia. Their Club was rinkless at the time, which made anything elaborate quite out of the question. About twenty members in appropriate costumes skated a march, very well worked out, carrying a fish net. After going through the motions of casting the net about an imaginary school of fish, they made their exit, dragging their "catch" after them. Figure skaters are not especially required and this seems an excellent way of interesting the plain skating members of any club.

CAVALRY DRILL

So far as we know this number was originated by The Toronto Skating Club. However it has been used most successfully by other Canadian Clubs. Two dozen or more men appear costumed in gorgeous cavalry uniforms as far as their waists where are hung papier mache horses of most realistic construction. These horses have no legs but cloth drapery hanging down covers all but the wearer's skates. Each rider carries a lance with fluttering pennant, or a sword, and the array is most imposing. After parading, etc., they divide into two squadrons and suddenly charge from each end of the rink. With shining helmets and fierce mustaches the combatants appear formidable indeed, and the humorous burlesque of terrible combat which follows, is usually very amusing to both audience and participants. Such a number helps immensely to vary a program and, if unexpected through ambiguous wording in the list of events, is apt to prove very interesting.

Editor's Note

The Editors announce that the third number (January) of "Skating" will not be out until after January 25th.

Owing to the absence of the Editors, abroad for The Olympic Games, the fourth issue of "Skating" will not appear until after their return, sometime late in March. This number will be confined almost entirely to reports, pictures and tables of marks on The Olympic and World's Championships.



Kathleen Shaw

Miss Shaw is at present England's foremost lady skater and like her nearest rival, Miss Muckelt, has a graceful easy style, though unusually tall for a figure skater.

At the time of the 1924 Olympics Miss Shaw was quoted as preferring school figures to single free skating and did receive much better marks, on the former. Recent reports and her record since then, make it obvious that she is greatly improved in this department.

Seventh in the Olympics of 1924 at Chamounix, she was fourth in the World's Championship the following year and third in 1926. She did not enter the World's in 1927 but we understand she is training for this winter's Olympics at St. Moritz.



J. F. Page
Manchester, England

The Editors of "Skating" first saw Mr. Page as a junior in 1920 when, returning from the Olympics at Antwerp, they were most hospitably entertained by The Manchester Skating Club. Even at this time he seemed most ambitious and showed much promise.

His hard thorough work gained for him the British Single Championship in 1921, 23, 24, and placed him fifth in the 1924 Olympics. In the World's he was placed as high as third, in 1926; in 1927 he was fifth.

In pair skating with Miss Muckelt, who was third in the Olympic Ladies Singles of 1924, he won the British Championship in 1923 and 1924, and placed sixth in the World's Pair Championship of 1926.

Many consider Mr. Page a likely winner of the 1928 Olympic Championship at St. Moritz.

Varied Discussion by a Former Champion

C. I. CHRISTENSON

For some time I have been thinking of writing my personal opinions and impressions on figure skating, and the attitude of skaters and the public towards the International Style. It was my misfortune not to become interested in figure skating until late in life, and it has only been due to countless hours of practising and a close study of school figures that I have received any recognition whatever as a figure skater. I have not the suppleness, lilt and dash; nor the natural grace and control of youth,—accomplishments that an ideal skater should have.

At various times I have stated that I do not approve of too much exhibition skating, for the reason that I do not think it best to parade before the younger generation of rising skaters, thus perhaps instilling in them a desire to do likewise! Once they are bitten by the “show-off bug” they are usually irretrievably lost as true figure skaters.

My opinions of exhibitions and carnivals have undergone a decided change and I have taken a broader view of this kind of skating. Due to the encroachment of tube skates, figure skating was at a very low ebb here, when a group of Twin City skaters began giving exhibitions of figure skating in nearby towns. This practice has continued and last year saw the greatest skating activities ever known in the Northwest. The past three seasons, the Twin City Skating Club has held carnivals at eight Minnesota cities, some of which maintain rinks that would be a credit to larger cities. I do believe, however, that carnivals should not completely exclude competitions. One or two competitions should be held each season by the different rinks, as rivalry is the life of all sports and I believe competitions will do as much to attract attention to figure skating as a purely exhibition program. They will, at least, make more and far better skaters.

Some of the Northwestern skaters still harbor the out of date, antideluvian, so-called American skating, while others have assumed a complacent non-progressive attitude toward figure skating. Most do not seem to realize that being able to cut the figures is not all that goes to make a figure skater. Some skaters go to the other extreme,—after mastering the plain edges they get too ambitious and start practising championship figures, neglecting the plain circles and serpentine entirely and as a consequence their form suffers. They will not serve their time on the plain eights and change of edges where I believe correct form and grace is acquired. Exhibition skaters are also very slack in this respect. From my own experience I believe school figures should be given as much if not more attention as free skating, because they without doubt are a great deal harder to master and are a great stabilizer to free skating. It may be unfortunate that school figures are not as spectacular as stunt skating to the uninitiated, but this should be no excuse for not trying to master them. Some one has said the difference between school figures and stunt skating is that school figures are “hard” and look easy, and stunt skating is easy and looks “hard.” Figure skating is a wonderful aid to exhibition skating but I doubt if exhibition skating is of much help to figure skating! However, exhibition skating should not be neglected as this branch of skating is important in that it is the show end of figure skating. Preliminary school figures should also be mastered by couples aspiring to become pair skaters, that they may skate “to place” and be able to meet in separating figures.

Invariably about the time a beginner learns the four edges and is able to turn a three, he gets an incurable desire to become an exhibition skater and as a consequence many pathetic objects may be seen giving exhibitions. After years of hard work when the skater really has some control over the skates, he begins to realize that perhaps he is not much of a skater after all! The first condition sometimes stays with one with more or less severity throughout life, therefore, one may often see tottering old age giving skating exhibitions.

At times there is a seemingly selfish attitude taken by some of the acrobatic type of skaters, that is not so much in evidence among the more sedate school figure skaters. This is true where there are no regulations regarding the use of the ice. The stunt skaters are

no more selfish than others, but their skating necessarily covers more territory; they are constantly "showing off" and their gyrations prevent the other skaters from doing much while they are in action,—which is almost constantly! Usually every skater in the rink has seen their stunts times without number and has no desire to be an involuntary spectator; if I guess correctly, they are there for the sole purpose of improving their own skating, so that some time they, too, may show off!

Some do not seem to think it is necessary to be taught. In my opinion, every skater should get the services of a competent instructor, especially when learning. A good teacher is behind every great skater; no star has ever made his record unaided. This is mainly true in all sports. Even though a skater studies technique very thoroughly, it is practically impossible for him to see and control his own faults. No one has such muscular sense that at any given moment he can tell the exact position of each limb. He may think that he is doing the figure with correct form and it may be quite well done, too, but there will be some small mistake that he cannot perceive, because of his inability to see from the outside viewpoint. Unless there is someone to correct him, these faults will always remain as an obstacle to his becoming a beautiful skater.

There have been objections to the term "Swamp skating," which I have used in previous articles to cover, in a general way, all stunts on skates devoid of grace, form and harmony. In no way did I have an individual in mind and no personal reflections on any skater's ability was intended. I received one letter (unsigned!) from a skater at a winter resort in northern New York, in which he justified his stunt skating by saying that he could skate just as he pleased and that it was nobody's business as long as he got a lot of fun out of it. I agree with him. His antics no doubt furnish a lot of amusement for the spectators also,—so his skating serves a two-fold purpose and everybody is satisfied. It was not very thoughtful of him to overlook the mere signing of his name. I gather that it was an oversight, as I cannot picture anyone who has the nerve to "swamp skate" lacking the nerve to introduce himself. If he has fear of physical violence, all he has to do when he sees anyone approaching in a threatening manner, is to "swamp skate"! No one will come near him!

Too much time has been spent in arguing skating from all angles and it seems to me that to put one's opinions in writing, conveys in a most complete way, one's train of thought. The above impressions and deductions are my own views, and my sole desire is to improve and perpetuate figure skating.



Important Championships for 1928

January 28-29. European Championship for Men.

Troppauer Eislaufverein, Troppau, Czecho-Slovakia.

February 13-16. Olympic Figure Skating Events.

St. Moritz, Switzerland.

February 25-26. World's Championship for Men.

Berliner Schlittschuh-Club E. V., Berlin, Germany.

March 5-6. World's Championship for Ladies.

National Skating Association of Great Britain, London, England.

March 5-6. World's Championship for Pairs.

National Skating Association of Great Britain, London, England.

March 20 or later. United States Figure Skating Championships.

Start Children Young!

ELSBETH MULLER

Very often I am asked, "How young should children start learning to skate? Is eight years too young?" My answer most invariably is "Certainly not! They should begin at four or even three. Before they go to school!"

I have at times taught children who were very young indeed. Once I had a little girl between two and three years and she soon could skate on single runners! The next season she did her edges with the help of someone holding her hand.

To be sure, not all possess the ability to learn to skate very young, but it is really quite unusual to find a child who could not learn eights and threes and be able to tenstep and waltz a little, before time for turning attention so entirely, to school work.

In St. Louis, a boy and girl each six years old, skated without a mistake, a whole pairskating program. Frau Herma Jaross-Szabo, Mrs. Theresa Weld Blanchard and Maribel Vinson were four years old when they took up skating, also Sonia Henie was very young. Miss Henie at the age of eleven, represented her country, Norway, at the 1924 Olympic Games! Miss Cecil Smith of Canada was about fifteen when she scored for her country in the same event. This year Miss Vinson will be one of the United States entries in the 1928 Olympics in St. Moritz, Switzerland, at the age of sixteen. Thus the advantage of beginning young and getting a thorough grounding at a very early age, is obvious.

I would urge all mothers to bring their little tots to the rinks; they will learn much quicker indoors, where they do not have to struggle against the outdoor handicaps of wind and cold and poorer ice. When they have the fundamentals, let them skate out-of-doors. At this age of course a child imitates very readily, and with the help of a supporting hand, can be taught correctly at the very start, thus eliminating some of the ordinary bad habits.

Last year I taught three little girls; one aged three and a half, the others four and a half, and five; all grasped the elements of skating extremely well. Their skates were a very low model similar to those used to great extent in Switzerland—a miniature figure skate, the lowness relieves a great deal of the strain on their ankles. These skates were screwed onto the children's ordinary walking boots and as such boots are apt to be quite loose, it was found of great help to bandage the ankles to give further support and to fill out the boots.

Knowing these skates were not to be had in this country, I brought with me a few pairs and will gladly order more in any size necessary. The cost is six dollars a pair.

I believe very firmly that it is a mistake to start children on double runners. They run about on them as if they had no skates on at all and fail to get the real skating motion.

Proper skates, lessons, and help from an older person given systematically at the start, will make much difference in the enjoyment and health obtained from figure skating, and I sincerely hope that all mothers will try to start their children young and correctly.

A System of Skating Loops

DR. H. A. WHYTOCK
Salt Lake City

In skating loops at the beginning of each season, or after not practising them for some time, other skaters beside myself found we had lost the facility of execution, and had to learn them all over again. I came to the conclusion that something was decidedly wrong with the system, so one winter I experimented all alone on my little artificial rink for six months, at odd times, until I devised the following system. In a short article of this kind I can only take up the outer front loop, but the system for all four loops is the same.

Start right outer front; have right shoulder and arm front, the employed before and after the loop. This is the opposite arm from the one we used formerly, as it keeps you from getting wound up too soon. Make the arm carry you through all of the loop, not the unemployed leg. All four loops are done on the toe of the skate. Get on good edge and bent knee on decided toe. It is hard to hold the toe on edge very far, so develop your gastrocnemius muscle (calf of the leg). I find a good plan is to curl up my toes as we do in executing pirouettes. At the starting of the figure there is no strike off, just a "fade-away." Leave left foot back and skate away from it. This is William Jaycock's idea. No push at all. (Put her in low). Strong but slow. Twist body and right arm and head away around as far as possible, to the limit, and make arms and head do all of the loop, and not the unemployed leg. The right arm and your head make a loop in the air. This is obvious, as they naturally come out in front after the loop to stop the strong rotation. The loop in the air of the head is very noticeable in the inner front loops. Daniel Webster's head weighed 60 pounds, so get your 60 pounds inside the print, and well twisted all the way through the loop. The employed arm and head do all the loop. The unemployed foot is nil. The foot only comes into play when body is facing out the second

time, after all the loop is traced, as we are going by the intersection, with strong body pull. Find the center of gravity in the loop; if we swing by any part of the loop, it destroys the continuity of the figure. Keep knock-kneed, pigeon-toed (Charleston) before loop, with hip locked in the socket, on the unemployed side of body, as in this locked position, can keep foot back till wanted. I term this a "delayed pass." This will make a true oval loop every time. No flat place at the summit, nor small cross-cut, and will always be facing in right direction. Why allow using the flat of the skate any more than in rockers and brackets. Loops done in this way are just like a beautiful waltz, winding and unwinding. I always hum a waltz internally while skating them.



Advertise in "Skating"!

Annually "Skating" is dependent upon its advertising revenue to pull it through without deficit and subscribers are especially urged to do anything they can to help obtain advertisements.

The subscription list to "Skating" now numbers about one thousand. Rates are as follows:

	One Issue	Three Issues	Five Issues
Full page	\$25.	\$60.	\$100.
Half page	15.	38.	60.
Quarter page	8.	20.	32.

The Publication Committee will be very grateful for the submitting to them of all advertisements, whether appropriate to skating and athletics in general, or not.

The Tree of Skating

ALAN E. MURRAY

The origin of various skating moves and methods, their place in the history of skating, the styles peculiar to a certain people or geographical location, the notable contributions of the great outstanding stars of skating; all these things are of utmost importance to the student of skating and help toward the building up of a worthy and authentic background to this illusive ideal of movement which he would fain master.

This genealogy of skating as it might be called, constitutes a tree with four main roots in the nature of predominating influences which give life and vitality to the whole of skating today. Two of these roots feed the visual side of skating, the other two the mechanical side. On the visual side lies the influence of the classic ballet upon skating and also the more questionable influence of acrobatics, while on the mechanical side lies the principal of the spiral and the principal of the circle.

The ballet root and the circular root are the two most vital sources feeding the Tree of Skating and it is of utmost significance that they issued from the same city, that is Vienna. Jackson Haines, an American and a dancer trained in the classic school, found in that city the support and appreciation he had sought on frozen surfaces the world over and by sheer strength of his own idealism gave, to the then existing and somewhat limited background of skating, that wealth of manner and formalism which is the centuries old heritage of the French-Italian school of Ballet.

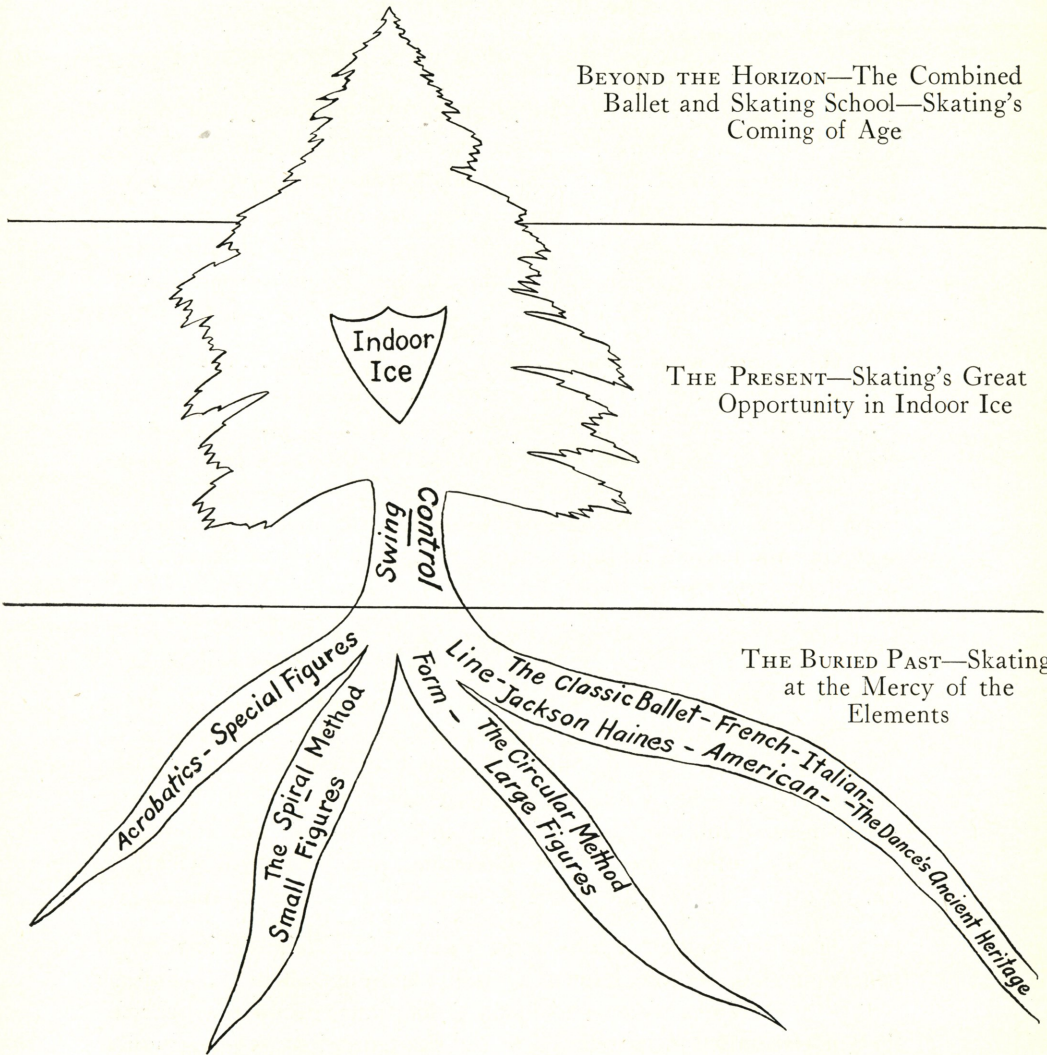
That Dr. Gilbert Fuchs some forty years later, in analyzing what had then become known as the Viennese school of skating (really the Haines form) should have speculated upon the bearing of true circularity in its relation to the movements of skating in this same city, Vienna, was an occurrence too historically just to have

THE TREE OF SKATING—A Seedling
 Showing the Four Roots which Feed the Branches of Skating

BEYOND THE HORIZON—The Combined
 Ballet and Skating School—Skating's
 Coming of Age

THE PRESENT—Skating's Great
 Opportunity in Indoor Ice

THE BURIED PAST—Skating
 at the Mercy of the
 Elements



been a mere coincidence. Pondering upon the nature of the Haines form, Fuchs sensed vaguely that age-old symbolic truth of the artist and architect, that the circle is the basis of all formal and controlled art, with the spiral form the basis of eccentricity and, where cautiously used by the master of the circle, the measure of individuality. Haines, in interpreting something of the formalism and control of the classic dance for use upon ice, had introduced by intuition the "circle" into skating. Fuchs, with true German instinct for reducing phenomena to formula, somewhat incoherently explained the mechanical execution of the circle by the skater but missed its true significance when he ascribed to it merely virtues pertaining to the perfection of prints. In the circular figure and the circular movement lies the key to the whole of true form and control in skating, its training and its execution.

Discretion forbids that the names of the living should appear upon the branches of the Tree of Skating. Like the hall of fame these archives must remain sacred to the passionless dead, who all may envy but inspire jealousy in no one. The past yields but one name of outstanding significance, that of Jackson Haines. How evident it is that skating lies for the most part in the future.

THE SPIRAL AND THE CIRCULAR MOVEMENT

Since the natural motion of the skate is the spiral which implies a turning in excess of 360 degrees in the return to the intersection of the axes, it is illogical that the skater should accentuate this centripetal in the handling of his bodily inertia if his aim is the circle. In truth the turning of the body above the skating hip in the direction of the progression of the circle is a hang over from skating's inebriant youth and giddy care free spiraling. Not that it is impossible to skate a circle when so turning the body, but only by making up for the existing losses somewhere. This is accomplished by turning the body with great care above the hip of the skating leg and by overcoming the inertia of this turning by pressing very hard upon the inside of the cut in the ice, thereby pressing out. To train circles in this fashion is perhaps a very useful calisthenic, for it requires very good control of the skating leg and ability to turn the body independently of this member, but it is very inefficient and does not afford the greatest freedom. A survey of North American competitions reveals this fact: Good printing is being accomplished by not

turning the body at all and by holding the free leg back very slightly if at all, in a word, by skating neutral. This certainly is an unhappy way to solve the problem of a perfectly steady curve; much better if it were quite wobbly but without such sacrifices of physical benefit and beauty. With no turning of the body and little motion of the free leg and hip the spiraling tendency of the skate can be quite readily checked since it remains the only factor in the direction of over-rotation. The skater in doing so has solved the problem of prints but has thrown overboard all considerations of form and freedom.

It would seem that the true body motion consistent with the most natural skating of the circle is a turning of the body in the opposite direction to the progression of the circle. This would mean that the body be counter twisted at the end of the circle rather than at the beginning and that the outside shoulder be advanced and retarded with an untwisting motion of the body from start to finish rather than a twisting motion, as is the case where the inside shoulder is advanced at the start. Consider the result: the inertia of this untwisting will just nicely neutralize the inherent spiraling motion of the skate. A natural and free inertia in opposition to the spiraling tendency of the skate can not be set up by a mere static position but only by a transition from one position to another, hence merely neutral is not the best way even mechanically. The visual aspect of actually counter rotating the body during the transition of the circle is that the skater develops into a position with flow of the figure rather than bluntly assuming one at the start with the technique more subtle and less harsh to the eye. That it may have a slightly paradoxical aspect (this skating in one circle while the body turns slightly in another,) especially to the eye used to other motions, is an argument in its favor: mystery, paradox, and illusion are the foundations of skating's beauty. Perhaps its greatest advantage is that since the spiraling tendency of the skate is so thoroughly neutralized it is possible to carry with ease a much freer and more finely poised free leg, bringing into play the muscles of the back and trunk rather than allowing them to relax in a slovenly fashion.

Meeting of the Executive Committee

Minutes of a meeting of the Executive Committee of the United States Figure Skating Association, held Sunday, November 6th, 1927, at 2:30 P.M., at the Bar Association, 42 West 44th Street, New York, N. Y.:

Present: Henry W. Howe, President
Charles M. Rotch, Chairman
A. Winsor Weld
Mrs. Theresa Weld Blanchard
Mrs. Rosalie Knapp
Miss Beatrix Loughran
Sherwin C. Badger
Nathaniel W. Niles
Arthur M. Goodridge
Joseph K. Savage
Heaton R. Robertson
Joel B. Liberman
Charles Beck
Mrs. Henry W. Howe (Guest)

Mr. Rotch was in the chair and Mr. Liberman acted as Secretary of the meeting.

The minutes of the last meeting of the Executive Committee held on November 21st, 1926 were read, and on motion duly made, seconded and carried were approved as read.

The minutes of the meeting of the Governing Council held on April 10th, 1927 were read and noted.

The dates of January 20th and 21st were allotted for the Sno Birds Competition at Lake Placid.

No International Competition is scheduled for this year.

A discussion as to the place for holding the National Championships was had and on motion of Mr. Howe, seconded by Mr. Weld, it was

Voted that the selection of a place for holding the National Championships be left to the Competition Committee, with the suggestion that an attempt be made to secure the Springfield Rink as the location.

In view of the fact that certain entertainments are being held to raise funds for the Olympic Figure Skating Team, it was decided to omit an Association Carnival for this year.

The temporary report of Mr. Weld on behalf of Mr. Howe's Committee on Judges and Judging was read. Mr. Weld stated that a further and fuller report would be circulated in a few weeks. On motion made and seconded, it was

Voted, that the Executive Committee recommend that a list of names of judges be compiled in connection with the tests, such list to divide the names into two classes,—the first class containing the names of judges appointed to pass on candidates taking the tests through the fourth test, and the second class containing the names of judges entitled to pass on candidates through the seventh test.

Further that the present test rules be amended so that it shall be no longer necessary for the majority of judges to be from clubs other than the home club to pass on candidates through the seventh test, and that any judge whose name appears in the second class may officiate at such tests.

Mr. Howe reported that on January 11th, in connection with the New York Musical Society a large ice carnival was to be held at Madison Square Garden and a certain part of the net receipts were to be turned over to the United States Figure Skating Association as an Olympic donation. At this carnival a series of skating numbers including performances by the Olympic skaters are to be given under the auspices of The Skating Club of New York. Mr. Rotch also reported on behalf of the Boston Club that on December 8th, a performance was to be given in Boston along the same lines.

Mr. Savage presented the Constitution, By-Laws and the organization agreement of the Amateur Skating Union of the United States, an organization formed to supersede the International Skating Union. The new association was forming by reason of the fact that Canada had definitely decided to withdraw from the International Skating Union and it was thought desirable by those inter-

ested in the International Skating Union to form a new organization which aimed to govern speed and figure skating in the United States only. Mr. Savage explained that provisions in the Constitution safeguard the interests of our association as sole arbiters in connection with figure skating matters, and after a discussion, on motion duly made and seconded, it was

Voted, that delegates to the meeting of the International Skating Union (Messrs. Tower, Weld and Rotch) be authorized to enter into negotiations with the new association, the Amateur Skating Union of the United States, and that they express to the new association the willingness of our association to join as a full member after certain changes are made in the suggested Constitution and By-Laws. The most important change is the addition of paragraph as follows:

“6. The vote of this Union in the International Eislauf Verein on figure skating matters shall be cast in such manner as the United States Figure Skating Association desires.”

Further that this association approves the joining of the I. E. V. by the Amateur Skating Union of the United States provided that any vote in the I. E. V., on the subject of figure skating should be voted as this association desires.

There being no further business to come before the meeting it was regularly moved and seconded to adjourn.

Respectfully submitted,

JOEL B. LIBERMAN,

Secretary

CHILDREN'S SKATES

Especially low—relieving ankles—carefully designed and nickel plated, figure skates for children 4 to 10 years old.

PRICE \$6

Just imported by

MISS ELSBETH MULLER

158 ST. BOTOLPH ST.

BOSTON, MASS.

Another model in larger sizes for beginners at \$5 a pair

THE SPORTSWOMAN

A magazine published in the interests of club, college and club sports by THE SPORTSWOMAN GUILD, Inc., Bryn Mawr, Pa.

Tennis

Fencing

Basketball

Riding

Hockey

Polo

Track

Archery

Lacrosse

Golf

Swimming

Fishing

Three years ago The Sportswoman was established in response to a need for a magazine devoted to the interests of women's and girls' sports. A magazine which would through its columns, keep its readers in touch with the latest developments in the various fields of sport and with women's achievements.

Yearly subscription \$3.00.

Single copy 30c

AN ENTIRELY NEW WORK
THE ART OF SKATING

By **IRVING BROKAW, A.B., LL.B.**

Amateur Champion of America, 1906; Member, St. Moritz Skating Association; Honorary Member, Eisklub, Berlin, The Club des Patineurs and The Champs Elysees Skating Club, Paris; Honorary President, The United States Figure Skating Association, The Winter Sports Club, New York and The New York Skating Club; Founder, The International Skating Club of America; author, "The Art of Skating," Spalding, New York and "The Art of Skating," The Arden Press, London.

Over 250 Pages More than 500 Illustrations Twelve Dollars the Copy

Many of the illustrations are from photographs especially posed for this work, showing American, Canadian and European amateur champions, and leading professionals, in action.

The most complete and authoritative work on skating ever published. One of the most notable contributions to the sport annals of the world. The latest exposition, with illustrations and diagrams, of the correct method of learning, performing and teaching this newest of the interpretive arts.

Special chapters on every important phase of skating, including: The History of Skating; The History of the Skate; The New York Skating Club and the Boston Skating Club; School Figures, Elementary and Advanced; The Waltz; The Ten Step; Pair Skating; Fours; Skating for Women; Carnivals; Exhibitions; Hockey; Speed Skating, etc., etc. With notable contributions and special chapters by leading skaters throughout the world.

CHARLES SCRIBNER'S SONS

Fifth Avenue and Forty-eighth Street, New York

On sale at all booksellers

ARENA

BOSTON, MASS.

GEORGE V. BROWN, *General Manager*

ICE SKATING, HOCKEY, BOXING,
WRESTLING, CONVENTIONS, LECTURES,
DINNERS, CONCERTS, RODEO, DANCES

Seating capacity 12,000