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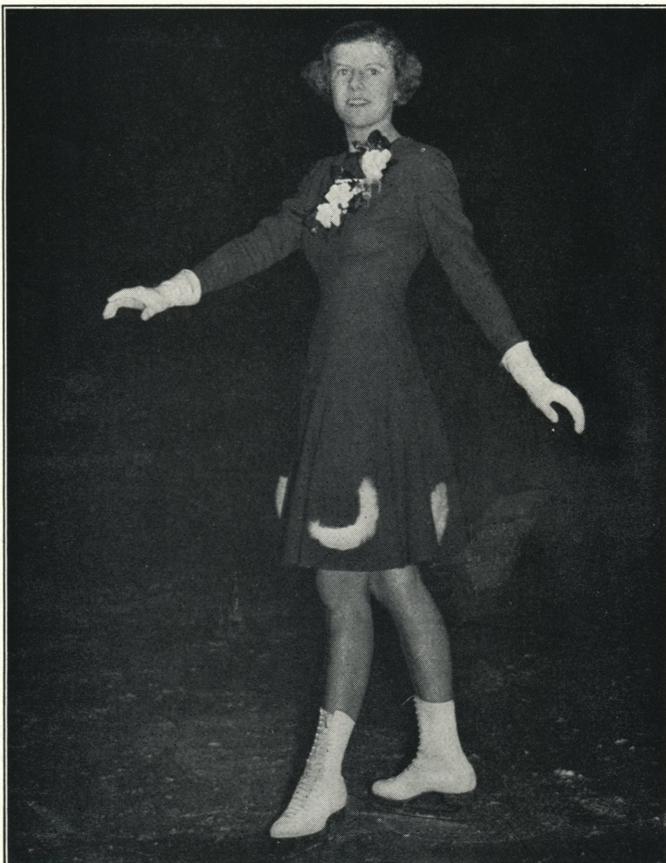
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TABLE OF CONTENTS

| | |
|------------------------------------------|----|
| Miss Davis Engaged..... | 2 |
| Amateur Rules..... | 3 |
| 1935 United States Championships..... | 9 |
| Miss Vinson Honored..... | 9 |
| Minneapolis Skaters and Skating..... | 10 |
| Mid-West Championships..... | 12 |
| New York Skaters..... | 12 |
| Suggestions for Free Skating Music..... | 14 |
| February Issue..... | 20 |
| Whirls Through "Foreign" Circles..... | 21 |
| Trip to 1936 Olympic Winter Games..... | 23 |
| IV Olympic Winter Games, Program..... | 24 |
| Notes re Judging Tests..... | 25 |
| Schedule for 1935..... | 30 |
| North American Championships..... | 31 |
| Rockers and Counters..... | 32 |
| Thoughts on the Nature of Dances..... | 35 |
| Additional Tests Passed, 1933-34..... | 37 |
| Figure and Speed Skaters in Chicago..... | 37 |
| Figure Skating Etiquette..... | 38 |
| Membership in the Association..... | 39 |
| Photographs..... | 39 |
| Good Records for Dancing..... | 40 |
| New Free Skating Program..... | 40 |
| Errata..... | 40 |



Lent by The Skating Club of Boston

Miss Davis Engaged

The engagement of Miss Suzanne Davis, National Champion, to William H. King of Richmond, Va., was announced by Mrs. Francis W. Davis on December 27th. Miss Davis and Mr. King are planning a wedding in the fall and expect to live in Richmond. In addition to winning the national title in singles last year, Miss Davis was twice (1933, 1934) winner of the National Dance championship, with Frederick Goodridge, and was a member of The Skating Club of Boston Four, which won the national championship last year.

R. L. H.

Amateur Rules in Figure Skating

JOEL B. LIBERMAN

Chairman Amateur Status Committee

In the early days of a sport the problem of amateurism is simple and does not arise. There are few, if any, teachers and money or money's worth is not paid for lessons or the practice of the sport. As the sport grows, however, its popularity and publicity creates a possibility for making money, in greater or less degree, out of the sport at which one happens to be adept and then rules are created and difficulties arise.

Up to a very short time ago, the Amateur Status Committee had an easy time. Figure skating was practiced by a comparatively small, even if growing, group; its devotees, far from earning a dollar at their chosen avocation, were continually offering sacrifices which involved the loss of money, time and even family and friends. What figure skater has not met the cold eyes of family or friendly circle after a skating season when the spring-time calls him back to normal life and he, with varying degrees of success, cajoles his way back into good grace after his long absence.

As the sport grew the professional appeared, teachers and exhibitors, who were our friends and helpers, but the jobs were limited and the number did not grow appreciably.

There are two elements which have brought a more complicated side to the amateur future, namely, the skating carnival, which often draws a large paid admission and the motion picture, which introduces a skating scene involving the performance of "extras" who are not featured but appear on skates. After a careful study, we have come to the conclusion that our rules are adequate and fully cover the situation. No change in the Constitution or By-laws of the Association is necessary. It has been suggested that it would be wise at the time to print the rules in "Skating" and give all of the questions which have been recently presented to the Committee and how the rules have been interpreted.

The rules in the Constitution and By-laws of the Association governing amateurism are as follows:

“ARTICLE IV

DEFINITION OF AN AMATEUR

An amateur, within the meaning of this Constitution, shall be a person who participates in Figure Skating for the sake of the pleasure afforded by the occupation itself and not for any pecuniary gain—being a person for whom the pursuit is solely a recreation and in no sense or degree a business.

ACTS OF DISBARMENT

No person shall be eligible to compete in any Figure Skating event given or sanctioned by this Association who:

Section 1. has competed for, or received pecuniary compensation, gift, or reward, for instruction in Figure Skating, or for rendering personal services in Figure Skating to any Figure Skating organization, or for becoming or continuing to be a member of any Figure Skating organization; or who has received pecuniary compensation for the exhibition of Figure Skating skill or knowledge; or

Section 2. has entered any Figure Skating competition under a name other than his or her own, or from a club of which he or she was not at that time a member in good standing; or

Section 3. has knowingly entered any Figure Skating competition open to any professionals, or has knowingly competed with any professionals, for any prize or token; or

Section 4. has issued, or allowed to be issued, in his or her behalf any challenge to compete in Figure Skating against any professional, or for money; or

Section 5. has pawned, bartered, or sold any prize won in a Figure Skating competition or exhibition; or

Section 6. is not an amateur under the rules of the Amateur Skating Union of the United States or the Amateur Athletic Union of the United States; or

Section 7. who is a professional in any other form of sport.

REINSTATEMENT

No skater who has knowingly or with intent been a professional shall be eligible to reinstatement as an amateur. Nothing herein, however, is to be construed as precluding reinstatement to Amateur Status, on appeal to the United States Figure Skating Association, in cases where an unintentional or unwitting act has rendered a skater technically a professional.

EXHIBITIONS

(a) No amateur skater shall give an exhibition with a professional partner or professionals without the approval of the Committee on Amateur Status. Nothing herein, however, is to be construed as precluding an Exhibition (other-

wise permitted for amateurs under the rules of the U. S. F. S. A.) by an amateur, in company with a professional who has definitely ceased to act as a professional.

(b) No amateur skater shall skate in a public performance where there is a paid admission, without first obtaining the permission of the Chairman of the Amateur Status Committee or of any member of the Committee or of the President. And upon the refusal of any one of the above named to sanction the performance, no application for that exhibition shall be made to any other member.

EXPENSES

Amateurs may accept actual expenses incurred in giving amateur skating exhibitions, acting as Judges or in competing in amateur competitions. An itemized account of such expenses shall be submitted to the Secretary of the skater's or judge's own club, which account must be approved by an officer thereof (other than himself), and after approval and payment of a copy thereof shall be filed with the Chairman of the Committee on Amateur Status. If the skater or judge is not a member of a club, his account must be approved by the Chairman of the Committee on Amateur Status.

PRIZES

Nothing herein is to be construed as precluding the giving to amateur skaters of suitably inscribed medals, articles of jewelry, silverware, or ornamental and useful merchandise as prizes for Figure Skating competitions and exhibitions.

The cost of a prize shall not exceed \$35, unless the Amateur Status Committee approves."

As a member of the International Skating Union (I.E.V.) the Association also is bound by the rules of that organization.

The Amateur Status Committee includes the President of the Association (ex officio), Sherwin C. Badger, and the following, who are selected to function locally, subject to supervision by the Executive Committee:

Boston: James Lawrence, 89 Broad Street, Boston, Mass.

Chicago: Chas. A. McCarthy, State Lake Bldg., Chicago, Ill.

Detroit: Herbert E. Cook, 12155 Stoepel Avenue, Detroit, Mich.

New Haven: Dr. A. R. Diefendorf, 63 Trumbull Street, New Haven, Conn.

New York: Joel B. Liberman (Chairman), 342 Madison Avenue, New York

Philadelphia: Geo. W. Pepper, Jr., 1608 Walnut Street, Philadelphia, Pa.

St. Louis: Victor J. Azbe, 347 Hillside Ave., Webster Groves, Mo.

St. Paul: C. I. Christensen, 1116 N. P. R. R. Bldg., St. Paul, Minn.

California Committee: Alex Young, Jr., 140 Geary Street, San Francisco, Cal. (San Francisco District). Capt. Richard Bennett, 146 North Detroit St., Los Angeles, Cal. (Los Angeles District). Herman H. Hoss, California Skating Association, Yosemite National Park, California. (Yosemite District).

The function of the members of the committee is to issue printed sanctions to our skaters under the rules and to receive and arrange facts involved in amateur problems for decision in graver questions by the Executive Committee.

A series of most intelligent and far-reaching questions were presented by California members last year and a reply was formulated and circulated at that time. These replies have stood the test of more recent particular inquiries and as they speak for themselves they are presented verbatim below.

Question No. 1: Exhibitions at hockey games where there are paid admissions?

Answer: This question is answered by Article IV, "Exhibitions" (b) of the Constitution and By-Laws of the Association; this text also being repeated in the Rules and Regulations for Competitions, as Article 2, AMATEUR "Exhibitions"

"(b) No amateur skater shall skate in a public performance where there is a paid admission, without first obtaining the permission of the Chairman of the Amateur Status Committee or of any member of the Committee or of the President. And upon the refusal of any one of the above named to sanction the performance, no application for that exhibition shall be made to any other member."

Permission must be obtained for each exhibition and it is not the practice of the members of the Committee to sanction an undue number of such exhibitions.

Question No. 2: Skating on a bill where professionals take part, and are paid?

Answer: See Article IV of the Constitution and By-Laws, "Exhibitions" (a); this text also being repeated in Article 2, "Exhibitions" (a) of the Rules and Regulations for Competitions:

"(a) No amateur skater shall give an exhibition with a professional partner or professionals without the approval of the Committee on Amateur Status. Nothing herein, however, is to be construed as precluding an Exhibition (otherwise permitted for amateurs under the rules of the U. S. F. S. A.) by an amateur, in company with a professional who has definitely ceased to act as a professional."

Question No. 3: Skating with a professional partner?

Answer: No distinction is made whether the professionals on the bill are or are not paid.

Question No. 4: Skating at Carnivals?

Answer: If a paid admission is charged, or professionals are taking part in the carnival, whether paid or not, Sections (a) and (b) above apply.

Question No. 5: Accepting a pass to the rink for entire season, in return for exhibitions given?

Answer: This is answered by Article IV "Prizes" of the Constitution and By-Laws; also Article 2, "Prizes" of the Rules and Regulations for Competitions:

"Nothing herein is to be construed as precluding the giving to amateur skaters of suitably inscribed medals, articles of jewelry, silverware, or ornamental and useful merchandise as prizes for Figure Skating competitions and exhibitions.

The cost of a prize shall not exceed \$35.00, unless the Amateur Status Committee approves."

A season pass would not, in our opinion, come under the articles which are suitable for prizes.

Question No. 6: Skating in a picture and receiving money? Can permission be given for this and from whom?

Answer: This is not permitted. See Article IV "Acts of Disbarment" Section 1; also in Article 2, Section 1 of the Rules and Regulations for Competitions:

"No person shall be eligible to compete in any figure skating event given or sanctioned by this Association who has received pecuniary compensation for the exhibition of figure skating skill or knowledge."

Question No. 7: Skating in a picture, but not accepting any money?

Answer: A News Reel of an authorized event would not be objectionable.

It is our opinion, however, that skating in a moving picture which was to be exhibited at a public admission (whether the skater skated in a picture with professional skaters or not) would require permission under the rules governing Exhibitions.

Question No. 8: Is it possible to skate in a picture and not have one's name used? Skating as a group. Would this be permissible and still take money?

Answer: Whether one's name is used or not would make no difference. It is the fact that the person is skating in the picture, and not the advertising of his name, which is the governing fact.

Question No. 9: Would permission from California Skating Assn. be enough or should one receive permission from U. S. F. S. A.?

Answer: As noted in the above quotation from the rules, sanctions for exhibitions can only be given by the Chairman or member of the Amateur Status Committee, or of the President of the Association.

Question No. 10: Would one above mentioned permit be enough or would one have to get permission each time one skated?

Answer: A blanket permit would not be sufficient. A special sanction is required for each individual performance.

In addition to the above we would quote from a letter written by Mr. Badger and the writer to the California Committee.

"In regard to the appearance of amateurs in moving pictures, the Executive Committee listened with great care to the reading of all of the letters which have been sent to us, giving both sides of the controversy. It came to the conclusion and passed a ruling that pending further conferences with the International Skating Union (I. E. V.), the Amateur Skating Union (A. S. U.) and the A. A. U.,

we should apply the interpretation of Article 10, Section ID given by Mr. Avery Brundage, President of the A. A. U., as follows:

‘An athlete appearing in a moving picture in any athletic capacity for which remuneration is received either directly or indirectly, shall become ineligible for further participation in amateur sport. Regardless of whether or not remuneration is received if the name and athletic title of an athlete appearing in moving pictures in any capacity is used, the athlete thereby becomes ineligible for further participation in amateur sport.

This does not apply in connection with items of general public interest such as well established news reels.’

In border line cases such as a purely educational film, we reserve the right to grant sanctions. In other words, what this means is that no amateur skater may appear in a movie and receive compensation, directly or indirectly, nor may he allow his name or title to be used if he does receive no compensation.”

Recently, The Skating Club of Boston sent to the member clubs the following letter:

TO THE MEMBER CLUBS OF THE U. S. F. S. A.—

At its last annual meeting held in April 1934, the Skating Club of Boston voted to appoint a Committee on Exhibitions to assume charge of all exhibitions given by our club members. This resolution was adopted to simplify and make easier for holders of carnivals or other events the arrangements necessary for such exhibitions.

It is earnestly and respectfully requested that all persons desiring to invite skaters from our club to exhibit send invitations directly to me as Chairman of this Committee and not to the skaters themselves.

In addition to arranging for exhibitions, the Committee will advance to our skaters all necessary expense money involved. Following the event, the Committee will examine and approve expense accounts and submit to the holders an itemized approved expense bill which should be repaid directly to the Skating Club of Boston. In no cases should expense money be repaid to the skaters themselves.

Furthermore, the Committee will undertake to provide all the club's skaters with sanctions for the exhibitions from the Boston members of the U. S. F. S. A.'s committee on Amateur Status.

We shall greatly appreciate your coöperation in this matter. Please address all communications to me as Chairman of the Committee.

Very truly yours,

CHARLES M. ROTCH, President
The Skating Club of Boston
10 Post Office Square, Boston, Mass.

P. S. Invitations to skate in foreign countries must, according to I. E. V. regulations, be addressed to the President of the United States Figure Skating Association, by whom such exhibitions must be sanctioned, and he, in turn, will forward the invitation to this Committee for completion of the arrangements.

We would advise all of our clubs to follow this practice, appointing a club committee to take charge of all exhibitions given by club members in their own rink and elsewhere. The procedure outlined by the Boston Club is excellent and will obviate misunderstanding.

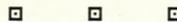


1935 United States Championships

The Championships of the United States will be held at the New Haven Arena, Orange and Grove Streets, on February 8 and 9, 1935, under the auspices of the New Haven Skating Club.

Entries should be made to Heaton R. Robertson, 185 Church St., New Haven, Conn., on or before Thursday, January 31; and must be accompanied by entry fees of \$3.00 per person per event for Singles, Pairs, and Fours, and \$3.00 per couple for the Waltz. Fee for Original Dance, \$1.00 per couple.

Full details on the Championships were printed in the December issue, pages 14 and 15.



Miss Vinson Honored

Miss Maribel Yerxa Vinson was elected an Honorary Member of The Skating Club of Boston, at a recent meeting of the Board of Governors. The Club's only other honorary member is A. Winsor Weld, former president of the Club and the U. S. F. S. A.'s first president. Her election was a tribute to her record in championship competition and her unselfish devotion to the Club's interests.

R. L. H.

Minneapolis Skaters and Skating

(Mr. Roy W. McDaniel of the Figure Skating Club of Minneapolis recently wrote an article on local skaters and figure skating for The Minneapolis Athletic Club's magazine, "The Gopher." Mr. Nichols, Associate Editor of The Gopher, has consented to our reprinting portions of the story and most kindly loaned us the two cuts as well.)

As the 1936 United States Olympic Winter Sports Teams march by the reviewing stand at the opening ceremonies in Germany—barring unforeseen eventualities—one trim blue uniform with the National Shield will undoubtedly encase the slight figure of Robin Lee who at that time will be fifteen years of age. The foregoing forecast is made on the basis of form shown by this modest young man in the last few years. In 1931 he won the Minnesota men's senior championship; in 1932 he represented the Figure Skating Club of Minneapolis at Montreal at the World's Championship, taking ninth place, later the same season taking the National Junior title. In 1933 he won the Midwestern title and last spring placed second in the National Senior Championship. Robin is a resident of St. Paul but at present is training under Willi Böckl, former World's Champion, in New York, where he has been the last two seasons.

Another good prospect from this section to make the Olympic team is William Swallender of Minneapolis, National Junior Title Holder in 1933, Midwestern 1934 title winner and ranking fifth place in National Seniors 1934.

Minneapolis maintains through its park rinks the greatest outdoor facilities in the country for developing skating, and attendance runs into the millions during the season. There is much talent amongst both boys and girls which could be developed along lines similar to those of the young men herein cited, and only suffers from lack of competent instruction.

Observation and experience tell us that figure skating flourishes most favorably in private clubs, as maintained in such Canadian



ROBIN LEE



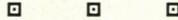
WILLIAM SWALLENDER

cities as Vancouver, Edmonton, Calgary, Winnipeg, Ottawa, Toronto and Montreal. Here enclosed rinks are maintained with excellent ice, frequently resurfaced, where figure skating exclusively is fostered under direction of a competent professional. The clubs insist on the best professional they can get, one of the qualifications being that he be able to skate the Gold Medal Test as prescribed by the International Skating Union. Attractive club features are provided, such as showers, locker rooms, and cafés. Usually once or twice a week orchestra music is provided for dance sessions which lend a delightful social atmosphere to the activities. Large groups of fairly proficient amateur skaters make many interesting features possible. The season's events culminate in competitions and ice carnivals where large groups of skaters, beautifully costumed, take part in colorful pageants and playlets accompanied by excellent music and with elaborate lighting effects.

That figure skating is attractive to the public is evidenced by attendance of 30,000 at events of this nature in St. Paul and Minneapolis last season and by the record breaking attendance at the Black Forest

Village, Chicago Century of Progress exposition, where the feature attraction was a demonstration of figure skating. It is reported the Black Forest led all other villages in gross income, some days showing as many as 40,000 people.

This coming season the Figure Skating Club of Minneapolis, in addition to a number of private sessions at the Arena, will have available for figure skating two and possibly three full evening sessions a week from 6.30 to 10.00 P. M. at the old Curling Club, 2907 Portland Avenue, as soon as the weather conditions permit. These full evening sessions are a feature long looked forward to by figure skaters. It is expected that with this innovation much progress will be made in the art by the youngsters, middle aged and old timers.



Mid-West Championships

The third annual Mid-West Championships will be held on March sixth under the auspices of the Figure Skating Club of Minneapolis. Full details on the competition may be obtained from Mr. Roy W. McDaniel, 1938 Baker Building, Minneapolis, Minn. The Figure Skating Club of Minneapolis will hold their annual carnival on March seventh, eighth, and ninth.



New York Skaters

These photographs, taken by Mr. Kloss of Brooklyn, show some of the Skating Club Inc., New York, members who will enter the National Championships. The ladies are (left to right): Audrey Peppe, Majorie Parker, Katherine Durbrow, Ardelle Kloss, Nettie C. Prantel and Marguerite Sherman. The men: George Boltres, Roy P. Hunt, Robin Lee, Wilfred MacDonald, Howard Meredith, Joseph K. Savage.



Suggestions for Free Skating Music

BY RICHARD L. HAPGOOD

The Skating Club of Boston

Free skating has enough points in common with stage and ballet dancing to make choice of music important for the success of an exhibition. Each possesses certain advantages over the other from the standpoint of artistic expression, yet to me skating offers a more flexible medium because of the wide variety of spins, jumps and spreadeagles available to the accomplished skater.

It is fair, I think, to assert that on the whole skaters have neglected their opportunities for developing skating art to the proportions it deserves. This is because most skaters are primarily concerned with competitions and the preparation therefor, and furthermore because they fail to distinguish between the competitive program and the exhibitivive program. The competitive program must satisfy certain rather rigid requirements: basically it is an exemplification of the individual skater's abilities in all phases of the free figures. It is aimed primarily to capture the approval of the judges. It must contain the requisite number of jumps, spins, placed figures, spirals and dances. Nothing of importance within the skater's repertoire can be omitted, otherwise the judge may regard him as less proficient and mark him lower than some other competitors. The exhibitivive program is hampered by none of these restrictions. The skater's objective is to assemble a series of steps calculated to produce the most pleasing effect. He is under no obligation to demonstrate everything he knows. Often his program is built around the interpretation of a particular piece of music, the tempo and rhythm of which will not allow him to utilize his entire catalogue of "stunts."

In practically all carnivals, competitive programs have dominated the singles, while the exhibitivive program, with a few notable exceptions, has been generally ignored. The series of carnivals held here in 1932,

when the leading Olympic skaters were featured, is illustrative. The special dance numbers of Grafstrom and Vivi-Anne Hulten stood out in marked contrast. More recently, at the summer carnival at Lake Placid, Maribel Vinson did a Norwegian dance, the steps of which were composed to fit a specific piece of music, and the result was received with unbounded enthusiasm by the audience. Club carnival committees would do well to remember that, in the last analysis, a carnival is a production, a spectacle, a show, to see which the public is invited to spend good money. And skaters might likewise bear in mind that the carnival is more than just an opportunity for them to exhibit their competitive abilities.

For both types of free skating—competitive and exhibitiv—serious attention should be paid to the selection of music. Skaters generally are notorious for choosing poor music and then completely disregarding time and rhythm while skating to it. A little pains and trouble would avoid most of this. It is wise, if possible, to select one's free skating music before the program is composed. If, however, one wishes to use a program, or parts of a program, done in former years, one should experiment with different types of music so as to discover those to which the skater's style and steps can be most suitably adapted. For example (if I may be permitted to intrude a modest personal note), I free skated to march time for some years, studiously avoiding the waltz because someone had said that waltz time would make me look slow on the ice. I was never able to keep proper time to a march, and the result was a magnificent disregard of time and music. Once by accident, I did try a waltz and found it admirably suited to the type of dances and free figures I was trying to do. Far from making me appear slow, it helped to steady me down, to smooth off some of the rough spots in form, and to lessen the obviousness of effort.

Many kinds of music and all varieties of tempos are available for free skating: marches, one-steps, waltzes, tangos, and foxtrots. Two characteristics are common, however, to all good skating tunes: well-accented rhythm and a flowing melody. For instance, compare the "Blue Danube," "Zwei Herzen," or "Skaters' Waltz," to some of the dreamy waltzes played by dance orchestras on ballroom floors. The latter may be quite satisfactory for dancing, but because of their slow, lackadaisical melodies, they would not do for skating at all because the

skater must himself be able to hear the time well accented. With foxtrots, the choppy "hot cha" rhythm of many popular tunes should be avoided as too nervous and jerky and lacking a well-sustained melody. "Let's Fall in Love" and "Love Thy Neighbor," however, are examples of desirable foxtrots. Among marches, one should distinguish between 6-8 and 4-4 marches. "Under the Double Eagle" illustrates the 6-8 march, and observe here that the melody moves with rapid rhythm, giving the impression of speed without losing the quality of smoothness. "Stars and Stripes Forever" is a sample of the 4-4 march; here the rhythm is more leisurely. In all cases, however, the skater's steps must be adapted to the style of music played.

One-steps have qualities in common with both marches and foxtrots. "There's Something About a Soldier," "Strike Up the Band," "99 Out of a Hundred," "Betty Co-ed," "Paree," are examples of this style. They are not as martial as marches, yet they are more military than foxtrots. Tangos, and related rhythms like rhumbas and "Carioca," provide still another musical style from which the skater can select pieces with profit. It is my belief, and I am subject to correction, that waltzes are the easiest to skate to for the majority of skaters; marches are next in difficulty; tangos, still harder; and foxtrots, the hardest. In fact, at one time, I was convinced that no one could keep time to a foxtrot, but since seeing Frances Claudet skate to "Easter Parade," Sonja skate to "Smoke Gets in Your Eyes," and Schafer skate to "Let's Fall in Love," I have revised my opinion. The main difficulty is that in marches, one-steps and foxtrots, the dance steps must be skated evenly and the strokes should be of about equal length. With waltzes, however, the dance steps may be varied with long and short strokes all mingled together, often easier to do in correct time.

For a competitive program, probably not more than two different pieces should be used. With more than two, the result is apt to be confusing. In choosing two different pieces it is not necessary to select the same type, nor even the same tempo or rhythm. Sonja last year combined a one-step, "There's Something About a Soldier," with a foxtrot, "Smoke Gets in Your Eyes," most effectively. She had the latter played faster than is customary for the dance floor, and as a fast foxtrot, it was most pleasing. Schafer combined "Carioca" with "Let's Fall in

Love," and while it would seem that these two pieces are utterly alien in style, their tempos are almost identical even though their rhythms are markedly different. In any case, when two pieces are used, the transition should be placed about the middle of the program, on some figure like a spin, so that the skater can progress from one time to the other without hesitation or slowing up of his natural pace, until the orchestra gets going on the new time.

While working up a free skating program, one should practice as often as possible to music. For competitions or exhibitions, skaters should be prepared to provide their own music. This simplifies the problem for the music committee and ensures a uniform rendition. Complete orchestra scores of most popular pieces can be purchased for nominal sums, and for two pieces in combination, it should be fairly easy to get an orchestra leader to make the necessary cue-ins from one to the other. Of course, very few of us can practice to orchestras, but an invasion of a victrola record shop will generally solve the problem. Be sure to hear the record played through before you make a purchase, however, because sometimes a perfectly splendid skating piece will be ruined in the record by poor uneven playing, or too much crooning. The crooning menace is almost universal on foxtrot records, but if the skater can stand it, the record will provide an excellent chance for practice to music. Records with a vocal refrain are not recommended for competition or exhibition because the singing is sure to detract from the skating effect. One other difficulty with the use of records is the impossibility of speeding up pieces to the proper skating tempo with the amplifying installation at many rinks. Just how this can be remedied I do not know, but skaters should look into this before spending much money on records. Waltzes should be played from 60 to 69 measures to the minute, metronome time, with 66 as a good average; marches, one-steps and foxtrots, considerably faster. From 90 beats to the minute up for foxtrots, and between 120 and 140 for marches and one-steps, are fair estimates.

Probably the most serious problem is to avoid choosing the old hackneyed "chestnuts," tried and found true for many skating years and still lingering on. "The Blue Danube" and "Under the Double Eagle" have always been good skating tunes, and always will be. After



Lent by The Toronto Skating Club
MISS LOUISE BERTRAM AND MR. STEWART REBURN,
TORONTO, CANADA

hearing quantities of unsatisfactory new pieces, one is sorely tempted to give up the search and accept the old standbys. But patience and persistence will bring their rewards. The radio and concerts are very valuable aids, and when a good prospect is heard, its name should be written down at once and filed away for future reference and experimentation. It is surprising how many well known classical, semi-classical and popular tunes could be adapted to skating, if the skater would take the trouble to try them out. Ironically enough, the best skating pieces are usually heard in summer, when no ice is available. The skater then blithely says to himself, "I'll remember that piece for next winter," but unless its name is written down, it is more than likely to be forgotten.

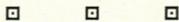
For the exhibitive program, much more latitude can be exercised in the choice of music than is possible for competitive skating. Here the skater can pick out a specific piece that pleases him or her and build a special dance around it. Maribel's Norwegian dance, done to Grieg's "Norwegian Dance, No. II"; the tango pair of Louise Bertram and Stewart Reburn, skated to "Morena"; The Devil Dance done last winter by Schafer and little Hedy Stenuf, skated to "Danse Macabre" by Saint-Saens; and Sonja's Swan, done to "Le Cygne" by Saint-Saens, are examples of what I mean. Here, it seems to me, we have hardly touched the surface of what might be dug out from classical and operatic sources. "Anitra's Dance" by Grieg, Ravel's "Bolero," "Il Bacio" by Arditì, the waltz from "Faust," and "Valse Triste" by Sibellius are all pieces that might be adaptable to special skating numbers. In many cases the victrola records for these are "red seal," involving greater expense. Often these selections are played by symphony orchestras with all the retards and accelerations, rendering them unfit for skating, but a skating orchestra can be made to play them at any tempo desired and to keep the rhythm even. Dance orchestras, in preference to bands or symphony orchestras, are the best for carnivals and competitions. They are the most flexible musical medium, being thoroughly accustomed to play all rhythms and tempos and to follow dancers on the floor. It is courteous to warn the leader, however, that if he thinks playing for skating is easy, he is doomed to bitter disillusionment.

Certain other classical pieces I have heard recently are more adaptable for group skating and ballets than for singles and pairs. "The Wedding of the Painted Dolls" is a favorite at Lake Placid summer

carnivals for the leading group. The second intermezzo from "The Jewels of the Madonna" would make a splendid ballet, and the ballet from "Aida" would make an excellent number for a group combined with a single, owing to the fact that it changes tempo and style two or three times.

I have not attempted to give an extended list of music which might be adapted to skating purposes. I have rather tried to indicate types of pieces, mentioning a few examples largely of what have been used. This music business is capable of great development, and skaters in this country owe it to themselves, as well as to American skating, to look more deeply into the matter. The radio, the movies (especially for the new foxtrots), records and concerts, if carefully watched, will bring forth a lot of new and interesting pieces. For carnival work, this should be especially productive, particularly if the skaters themselves will delve more into the field of purely exhibitivite skating, and leave their competitive programs at home.

In connection with carnivals, one further suggestion is worth noting: print in the program the name of each piece with the number to be skated. This has been done only occasionally, but should become a far more universal practice. The audience will be interested, and the skaters will often find, in looking back over old programs, that a good deal of the charm associated in their minds with some particularly pleasing exhibition is attributable to the choice of good music and the exhibitor's ability to make that music bring out the most winning features of his skating.



February Issue

A complete report on The Nationals, including the tables of marks, will be in the next issue. This should be ready by the end of February.

The March issue will be mailed late that month and will contain a story on the North American Championships and reports on some of the club carnivals. May will complete the season.

Whirls Through "Foreign" Circles

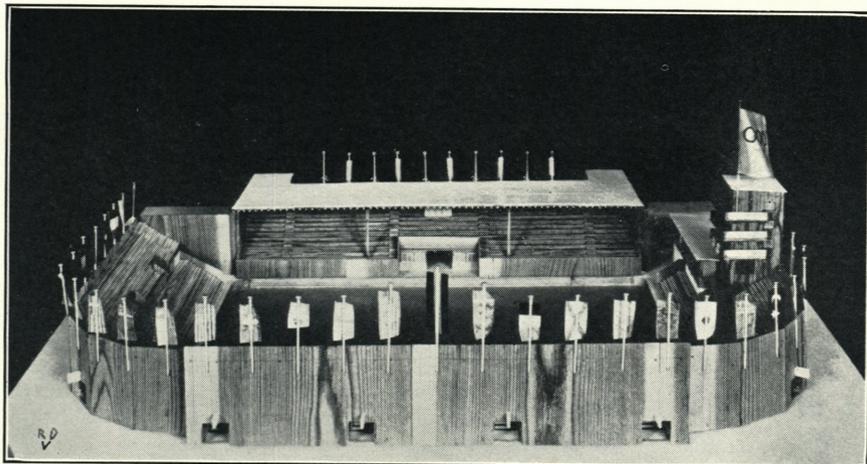
Edited by Miss Maribel Y. Vinson.

LONDON—Britishers busy getting off to Switzerland for the winter holidays. Mr. H. J. Clarke and Joan to progress from St. Moritz back to London via Vienna and Budapest! The most successful of all successful Ice Club galas reported—a Spanish one this time to match the new Spanish bar! Mr. Salchow's visit to London, a rare occurrence. The usual number of carnivals (not the elaborate American variety) planned by the different rinks, most of them festive Christmas ones. The results of the annual "original dance" competition not yet known, but eagerly awaited. Will another hit like the fox-trot be evolved?

VIENNA—Letters from two old friends, Fritz Burger and Mr. Edhofer, talk about the general ice situation and of course, the fact that the world's championships for ladies will be held there February eighth and ninth. Fritz says the weather has been exceptionally warm and the outdoor artificial ice not too good for practice. An exhibition at the Engelmann Rink the end of November included all the well-known Viennese stars and an especially fine show by the 13- and 15-year-old Pausin pair. A December show at the Wiener Eislauf Verein proved Felix Kaspar in improved form, also the attractive and promising child, Nanni Nierenberger.

The Austrian championships come on the tenth of this month and probably will be the closest in years. Liselotte Landbeck has unfortunately hurt her leg, and was prevented from training for a while, but she is back on the ice now working to defend her title. Speaking of Megan Taylor's back injury and Gweneth Butler's and Liselotte's leg trouble, Mr. Edhofer remarks: "It only seems most curious to me that just the keenest competitors of Sonja are always the unlucky ones!" Mme. Garanger, the vivacious French skater, a house-guest of the Burgers for several weeks. Mr. Martineau and Mr. Prescott of London also in Vienna. An interesting item from Mr. Edhofer's letter says that through a recent decision of the Austrian Skating Association, Karli Schafer will not have to defend his national championship this year. As Mr. Edhofer puts it, "Skaters who have won several championships, as Schafer did, need no more take part in our Nationals, but rather leave this to the others—which is certainly an advantage for these, and more ambition will be aroused in this case; the onlookers also will take much more interest in such a championship. The first candidates would be Erich Erdos and Linhart of the Engelmann Rink, and Felix Kaspar, a most promising young man of the W. E. V. I am at a doubt whether Hedi Stenuf, the young girl whom the Americans already know, will be in the big championships." From all indications, the Schafer-Stenuf "Devil Dance," which had its premiere in this country, is just as much of a hit on native soil.

GERMANY—Our German hosts of next winter are already so agog over the prospect of the Olympic Games that everything is just about all set even now—a



Lent by German Tourist Information Office in N. Y.

MODEL OF OLYMPIC STADIUM

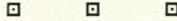
forehandedness that is practically unbelievable! But Harry Hirsch, who is in this country representing various European papers, assures us that it is so, and Harry De Paur, a recent arrival from Austria, tells of a trip to Garmisch where he saw with his own eyes the new bob run, ski slopes and jumps, and the beautiful new artificial ice rink opened last month, as well as the speed skating tracks on the Riessersee.

Training squads for the various Olympic teams have already been selected in Germany. Recently in a nation-wide hookup, these athletes took an oath to conduct themselves in a proper and constructive manner during the next year in preparation for The Games. Although the present squads are about three times as large as the final team, no one was barred, and other athletes may be added to the number as their achievements warrant.

A training week for figure skaters was held in Munich and Berlin early in the season; any interested figure skater could attend and receive instruction and inspiration from the leading German amateurs and professionals. These schools proved most successful and were attended by many enthusiasts. The German championships will be held the 18th to the 22nd of January in Garmisch in the new stadium. This is a part of an extensive program of national and international "dress rehearsal" competitions in all sports in preparation for next winter's "White Olympiad."

The Berlin press literally raved about Vivi-Ann Hulten's interpretive dance numbers, after a December appearance. Her tango especially aroused their enthusiasm.

LATEST NEWS FLASHES—The Brunets are re-entering competition after two years of inactivity, and will compete in the European Championships this month! Vivi-Ann Hulten is not entering the Europeans. Sonja exhibited a new mazurka in Munich, and was a tremendous success, was presented the special silver plaque of the city—a great honor.



Trip to 1936 Olympic Winter Games

There is thought of organizing a trip to the coming Olympic Winter Games with two objects in view: to enable individuals or groups of two or three to feel they will have no difficulty over tickets and accommodations, and to secure a slight reduction in price through group buying of tickets. Those who have been to previous Winter Games know that the housing problem for spectators is always a serious one, as the various teams and officials practically fill the available space. By signing up in advance it will be possible to engage sufficient rooms in a good hotel or pension.

A rough outline of the trip would be: sail from New York landing in Germany in time to reach Garmisch-Partenkirchen the day before The Games open. Accommodations in Garmisch will be on the basis of two in a room without private bath and will include three meals and tea. After The Games are over, return to the steamer and sail for New York. The price of such a trip (based on present costs) will be about \$350. per person if they go "tourist" on the steamer; first class tickets may be had at the regular rate if desired. This does not include tips, extras or tickets to the various events at The Games.

Those wishing to remain in Europe after The Games to visit the leading skating centers and perhaps see the Championships of the World can arrange to do so, the only obligation being to return via the same line on which the group went over.

Those at all interested should send their names to "Skating" in order that some idea of the number of possible members of this group may be obtained; this will put you under no obligation to join the group.

IV Olympic Winter Games

PROVISIONAL PROGRAM

Thursday, February 6th

- 11.00 A.M. Opening Ceremony.
- 2.00 P.M. Ice Hockey.
- 9.00 P.M. Ice Hockey.

Friday, February 7th

- 9.00 A.M. Ice Hockey.
- 11.00 A.M. Ski Race for Ladies and Men.
- 2.00 P.M. Ice Hockey.
- 9.00 P.M. Ice Hockey.

Saturday, February 8th

- 9.00 A.M. Ice Hockey.
- 10.00 A.M. Ski: Slalom for Ladies.
- 2.00 P.M. Four Man Bobsleigh Race.
- 2.00 P.M. Ice Hockey.
- 9.00 P.M. Ice Hockey.

Sunday, February 9th

- 10.00 A.M. Ski: Slalom for Men.
- 10.00 A.M. Ice Hockey.
- 2.00 P.M. Four Man Bobsleigh Race.
- 9.00 P.M. Ice Hockey.

Monday, February 10th

- 9.00 A.M. Ski: 4x10 km. Relay.
- In the evening—Festival for competitors in Munich.

Tuesday, February 11th

- 9.00 A.M. Speed Skating Races.
- 2.00 P.M. Two Man Bobsleigh Race.
- 2.00 P.M. Ice Hockey.
- 9.00 P.M. Ice Hockey.

Wednesday, February 12th

- 9.00 A.M. Speed Skating Races.
- 10.00 A.M. 18 km. Ski Race (Special and Combined Event).
- 10.00 A.M. Figure Skating, School Figures—Men.
- 2.00 P.M. Two Man Bobsleigh Race.
- 2.00 P.M. Ice Hockey.
- 9.00 P.M. Ice Hockey.

Thursday, February 13th

- 9.00 A.M. Speed Skating Races.
- 10.00 A.M. Figure Skating, School Figures—Ladies.
- 11.00 A.M. Ski Jump (Combined Event).
- 2.00 P.M. Figure Skating, Pairs.
- 9.00 P.M. Ice Hockey.

Friday, February 14th

- 8.30 A.M. Military Ski Race.
- 9.00 A.M. Speed Skating Races.
- 10.00 A.M. Ice Hockey.
- 2.00 P.M. Figure Skating, Free Skating—Men.
- 9.00 P.M. Ice Hockey.

Saturday, February 15th

- 8.00 A.M. 50 km. Ski Race.
- 10.00 A.M. Ice Hockey.
- 2.00 P.M. Figure Skating, Free Skating—Ladies.
- 9.00 P.M. Ice Hockey.

Sunday, February 16th

- 11.00 A.M. Ski Jump.
- 2.30 P.M. Ice Hockey.
- Closing Ceremony.

Notes re Judging Tests*

ROGER F. TURNER
Chairman Test Committee

The life of a critic is a poor lot and at best, short lived. Realizing the wisdom of the remark—which incidentally has been better expressed by more able welders of script than I—I wish to preface this brief observation to the effect that I am not posing as a critic.

In confining myself to the question of judging and, particularly, as judging relates to tests and the standard sometimes considered necessary, I do so with the hope of fostering encouragement in those who may be tempered with a mild degree of self-abasement; but without fear of bridling the undying spirit of the zealous and self-assertive. It might be well to add that my first impulse of resistancy has, with some foreboding, blushed into rather a spontaneous impression—because of the persistence of one so well-known to skating in the person of your Madam Editor and regardless of the whole or nearly full cry of voices on the opposite side—that if not now expressed, tomorrow another may say, with masterly good sense, precisely what I have thought and felt at the time and I may, therefore, be forced to take with shame my own opinion from another.

Tests have been devised and classified into nine groups as a result of no small care by the U. S. F. S. A. And the various school figures have been allocated to such tests in accordance with their respective difficulty for the purpose of creating consistent and logical stepping marks upon the surface of progress for the beginner in the early circles, to one who has developed poise and excellence. As progress is made, and assurance and ability is developed, the later tests should be easier to perform and continuity of design, decisiveness and accuracy of turns should be executed with greater ease and less effort. I can well remember that in the passing of my first tests, it was a hard and arduous task, and very much of a mental strain; however, later and subsequent tests became less difficult, such was true with the exception of

*While this article was written primarily for Judges, it contains so many excellent hints on the execution of school figures that it should prove valuable to all skaters.—T. W. B.

one test which, at the first attempt was a miserable failure. However, I recall that the gold medal test was executed with greater ease and less difficulty than any of the others. I am tempted to make reference of this fact because it has occurred to me that ability and excellence may possibly be lost in the hunger for sudden performance and praise, and that the desire for the award may be greater than the assurance and justification of the act. One should not take a test unless he or his trainer has cause to believe that he is qualified—quite qualified.

I was somewhat surprised to learn that certain junior skaters, who competed in the Junior National championships for 1934 and who appeared to have extreme difficulty in executing the necessary turns called for in the prescribed figures, had apparently passed with marked success certain tests in which the same turns were called for execution. Not only were the turns of these junior skaters in many cases extremely poor, but a correct turn seemed to be impossible because of error of position and poor balance. Possibly the judges were too prone to recall their own past difficulties and were too sympathetic in overlooking an obvious error. If such were true, and the fault were a major fault, I unhesitatingly feel that such judge or judges not only disregarded the obligation and duties of their office, but inflicted a compromise, if not a hardship, upon those who were the object of their misconception.

The question may well be raised as to the meaning of "qualified." It may be noted in the general rules of figure skating tests that although the junior test specifies a minimum requirement of 2.5 for each figure, the first test to the sixth test, inclusive, specify only a minimum requirement of 2 for each figure (Article C, "Schedule of Tests"), and that in clarifying the marking of compulsory school figures 2 equals poorly skated; 3 equals passably skated; and 4 equals well skated, etc. (Article B, "Marking of School Figures"). Such does not mean, of course, that only the minimum requirement for all compulsory figures will suffice the passing of the test in question, but it does, however, create the opportunity for at least one or possibly two figures to be poorly skated although in the aggregate passing marks may be obtained. This condition may possibly create some confusion, not only in the minds of the candidate, but, also, the judges and may well be used as an excuse for passing a candidate upon the execution of a test which, in reality, as a whole may not have been well skated and probably not even passably skated. I am, therefore, inclined to believe

that no skater should pose as a candidate and prevail upon the good nature of the respective test committee of his club unless he has reasonable cause to believe, after advantageous practice, that his prowess and ability of executing each figure specified in the test in question should justify not less than a consistent three marking, or, in other words, his high average should at least indicate passable skating ability.

In skating school figures, too much cannot be said in regard to the importance of correct tracing. In fact, the true criterion of skating has for its basic foundation—tracing. Tracing can only be accomplished after one has mastered the fundamental knowledge of position and balance. Without correct positions, balance is impossible and, therefore, if the turn be made—which is questionable—execution will be forced and extremely difficult. The weight at all times should be over the skate; and in making such turns as rockers and counters, particularly, the change in direction should not only be anticipated before the turn, but the actual change in position should be made a split second before the turn. This fact is, also, true in the case of brackets and, if consistently practised, will assist in assuring a firm edge immediately before and after the turn. It is, also, a general and obvious rule that the skater's shoulders should be parallel with the surface of the ice at the turn; otherwise co-ordination and balance are forced and one's position may become a balanced antagonism. From casual observations, I believe that tracing has too frequently been sacrificed in the attempt to obtain triple repetition and size. The beginner should forget triple repetition and size and concentrate on position, balance and correct tracing. Triple repetition will inevitably follow as a result of practice and development, and size, also, in a like manner.

In considering one's qualifications as a candidate for the Junior, First and Second Tests, respectively, a correct position and a firm edge would appear to be absolutely essential and, in my opinion, judges should consider the same as essential to correct tracing as is the hole to the perfection of a New England doughnut. In skating the serpentine figures in the First and Second Tests, any indication of an S change should be considered disastrous. An S change is not only indicative of poor control, but is inexcusable with proper position and a correct balance. In the more advanced figures such as loop-change-loop, a slight indication of S in the change may be overlooked, but it is a point, nevertheless, that should receive the scrutiny of all judges.

In skating threes, called for in the Second Test and later tests, marked double edges before and after the turns and, also, the turns falling before or after the long axis, represent serious errors. A three is not difficult to execute if the skater is erect and over his skate at the turn and if he refrains from bending forward at the turn. Bending forward at the turn is disastrous to balance and should not be overlooked by the alert judge.

Starting from a rest position and without the assistance of the toe point, seems altogether too elementary for comment.

After qualifying for the Junior and first two tests, and by the time a candidate considers himself qualified for the Third, Fourth and subsequent tests, the question of position and balance should have become fairly well instilled in the candidate's mind—a habit, if you will, but it should not be forgotten that even habits require coaching. In skating loop figures, it is advisable that the starting position be carefully considered, namely, that the two skates rest at right angles. In starting the figure, give a slight push (slow movements into the loops being preferred by most authorities) and keep the free foot at about the same angle until actually entering the loop. In other words, it is advisable not to let the free foot drag too far in back of the skating foot; in entering the loop, the free foot should follow around with a natural movement, receiving a slight additional impetus as the skate floats around the last part of the loop. Such additional impetus, however, should not be forced beyond the actual loop for otherwise the edge after the loop will not be contiguous with the edge just before the loop. It is not bad practice, in practicing loops and to assist in getting the true loop feeling, to take a regular loop edge and hold it for a pronounced distance, and then, with a correct body motion, execute the loop in question. It is my opinion that judges should not only notice the correct pointing of loops along the imaginary axis and the straightness of the change, or in other words, absence of S in the change in the loop-change-loop figures and change-loop figures, but, also, notice should be taken as to the ease of execution and continuity of edges before and after each loop; also, a pronounced forward bending position should be frowned upon as ambiguous with a correct balance.

In the Third and Fourth tests, double-threes present an opportunity for rather a free and untrammelled expression. Care should be entertained in the execution of double-threes with the view of having the threes pointed towards the starting point of the figure and with

clean edges before and after the turn. A fault recently noticed in the execution of double-threes by one of our very best skaters, was an indecisive edge after the first three. It is my experience, that a strong edge near the heel is imperative after the first and second threes and, particularly, the first three because of additional speed at that point in the execution of the figure (I am referring particularly to double-three change double-three); and that it is necessary after the second three to assist in executing a strong, straight change. Although it is somewhat of a comfort in double-three change double-threes, and also in three-change-threes, for that matter, to fall back to somewhat of an S change, an S change should be absolutely avoided. Judges should not only notice the position of the threes in double-three figures—the same not being too near the center axis of the starting point—but, also, the general continuity in tracing and ease of execution.

Probably the most difficult figure to skate, and also to judge, is the bracket-change-bracket and, particularly, the bracket-change-bracket starting on the back outer edge. The actual size of the turn is not so important, but a flat edge either before or after the turn, double edges before or after the turn, and S changes in bracket-change-bracket and change-bracket figures should be carefully avoided. Many beginners entertain difficulty with single brackets because they either lean forward at the turn and are, therefore, forced towards the front of the skate and their balance is outside the circle, or they neglect to hit a strong edge near the heel almost instantaneously with the turn. It is my experience that the safest bracket is turned near the heel, and that a slight rise of the body at the actual turn will suffice if permitting the skate to be forced from the forward to the back or from the back to the forward position with an alert movement. It is my belief that judges should not only scrutinize the tracing, namely, that the turns are on the axis, that the apex of the figure itself should be at the turn, and all edges, with the exception of the change, (bracket-change-bracket and change-bracket figures) should be in the nature of a circle without indication of a flat. Position is extremely important in bracket figures, and instantaneously with the turns, the leading shoulder should be forced back towards the general direction in which the skater is moving.

If one be properly coached, school figures will not be considered, in fact, they are altogether too fascinating to be considered dull. School figures should not be entertained with the ear-marks of a laborious ex-

ercise, but on the contra, should possess a freedom of execution, timing and control that is associated with a correct serve in tennis or stance in golf. The younger skater will do well to give school figures a fair test and hard try-out before discarding them as out.

In conclusion, may I suggest that judges radiate, or attempt at least to radiate color and personality during the course of their drone and frequently uninspiring duties and, particularly, when a candidate for the First test is the object of their attention. Even humor should not be vetoed in the most judicious chamber and certainly the beginner will not be ungrateful for a pause in an otherwise dull expression of the tedium of the moment.



Schedule for 1935

| | | |
|----------|-----------|---------------------------------------------------------------------------|
| January | 24 - 26 | European Championships for Men, Ladies and Pairs. St. Moritz, Switzerland |
| January | 25 - 26 | Canadian Championships, Minto Club, Ottawa |
| January | 26 | Outdoor Championships, Yosemite, California |
| February | 2 | Carnival, Princeton, N. J. |
| February | 8 - 9 | United States Championships, New Haven |
| February | 8 - 9 | World's Championship for Ladies, Englemann Skating Club, Vienna, Austria |
| February | 16 | Carnival, Hershey Figure Skating Club, Hershey, Pa. |
| February | 16 - 17 | World's Championships for Men and Pairs, Budapest, Hungary |
| February | 21 - 22 | North American Championships, Winter Club, Montreal |
| February | 22 | Carnival, Lake Placid |
| March | 2 | Carnival, Philadelphia Skating Club. |
| March | 6 | Mid-Western Championships, Minneapolis, Minn. |
| March | 7 - 8 | Carnival, Toronto Skating Club |
| March | 7 - 8 - 9 | Carnival, Figure Skating Club of Minneapolis |
| March | 13 | Carnival, The Skating Club, Inc., New York |
| March | 16 | Carnival, Buffalo Skating Club |
| March | 22 - 23 | Carnival, The Skating Club of Boston |

North American Championships

NORMAN GREGORY

The Winter Club, Inc., Montreal

The forthcoming championship meet which will be held in Montreal, under the auspices of The Winter Club, Inc., on Thursday and Friday the 21 and 22 of February, will bring together a galaxy of the skating talent of this continent.

This championship is held every two years, alternately in the United States and Canada, bringing together in friendly rivalry the leading skaters of both countries. The regulations governing this meet provide that each country may enter three skaters in each of the Singles events (Ladies' Singles and Men's Singles), three Pairs and three Fours.

The school figures for ladies will be skated at The Winter Club on Thursday morning with the men's figures being skated in the afternoon. The Pairs and Fours will likely skate their programs for "contents" on Friday afternoon, and on Friday evening all the Singles and the Pairs and Fours will skate their free skating at The Forum.

Tickets for the school figures to be skated at The Club on Thursday and tickets for the free skating at The Forum on Friday evening may be obtained through the Secretary of The Winter Club, Inc., 1475 Drummond Street, Montreal, also all information regarding details of the competition, hotel rates, etc. Incidentally it is hoped to get special hotel rates for skaters and visitors.

Remembering the success of The World's Championships held in Montreal three years ago, visitors may be assured of a very interesting time at this forthcoming championship which represents the apex of skating on this continent.

The Canadian Committee is composed of Mr. Allan Howard, Mr. Cecil McDougall and Mr. Norman Gregory.

Rockers and Counters

BUFFALO SKATING CLUB—The season opened with a bang on November fourth at the Arena, Fort Erie, Canada. Greater interest is shown by both beginners and advanced skaters and because the Junior and Senior Ladies' Groups proved so successful, they are being carried on more vigorously than ever. There is also a Men's Senior Group which joins the Senior Ladies' on Fridays at five-thirty for instruction in waltzing, ten-steps, tangos and formation dancing, made more enjoyable by the installation of a new loud-speaker system which is controlled from the edge of the ice.

The first reception was held by our President and Mrs. Graves on December thirteenth. This "Frolic Night" consisted of a short exhibition of school figures by the Misses Louise and Estelle Weigel, the figures being explained to the members and their guests by our instructor, Mr. Haycock; dancing and various races and games, followed by a buffet supper in the Club lounge.

Buffalo will hold its annual carnival on March sixteenth. Tentative plans indicate prospects for an elaborate production, to be assisted as usual by our very good friends from The Toronto Skating Club. S. G.

KANSAS CITY FIGURE SKATING CLUB—A buffet supper given at the Country Club on the evening of November 5, served as a most successful prelude to the opening of the winter season. Rev. Charles R. Tyner, Honorary President, who, in the early years of his life was torn between a wild desire to be a boxer and the ambition to become a minister, reminisced on the early years of the club and its struggle for existence. After enthusiastic speeches by Mr. Howard E. Stevens, President, Mrs. Floyd Jacobs, Vice-President, Mr. Thornton Cooke, Treasurer, and, by the way, a most unique history of skating related by Dr. Nelse Ockerblad, it was plain to be seen why Kansas City has suddenly become "skating conscious" and the club has made such rapid progress in the past two years. The untiring efforts of its Secretary, Miss Frances Faxon, have played no small part in the success of the club. Her wide circle of acquaintances and ability to manage has won unanimous approval by its ninety-eight members. M. B. M.

THE GRANITE CLUB, TORONTO, held its Children's Christmas Party on Friday afternoon, December 28, which was, as usual, a gay affair. All juniors and juveniles were in attendance. A splendid figure-skating program was arranged which included singles, pairs, a trio and a four. The figure-skating was followed by games and races for girls and boys, who were all so enthusiastic that Mr. John Hall and the Professional, Mr. Nathan Wally, who were in charge, were kept extremely busy. Following the activities on the ice a party was held in the Lounge at which each skater was presented with a prize. E. L. O'M.



Lent by Miss Chandler

EVELYN CHANDLER, FAMOUS EXHIBITION SKATER

Miss Chandler, now regarded as one of the leading professional skaters of the world, began her career soon after winning the National Junior Championship in 1929. Her exhibitions are combinations of daring jumps, fast spins, snappy dance steps and astounding acrobatic feats, all executed with the form and grace of a true figure skater. She has charmed thousands in the United States and Canada with her vivacity and grace, and doubtless won many converts to our sport.

BROOKLYN FIGURE SKATING CLUB. On November 15, the club opened its season. Arrangements have been made for three private sessions a week and the instructors will be Miss Evelyn Chandler, Mr. John Roesch, and Mr. Joseph Carroll. We are looking forward to a successful season and hope to see the club well represented at The Nationals.

D. S.

THE SKATING CLUB OF BOSTON—From Miss Elsbeth Muller, one of the club's professionals, comes the following item, relative to adapting skating programs to music:

"In the summer of 1916, the leader of the orchestra at the Techau Tavern Ice Palace in San Francisco, where my brother, George, and I gave exhibitions

regularly, came to us with the suggestion that he arrange music to fit our program. It was against his artistic sense as a good musician to stop in the middle of a piece because the skating was finished. We worked hard with him on the problem, skating different figures of our program over and over again until he could make the necessary adaptations. He then composed a fanfare for our opening, and made the finish of the program come out with the last chord. It was great fun and helped us tremendously.

“Subsequently this good leader became the famous Paul Whiteman.”

R. L. H.

Own the Standard Authority



The Art of Skating

by

Irving Brokaw

*Champion of America, 1906
Hon. Pres., U. S. Figure Skating Association*

The contents of this unsurpassed book include:
The History of Skating . . . Skating for Children,
Men and Women . . . The Waltz, Ten-Step, Lancers,
and Other Dances . . . How to Conduct Carnivals
. . . Instruction in Elementary and Advanced
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try club. Profusely illustrated. \$7.50

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and sold by leading book and sporting goods stores »

Thoughts on the Nature of Dances

WERNER RITTBERGER

Former Champion of Germany, now Instructor at Lake Placid Arena

Dancing is the transference of music into movement. The more you succeed in doing this, the better the dance will be.

As each type of tune has its special characteristics, these same characteristics should be expressed in the dance. Therefore keeping time to the beat of the music is not at all sufficient. The march (ten-step) and fox-trot, for instance, are accentuated in a military-like way; a waltz, however, is floating with a soft gliding rhythm.

These principles are evident in good dancing on the floor, but they are much neglected in dancing on ice. I have often seen waltzes skated to a lovely smooth Viennese tune, with stiff body positions and jerky movements. Is that not against the nature of the waltz? Free, unforced and natural movements always look so much easier and more graceful. A posed and tense position in dancing may, perhaps give the impression of a certain accuracy in timing, however it can never replace the effortless appearance which especially distinguishes our waltz on the ice. Only a relaxed body is able to follow the natural swing.

Keeping time to the music is, of course, the primary condition for any dance. To express the accentuated rhythm of a ten-step tune it is only necessary to keep the steps rather short and to lift the feet a little from the ice after each step. Don't let them glide too much.

It is much more difficult to show the characteristic floating of a waltz. Besides keeping time there is a second rhythm necessary, done by the pronounced bending and straightening of the skating knee. Following the waves of the waltz music the couple is rising and sinking with long gliding movements. Any jerk is to be avoided. Starting with a very much bent knee, the skaters gradually straighten it during that edge until the climax of the turn after which they sink into the next edge, when the same knee action starts again. Every edge is started with a bent knee. The turns are made with a straight skating

knee, the partners very close together while for the edges they part slightly in order to have some freedom for the steps. Skated this way the waltz will give you that wonderful feeling of floating effortlessly with the music—for music and movement are one unit.

Remember: "Skate every dance according to the characteristics of the tune" and "Keep your body relaxed in doing so".



Lent by Mr. LeMaire

FRANCOIS LEMAIRE AND MAUDE REYNOLDS, PROFESSIONAL SKATERS

These clever skaters specialize in characterizations and are shown here in the Bavarian costumes used in the "Shuplatter Dances" which they gave in the Black Forest at the Chicago Fair last summer. LeMaire and Reynolds will be remembered for their Parade of the Wooden Soldiers, Russian and Dutch numbers, which have been featured in many carnivals.

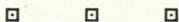
Figure and Speed Skaters Co-operating in Chicago

FRANK M. KALTEUX

Chairman 1936 Olympic Speed Skating Committee

Figure and speed skaters in Chicago will work together this winter as the result of work on the part of Harry Radix, President of the Chicago Figure Skating Club, and of the writer. Mr. Edward A. Mahlke, secretary of the Olympic Speed Skating Committee, met with Mr. Radix and myself on December 12 and arrangements were made to have figure skaters appear on speed skating programs. Mr. Radix declared this would give people who seldom see figure skaters in action an opportunity to realize the efforts put forth to develop the art of figure skating. Recently I was in New York, where I met Mr. Sherwin Badger, President of the U. S. F. S. A., and Mr. Joseph K. Savage and discussed this problem with them. It developed that these gentlemen are enthusiastically behind any movement that will promote goodwill and spread the sport.

Some big skating events are contemplated in Chicago this winter and a valuable addition to the program would be exhibitions by Miss Eleanor Berger and other Chicago figure skaters. Two big indoor meets will be held at the Stadium with both kinds of skating on the program; the first on February 3 is to be conducted by the Chicago Daily News, and the other sponsored by the Norwegian American A. A. will be early in March.



Additional Tests Passed, 1933-34

The following tests were passed by members of the Winter Sports Club last winter: Mr. S. Michaels, 1; Miss Katherine Durbrow, 6; Mr. Roland G. Janson, 6; Mr. Arthur E. Janson, 6; Mrs. Helen Herbst, 7. Through an oversight the report on these tests was not submitted to the Chairman of the Test Committee until recently, so they were not included in the list published in November.

Figure Skating Etiquette

BY BEDELL H. HARNED

Secretary, United States Figure Skating Association

Figure skating has always been on a high plane and it is up to you as a skater to maintain this standard.

The character and actions of the skater make or mar the sport.

Know the rules of skating and live up to them.

Always look as neat and up to date as possible when on the ice.

In a competition, try and make things as easy as possible for the committee. At best they have an exacting job.

Send your entry in promptly, duly viséed by your club official, with your correct address, and most important—The Fee.

Do not put yourself in the embarrassing position of having one of the committee come to you for your entrance fee.

Your first duty is to report to the proper official when you arrive at the rink, ascertain when you may practice and when you are to compete.

Do not tell the committee how the competition should be run, just SKATE, that's your purpose for being there.

The committee are doing the best they know how, so do not hold a personal grievance if it is not as you wish.

When a competition is over, to thank the judges, referee and any other of the officials is a courtesy much appreciated. Theirs is a hard and thankless task, and a gesture of appreciation is often very pleasing.

Membership in the Association

JOEL B. LIBERMAN

Chairman, Membership Committee

The following ruling of the Association was passed at the Executive Committee meeting this autumn:

“On the question of admitting clubs to membership in the U. S. F. S. A. it was decided that membership in the U. S. F. S. A. is open to any amateur organization interested in furthering figure skating and in upholding the Association’s rules on amateur conduct. It was the sense of the meeting that officials of any member club should be amateurs in good standing.”

As a result of this ruling we are asking the officers of clubs applying for membership to furnish a copy of their constitution and by-laws and list of their officers, directors and members. This is not done with the intention of hampering the members but merely because it is the only way we can determine whether the applicant has the same aims and interest in the sport as the present members in the Association.

The question of professionals as members of our clubs (not individual members) has arisen from time to time. There is no rule against any club having professional members providing they are not directors or officers, and, bearing in mind that the membership of such professionals in the club does not abrogate any rule of the Association with regard to amateurism.



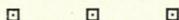
Photographs

Pictures of United States, Canadian, and World’s Champions, as well as other prominent skaters, may be purchased from “Skating” for fifty cents each. These are useful for carnival publicity and also make interesting additions to individual’s scrapbooks. Write “Skating” for further information.

Good Records for Dancing

Mr. W. Burton Lord of Philadelphia recommends these records. They are International Victor Records and cost seventy-five cents each.

| | |
|----------------------------------------------|-------|
| Mona Lisa and That Naughty Waltz | V-30 |
| Raguel Torres Waltz and Pangs of Love | V-44 |
| The Suitors Waltz and Sorunda Waltz | V-4 |
| Neapolitan Nights and The Lovers | V-6 |
| Indra Waltz and Dollar Waltz | V-48 |
| Patience and Charming Woman | V-56 |
| Viennese Citizens and Morning Journals | V-68 |
| International Waltz and Medley Parts 1 and 2 | V-91 |
| Angela Mia and American Beauty | 81735 |
| Long Live Seville and Waves of Love | 46249 |



New Free Skating Program

A new free skating program has been composed, which is somewhat more advanced than the one sold in the past. Copies, on cards to carry while skating, can be obtained for fifteen cents from "Skating".



Errata

In the May 1934 issue on page six, a line was omitted from the poem, "1934 Toronto Carnival" by Colonel A. E. Kirkpatrick. It should have read

"Weaving in harmony a dream-like web,
A crimson tidal sea in flow and ebb."

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