

DECEMBER, 1935

NUMBER 50

SKATING



Published by
**United States
Figure Skating Association**

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The charming village of Garmisch - Partenkirchen in the Bavarian Highlands, where the 1936 Winter Olympic Games will be held.

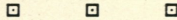
Olympic Trials

The trials for the Olympic Figure Skating Team will be held at The Ice Club, 304 West 50th Street, New York, on the following dates:

Friday, December 27	Ladies' School Figures	8 A. M. to 2 P. M.
Saturday, December 28	Men's School Figures	8 A. M. to 2 P. M.
Sunday, December 29	Free Skating Men, Ladies, and Pairs	9 A. M. to 2 P. M.
Monday, December 30	Free Skating for Finalists and Pairs, Madison Square Garden	8 P. M.

The Hotel Edison, 47th Street East of 8th Avenue, will give special rates of \$2 for single rooms and \$3.50 for double rooms.

Tickets for all events may be obtained from The Ice Club.



Trip to Olympics

If you are interested in the U. S. F. S. A.'s trip for spectators to the Winter Olympic Games, please apply at once as the French Line cannot hold our block of the best tourist cabins much longer. See November issue for details of trip.

Olympic Skating, 1920 and 1924

THERESA WELD BLANCHARD

In February 1920, I learned that there was to be figure skating at The Olympics that spring in Antwerp. I persuaded my father and my partner, Nathaniel W. Niles, that we ought to enter as I longed to compete in Europe. There were no funds to send us and aside from our formal entry we went as private individuals.

Everything was hurried and confusing; no one knew the school figures; then the rink in Boston closed unexpectedly early. Mr. Niles and I went over to New York the day before we were to sail and at last got the figures. Managers of various rinks allowed us private ice, so we were able to skate almost all day by travelling up and down town several times. The instructors at each rink coached us as they all were tremendously interested in our trip.

At Antwerp we were welcomed by Olympic officials and from that moment received the utmost consideration. Hockey teams and figure skaters had to practise on the one artificial rink. We solved this problem in what was considered the extravagant American way, by skating early mornings in Antwerp with our competitors (when no real work could be done, I can assure you) and then dashing for a train and working the rest of the day at the Brussels rink, returning late at night to Antwerp. We persuaded the manager to give us a private half hour before the afternoon and the evening sessions by telling him how important we were and giving two exhibitions for him!

It was decided my dress would not do, so we dashed around looking for a dressmaker. When one was found, Mr. Lundquist, the Swedish judge, and Mr. Niles supervised fittings. I insisted the result was far too immodest as it was only six inches below my knees and I knew the audience would see my bloomers when I jumped!

It is quite impossible to relate all our experiences; we were the centre of interest for, outside of Irving Brokaw, we were the first



MRS. BLANCHARD AND MR. NILES, 1920

Americans to compete against Europeans. Everyone was overwhelmingly kind and we made many friendships which endure to this day.

Mr. Salchow, whom we had previously met in New York, Mr. and Mrs. Jakobsson of Finland, Mr. and Mrs. Bryn of Norway, Gillis Grafstrom of Sweden, Major and Mrs. Beaumont, Miss Muckelt, Mr.

Wallwork and Basil Williams of England, were among those we knew best. We not only saw a lot of them in Antwerp but, after The Games, we all went to Manchester, England, for more skating at the invitation of the Manchester Skating Club. There we saw Jack Page, a very promising lad who later made a name for himself in the skating world. Many of these skaters are now judges and to be met at most International Competitions.

There was a lot of discussion about my free skating, as I was the only woman to do any jumps beyond a modest toe hop of some sort, and my loops and salchows were marked down by some judges (I am told) as not being suitable for a lady's program. Anyway I received one first, a tie for first, a third, a fourth and a last place. The girl who won, didn't get any firsts at all! You can imagine this caused talk all over the world and such comments from the Boston papers!

Two things stand out which are, I think, interesting to everyone: the presenting of prizes and my recollections of Gillis Grafstrom. The prizes were given one evening at the rink. Each skater appeared from behind a curtain draped over the centre box as his National Anthem was played. Then the prize was presented and he received congratulations from various members of the Royal Family and the Olympic officials. I got a wonderful ovation, for we still had an army on the Rhine with Antwerp as the base and about half the rink had been taken by our officers. It is the outstanding memory of my long and varied skating career, even though I was only getting third place. Not only did I get my medal but orderlies ran across the ice bringing me huge bunches of flowers from different companies of our army, and I can assure you that Sonja at her height never felt any prouder than I did.

Gillis Grafstrom furnished the other indelible memory. Some of the contestants were asked to skate in a charity carnival and were delighted to do so. Grafstrom gave three shows, each entirely different in steps and character. I was talking to Mrs. Hulten last winter and was amazed to find she was at this carnival. She entirely agreed with me that there never had been such skating. Grafstrom skated a dance number as a Pierrot, a minuet as an old fashioned lady, complete in hoop skirts, pantalettes and bonnet, and his regular competitive program in tights and jacket; all were absolutely in keeping and too perfect.

Wonderful as I consider our present skaters, I never expect to see Grafstrom's performance equalled.

OLYMPIC GAMES, ANTWERP, BELGIUM

LADIES' SINGLES

Mrs. Julin, Sweden
Miss Noren, Sweden
Miss Weld, United States
Mrs. Johnson, England
Miss Guldbrandsen, Norway
Miss Moe, Norway

MEN'S SINGLES

Mr. Grafstrom, Sweden
Mr. Krogh, Norway
Mr. Stixrud, Norway
Mr. Salchow, Sweden
Mr. Ilmanen, Finland
Mr. Niles, United States
(3 more entries)

PAIRS

Mr. and Mrs. Jakobsson, Finland
Mr. and Mrs. Bryn, Norway
Mrs. Johnson and Mr. Williams, England
Miss Weld and Mr. Niles, United States
Miss Muckelt and Mr. Wallwork, England
Miss Herbos and Mr. Wagemans, Belgim
(2 more entries)

The first Olympic Winter Games were held by France at Chamounix in 1924. By this time our Association was fully organized and an official team was sent over, consisting of Miss Beatrix Loughran, Mr. Niles and myself, with Mr. Rotch as Judge.

At Chamounix we had our first taste of "Olympic weather"—a thaw which has occurred at each subsequent Games—and for several days everything was at a standstill. Chamounix was fascinating: a little village in a valley between high mountains with pensions and hotels spreading back up the mountainsides. From our rooms we could see the huge natural ice surface, which was divided into several hockey and skating rinks with a speed skating track around them, and hear a loudspeaker announcing goals as scored in the hockey games. Out another window we could see the ski jump and hear those results broadcast. The bob run was out of sight on the further side.

We renewed acquaintance with our many friends from the 1920 Olympics and made new lasting friendships. Here we first met Herma Szabo, the outstanding lady skater of that time. We saw a lot of her and her father, and also of her trainer, Herr Weiss, who has done so much to bring Austrian skaters to the place they hold in the skating



MISS BEATRIX LOUGHRAN, 1924

world today. We also met Herma's cousin, Helene Engelmann, daughter of Edward Engelmann of the Engelmann rink and sister of Christa, who visited this country with little Hedy Stenuf and Schafer two years ago. Next to Herma in popularity was her later rival and conquerer, Sonja Henie. Such a cunning, funny little girl. Only eleven years old and able to do everything! We made friends with



SONJA AT CHAMOUNIX, 1924

"Pop" Henie at once and spent hours watching Sonja jump and spin; she was incredible for her age and we couldn't see enough of her. Here, too, we met Andrée Joly, later to marry her partner, Pierre Brunet, and become so famous in pair skating. We four had many nice talks and skates together, with Andrée interpreting for us.

It was at Chamounix that Miss Loughran came into prominence, and she certainly deserved her second place. The ladies' school figures were advanced an hour due to the number of entries. Notices were sent to all competitors, and Mr. Rotch also went to Miss Loughran's hotel and left a personal note for her. Through some misunderstanding she never got either notice and the first she knew of the change was when a messenger arrived with word that the event had already started and that she could still enter if she arrived within half an hour! She rushed to the rink, was allowed time to warm up and then to do the two figures she had missed. Most girls, and men too, would have been upset by such an occurrence but not Miss Loughran; she went right ahead, skated beautiful figures and the next day followed with excellent free skating, placing second to the World Champion, Herma Szabo.

At Chamounix we took part for the first time in the very impressive Opening Parade of Competitors. Flags of each nation, in al-

phabetical order, are carried by young boys. The contestants march in pairs behind their flag in their sports costumes. It is a most spectacular and thrilling sight. I don't know what they had for Closing Ceremonies here; I only placed fourth and we left on the earliest train as Mr. Rotch, Mr. Niles and I were determined to visit St. Moritz, the Mecca of all figure skaters, before returning home.

FIRST OLYMPIC WINTER GAMES, CHAMOUNIX, FRANCE

LADIES' SINGLES

Mrs. Szabo-Plank, Austria
Miss Loughran, United States
Miss Muckelt, England
Mrs. Blanchard, United States
Miss Joly, France
Miss Smith, Canada
(2 more entries)

MEN'S SINGLES

Mr. Grafstrom, Sweden
Mr. Böckl, Austria
Mr. Gautschi, Switzerland
Mr. Sliva, Czecho-Slovakia
Mr. Page, England
Mr. Niles, United States
(5 more entries)

PAIRS

Miss Engelmann and Mr. Berger, Austria
Mr. and Mrs. Jakobsson, Finland
Miss Joly and Mr. Brunet, France
Miss Muckelt and Mr. Page, England
Miss Herbos and Mr. Wagemans, Belgium
Mrs. Blanchard and Mr. Niles, United States
(3 more entries)

4 Appian Way
Cambridge,
Mass.

The Blue Door

Bearskin Neck
Rockport,
Mass.

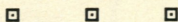
YARNS

COME TO HEADQUARTERS FOR BOSTON'S HAND
KNIT SKATING DRESS—KNIT TO YOUR MEASURE-
MENTS OR DIRECTIONS AND MEASURES GIVEN
WITH OUR OWN YARNS

Canadian Figure Skating Championships

The Championships of Canada will be held at The Granite Club, Toronto, on February 27 and 28, 1936. The Junior school figures will be Thursday morning; Junior free skating, also Pairs and Fours, that evening at the Club. The Senior school figures will be held at the Club on Friday morning; Senior free skating, Pairs and Fours at the Varsity Arena on Friday evening.

For the Men's and Ladies' Championship the school figures are the same: numbers 4, 21 a & b, 22 a & b, 34 a & b, 38 a & b, 40 a & b. In the Junior Championship, the school figures are numbers 13, 21 a & b, 31 a & b, 32 a & b; for both men and ladies.



Canadian Association Meeting

The Figure Skating Department of the Amateur Skating Association of Canada at its annual meeting in Montreal on November 2, made the following nominations for the Olympic Winter Games: Men's singles, Montgomery Wilson and H. Osborne Colson, Toronto; Guy Owen, Ottawa. Ladies' singles: Mrs. Constance Wilson Samuel and Miss Veronica Clarke, Toronto. Pairs: Miss Louise Bertram and Mr. Stewart Reburn, Toronto; Miss Audrey Garland and Mr. Frazer Sweatman, Winnipeg; Mrs. Constance Wilson Samuel and Mr. Montgomery Wilson, Toronto.

The Canadian Championships will take place at The Granite Club, Toronto, on February 27 and 28. It was decided to add waltz and tenstep championships to the Canadian competitions. The entries to

be limited to three from each club to be judged by at least five judges appointed by the club holding the competitions and not necessarily including the other championship judges.

A dispute over the rules determining the result in the Ladies' Junior Championship at Ottawa last January was referred to the meeting. It was decided that, according to the rules of the International Skating Union, which govern these competitions, the winner of the title was Miss Eleanor Wilson, The Granite Club, Toronto, with Miss Joan Taylor, Toronto Skating Club, second, and Miss Eleanor O'Meara of The Granite Club, Toronto, third.

The officers were reëlected as follows: Chairman, Allan E. Howard, Winter Club, Montreal; Vice-Chairman, Melville Rogers, Minto Club, Ottawa. The Secretary, C. W. Voelker, Montreal, was reappointed. Three new figure skating clubs were admitted to the Association. It now includes over a dozen clubs, from the Atlantic to the Pacific, with commodious quarters devoted exclusively to figure skating.

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SOUTH WEYMOUTH, MASS.

National Dance Program

MARIBEL Y. VINSON

Chairman Dance Committee

This year, we hope, will be known as more than Olympic Year abroad. We hope and trust that it will be known as Dance Year at home. With this fond wish in mind, I as Chairman of the Dance Committee, have drawn up plans for the winter's dance program, plans which Mr. Savage in New York, Miss Müller in Boston, and of course "Skating" and its editors have helped in every possible way.

The first step toward the renaissance of dancing was a decision to change the whole character of the national dance competition. Instead of separate events such as the waltz and the original dance, the championship this year is to be composed of four dances. Each couple will be called upon to skate all four dances, to wit, the waltz, tango, fox-trot, and fourteenstep. Each couple will be given a mark for each dance, and at the end the couple receiving the highest *average* for the four performances will be called the Dance Champions of the United States.

To make this clearer, here is the method of running off the contest and judging, according to present plans.

Suppose that there are sixteen couples entered (of course we hope there will be more!). Each couple will be given a number as usual. The tango is called for first. Two at a time the couples go out and execute the dance, twice around the rink. That means that eight times two different couples will go out and dance twice around for approximately a minute and a half, the whole process taking approximately 20 minutes. As the first two couples skate, the judges will mark each for the tango on a scale of 1 to 10 (instead of the 1 to 6 used before). And likewise they will mark each succeeding new group of two couples. For the benefit of the audience the names will be announced as the couples go out for their turn. We feel that with only two couples on the ice at a time, the judges should be able to mark them fairly in the time allotted.

When the eight tango turns have been completed, the judges hand in their cards to the accountants who note the results, and the next dance, say the fourteenstep is called. The same process is repeated in every detail, and at the end the judges hand the cards in for tabulation and the beginning of the compilation of averages. Then follows the foxtrot, and lastly the waltz (to be done in Continental waltz formation as shown on waltz card), with the same procedure as before. At the finish of the waltz, the full average of the four dances is taken, and the four couples having the highest average are then asked to skate again. Each dance is done in rotation, but this time all four couples are on the ice at once*, and the time of execution may be extended if necessary. This may sound a long-drawn-out process, but if you will stop to remember that just the waltz last year in New Haven took over an hour, an approximate limit of one hour and a half for the four dances as outlined should not seem exorbitant to either the spectators or contestants.

The second step of reorganization was to fix the tempo best suited to the skating of these four numbers. With the helpful coöperation of Mr. Michael Covert, well-known leader of the New York Skating Club orchestra and Madison Square Garden and Lake Placid carnivals, we have standardized (all clubs please note!) the following metronome tempi: 66 for the waltz, 118 for the foxtrot, 120 for the tango, and 118 for the fourteenstep. We strenuously urge all orchestra leaders and victrola conductors (!) to adhere to these times during all practise sessions, so that there will be no surprise and consternation at the speed of the dances at The Nationals.

In connection with this standardization of the dance music, we are particularly anxious to recommend to all clubs the purchase of Mr. Covert's set of 20 specially arranged skating records. These have been made in accordance with the selected tempi, and after hearing the recordings in the process I can personally say that Mr. Covert's enthusiasm and zeal have produced what we have needed for a long time, recordings of varied and suitable tunes kept up throughout to the tempo best suited to skating.

Last, but to the average dance devotee, by all means the most important arrangement made to date is the publishing of four diagrams

* At the discretion of the Committee, the finalists may be required to waltz alone in three-lobed eight formation.

showing the four dances in detail, and a fifth card giving brief, concise, and fairly complete pointers on the correct execution of the dances. On the cards themselves, Miss Müller has drawn step for step, with brief directions and the correct timing included, the routine of the moves.

This set of four dance cards and directions may now be purchased through "Skating." The cost is fifty cents for the set, or fifteen cents apiece. I urge you one and all to buy your own set *now*, and to start practising *at once*. The price of the cards will go toward defraying the cost of the cuts, and also toward the printing of more cards when more dances are invented and standardized in the future.

So much for the mechanics of the situation. The next step is strictly up to you. This work has been done to foster and develop the form of skating in which the majority of those who skate have the greatest interest and active enjoyment. Whether our dancing becomes more perfect in technique and more original in detail, or whether it stagnates and falls behind the progress of England and other countries, is definitely up to *you*. The Committee can do no more than give you the tools to work with, it is up to you to use them. In New York and New Haven there is a gratifying amount of interest in the new developments, and we hope that the Mid-West and West, as well as Philadelphia, Boston, and all the other clubs are paying just as much attention.

I have found on occasion a sort of constitutional prejudice against the tango among some of the dancers. But I have also found that when these same dancers have been made to do the tango on our card (which is essentially the same as the original Kreckow tango), with the timing (most important) and all the steps correct, they thought it great fun and not stupid or inappropriate at all. The failing I have found to be most common is a tendency to drag the steps in the wrong places and thus ruin the flow and movement of the rhythm.

Everywhere I have found whole-hearted approval of the change in the last step of the woman's part of the fourteenstep. There is no doubt that the free foot left in front here gives a more graceful line and a better lean to the edge. The alternate moves for the foxtrot and tango, also explained on the fifth card, mean that either is correct for this year. This dancing standardization being in the formative stage as it is, suggestions are welcomed. We hope that those of inventive mind who are really interested will compose a new dance and submit

it. Our dances, even the new ones, all come from other countries, and it is high time that we were making up some of our own.

Don't keep your new dances to yourself. Tell us about them. Innovation is in the air. But for the present, this outline for our new national dance program is all. We must make it a success. In a later issue there will be another article on various phases of dancing, suggestions for club competitions, experiments in different timings for the waltz, etc.

But right now, the next move is up to you. Send for your dance cards today. Gentlemen, choose your partner for the national dance competition tomorrow, and practise with her steadily during the next few months. Ladies, perfect a smooth technique so that no matter who may ask you to foxtrot, fourteenstep, waltz, or tango, you will be the ideal partner.

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Nathan Walley

Open Professional Champion of Great Britain, 1934 and 1935

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United States and Abroad a Very Merry
Christmas and Happy New Year.*

THE GRANITE CLUB, TORONTO

Costumes and Decorations

MRS. B. HOWARD HIGGINS

London Skating Club, Canada

The London Skating Club is noted for its ability to stretch a depression income to put on a million dollar show. The secret is—inspired designing; the use of cellophane, metal paper, and cheap satins to produce extravagant effects; and the untiring efforts of the members who are willing to spend hours in the carnival rooms making accessories, cutting and fitting costumes, and building properties.

Our amateur designer of costumes and decorations insists that the prerequisite for inspiration is six days in bed with a flu temperature. Each year, after such a bout, the carnival committee is presented with sheets of colored costume, setting, and property designs. One year when the attack of flu was somewhat more persistent, the whole final number was laid out on a board covered with waxed paper to represent ice, with upright pins, run through bits of colored silk, then stuck into the board to show the positions of the skaters and the general color effect.

Color combination is very important, and is always tried out on the ice with lengths of material before the final scheme is settled.

Cellophane can be made to answer almost any question of costume effect. The most successful way of handling this material is to cut it in strips, then gather them by machine into ruchings which are used in various ways for trimming. Colored cellophane can be used in this way for jewel costumes—red for ruby, amber for topaz, etc.

Waxed paper has also been used effectively. In a Jewel Pageant, it was used for the Pearl costumes as paniers and streamers over a pale pink foundation. Another time it was used for feathers to trim an enormous head-dress—the paper was folded and cut exactly as one makes a ham-bone frill. In a Deep Sea number, the waxed paper was cut into shredded puffings to imitate sea-foam.

Stencilled oil-cloth has been used. Another original costume had a skirt made of a square of black mosquito netting with a black oil-cloth border which added weight and smartness, then trimmed with banded rows of metal paper in red, green, blue, gold, and silver. "Doe skin" military uniforms were made of unbleached flannel-ette sheeting trimmed with gold paper braiding and brass buttons. The military boots were made of card-board cut to fit, and covered with white oil-cloth. Exaggerated head-dresses are an important item.

Decorations always conform to the central theme and general scheme of the "grand finale" or to the largest spectacle number. When this number was "Tulip Time in Holland", the entrance to the ice was through an enormous dutch wind-mill painted blue, and the sides of the rink were lined with window boxes full of tulips, alternating with small wind-mills. When it was "Neptune's Kingdom", the entrance was built up of under-water rocks in pastel shades, and the sides were covered with sea-green fish net cut from crepe paper, on which were pinned large leaves of sea-weed and most artistic fish all cut out of pastel shades of crepe paper.

The London Skating Club were the originators of painted ice, which was first used for the carnival held on March 19, 1930. This idea has been used, usually in bright colored modernistic designs, around the sides, in the center, or as a geometrical pattern.

Plans for this year's carnival are well under way, and cellophane and metal paper will again be used to produce brilliant and novel effects in the costumes and decorations.

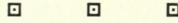
Walter Arian

*Wishes all his friends and pupils A Very
Merry Christmas and Happy New Year.*

TORONTO SKATING CLUB

Dinner for Robin Lee

Robin Lee was given a farewell dinner on Thursday, November 22, at the Minneapolis Athletic Club by a host of his admirers in the Twin Cities. He carried away a Gladstone bag and the echo of words that sang in praise of his brilliant achievements on skates. Glowing tribute was paid to this modest lad, who won the Championship of the United States last winter at the age of fifteen.



Schedule for 1935-36

- December 27-30 Olympic Trials (U. S. Senior Championships).
The Ice Club, New York.
- December 28 Carnival, Lake Placid, N. Y.
- December 30 Carnival, Madison Square Garden, New York.
- January 17-18 Sno Birds Competitions, Lake Placid, N. Y.
- January 24-26 European Championships for Men, Ladies and Pairs.
Berlin, Germany.
- February 6-16 Fourth Olympic Winter Games.
Garmisch-Partenkirchen, Germany.
- February 21-22 World's Championship for Ladies, Paris, France.
- February 22 Carnival, Lake Placid, N. Y.
- February 27-28 Canadian Championships.
The Granite Club, Toronto.
- February 28-29 World's Championships for Men and Pairs, Paris France.
- March United States Championships for Juniors, Novices, Fours and
Dance. Date to be announced later.
- March 20-21 Carnival, The Buffalo Skating Club.
- March 20-21 Carnival, The Skating Club of Boston.
- March 25-29 Carnival, Figure Skating Club of Minneapolis.

Fours

JOSEPH K. SAVAGE

The Skating Club, Inc., New York

While figure skating in singles and pairs dates back very many years, the form of group skating known as "fours", composed of two women and two men, is a recent development and is still in its infancy. Four skating originated in Canada and is unknown in Europe. At first the fours skated school figures and intricate patterns as a group and not the free skating program to music, as a unit, to which we are accustomed today. The change came about largely through competitions and the inventive imaginations of various Canadian skaters, particularly in Ottawa and Toronto. Great stimulus to four skating was given by the donation in 1912 by the Duke of Connaught, while Governor-General of Canada, of the Connaught Cup.

In the United States there have been two periods of "fours". The first was from 1921 to 1924 during which fours from Philadelphia, Boston and New York competed in the National Championships. The second period began in 1933 and has continued to date. Between these two periods there were no four competitions in the United States. The New York Four held the United States Championship during the first period and in 1923 placed second in the International (now known as the North American) Championships to the Ottawa Four with the Boston Four third. The incentive for the formation of United States fours during the first period was provided by the late Mr. Henry Wainwright Howe, who donated a cup for the National Four Championship which had to be won three times. When this cup was taken out of circulation in 1923 by the New York Four interest in four skating waned and was not revived until the Boston Four entered the North American Championships in New York in 1933, whereupon the old New York Four generously put the Henry Wainwright Howe Cup back into circulation as a yearly trophy. As a result, in the 1934 National Championships a four from Boston and two fours from New York competed. In 1935 fours from St.

Louis, Boston and New York competed and this year it is hoped that fours from other sections of the United States will take part. Likewise in 1935, just as in 1923, fours from Ottawa, New York and Boston competed in the North American Championships and finished in the same order as in 1923.

The writer's experience as a four skater and judge have impressed upon him one fact which is more noticeable in fours than in any other type of figure skating, namely, the variation in the skating of the same four from day to day. This variation is noticeable in exhibitions as well as competitions; one week sees an unbeatable four, the next week a sloppy four. Many things may be responsible for this change; the strain of competition, the condition of the ice, poor orchestra, unfamiliar rink, but mostly temperaments. Any mental disturbance in one is bound to be reflected in the skating of the group.

If possible, the members should be more or less well matched in ability and size, and each should be fairly well grounded in the fundamentals of free skating. Four average skaters usually make a better group than four stars. There is more unity, they practise harder and more conscientiously. One or more experienced pair skaters are a great help, but each member is equally important. Poorer skaters improve by skating with better skaters, but the group work is retarded by their presence and the four can be no stronger than its weakest member. Experienced pair skaters can make a poorer skater look much better than he or she actually is, by doing a trifle more than their own required skating to assist and cover up the defects of the poorer skater. Weaknesses can be partly concealed by a careful selection of the program and by proper pairing of the four members so that a weak skater is paired with a stronger skater. New steps and combinations should be learned and not discarded because one or two have difficulty with them. The individuals should learn these apart from the practice sessions and not ask the others to stand around until they master the steps.

In order to obtain the best results a four requires several seasons of constant practice as an entity, although it is surprising how much can be accomplished in one season. The longer the same group stays together the better is their unity, for a new member requires a shifting of the group and entails a loss of valuable time. Mathematically, one would say that a four should practise four times as much as a single skater and twice as much as a pair. Actually the ratio is higher because of the

greater difficulty in obtaining unity in a four and this can only be obtained by learning the program so thoroughly that skating it becomes second nature and one does not have to concentrate on it during a performance but can concentrate on the music and one's partners.

A four should decide very early on the type of music to which it intends to skate; viz waltz, march, foxtrot, etc., because the type of program skated depends largely upon the music. The piece selected should have a very definite beat which can be followed without too much concentration. After the music has been selected the four should decide how fast and at what metronome time they wish to skate and should religiously follow that time in exhibitions and competitions. In practice, however, it is better to skate a trifle faster, as this enables the slower time to be followed with greater ease, accuracy, and sureness in exhibitions. Music should always be used in practice, if possible.

Skaters cannot obtain unity by watching each other's feet. In a four it is impossible to see all the feet and the craning of necks and looking down should be religiously avoided. The only way unity of movement can be obtained is by listening to the beat of the music and skating to it. This does not mean, however, that one member should not watch the others, because each one must be continuously conscious of what the others are doing and try to do the same thing at the same time and in the same way. Feet at the same height, swinging alike, arms and hands in the same positions moving alike, meeting naturally and easily without grabbing or reaching, keeping proper distance and position and watching the others when separated so that lifts, jumps and turns are made simultaneously.

It is advisable to decide on one member of the four, from whom the others can take their cues, but in exhibitions and competitions there should be no indication that one member is leading the others, for nothing can more easily spoil the four ensemble. In practice, it is beneficial to have an outsider act as coach and critic. It is also a good plan to have as substitute one man and one woman, who know, respectively, the parts of both men and women. It is difficult for four people to arrange to practise at the same hour and substitutes prevent the discouragement which follows practise by only part of a four and also insures some one to fill vacancies at performances.

The long debated question of how to distinguish between a difficult program, poorly done, and a less difficult one, well done, probably

never will be settled to everyone's satisfaction, but to my way of thinking, a program which is full of mistakes and struggles is hardly a completed program. Of course, there is such a thing as a program which has not sufficient difficulty, variety, or contents to receive a good mark for program no matter how well it is skated. It is also very evident that a good mark cannot be obtained for program unless it is well skated so that accurate performance in unison is most important.

Fours should commence with a simple program and increase its difficulty as they progress in four ability. Steps which the individual members like to use in their singles or pairs can be used as a foundation for the program, which should have an easy, natural, smooth and rhythmic flow. Nearly every four has had the experience of finding audiences very enthusiastic over some simple formation, on which the group has placed little value, while the most difficult and highly prized formation leaves them cold.

If stops are made they should be spectacular, otherwise they have no value.

One of the most interesting studies in four programs is the changing of partners; I have always felt that in changing partners, the change should be somewhat theatrical and startling, but after seeing the new program of the Ottawa Four last winter, in which their changes are made without too much emphasis, I have somewhat modified my opinion.

In connection with programs the following suggestions are offered:

- a. Avoid stunts and too great difficulty.
- b. The group should at all times be in the picture as a four and not as four singles or two pairs, but close enough to each other when separated, to be viewed as an entity. There is no fixed rule, except good taste, as to what proportion should be separating and what should be together.
- c. Each part of the program should cover a goodly portion of the rink and, while being smoothly connected with the preceeding and following parts, should be in more or less sharp contrast to them.
- d. The program should include spirals, dance steps, line, single file and column groups, zig-zag, diagonal, and reverse direction figures;

passing, meeting, and side by side combinations, singly and in pairs; simple jumps and lifts in unison; and usually, about the middle of the program, a centre figure, in which the individuals skate a series of steps toward, around, and away from a centre point, cross and pass each other, meet and separate on cut-offs, jumps, threes, rockers, counters, etc. and also pivot in a compact group holding hands.

e. There should be a spectacular, speedy, attractive opening and finish, the first to arouse enthusiasm, and the second to leave the audience wishing for more. Most fours start their program in a compact group, usually in a line, from one end of the rink, with quick runs or strokes, leading abruptly into a group spiral. Finishes should be in compact formation, at the end of exit, all facing the centre of the rink and with no one member hidden by the others. It is well to finish at the same end at which the start is made. Some short, snappy part of the program, which can be started from the exit, or something new, should be selected as an encore number, as nothing is more in-artistic than a visible discussion as to what should be skated for the encore.

These program suggestions must naturally be very general, as it is not my province or that of this magazine, to provide a program, and half the interest would be lacking if a program were to be had for the asking. The thing to do, is not to copy from programs of other pairs or fours, but to work out something new and original, if possible. Almost any judge can tell you from what pair or four you copied the move, anyway.

Those desiring to read more on the subject of fours are referred to the article by Mr. Joel Liberman in Mr. Irving Brokaw's book "The Art of Skating," which contains some diagrams of programs, also to the article by Mr. Joseph Chapman in the April, 1924, number of "Skating," and to the recent article by Mr. Melville Rogers, who is largely responsible for the present high standard of fours, in the May, 1932, number of "Skating."

Whirls Through Foreign Circles

EDITED BY MARIBEL Y. VINSON

And a mad whirl it is right now. Olympics in the air, every skater who could conceivably be listed as a possible contender spending hours on the ice.

London—a new rink—Earl's Court—for hockey and figure skating—opened the first of the month. Brighton—another new rink—very popular—Raymond Godderé and his orchestra there—also for hockey—the new craze.

From Miss Müller on her return from Germany this summer, news of great activity in building new artificially frozen rinks out-of-doors. In addition to those in Berlin, Munich, and Garmisch, there will soon be this type of rink in Nürnberg, Stuttgart, Hamburg, and Düsseldorf. Attention, Americans.

During her stay in Germany, Miss Müller had the pleasure of showing Mr. Leonard Craske's moving pictures of various Boston carnivals to members of skating clubs in Dresden, Munich, Berlin, and Hamburg. These beautiful pictures were received everywhere with great interest and much appreciation, and Miss Müller feels that they will act as a great stimulus to this phase of skating abroad.

Here, in brief, is the latest word received of personalities and preparations on the other side. It's going to be a record year for competition, and it won't be long before the Americans will be joining the Europeans on their own rinks.

Karli Schafer in Birmingham for four or five weeks, in London a few days only on his way back to Vienna, via Brussels and Paris where he was to give exhibitions. Erich Erdős, third in the World's Championship of 1934, has turned professional, and forsaking his native Vienna, is in London at the Queens ice rink. Seen at London's Streatham rink last month: Sonja, Baier, Vivi-Ann, Fritzi Burger Nishikawa, Vera Hrubá, 12-year old Czech junior champion, Vicki Lindpainter (Germany), Greta Lainer (Vienna), Nanna Egedius (Norway).

The British Olympic try-outs are over by the time this magazine goes to press. Among the men, champion Graham Sharp, Jackie Dunn, Freddie Tomlins, are the chief competitors; among the women, champion Cecila Colledge, ex-champion Megan Taylor, Gweneth Butler, Molly Phillips, 14-year old Mia Macklin, Pam Prior, Belita Jepson-Turner, Diana Fane-Gladwyn, and Gladys Jagger, quite an array of talent.

Sonja has a little cousin, Marit Henie, who is trying to emulate her footsteps and is now training in London too.

The King's Jubilee Fund carnival, held a few weeks ago in the big Wembley Stadium produced a really fine show by Jackie Dunn, a difficult if not-yet-grace-



Courtesy German Railroads Information Office, N. Y.

THE RIESSERSEE, GARMISCH-PARTENKIRCHEN.

ful program by Cecilia Colledge, another accomplished performance by Graham Sharp, and most interesting of all, Megan's first public appearance since her back injury two years ago. According to several eye-witnesses, she was not up to her old standard, carrying her arms too high, and seeming off balance, but there are still high hopes that the remaining weeks of practise will bring back her old assurance and grace.

Evelyn Chandler thrilled a crowd at Streatham with a show just before she sailed for home. She skated all summer in the show "Rita The Spy" at the Bournemouth rink, where her success was tremendous.

Summer Skating in London

M. BERNARD FOX

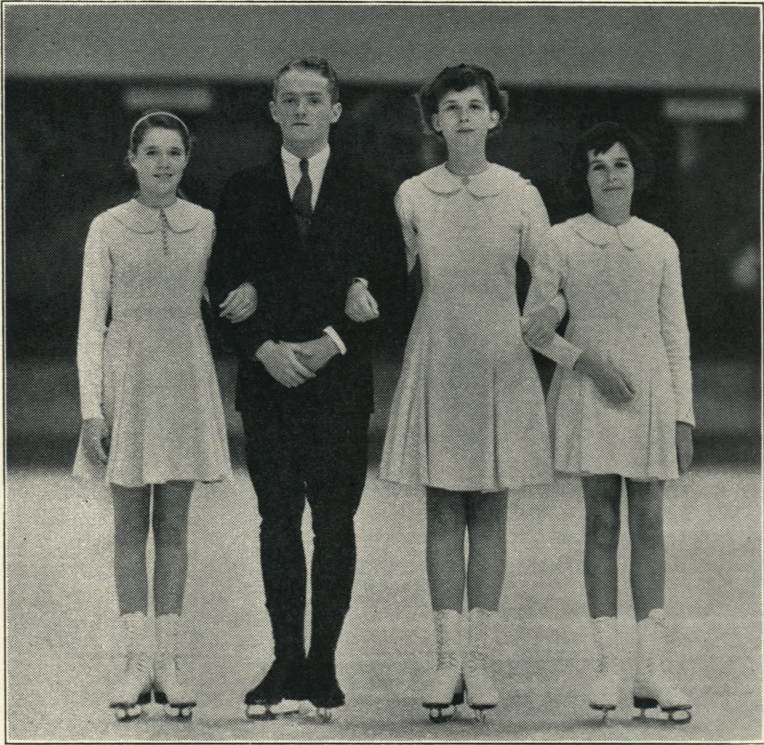
United States Novice Champion

Go East, young man, to England, the land of school figures! Thus was one individual advised by many of his skater friends, when it was learned that he might pass a summer of travel and pleasure abroad.

During my two years of figure skating, I developed an increasing aversity to school figures. It was largely intimated that England would serve as a cure to my ailment. Now that I have returned from a summer's skating in that country, I must confess that England did for me what the irritated business man believes that Baden Baden will do for him; it taught me that there was some satisfaction, as well as enjoyment, to be derived from school figures.

Picture me on the balcony of the Streatham rink, on the day of my arrival gazing out over the ice wide-eyed, at eighteen persons skating school figures, each individual busily practising on his own private section of ice. "Don't they do anything but school figures here?" I wondered. Plainly, I was instinctively disappointed at the situation, but this represented the very atmosphere that had been pictured to me back in The States; it was not easy to endure at first, but soon I began to appreciate school figures.

Now a word or two about this English school figure system employed at the Streatham Ice Rink. No skating is allowed in the mornings at all. From twelve noon until one-thirty each day is reserved for school figure enthusiasts (England is full of them!). Upon payment of half a crown, about sixty cents, you receive a "patch" of ice which is entirely yours for the one hour and a half. There are eighteen of these squares spread over the unusually large area of 21,000 square feet, which forms the inviting ice surface of the Streatham Rink. This allows about 1,200 square feet for each patch. With such facilities for practice each morning, is it surprising that there is such a craze for



JOAN, BERNARD, MARGIE AND JENNY.

school figures in England? Streatham is the largest of five rinks within a half hour's ride of London. In all there are more than seventeen ice rinks spread over England.

Last summer I was unusually fortunate in spending the greater part of my time in the company of the Tozzer family. As a rule Joan and I rode out to Streatham five afternoons a week. We would attend the school figure session from 12 to 1.30, and then lunch in the attractive restaurant which was on the second floor of the same building. Our luncheons were greatly anticipated hours,—our party included Mary, Joan's governess, whose pleasant and understanding character was a continual joy, Margie and Jenny McKean, and occasionally Willie Frick.

Other skaters at Streatham who took advantage of the morning school figure sessions were Frl. Herta Dexler, Herr Felix Kaspar, who was second to Schaefer in the European Championships, Helmut Roller, German Professional, and Beryl Styles, who is a promising young English girl. It was during these ninety minute periods that Joan, the McKean, and myself, tried our best to assimilate Willie's valuable instruction on school figures.

Two-thirty to five-thirty were reserved for free skating and dancing, although in the early part of the afternoon, school figures still held sway until three o'clock at which time the first dancing period occurred. After three P. M., one was at last allowed to "drop the reins" and skate for all he was worth over the entire 21,000 square feet of ice.

Before my arrival in England, I had had opportunities to watch our best jumpers perform, and I certainly admired their feats, but never have I stood stunned and wide-mouthed as I did when Felix Kaspar was in the midst of his flying Axel. Now there are a few skaters in The States who can do a form of Axel Paulsen, but this tends to be the static type,—that is done with little speed. Kaspar, who is undoubtedly the finest exponent of the jump in the world, does the flying Axel to startling perfection. Through a series of rapid and powerful dance steps, he develops surprising momentum, from which he swings with all his force into the loftiest and longest jump of one and a half turns that I ever hope to view. One afternoon at the rink when we were all absorbed in making the longest jumps of our capacity, Felix hurled himself through an Axel in which he flew high over fourteen feet of ice before he again brought his foot to the surface. It is interesting to note that on this same afternoon it was also our object to credit one of our number with congratulations for the execution of the smallest jump. The winner of this contest was again Felix Kaspar. Of course this young Austrian jumping bean is a master of many other leaps including a beautiful double loop jump, lutzes on both feet, and a remarkable combination split-lutz jump.

Frequent pictures at Streatham were Herta Dexler doing lovely spins and each day gaining in ability to perform the Axel; Beryl Styles skating large, unusually symmetrical school figures and executing well gauged lutzes; sixteen year old Freddy Tomlins speeding over the ice doing high lutzes with or without aid of free foot (Freddy was third in the British Championships); Herbert Alward performing his own

particular brand of Axel, high and feet very close together; Herbert's jump may be rated third or possibly even second to Kaspar's Axel.

Tea was served at four-thirty each afternoon at which time we never failed to order those world-renowned toasted scones, well-browned and well-buttered! A frequent visitor to our tea table was Miss Poole who never ceased in her kindness to her American friends. Her brother, Mr. Dunbar Poole, the rink manager, was particularly good to Joan and me, offering us valuable pair suggestions. Mr. Mickler from Austria gave Joan splendid dance instruction while Miss Meercamper, a young Swiss professional, taught me many new steps.

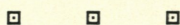
In the afternoon club sessions at Streatham the dancing periods fall on the hours, three, four, and five. They are about fifteen minutes in duration and are always eagerly anticipated by the skaters. Each period is divided into six dances,—waltz, tango, ten-step, waltz, reverse-waltz, and foxtrot. With these three well-diversified dance groups to be enjoyed daily in English rinks, as well as in those on the continent I am told, is it any wonder that our European and English friends so far surpass us in their knowledge and enjoyment of ice dancing? I do wish our skaters could get a glance at all the new dances that are practised in the foreign rinks,—the New Foxtrot, published in the November issue of "Skating"; the Viennese Waltz, which is an entirely different type of waltz, highly fascinating with its novel steps; the "Blues," a new form of tango; and the Killian, a side by side dance of Austrian origin which is the most recent innovation in the tenstep line. All these new dances as well as the usual forms are practised with zeal throughout England. If we would only get around to trying a few of these new steps, we might soon realize what fun we have missed in recent years.

To further emphasize this English dancing enthusiasm let me offer a picture of the Streatham rink on an evening of public skating. First of all it may prove surprising to the reader as it did to me, that the English public sessions are almost entirely attended by individuals who bring their figure skates, not their hockey blades. A person on hockey skates in a public period in England is even rarer than a figure skater present under similar circumstances in The States. But further than this, picture fifty to sixty couples waltzing on a July evening. This class of people represents a group which has very little opportunity to

skate and yet rather than pass its time on school figures, or free skating, it prefers to improve its dancing ability.

Dancing on ice in The States is a division of figure skating enjoyed by the few; let's all drink a long toast to a hurried introduction of a marked increase in our dance appreciation, and may we soon substitute the word "craze" for "appreciation."

* The author hopes to be able to give in a later issue an account of summer skating in Bournemouth, on the south shore of England.



The Killian

The Killian is one of the new English dances and has been described for "Skating" by Mrs. Willie Frick. It is a fast tenstep, done side by side. The left arms must be held very straight and stiff; the man must hold the lady firmly on the waist with his right hand. Steps are the same for man and lady.

L O F	}	as in tenstep
R I F		
L O F		
R O F		short sway
L O F	}	as in tenstep
R I F		
L O F		
R O F	}	cross in front
L I F		up behind
R O B		cross in front
L I B		behind
R O B		beside
L I B		cross in front
R I F		don't hold

Begin again quickly.

The last seven steps are of equal time value and should be very snappy.

Rockers and Counters

TORONTO SKATING CLUB—The first of a series of monthly dances was held on Friday evening, November 8, the Honorary President and his wife, Colonel and Mrs. Arthur Kirkpatrick, receiving. On Saturday afternoon, November 9, the Club was formally opened with a waltz session and tea. Clever exhibitions of free skating were given by Montgomery Wilson, who this year is skating better than usual; Mary Jane Halsted, who gave a very pleasing and graceful performance, and Walter Arian, the club's professional, who has returned from the Continent with many new ideas. Some of the out-of-town skaters present were: Louise and Estelle Weigel from Buffalo with Gustave and Mrs. Lussi. Mr. W. Hoag, Olympic representative in Toronto, was an interested spectator. A number of our friends from The Granite Club of Toronto came over, including their professional, Nathan Walley. The galleries and tea room were filled with members and their friends.

Officers and committees for this season are President, Mr. Alan E. Stewart; Board of Directors, Messrs. F. H. Crispo, T. R. Jones, E. M. Lee, A. H. Lightbourne, J. H. Ryder, H. L. Sheen, C. Sifton, A. E. Stewart, and M. Wilson.

E. K. B.

LONDON SKATING CLUB—Last year's carnival aroused great interest in figure skating and the Club is looking forward to an extremely successful season. Last winter club members assisted Service Clubs and other charitable institutions by giving exhibitions in no less than twenty-three different places in Western Ontario. Already many invitations for this year have been received.

Officers for the season are: President, Lt.-Col. G. H. Ellis; Vice-President, Mr. W. D. Smith; Honorary Secretary, Mr. R. E. Winters; Honorary Treasurer, Major J. D. K. Black; Directors, Col. S. H. Hill, Mr. J. McC. Moore, Col. F. B. Ware, Mrs. C. Ivey, Mr. B. H. Higgins, Mr. M. R. Coates.

S. H. H.

ST. LOUIS SKATING CLUB—For a climate considered warm, St. Louis is skating-minded, and artificial ice is obtainable daily for a six months period. The club has a great friend in Mr. F. D. McDonald, Manager of the Winter Garden, who does all he can to help in promoting our sport. The progress of the club has been remarkable. In five years some of its members developed to the point where they won their share of National and Midwest honors. Last year we blossomed out with a modest but most creditable carnival which this year will be greatly elaborated upon. Our first professionals, Mr. and Mrs. George Müller, helped greatly to establish the club on a sound basis and started the champions on their way. Last year Norval Baptie and Gladys Lamb were instructors at the club and inaugurated the first Carnival. This year the professional is Adolf Windsperger who promises to prove, with his happy disposition, and keen sense of human, the ideal type of Figure Skating Professional.

V. J. A.



MARY ROSE THACKER

of the Winnipeg Winter Club, is one of the most promising figure skaters in Western Canada. She passed her second class test at twelve with very high marks. She was a pupil of Ferdinand G. Chatté and Dr. Leopold Maier-Labergo. It is hoped that Mary Rose will compete in the Canadian Junior Championships in 1936.

A. L. D.

Courtesy Winnipeg Winter Club

SPOKANE FIGURE SKATING CLUB'S opening on October 31, was attended by over a hundred members. Last year a very successful carnival was held and already the club has been invited to assist at carnivals in Nelson, Portland and Seattle. Two carnivals are planned in Spokane, one for the Shriners Hospital for Crippled Children and the usual club event; both will be two-night affairs.

Officers of the club are: President, Dr. C. Hale Kimble; Vice-President, Mr. Edward K. Murray; Treasurer, Mr. E. Vaughn Klein; Secretary, Mrs. Dayle Hoagland; Executive Committee, Messrs. C. B. Clausin, E. M. Ehrhardt, H. C. Lantry, P. Smithson and Miss Elsa Pinkham. George O. Bryan is the Club's senior instructor; Alex Lindgren, the junior instructor.

P. S.

BROOKLYN FIGURE SKATING CLUB—Figure skaters of New York will miss a good friend and a true sportsman in the absence of Owen S. Kerley, who met his death by accident last August. Mr. Kerley was a member of our club for many years and was an ardent skating enthusiast, although he did not compete.

W. B. W.

BUFFALO SKATING CLUB—A number of the Toronto crowd came down for the opening on November 3rd, and gave exhibitions, among them being: Constance Wilson Samuel, Joan Taylor, Mary Jane Halsted, Audrey Miller, Margaret Leslie, Eleanor Wilson, Montgomery Wilson and Osborne Colson of the Toronto Skating Club, and Hazel and Dorothy Caley, Eleanor O'Meara and Nathan Walley, professional, of the Granite Club. Solos were also skated by Nora and Theresa McCarthy of North Bay, Ontario, who are spending the winter here to continue their studies with Gustave Lussi, our new instructor.

At the tea given by Mr. and Mrs. William W. Weigel and their daughters, Louise, Estelle and Mary, club members met Mr. and Mrs. Lussi.

On November 19th, the first evening session was held and practice for the Carnival started under the direction of Mr. Lussi. Two performances will be given—March 20th and 21st—and for the first time, the ice will be colored—orange, to match the decorations.

M. A.

THE ICE CLUB OF BALTIMORE opened Monday evening, November 25. It was a gala affair with many old members and some new ones skating to the music of an orchestra. We are extremely fortunate in having Roy Shipstad, professional, with us again, fresh from his summer triumphs in Chicago. We are also happy to welcome Mrs. Margaret Bennett Anthony (former pupil of Willie Frick and member of the 1932 Olympic Team) who will also instruct. Both gave splendid exhibitions at the opening and we all feel set for a happy and strenuous winter.

E. A. M.

THE ST. MORITZ ICE SKATING CLUB (Oakland, Cal.) is well started on a very busy season. They now have five sessions a week, having added two new groups—Juniors and Intermediates—with a membership well over 150, all under 18 years of age.

Very gay Hallowe'en Parties were given by the two younger groups. Clever costumes, games, balloon races and exhibitions all contributed in making the affairs very successful. Great blocks of colored ice with a huge pumpkin above gave the rink a very festive appearance. A double was skated by Mary Ann Lindelof and Barbara Gingg at the Intermediate Party. Very attractive pink, blue and silver costumes and perfectly timed Jackson Haines spins made the number quite spectacular. Solos were skated by Phyllis Thompson and Peggy Hoyt at the Junior Party. Considering that these skaters are six and eight years old and have been skating only one season, they did very well with good spirals, accurate timing of the fourteenstep and Charlottes.

E. F. T.

Judging Cards for Tests

Test judging blanks are available in pads of twenty for all tests including the Junior and may be obtained through my office at twenty-five cents per pad. It is recommended for the purpose of simplicity and uniformity that these blanks be used by all clubs.

ROGER F. TURNER, *Chairman, Test Committee,*
286 Central Avenue, Milton, Massachusetts.



Opera Length Stockings

On receipt of a self-addressed stamped envelope, "Skating" will be glad to furnish the name and address of a firm making a very good opera length silk stocking. These come only in sizes 9, 9½ and 10, and in only one shade, a nice sun tan. Price \$1.50. They were worn by many of the leading United States and Canadian ladies last winter and found very satisfactory.

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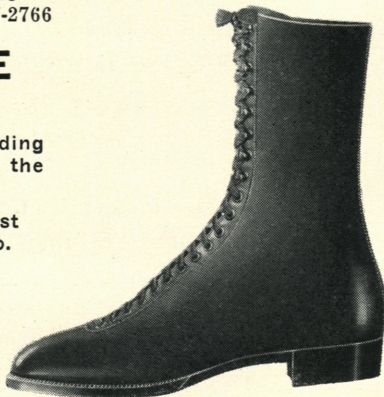
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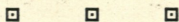
The price of the back issues of "Skating" has been reduced to twenty-five cents apiece in an effort to enable our newer subscribers to obtain the many interesting and instructive articles they contain. Some of the more helpful articles are:

- No. 18, Spiral Competition, D. Alan Stevenson, Edinburg, Scotland
- No. 19, Spirals, Dorothy Weld Grannis
- No. 22, A Novel Competition, Dorothy Weld Grannis
Children's Carnival Costumes, Margaret J. Sanders
Practical Private Rink (Outdoor), E. W. Perkins
- No. 26, Teaching Children Figure Skating, Aileen Bieg
- No. 30, Outer Forward Rockers, C. I. Christenson
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