

Skating



The Official Magazine of ALL Figure Skating

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MARCH, 1942

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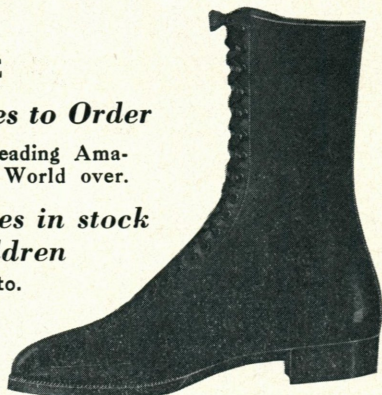
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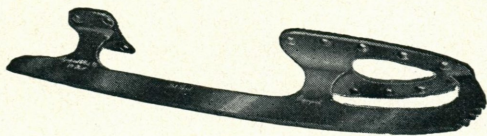
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MARCH, 1942

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The Canadian Figure Skating Association
The Roller Skating Rink Operators Association

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This Month's Cover Presents

a ten-star picture—members of the cast of the Oakland Figure Skating Club's "Ice Vanities of 1942." Front row: Britta Lundquist of Seattle, Norah McCarthy of Toronto, Irene Dare (pro) of San Francisco, Taisie McCarthy of Toronto, and Anne Taylor (pro) of Hollywood. Rear row: Donald Gilchrist of Toronto, Tommy LeVonne (pro) of Berkeley, Freddie Tomlins, R.A.F., of England, Bobby Specht of Chicago and Gene Theslof (pro) of Hollywood.

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CANADIAN CHAMPIONS *for* 1942



They are:

TOP LEFT: Mary Rose Thacker, Winnipeg Winter Club, Senior Ladies' Champion.

CENTER LEFT: Eleanor O'Meara & Sandy McKechnie, Toronto Skating Club, Senior Pair Champions.

LOWER LEFT: Cynthia Powell, The Winter Club, Inc., Montreal, Junior Ladies' Champion.

CENTER: William Thomas, Toronto Skating Club, Junior Men's Champion.

TOP RIGHT: Michael Kirby, Toronto Skating Club, Senior Men's Champion.

CENTER RIGHT: Floraine Ducharme & Wallace Diestelmeyer, Kitchener-Waterloo Skating Club, Junior Pair Champions.

All pictures on this page are reproduced through the courtesy of the Winnipeg Free Press.



The 1942 Canadian Championships

By Alison Chown

Winnipeg Winter Club

THE THIRTY-FIRST ANNUAL Canadian Figure Skating Championships were held at the Winnipeg Winter Club, Winnipeg, on January 30 and 31. It was not until the day before the competitions started that the committee in charge was able to decide definitely to hold the Championships at the Club—up to that time the ice had been more like a mill-pond in spring than a skating rink in winter. However, just in time, the weatherman imported snow and chilly winds from the North, so that by Friday morning the rink was in perfect condition.

Again this year, a real interest in figure skating was shown by the number of entries, and although there were fewer than in former years, it is quite possible that this may be attributed to the war and the great distances most of the skaters had to travel. We did miss the familiar faces of many of the usual competitors, such as the McCarthys, the Caley, and the Ralph McCreaths, but their successors lacked nothing of the competitive style and technique so necessary for champions, a fact which they can all be justly proud of.

In the senior competitions, the standard of skating was consistently high. Mary Rose Thacker was outstanding in the ladies' school figures, executing her every movement with ease and precision, to build up a substantial lead. Little Barbara Ann Scott laid down some very nice figures, but it was her free skating exhibition that left the crowd breathless. Her program was packed with difficult jumps and spins and together with her radiating personality and the ease with which she did her jumps, made her performance a delight to watch. The freedom and speed of Mary Rose's program, the variety and brilliance of her steps, spins and jumps, were executed as only a champion could. In the final summing up, it was the polish and composure that are attained by experience, that provided Mary Rose's margin over her youthful opponent.

In the Men's Singles, the Championship was very closely contested between Michael Kirby, the 1941 Junior Canadian Champion, and Donald Gilchrist. Both showed good figures but it was the commanding boldness of Kirby's figures that gave him the lead and won him the Senior Championship. In their free skating, both exhibited speed, daring jumps and spins, but this time it was Gilchrist's turn to win out. His ease, rhythm and well-planned program made his performance a truly remarkable one.

Again there were only two entries in the Senior Pairs. Eleanor O'Meara and her partner Sandy McKechnie gave a breath-taking performance. Their lifts and their perfect timing and rhythm with their changes in tempo, set an all high in pair work. Competing against them were Floraine Ducharme and Wallace Diestelmeyer, winners of the Junior Pair title the night before. Their pair showed outstanding co-ordination and timing, and very special credit should be given them for adding 1½ minutes to their program so that they could compete in the Senior Pairs.

The Toronto Four (Eleanor O'Meara, Virginia Wilson, Donald Gilchrist, Michael Kirby) was the sole entry. Their exhibition was one of ease, rhythm, and interesting content, but the individuality of the four skaters was not completely submerged.

A large entry marked the Senior Tenstep and Waltz. Evelyn Rogers and George McCullough of the Winnipeg Winter Club won the Tenstep, with Eleanor O'Meara and Donald Gilchrist second. Eleanor O'Meara and Sandy McKechnie came first in the Waltz with Evelyn Rogers and George McCullough second.

In the Junior Championships, competition was very keen, and a high standard was shown in both school figures and free skating. Among the Junior Ladies, there

was little to choose between Cynthia Powell, Margaret McInnes, and Doreen Dutton. All three of them gave stellar performances, but in the end it was the smooth, steady and methodical manner of Cynthia Powell's skating that placed her first. Margaret McInnes gave an exceptionally fine free skating exhibition of grace, speed and difficult jumps. Doreen Dutton laid down her figures with skill, and an interesting feature of her free skating was its interpretative spirit, with its pleasing ease and rhythm.

Again in the Junior Men's Singles, there was very close competition, but throughout the figures and free skating, William Thomas had a slight edge over his fellow competitors. His figures showed precision and good balance, while his free skating had the polish and rhythm so characteristic of the Toronto skaters. Close behind him was Nigel Stephens, whose composure and smoothness gained him high marks.

The Kitchener-Waterloo Club won the Junior Pairs with Floraine Ducharme and Wallace Diestelmeyer skating a truly delightful program. The ease and perfect timing with which they executed their lifts, jumps, and steps was outstanding. Sheila Reid and Fred Drewry skated well together, showing interesting content and good timing to place second.

A special event sponsored by the Winnipeg Winter Club was the Junior Tenstep won by Doreen Dutton and William Thomas, and the Junior Waltz won by Margaret McInnes and Charles Lockwood.

The Toronto Skating Club won the Earl Grey Trophy for the best team of one lady single, one man single, one pair and one four.

THE RESULTS:

Senior Ladies' for the Devonshire Cup

1. Mary Rose Thacker, *Winnipeg W. C.*
2. Barbara Ann Scott, *Minto S. C.,
Ottawa*
3. Elizabeth Ann McKellar, *Winnipeg W. C.*
4. Virginia Wilson, *Toronto S. C.*

Senior Men's for the Minto Cup

1. Michael Kirby, *Toronto S. C.*
2. Donald Gilchrist, *Toronto S. C.*

Senior Pairs for the Minto Cups

1. Eleanor O'Meara & Sandy McKechnie, *Toronto S. C.*
2. Floraine Ducharme & Wallace Diestelmeyer, *Kitchener-Waterloo S. C.*

Junior Pairs for the Dysart Cups

1. Floraine Ducharme & Wallace Diestelmeyer, *Kitchener-Waterloo S. C.*
2. Sheila Reid & Fred Drewry, *Winnipeg W. C.*
3. Dorothy Benson & Douglas Coughtry, *W. C., Montreal*
4. Evelyn Hipperson & John Smale, *Wascana W. C., Regina*

Junior Ladies' for the Howard Trophy

1. Cynthia Powell, *W. C., Montreal*
2. Margaret McInnes, *Winnipeg W. C.*
3. Doreen Dutton, *Glencoe Club, Calgary*
4. Marilyn Take, *Toronto S. C.*
5. Nadine Phillips, *Toronto S. C.*
6. Ann Westcott, *Granite Club, Toronto*
7. Peggy Ram, *Granite Club, Toronto*
8. Sheila Smith, *Winnipeg W. C.*
9. Gloria Lillico, *Niagara Falls S. C.*
10. Ann Drewry, *Winnipeg W. C.*

Junior Men's for the Howard Cup

1. Will Thomas, *Toronto S. C.*
2. Nigel Stevens, *Minto Club, Ottawa*
3. Charles Lockwood, *Wascana W. C.,
Regina*
4. Frank Sellers, *Winnipeg W. C.*
5. Peter Stanger, *W. C., Montreal*
6. Wallace Diestelmeyer, *Kitchener-Waterloo S. C.*
7. Gillis Trudeau, *W. C., Montreal*
8. Norris Bowden, *Toronto S. C.*

The Crucial Problem of Judging

By Maribel Vinson Owen

THE SCHOOL FIGURE SECTION of a long article on Judging, written by Maribel Vinson Owen in the summer of 1940, is presented below. The first section, on free skating, appeared in the January 1941 issue. The ideas and opinions in this article are the author's, and not rules; however, many of the points stressed by Mrs. Owen are now incorporated in the USFSA Competition Rules, as this article was sent to Mr. Badger for use in connection with the work of his committee on Skating Standards. Any opinions offered by Mrs. Owen are worthy of most careful study, due to her long and distinguished career as an amateur and a professional. Mr. and Mrs. Owen are now instructors at East Bay Iceland in Berkeley.—Ed.

MAKE no mistake about it, the judging problem is crucial. On the shoulders of the judge rests the future development of figure skating. If the present rules are to be upheld, if the highest standards are to be maintained, if the merit of new ideas is to be truly evaluated, it is up to figure skating's judging staff with knowledge and absolute impartiality so to uphold, maintain, and evaluate.

To judge a group of skaters correctly takes a high degree not only of knowledge but of ability to apply knowledge in deciding specific cases. To make up one's mind whether one type of mistake is more or less important than another requires a working acquaintance with bad skating as well as good, and it is this relative evaluation that is particularly difficult. Test judging is not so hard because one skater's mistakes can be lined up against a standard of perfection far more easily than several skaters' errors can be compared with each other and perfection.

After the skating judge has acquired thorough technical equipment for his task, there is still one more requirement asked of him. He must be as judicial in his approach, as impartial in his feelings to all skaters, and as unbiased towards particular types of skating as is humanly possible. This is no small order, and there has been more than one instance of an otherwise well-qualified judge ruled undesirable because he could not banish his prejudices. In international competition, and even in

national affairs, it is often pointed out that a judge from a certain country, or section of the country, seems to favor in his marking the competitors from that locality. Sometimes this is said to be deliberate favoritism (and sometimes, I'm afraid it really is), but more often the quite obvious fact that a judge unconsciously reacts to the skaters and the type of skating that is most familiar to him influences the results. Every good judge tries to clear his mind of any and all previous impressions the minute he takes his little judging box—and sometimes he even "bends over backwards" in this attempt—but the difficulty exists, as everyone who has been through the competition mill well knows.

A judge who knows his skating and has all the rules well in mind should with some experience be able to reach a fair evaluation. Yes, in a test where the only comparison is against perfection, he should indeed; but in a competition what is there in the rules to tell him whether, *all else being equal*, one skater's poor form is a more serious fault than another skater's hooked change of edge? That is a simple case; increase the faults in each figure and increase the number of figures to be compared and you gain some idea of the real difficulty inherent in competitive judging—the relative evaluation of faults and fine points.

In general, a good judge will first of all note the size of the figure as the skater lays down his original diagram; as the

skater performs, he will also note the carriage and movement, being particularly careful to watch the skating foot as it completes the final lobes of each diagram. A skater skilled in triple repetition but lacking in real glide can cover up a shaky flat edge with another so neatly that a judge looking only at the finished triple tracing on the ice would have difficulty detecting the continuous sub-curves and the absence of ease and power in execution.

I have heard judges argue that if through such skillful "covering up" the finished product looks all right, they have to take it at face value even though they *saw* the skater's foot waver repeatedly as it crawled painfully back to center! Nothing, to me, could be more harmful. If judges can't trust their eyes, what can they trust? If they can't trust their eyes during execution, how do they know whether the skater's form is correct or not? Such caviling strikes me not only as incompetent but detrimental to the future development of the sport. I definitely favor those English judges who gave extra credit to the contestants who finished figures with easy edge-running over those who did not.

Edge-running is the very essence of skating; the core of its being; and if it is not encouraged in the very most effective way—i.e., by judges,—the present noticeable tendency toward static, stiff skating will increase, not diminish. Do not the rules say that "everything violent, angular, or stiff is to be avoided. There should be no strong effort, and the impression should be given that the figures are executed with ease"? Too little speed and a struggling rigid finish, beside the actual mistakes in tracing that on close inspection they almost always cause, are as detrimental to an "impression of ease" as too great speed and uncontrolled movement.

Because accurate turns, etc., are the crux of the figures in which they occur, some judges start and finish the matter there. But a really good judge goes from the loops, etc., to a general survey of the figure as a whole, lining up the sides of the lobes and paying particular attention to whether the circles of the two-lobed and three-lobed figure are the same size. In the case of paragraph figures, this feature assumes

great importance. A skater who can make accurate threes and brackets in an undersized second circle after a change might not be able to do such fine turns if he held the lobe out to the proper proportions. This is a case where the judge must note the skater's edge-running carefully. If the return to center was labored in an uneven diagram, the chances are that the skater would have found it beyond his powers to make accurate turns on a second lobe the size of the first. In some figures, such as double-three-change-double-three backward and bracket-change-bracket, this point demands almost equal consideration with that of the actual second-lobe turns; for a larger second lobe would stretch out the edge, would decrease the speed still further, and make the possibility of flatted turns a very likely one.

After noting the proportions of the figure as a whole and the quality of the edges at strategic points (the very start, before and after the change, several feet before and after each turn, and the last quarter of the last lobe), comes the consideration of the closeness of the triple repetition. At least that is the order in which retracing *should* be considered. The rules *clearly* say so; in fact they go so far as to say that: "the judges shall give no credit for either accuracy in triple repetition or for the size of the figure unless the calibre of correct tracing, carriage and movement is sufficiently high to warrant a passing mark in an official USFSA test containing the specific school figure being skated." What could be clearer than that?

And yet the fact remains that in most instances triple repetition plays a disproportionately large part in the judge's final mark. This is the bugaboo of modern skating. As long as the judges continue to be more impressed with the proximity of one line to another than with the finer points of the figure as a whole, skaters will continue to strive for hair-line triple repetition to the detriment of general form and rhythm. Dropping of the head to follow the diagram and, with many skaters, a loss of natural movement during the second and third tracings are the almost inevitable result. The United States Figure Skating Association, recognizing the un-

fortunate effect of such marking, passed the added restrictions noted above. But improvement along these lines has not been startling. Judges continue to be impressed with outstanding triple repetition and skaters continue to cramp or pretzel their positions to achieve it.

Such has not always been the case. There was a period when form really did count more than superimposition, and when I was learning my senior figures Willie Frick taught me first of all to skate with style and to place by means of doing the same motions over and over until the correct feeling became instinctive, then to place succeeding diagrams a little distance away from each other so that each separate figure stood out to be judged on its own merit. This habit of mine later gave way to the necessity of European-type triple repetition wherein I strove to place succeeding lines as close on top of the first as possible.

But I am convinced that my early system was superior. After all it requires almost as much skill to place a turn a short set distance away from another turn and on the same axis. This method has the distinct advantage of making cover-up "cheating" impossible. If each bracket, for instance, is separate and distinct, a judge can tell exactly what has been done. On the other hand, it is certainly true that a skillful skater can cover up a poor turn by placing others so exactly that even the most suspicious judge will have trouble detecting the change or the flat, a fact that reduces the extra credit that should place a vigorous skater of true edges ahead of a "light" skater of indefinite edges and nebulous turns.

All the foregoing remarks apply to test judging as much as to competition. Over and above these, however, are the considerations of relative value against purely human standards. In a contest a judge must not only assign a mark based on possible perfection but also a mark which places one skater's figures in correct relation to the others. This does not sound so difficult on the face of it, but—do *you* know which should rate higher, all else being equal, a change-loop wherein the change is hooked but the loops facing or

a change-loop wherein the change is smoothly rounded but the loops kitty-cornered?

From the viewpoint of the competitor it is discouraging to work weeks and months on some fine point only to have that aspect of the figure completely overlooked by the judges. It is, of course, almost impossible to be specific about hypothetical instances—every figure and every skater in every contest present their own special problems,—but perhaps a few very general examples can be fairly given. For instance, if you have worked unceasingly to place your brackets on the top of a true circle, it is, to say the least, annoying to discover that a judge has looked only at the turns themselves and not at the shape of the edges leading up to and away from them. A bracket figure which is really circular should earn a large margin over a melon-shaped figure. In another instance a skater might try very hard to achieve correct form, only to find an opponent who superimposed a trifle better, albeit with ungainly style, marked just as well or better.

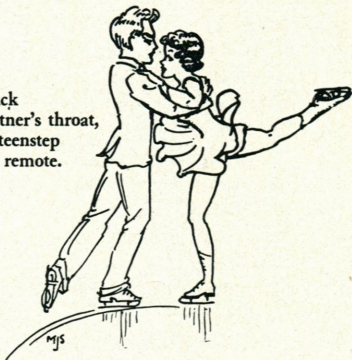
Should a back double-three-change-double-three with clean fourth threes but a noticeably smaller second lobe rate higher than the same figure with hooked or flatted fourth threes made on evenly sized circles? Should a well-traced loop-change-loop which is in reality ringlet-change-ringlet earn more than a loop-change-loop wherein the loops have slight "spoons" on the apex? Should a three-change-three with a hooked change but evenly shaped threes rate higher than the same figure with a rounded, effortless change but "torn" second threes? Should a bracket-change-bracket with a bad "bulge" before clean second turns rate higher than an easily rounded figure with slightly flat, but not changed, second brackets? These are typical questions every judge must settle, and they are not easy. Rarely are figures skated without some faults, minor or major; and whether the errors are all minor or all major makes not a whit of difference to the difficulty of rating them proportionately. These examples have been cited merely to emphasize again the necessity

(Continued on Page 44)



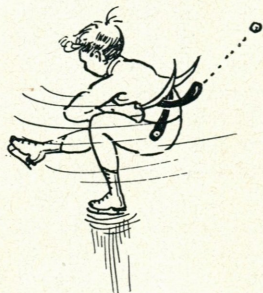
The day for kicking out in back
And falling down your partner's throat,
Has long gone from the Fourteenstep
And now belongs to times remote.

Don't look down at the ice—
It will always be there!
Keep your eye on your partner
And your head in the air!



If the Skate Fits— Wear It!

Sketches by
Margaret J. Sanders



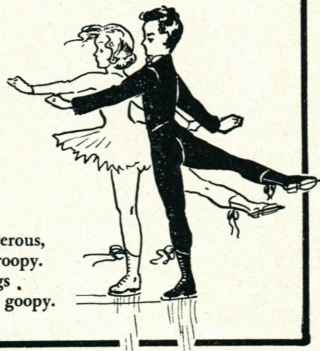
On a pond, warmly clad,
The "Straight Skater" is master.
But a free foot out in front
May soon lead to disaster.

Perhaps your buttons do stay on
And make you feel secure;
But if there's still an awesome gap
The rear view's very poor.



Hang on to your partner;
Let nothing slip.
With his camel hair sweater
You'll need a good grip!

Sometimes it's dangerous,
Sometimes just droopy.
Tuck in those lacings,
Or you will look goopy.



They Dance in Their First Season

By Mrs. R. W. Chamberlin
Lakewood Ice Figure Skating Club

HOW MANY BEGINNERS joined your figure skating club this year? What happened to them after they joined? Could they only struggle awkwardly to get around an outside forward eight and an inside one? Did they have to stand at the edge of the rink and watch the dancers wistfully?

Why not promise inquirers that they will not have to wait two or three seasons to begin to dance, but can join a beginner's dance session immediately? Then keep your promise to them by giving the beginners a half hour program of dances especially invented for them; dances that are easy, that they can do. The following are three easy dances invented especially for the beginner's first year at the figure skating club. Watch your enrollment grow!

A SQUARE DANCE (all forward steps). This dance is not a precision dance. Its general pattern was inspired by the happy-go-lucky cowboy dances and barn dances which have become so popular throughout the country. It is best taught by having four or eight advanced skaters lead it, inviting all the beginners to take a partner and join in and "follow the leader." Expect them to make mistakes. Don't expect the dance to look like a finished performance. Your beginners will be having a grand time trying to follow the general pattern.

The Square Dance consists of a "break" step, and seven choruses. The dance starts with the "break." The "break" is repeated after each chorus. To dance the "break," partners separate, men lining up along one side of the rink, ladies on the other. Both lines skate to the center with four strokes, one stroke to a beat of music. Men start with left foot, ladies with right. At the center, partners join right hands for just an instant, just long enough to

turn around each other and start back to place. (Your beginners will put both feet on the ice and slide around the turn. Let them. As the season progresses, they will learn to make the turn in better form.) The skaters proceed back to place. They joined right hands on count *one* of the second measure of music. The other three beats of that measure, they skate back to place, a step to each beat but many of the beginners will be coasting on both feet. That's all right; they are following the general pattern. Next, they extend left hands and join left hands with their neighbor, dropping hands almost instantly. In doing this they skate around the neighbor and back to place. They joined hands with neighbor on the first beat of the third measure of music, and the next three beats (a step to a beat) brought them back to place. They repeat the performance, skating again to the center, shaking right hands with partner, skating back to place and shaking left hands with neighbor. However, don't give these complicated directions to your beginners. Just tell them to do what the leaders do, "copy-cat" fashion.

This part of the dance is called the "break." It starts the dance and is repeated after each one of the chorus steps. It takes three measures of music to go

Many clubs are faced with the dual problems of keeping their Beginners interested and teaching them to dance. Such a club is the small, but growing, Lakewood Ice Figure Skating Club, located in Lakewood, Ohio. The plan described in this article has gone a long way toward solving this club's problems. Perhaps it can solve yours, too.

through it once, three more measures to repeat it. On the next two measures the partners skate to the center and stop (any way) and stand ready to start the chorus. *Each chorus is begun with a four count right roll.* (Beginners take a straight stroke, imitating the leg swing, backward and forward.)

(1) First Chorus. The Fourteenstep Roll, just as in the man's part of the Fourteenstep: LOF, RIF, LOF for one measure of music; ROF Roll, swinging leg back and forward, for one measure of music. (Again you give no directions; just let the beginners follow the leader.) With this step the couples skate around the entire rink. When they come back to the starting place, they separate and skate to the barrier, men on one side, ladies on the other, and wait there until the whole line is ready. Then the "break" is done, just as it was at the beginning. (Beginners are grateful for this chance to stand and wait. Remember that their skating muscles aren't developed, and just one round of skating this unfamiliar step tires them.)

(2) Second Chorus. Barn Dance (a roller skate step.) After the four-count ROF Roll to start, chasse LOF, RIF (xb), LOF for the first measure; tap right toe forward, then right toe backward on second measure. This automatically changes the edge from the last LOF (which is held while the skater taps) to LIF. Repeat the step to the right and proceed around the rink with it. In this step, and in all chorus steps, the edges are changed, if necessary, in going around a corner, but the rhythm is never broken.

(3) Third Chorus. Call "cross roll." Proceed around the rink with forward outside cross rolls, two steps to a measure of music.

(4) Fourth Chorus. Call "inside edges." Same timing as the cross roll. (Later the beginners are shown how one partner can skate cross rolls, while the other does inside edges, skating on opposite feet as in the roller-skate dance "Collegiate.")

(5) Fifth Chorus. Call "Tango." A slow tango chasse just as in the official tango: LOF, RIF (xb), LOF swing. This

is done half time. Two beats to a stroke.

(6) Sixth Chorus. Call "Jitterbug." This is the rhythm of the first four steps of the Killian. Two one-beat strokes, followed by two two-beat strokes. LOF, 1; RIF, 1; LOF, 2; ROF, 2. The edges are unimportant. The rhythm is important.

(7) Seventh Chorus. Call "Viennese." LOF, RIF, LOF, ROF, (xf)—one beat to each step for the first measure of music. LIF (xb), two beats. RIF (xb), two beats. This is a hard one. They never get it the first time, but they enjoy trying, and you will see them practicing it all over the ice. By the second session many of them will have it.

If the idea of the square seems too difficult to try, the seven chorus steps can be used alone. The beginners can line up at the end of the rink, and follow a leader down the length of the rink for each step. At the end of the rink, they stop, turn around, and form their line again, ready to follow the leader for the next step.

The beginners are encouraged to practice these rhythms at other times with a partner, one skating forward, one backward.

THE SECOND BEGINNER'S DANCE ON OUR program is called the "Jitterbug." This is adapted from a rhythm and routine familiar to all ballroom dancers. It has proved very successful in teaching beginners to turn inside mohawks with a partner, and to skate backwards with a partner.

The rhythm of the "Jitterbug" is the rhythm of the first four steps of the Killian; two short one-beat steps, followed by two long two-beat steps. This rhythm is repeated six times for the dance. The man always begins the rhythm left; the lady always begins right.

1. The lady turns an inside mohawk on the two quick steps, and continues backwards for the two slow steps, while the man skates forward.

2. The lady continues backwards, the man continues forward.

3. The man turns a mohawk on the two quick steps and continues backwards. The lady skates forward.

(Continued on Page 46)

The 1942 Sectional Championships

RESULTS OF THE MID-WESTERNS AND EASTERNS *have been approved by Joseph K. Savage, Chairman of the USFSA Competitions Committee; the Pacific Coast results are published subject to revision by him. Pictures of Pacific Coast winners will appear in the April issue.*—ED.

THE MID-WESTERNS

By Harry N. Keighley

Chairman, Competitions Committee,
Figure Skating Club of Chicago

ON JANUARY 16 AND 17, the Figure Skating Club of Chicago had the honor of holding the 1942 USFSA Mid-Western Championships, and the pleasure of being host to the seventy competitors who attended from thirteen middle western clubs. The event was held on the home club's ice in the Chicago Arena. Both the number of entries, seventy-nine in all, and the quality of the skating exhibited, set new highs for these Championships.

Among the many highlights were Bobby Specht's thrilling free skating program; Joan Mitchell's hard fought battle with Mary Louise Premer for the Senior Ladies' title; and the fine skating of the Elysium's Junior Pair, eleven-year-old Jean Pierre Brunet and his charming nine-year-old partner, Donna Jean Pospisil.

Typical of the good sportsmanship shown by all of the competitors throughout the meet was the action of Gail Sparks and Edward Van Der Bosch, who volunteered to skate out of their class and add the necessary half minute to their program, to furnish competition in Senior Pairs to Janette Ahrens and Bobby Uppgren.

Mr. Charles McCarthy, assisted by Mr. Alex Krupy and Mr. Henry Beatty, did a masterful job of handling the events on the ice. The same should be said for Mrs. D. A. Raymond and the members of the Skating Mother's Club, who took care of the luncheon, afternoon tea, and other off-the-ice activities.

Both the new "Modified Open" judging system, and the use of the new 0 to 10

marking scale worked out very well. The only criticism came from the judges who found the present personal record card too condensed to be easily read, and rather difficult to handle under the requirements of the new system.

Presentation of trophies and medals was made on the ice immediately after the dance finals on Saturday evening. President Thomas Dean announced the addition of two new trophies to the four already in competition; Mr. and Mrs. B. H. Metternich have put up a cup for competition in the Junior Pairs; and a trophy for the Junior Ladies Singles has been given by Mr. and Mrs. D. A. Raymond.

An informal party in the club's quarters in the Arena brought this most successful and enjoyable competition to a close.

THE RESULTS:

Ladies' Senior

1. Joan Mitchell, *F. S. C. of Chicago*
2. Mary Louise Premer, *St. Paul F.S.C.*
3. Janette Ahrens, *St. Paul F. S. C.*
4. Marjorie Newell, *Arena F. S. C. of Minneapolis*
5. Barbara Raymond, *F.S.C. of Chicago*

Men's Senior

1. Robert Specht, *F. S. C. of Chicago*
2. Arthur Preusch, II, *St. Paul F. S. C.*
3. Robert Premer, *St. Paul F. S. C.*
4. Walter Sahlin, *Minneapolis F. S. C.*
5. Robert Uppgren, *St. Paul F. S. C.*
6. Bruce Sheffer, *St. Paul F. S. C.*

Ladies' Junior

1. Margaret Grant, *St. Paul F. S. C.*
2. Madelon Olson, *St. Paul S. C.*
3. Joan Yocum, *F. S. C. of Chicago*
4. Joyce Metternich, *F. S. C. of Chicago*
5. Eleanor Meister, *St. Louis S. C.*

1942 Sectional Champions



Top to Bottom, Left, then Right:

(1) Dorothy Burkholder & Charles A. McCarthy, Mid-Western Dance Champions, and Walter S. Powell, USFSA Vice-President. *Photo by T. Kaitila.* (2) Dorothy Goos, Eastern Senior Champion, and USFSA President Heaton R. Robertson. (3) Donna Jean Pospisil & Jean Pierre Brunet, Mid-Western Junior Pair Champions. *Photo by the Chicago Times.* (4) Competitors at the Easterns. (5) David T. Layman, Jr., President of The Skating Club of New York, with Jean Hyldoft, Dorothy Goos and Mabel MacPherson, Eastern Novice, Senior and Junior Champions respectively. (6) Senior Champion Dorothy Goos smiles on a group of Juvenile competitors at the Easterns.

All photos not otherwise credited, by Hans Kloss.

6. Jeanne Leroux, *Tulsa F. S. C.*
7. Carole Gregory, *Arena F. S. C. of St. Louis*
8. Geraldine Nuhfer, *Elysium F. S. C.*
9. Barbara Lundgren, *F. S. C. of Chicago*
10. Shirley Riedel, *St. Paul F. S. C.*
11. Mary Glover, *Cleveland S. C.*

Men's Junior

1. James Lawrence, *St. Paul F. S. C.*
2. Charles Anderson, *F.S.C. of Chicago*

Ladies' Novice

1. Mary F. Greschke, *Olympia S. C.*
2. Bonita Paterson, *Illini F. S. C.*
3. Jacquelyn Dunne, *F. S. C. of Chicago*
4. Joy Weber, *F. S. C. of Chicago*
5. Rosemary Hess, *Elysium F. S. C.*
6. Harriet Matson, *Elysium F. S. C.*
7. Judith M. Griffin, *Cleveland S. C.*
8. Ann McGean, *Cleveland S. C.*
9. Gloria Fecht, *F. S. C. of Chicago*
10. Barbara Jones, *Tulsa F. S. C.*
11. Donna Osterberg, *Rochester F. S. C.*
12. Betty Schalaus, *St. Paul F. S. C.*
13. Gail Sparks, *F. S. C. of Chicago*
14. Mary Burke, *F. S. C. of Chicago*
15. Beverly Osburn, *F. S. C. of Chicago*
16. Joan Swanston, *St. Louis F. S. C.*
17. Betty Courtright, *Olympia S. C.*
18. Virginia Baxter, *Olympia S. C.*
19. Margaret Whitney, *St. Paul F. S. C.*
20. Slavka Kohout, *F. S. C. of Chicago*

Men's Novice

1. Warren E. Headlough, *Elysium F. S. C.*
2. Michael McGean, *Cleveland S. C.*
3. Carl W. Mathews, *Olympia S. C.*
4. Jimmy Maytum, *Rochester F. S. C.*
5. Howard Deardorff, *Silver Blades F. S. C.*
6. Dick Mershon, *F. S. C. of Chicago*
7. Arthur Houser, *Arena F. S. C. of St. Louis*

Senior Pairs

1. Janette Ahrens & Robert Uppgren, *St. Paul F. S. C.*
2. Gail Sparks & Edward Van Der Bosch, *F. S. C. of Chicago*

Junior Pairs

1. Donna Jean Pospisil & Jean Pierre Brunet, *Elysium F. S. C.*
2. Mary & Jack Burke, *F. S. C. of Chicago*

Dance

1. Dorothy Burkholder & Charles McCarthy, *F. S. C. of Chicago*
2. Mary Louise Premier & Arthur Preusch, II, *St. Paul F. S. C.*
3. Mr. & Mrs. LeRoy Lindgren, *F. S. C. of Chicago*
4. Mr. & Mrs. Louis Cody, *Cleveland S. C.*

THE EASTERNS

By Catherine W. Vezin

The Skating Club of New York

THE 1942 EASTERN STATES CHAMPIONSHIPS were held under the auspices of The Skating Club of New York at Iceland on January 30 and 31. One of the most exciting and successful championship meets held in recent years, it drew a record entry of 120 skaters representing 21 clubs.

A splendid job was done by the judges, referees and members of the Club Committee, the latter under the able direction of Howard Meredith, in fitting the unprecedented number of entrants into the time allotted for each class, and in keeping the events moving smoothly and on schedule. The difficult task was accomplished smoothly and, with the wholehearted cooperation of all the workers, the judges turned in their usual efficient, well-coordinated program.*

The unquestioned star of the Easterns was little Dorothy Goos who gave a thrilling performance. With a substantial margin at the conclusion of the school figures on Friday, Dorothy's free skating was sensational and was the unanimous choice of the judges for the Senior Women's Crown. From the very start of her exhibition, Dot

*After the Easterns a very interesting Tri-Club Dance Meet was held. See Page 48 for further details.

had the spectators with her—cheering and applauding every spectacular jump and spin.

In the Men's Senior event, Buddy Vaughn of the Philadelphia Club did the best free skating he has ever done to win the title against Eddie LeMaire of the New York Club who gave him keen competition. Eddie came through with Dot Goos in the Junior Pairs, taking first with a smooth rhythmic performance that was beautiful to watch.

Considerable interest was evinced in the Junior Women's event which was won by Mabel MacPherson of the Philadelphia Club. Coming through with an exceptionally graceful performance despite the fact that she had a painful knee injury, Mabel led the field by about 24 points. In the Junior Men's Class, Wilhelm Junker of the Commonwealth FSC exchanged his Novice crown, won last year at Rye, for the Junior crown.

One of the highlights of the Easterns was Joan Hyldoft's skating to win the Ladies' Novice event. Representing the Philadelphia Club, Joan outclassed a group of thirty-three—the largest in the competition. George Herzfelde, a comparative newcomer to skating, captured first place in the Men's Novice Class.

The Junior Waltz and Fourteenstep were won by Doris Schubach and Walter Noffke of the Springfield Ice Birds. Edith Whetstone and Alfred Richards, representing the Philadelphia Club, turned in a smooth performance to win top honors in the Senior Dance.

This year the usual classes were augmented by Juvenile events open to children under 13 years of age who have passed the first test but no higher test. The Girls' was won by tiny Jane Lemmon of the Philadelphia Club with her twin sister Nancy taking second place; the Boys' by Edgar Black, also of the Philadelphia Club.

THE RESULTS:

Ladies' Senior

1. Dorothy Goos, *S. C. of New York*
2. Roberta Jenks, *S. C. of Boston*

3. Hildegard Balmain, *S. C. of New York*
4. Betsy Nichols, *The S. C. of Boston*
5. Dorothy Glazier, *The S. C. of Boston*
6. Yvonne Sherman, *The S. C. of N. Y.*
7. Fay Kirby, *The S. C. of Boston*

Men's Senior

1. Arthur Vaughn, Jr., *Phila. S. C. & H. S.*
2. Edward LeMaire, *S. C. of New York*

Ladies' Junior

1. Mabel MacPherson, *Phila. S. C. & H. S.*
2. Doris M. Tufts, *Commonwealth F. S. C.*
3. Ruth Flint, *The S. C. of Boston*
4. Ann Robinson, *New Haven S. C.*
5. Betty J. Rickes, *Niagara Falls S. C.*
6. Shirley M. Brown, *Buffalo S. C.*
7. Ruth Hancock, *Providence F. S. C.*
8. Marlene M. B. Fegley, *Individual Member USFSA*
9. Virginia Sculley, *Rye F. S. C.*

Men's Junior

1. Wilhelm Junker, *Commonwealth F. S. C.*
2. Charles E. White, *Hershey F. S. C.*
3. John V. House, *Buffalo F. S. C.*
4. Jack Flom, *Phila. S. C. & H. S.*
5. Robert Swenning, *Rye F. S. C.*
6. Joseph Lane, Jr., *Rye F. S. C.*
7. Jack Andresen, *F. S. C. of No. N. J.*

Ladies' Novice

1. Joan Hyldoft, *Phila. S. C. & H. S.*
2. Dawn Spencer, *Phila. S. C. & H. S.*
3. Barbara J. House, *Buffalo S. C.*
4. Estelle DeWolf, *Providence F. S. C.*
5. Jacquelyn P. Sawyer, *Providence F. S. C.*
6. Barbara P. Littlefield, *The S. C. of Boston*
7. Jane A. Weiss, *Commonwealth F.S.C.*
8. Kay M. Lindstrom, *Commonwealth F. S. C.*
9. Phyllis Schroeder, *N. Y. Junior S. C.*
10. Lois Waring, *I. C. of Baltimore*
11. Marion Barstow, *Commonwealth F. S. C.*
12. Mary Stuart Over, *Hershey F. S. C.*

13. Marilyn Quinn, *Rye F. S. C.*
14. Eileen Seigh, *Brooklyn Junior C.*
15. Elizabeth Dripps, *Phila. S. C. & H. S.*
16. Charlotte Kaye, *Sunday S. C.*
17. Mary F. Rollow, *Washington F. S. C.*
18. Patricia LeMaire, *Individual Member USFSA*
19. Barbara J. Phillip, *W. C. of Washington*
20. Marie Krall, *Brooklyn Junior C.*
21. Beverly Compton, *Rye F. S. C.*
22. Hope Taylor, *Providence F. S. C.*
23. Joan Sunderland, *N. Y. Junior S. C.*
24. Mary A. Platt, *New Haven S. C.*
25. Catherine Trenholm, *Brooklyn Junior C.*
26. Muriel E. Melching, *Rye F. S. C.*
27. Natalie Morrow, *Rye F. S. C.*
28. Mae Haussman, *Individual Member USFSA*
29. Irene Maguire, *Individual Member USFSA*
30. Mary E. Reidy, *Newton F. S. C.*

Men's Novice

1. George Herzfeldt, *Individual Member USFSA*
2. Richard Vass, *Washington W. C.*
3. G. T. Richards, III, *Phila. S. C. & H. S.*
4. Harry Barton, *N. Y. Junior S. C.*
5. Jack Richardson, *Commonwealth F. S. C.*
6. Albert J. Moll, *Commonwealth F.S.C.*
7. Paul Church, *Brooklyn F. S. C.*
8. Norman Midwood, *Providence F.S.C.*
9. Foster Nichols, Jr., *Rye F. S. C.*

Girls' Juvenile

1. Jane Lemmon, *Phila. S. C. & H. S.*
2. Nancy Lemmon, *Phila. S. C. & H. S.*
3. Anne Atheling, *N. Y. Junior S. C.*
4. Nadine Kaler, *The S. C. of Boston*
5. Sandylee Weille, *The S. C. of Boston*
6. Alis Wrench, *Phila. S. C. & H. S.*
7. Joan Marie Dembeck, *Inter. F. S. C. of Phila.*
8. Mary B. McDonough, *Commonwealth F. S. C.*
9. Betsy Bromfield, *Rye F. S. C.*
10. Marie McClenaghan, *Inter. F. S. C. of Phila.*

11. Ruth Lippman, *Individual Member USFSA*
12. Andra C. McLaughlin, *Individual Member USFSA*
13. Gracie Tauro, *Commonwealth F.S.C.*
14. Gise Sanchez, *N. Y. Junior S. C.*
15. Cecilie Haskell, *Commonwealth F. S. C.*
16. Carol Ann Corby, *N. Y. Junior S. C.*

Boys' Juvenile

1. Edgar N. Black, IV, *Phila. S. C. & H. S.*
2. Walter J. Bainbridge, *Washington F. S. C.*
3. Dudley Richards, *Providence F. S. C.*

Junior Pairs

1. Dorothy Goos & Edward LeMaire, *S. C. of New York*
2. Shirley M. Brown & Donald Notman, *Buffalo F. S. C.*
3. Marie Krall & Paul H. Church, *Brooklyn F. S. C.*

Senior Dance

1. Edith Whetstone & Alfred Richards, *Phila. S. C. & H. S.*
2. Mrs. Howard Meredith & Harold Hartshorne, *S. C. of New York*
3. Mrs. Nettie P. Meier & Joseph K. Savage, *S. C. of New York*
(16 entries)

Junior Waltz

1. Doris Schubach & Walter Noffke, *Springfield I. B.*
2. Marjore F. House & John Vasser House, *Buffalo F. S. C.*
3. Phyllis Schroeder & Joseph Geisler, *Sunday S. C.*
(12 entries)

Junior Fourteenstep

1. Doris Schubach & Walter Noffke, *Springfield I. B.*
2. Marjore F. House & John Vasser House, *Buffalo F. S. C.*
3. Phyllis Schroeder & Joseph Geisler, *Sunday S. C.*
(13 entries)

THE PACIFIC COAST

THE PACIFIC COAST COMPETITIONS were held by the Seattle Skating Club just after our deadline, so that it was impossible to get a detailed story about the various contestants. Mrs. Nellie Jensen was able to get the following list of rankings to us with the information that it was a most successful competition with a gratifying number of entries.

Mayor Earl Millikin presented the prizes at a buffet supper dance at the New Washington Hotel following the Competitions.

The one unfortunate note, of the entire event was the fact that Britta Lundequist fractured her ankle and was unable to compete in the Ladies' Senior class for the Seattle Skating Club. When the trophies were awarded, however, Britta was present and was given flowers and a special trophy.

Ladies' Senior

1. Ramona Allen, *Oakland F. S. C.*
2. Marcella May, *Skate & Ski C.*

Men's Senior

1. Jack Might, *St. Moritz I. S. C.*
2. Marcus Nelson, *Oakland F. S. C.*
3. William Udell, *St. Moritz I. S. C.*

Ladies' Junior

1. Shirley Irene Lander, *Seattle S. C.*
2. Barbara Uhl, *Skate & Ski C.*
3. Margaret Field, *Skate & Ski C.*
4. Marlyn Grace, *St. Moritz I. S. C.*
5. Rozanne Bassett, *Seattle S. C.*
6. Marilyn Telfer, *Individual Member, USFSA*
7. Helen Uhl, *Skate & Ski C.*
8. Gerry Lynn, *Los Angeles F. S. C.*
9. Peggy Egan, *Oakland F. S. C.*

Men's Junior

1. James Lohead, Jr., *Skate & Ski C.*
2. Herman Torrano, *Oakland S. C.*
3. Robert Maxwell, *St. Moritz I. S. C.*

Ladies' Novice

1. Margaret Clarke, *Lakewood F. S. C.*
2. Margaret Neils, *Portland S. C.*
3. Catherine Spencer, *All Year F. S. C.*
4. Adele Hays, *Skate & Ski C.*
5. Mary Lou Bassett, *Seattle S. C.*

6. Constance Bissell, *St. Moritz I. S. C.*
7. Pat Hoyt, *Lakewood F. S. C.*
8. Mary Bovee, *Portland S. C.*
9. Barbara Franklin, *Portland S. C.*
10. Pat Greenup, *Lakewood F. S. C.*
11. Betty Lee Bailard, *Skate & Ski C.*
12. Emilie Merz, *Seattle S. C.*
13. Glee Patten, *Seattle S. C.*
14. Delores Mastodi, *Seattle Skating C.*

Men's Novice

1. Robert Turk, *Los Angeles F. S. C.*
2. Austin Holt, *St. Moritz I. S. C.*
3. Verne Dougherty, *Sun Valley S. C.*
4. Arnold Hillstrom, *Oakland F. S. C.*

Ladies' Juvenile

1. Gloria Suess, *Seattle S. C.*
2. Eleanor Levorsen, *Long Beach F.S.C.*
3. Nadine Thompson, *San Francisco S. C.*
4. Lois Secreto, *Lakewood F. S. C.*
5. Karol Kennedy, *Olympia S. C.*
6. Gloria Peterson, *Seattle S. C.*
7. Margaret McAllen, *Seattle S. C.*

Senior Pairs

1. Margaret Field & Jack Might, *St. Moritz I. S. C.*
2. Georgia Shattuck & Robert Turk, *Los Angeles F. S. C.*
3. Jane Rasmussen & William Udell, *St. Moritz I. S. C.*
4. Dorothy & Ralph Beymer, *Seattle S. C.*

Junior Pairs

1. Peggy Egan & Arnold Hillstrom, *Oakland F. S. C.*
2. Karol & Peter Kennedy, *Olympia F. S. C.*
3. Katherine McDonald & Tom Gilshannon, *Lakewood F. S. C.*
4. Harriet Spencer & Charles Lanning, *Seattle S. C.*

Dance

1. Ramona Allen & Herman Torrano, *Oakland F. S. C.*
2. Marcella May & James Lohead, Jr., *Skate & Ski C.*
3. June Rasmussen & William Udell, *St. Moritz I. S. C.*

(9 entries)

California State

By James L. Ryburn
Chairman, Competitions Committee
Skate & Ski Club

THE TENTH ANNUAL California State Championships, sponsored by the Skate & Ski Club of San Francisco, were held at the Sonoma County Ice Arena, Santa Rosa, on January 23 and 24. Apparently there will be no dearth of skaters in California for some years to come for the Junior Pairs, the Novice Men, and the Juvenile Girls classes all boasted the largest number of entries in the history of the Competitions. Twelve clubs were represented with a total of ninety-nine individual entries. An interesting feature about the program for the event was a center spread giving the results of the former Championships and providing a permanent record for all spectators.

Ladies' Senior

1. Dory Ann Killian, *All Year F. S. C.*
2. Marcella May, *Skate & Ski C.*
3. Margaret Field, *Skate & Ski C.*

Men's Senior

1. Marcus Nelson, *Oakland F. S. C.*
2. Bill Udell, *St. Moritz I. S. C.*
3. Ed. Bodel, *Skate & Ski C.*

Ladies' Junior

1. Marilyn Grace, *St. Moritz I. S. C.*
2. Helen Uhl, *Skate & Ski C.*
3. Barbara Uhl, *Skate & Ski C.*

Men's Junior

1. James Lohead, Jr., *Skate & Ski C.*
2. Robert Maxwell, *St. Moritz I. S. C.*
3. Herman Torrano, Jr., *Oakland F.S.C.*

Ladies' Novice

1. Louella Ettinger, *Mercury F. S. C.*
 2. Constance Bissell, *St. Moritz I. S. C.*
 3. Adele Hay, *Skate & Ski C.*
- (21 entries)

Men's Novice

1. George Holt, *St. Moritz I. S. C.*
 2. Larry Ward, *Long Beach F. S. C.*
 3. Robert Turk, *Los Angeles F. S. C.*
- (20 entries)

Girls' Juvenile

1. Eleanor Leverson, *Long Beach F.S.C.*

2. Nadine Thompson, *San Francisco F. S. C.*
3. Valla Ramey, *St. Moritz I. S. C.*
(17 entries)

Boys' Juvenile

1. Robert Redding, *Oakland F. S. C.*
2. David Bissell, *St. Moritz I. S. C.*
3. David Eubanks, *Santa Rosa F. S. C.*

Senior Pairs

1. Georgia Shattuck & Robert Turk,
Los Angeles F. S. C.
2. June Rasmussen & Bill Udell,
St. Moritz I. S. C.

Junior Pairs

1. Peggy Egan & Arnold Hillstrom,
Oakland F. S. C.
2. Jeannine Voight & William Blocker,
Zephyr F. S. C.
3. Maryann Husing & Stewart Horton,
Oakland F. S. C.

(7 couples entered)

Dances

1. Edith Musser & Leonard Klima,
St. Moritz I. S. C.
2. Marcella May & James Lohead, Jr.,
Skate & Ski C.
3. June Rasmussen & Bill Udell,
St. Moritz I. S. C.
4. Margaret Field, *Skate & Ski C.*, &
Herman Torrano, Jr., *Oakland F. S. C.*

(16 couples entered)

Coming in April

THE ISSUE you are now reading, although one of SKATING's largest, originally contained much more material that, at the last minute, had to be omitted because of lack of space and time. All this, plus SKATING's regular departments and features, will appear in the coming April Issue. Among the April presentations will be: the full story on the Nationals; pictures of the Pacific Coast championships; a preview of the 1942 Summer Skating Season; an article on figure skating in schools and colleges, and many other features. The April Issue will appear about April 8. All contributions should be in by March 12.

A Few Pointers for the Dancer



By
*Rudolf and Elsie
Angola*

Professionals at
Pittsburgh F. S. C.



IN THE FOLLOWING LINES we will give some pointers on the execution of difficult spots in some of the popular ice dances. There are frequently several ways of skating the dance moves discussed here; we, however, will merely describe the one which seems most correct to us and not enter into a long discussion of all possible methods.

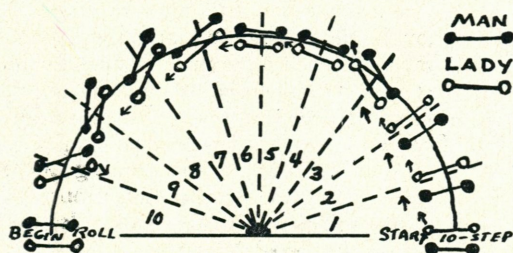
Dancing is not only underrated by beginners, but also by more advanced skaters. Considerable proficiency in the elementary figures is required for the Bronze and Silver dances and in the more advanced figures for the Golds.

Skaters come to us to learn the routine of a dance. They expect us to dance with them in the first lesson. Frequently this is not possible since they do not know how

to execute the steps we show them. In order to dance with a partner (not pull and jerk around the ice) and especially to pass a dance test, it is necessary for the skater not only to skate the required edges but also to know how to execute these edges and the transitions from one to the next.

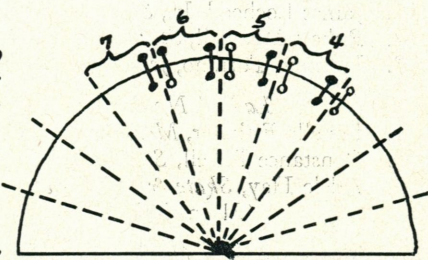
The simplest way to change from one foot to the other is to have the body balanced over both feet. This is easily done if the feet are side by side and close together in the "open step" position. This is a fundamental rule of dancing on ice. Another important consideration in changing feet in dancing is that the skate blades must be parallel at the time the change is made. A body in motion cannot make a zigzag line unless there is a definite stop

TEN-STEP DIAGRAM



RIGHT

Lady is looking over right shoulder first (1, 2, 3), then turns head and looks over left shoulder (4, 5, 6, 7, 8, 9) and with Step 10 over right shoulder. Man always looks forward; head does not turn.



WRONG

Wrong shoulder position in Steps 4, 5, 6 and 7. In Step 4 there is no check control; man overturned, lady cannot progress. In Steps 4, 5, 6 and 7 man travels backward in overturned position.

at the point of change in direction. As skaters do not stop when changing feet but maintain their momentum, they must start the new stroke in the same direction as the old; therefore the feet must be parallel.

How many skaters are following these first principles of ice dancing?

Waltz. In skating the back edge in the Waltz many beginners fail to realize the necessity of raising the free leg in front of them (following). If this is not done the free leg cannot be moved back, passing the skating foot on the beat of four just as the partner turns the three. Similarly the free leg, when moved back on the outer back edge, must be kept over the tracing or slightly outside since this serves to "check" the curvature of the back edge and prevents pulling the partner off of his inside back edge, while he is checking the rotation of his three turn with his free shoulder and leg. Turn the three with the hip after preparing by rotating the shoulders. Do not use the free leg to make the three turn but only to check rotation after the turn is completed.

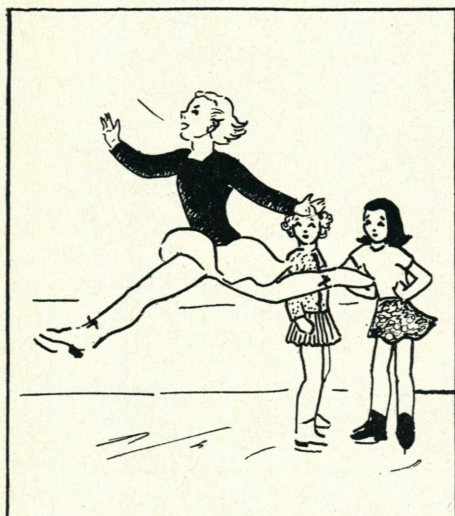
It is very beneficial for waltz partners to practise holding the position they are in after turning the three (both going backwards, one on an outside edge, one on an inside) until all momentum is lost. If they can hold this position, they are both on

balance and in the proper position for their next step. If they can't hold this position, one or both of them will frequently be forced to make their next step before the proper time, thus spoiling the rhythm of the dance.

Many dancers do not make well-rounded lobes as they progress along the rink. This not only spoils the pattern of the dance, but also carries them down the rink too quickly so that they are always running into the couple ahead.

In the Tenstep the man's steps 4 and 5 are an inside open mohawk. On step 5, if the man does not check his rotation with his free shoulder and leg, in the same manner as in the three turn, he will rotate and, by turning his back in the direction of skating, will be in the way of the lady, thus preventing her from making her progressive steps. On step 4, before the man's mohawk, both partners should be erect and close, with their skates taking the ice parallel to each other and on the curvature of their progress around the end of the rink. Both the lady and the man should look in the direction they are going.

We would like to remind all skating clubs that their membership can be greatly increased by holding well-organized dance sessions. Skating is a healthy and fine exercise, which also gives much enjoyment. So let us all dance and have fun.



I feel like a draft of wind



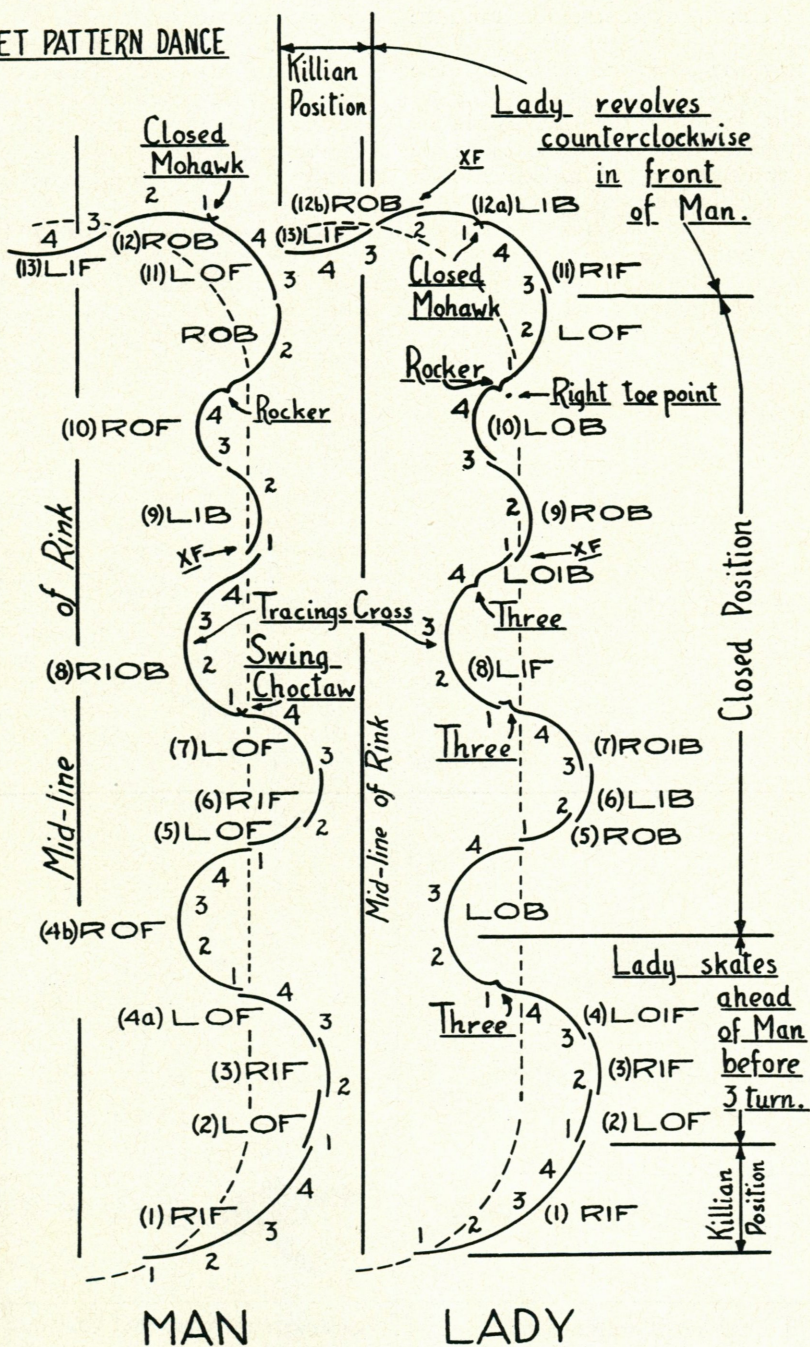
Somebody must have shut the window

Canadian Tango

Music: Tango

Metronome: 108

SET PATTERN DANCE



The Canadian Tango

By Walter Arian

Professional, Toronto Skating Club

Music: Tango

METRONOME: 108

THIS IS A SET PATTERN dance and should be started near the mid-line at one end of the rink.

The Lady should pass in front of the Man during step 4 so as to be able to skate her three turn more easily. At the beginning of step 4, Man should release his partner's left hand but should retain his hold on her right hand. Following the three turn, he takes her right hand in his left and the partners fall naturally into closed position. Lady's free foot should remain forward after the turn and swing back during the last part of this edge to match the man's free foot swing.

During step 7 the couple moves into outside position with right shoulders together. Lady's free leg on this back change three step swings back before the three to

match the forward swing of Man's free leg on his choctaw. Lady's LIF (step 8) is placed on the ice immediately after the three is turned. During step 8 Lady crosses Man's tracing and Man comes to Barrier side. This is the most characteristic move of the dance.

Man should skate the rocker with a swing of the free leg and a very deep edge. Lady uses her right toe point to assist in the rocker turn. The rhythm should be brought out with a strong knee action. Although no regular hold is employed during steps 12, 12a, and 12b, contact between the partners during the lady's rotation is maintained by the man's passing the lady's right hand from his left to his right. The couple will then be ready for the Killian position on step 13.

Good Records for Ice Dancing

Type of Music	Company & Number		Name of Selection
Fourteenstep	Columbia	36034	On the Mall (Don't use opposite side)
Foxtrot	Tempo	TR808	Cowboy Serenade You and I
Foxtrot	Tempo	TR836	Jealous Cuddle Up a Little Closer
Foxtrot	M & K	202	Irene Cecilia
Iceland Tango	Roller Rhythms	1022	Green Eyes At the Balalaika
Blues	Roller Rhythms	1024	Knocking at Your Door On a Simmery Summer Day
Westminster Viennese	Victor	22117	Beautiful Lady Alice Blue Gown
Killian or Quickstep	Victor	25	Parade of the Wooden Soldiers

MUSICALLY the records are good, the tempo even and regular and without the usual interpolations which are so confusing to ice dancers. The records are so recorded that very little adjustment in the turn table speed (RPM) is necessary to obtain the required metronome beats per minute. Tempo Records are sold at 7373 Melrose Avenue, Hollywood, California; M & K at M & K Rink Supply & Skate Service, Box 75, Detroit, Michigan; and Roller Rhythms at Chicago Recording Studios, 64 East Jackson Blvd., Chicago, Illinois. In ordering any of these records, please mention SKATING.—Ed.

New Arrangements for Patch Sessions

By Edith C. Secord

The Skating Club of New York

IN OBSERVING patch arrangements at different clubs, several features suggested different methods of planning patches to get the use of as much fresh ice as possible.

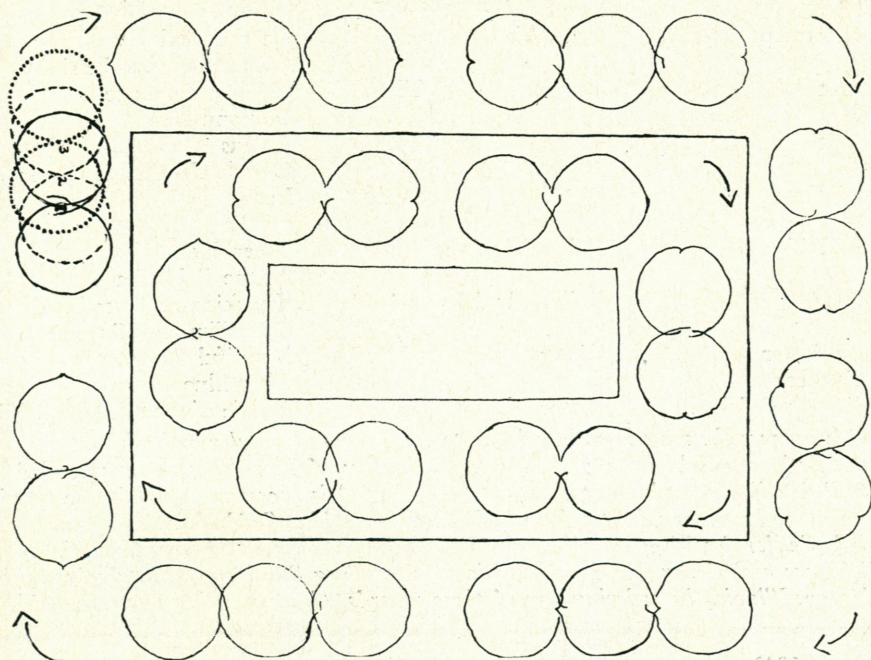
I could see that the skaters were retracing incorrect figures, that heavy grooves would have to be planed away, and that good ice was left unused in the center of the circles. There was the danger of stepping into a groove on an inside back take-off and there was no opportunity to correct a figure. Patches laid across the rink seemed to cramp the size of the figure. It seems to me that if the patches had the length of the rink there would be a chance to practise three-lobed figures, using the barrier to gauge the turns, and there would be less interference from other skaters.

A whistle blown fifteen minutes after patch work began, and fifteen minutes later, (with everyone moving in one direction each time, breaking the circle twice

for a new center) should give three times the amount of fresh patch ice. This method is shown on the drawing, the solid line being the first figure, the dash line the second, and the dotted line the third. Another suggestion is that the first starting point be marked with a red dot, the second blue, and the third green. It is obvious that the corners must be left blank on the first figure to enable the move.

The center could be used for teaching, enclosed by stanchions and rope, if necessary, or loop figures could be practised, laid out in the same way as the outer circles. If the end of the rink is used for teaching, this system could also be applied to a square. The use of the colored dots might eliminate the necessity of making the squares, the progressive move giving the training in the proper use of ice for practise. The diagram shows room for twelve three-lobed and thirty two-lobed figures in the two outside circles.

There may be many ways to adapt the idea to suit a Club's particular schedule and any plan, of course, would depend on the size of the ice surface.



1942 United States Championships

DUE TO ADVERTISING and circulation commitments it was impossible to delay the printing and mailing of this issue for the full story on the 1942 United States Championships.

The following results were telegraphed from Chicago and rushed into type at the last moment.

The complete story, with marks and pictures, will appear in the April Issue which will be mailed to you about April 8.

Ladies' Senior—won by Mrs. Jane Vaughn Sullivan, *Philadelphia S. C. & H. S.*; second, Gretchen Merrill, *The S. C. of Boston*; third, Phebe Tucker, *The S. C. of New York*; fourth, Ramona Allen, *Oakland F. S. C.*

Men's Senior—won by Bobby Specht, *Chicago F. S. C.*; second, William H. Grimditch, Jr., *Philadelphia S. C. & H. S.*; third, Arthur Vaughn, Jr., *Philadelphia S. C. & H. S.*

Senior Pairs—won by Doris Schubach and Walter Noffke, *Springfield Ice Birds*; second, Janette Ahrens and Robert Uppgren, *St. Paul F. S. C.*; third, Margaret N. Field, *Skate and Ski Club*, and Jack Might, *St. Moritz I. S. C.*

Dance—won by Edith B. Whetstone and Alfred N. Richards, Jr., *Phila. S. C. & H. S.*; second, Sandy MacDonald and Harold Hartshorne, *The S. C. of New York*;

third, Ramona Allen and Herman Torrano, Jr., *Oakland F. S. C.*; fourth, Marcella E. May and James Lohead, Jr., *Skate and Ski Club*.

Ladies' Junior—won by Dorothy Goos, *The S. C. of New York*; second, Janette Ahrens, *St. Paul F. S. C.*; third, Betsy Nichols, *The S. C. of Boston*; fourth, Joan Mitchell, *Chicago F. S. C.*

Men's Junior—won by Walter Sahlin, *F. S. C. of Minneapolis*; second, Edward Le Maire, *The S. C. of New York*; third, Robert Premer, *St. Paul F. S. C.*; fourth, Arthur F. Preusch, Jr., *St. Paul F. S. C.*

Junior Pairs—won by Dorothy Goos and Edward Le Maire, *The S. C. of New York*; second, Donna Jeanne Pospisil and Jean-Pierre Brunet, *Elysium F. S. C.*; third, Karol Kennedy and Peter Kennedy, *Olympia F. S. C.*

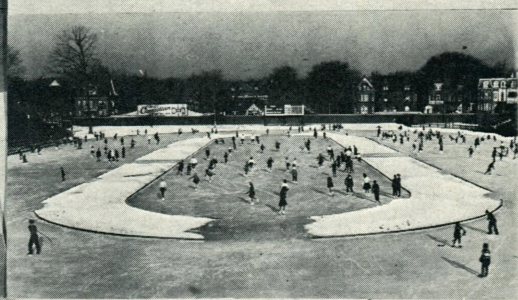
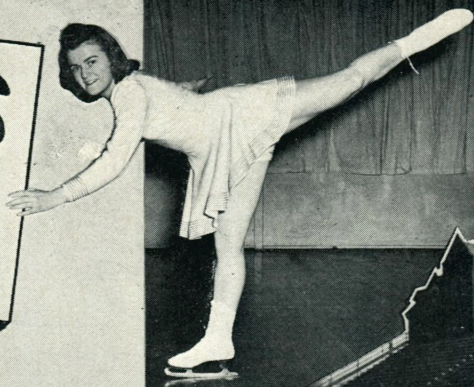
Ladies' Novice—won by Mabel MacPherson, *Phila. S. C. & H. S.*; second, Patricia Sonnekson, *Pikes Peak F. S. C.*; third, Margaret Grant, *St. Paul F. S. C.*; fourth, Margaret N. Field, *St. Paul F. S. C.*

Men's Novice—won by Richard W. More, *Buffalo S. C.*; second, Marcus Nelson, *Oakland F. S. C.*; third, James K. Lawrence, Jr., *St. Paul F. S. C.*; fourth, James Lohead, Jr., *Skate and Ski Club*.

Harned Trophy—won by *Philadelphia Skating Club and Humane Society*.

PICTURES

from the CLUBS



Clockwise Around the Page:

(Starting from the Page Title)

● Florence McNamara, popular Granite Club skater, helps SKATING present this month's page of pictures.

● Members of Toronto's big Outdoor Skating Club line up at the Varsity Rink (shown in full just below). *Panoramic Photography Co.*

● Wilhelmine Timm & Elsa Pinkham, Spokane F. S. C., bring back the "Gay 90's" for a Red Cross skating carnival.

● The new Fort Worth (Texas) Figure Skating Club in action at the equally new Will Rogers Memorial Coliseum. *Bill Wood Photo.*

● Guy Owen presides over a group instruction period at the St. Moritz Ice Skating Club in Berkeley, California. See story on Page 35.





Clockwise Around the Page:

● A high-stepping St. Paul carnival group — Arthur Preusch, Jr., Shirley Riedel, Rosamond Smith, Mary Louise Premer and Robert Premer. *Photo by John Kellett.*

● Officers of the Pikes Peak F. S. C. around the fire place in the "warming room" at the Broadmoor Ice Palace — Walter Knorr, Treasurer; Jane Anderson, Secretary; William E. Wardman, President; Fred Wiley, Honorary President; and E. H. Strong, Vice-Pres.

● First-timers at the Midwesterns—Donald Degendorf, Eleanor Meister and Joan Swanston, all of the St. Louis S. C. *Taylor Photographers.*

● The Granite Club Intermediate Trio—Anne Westcott, Claire Dickinson and Joyce Humble—appearing in Granite's "Victory Ice Carnival."

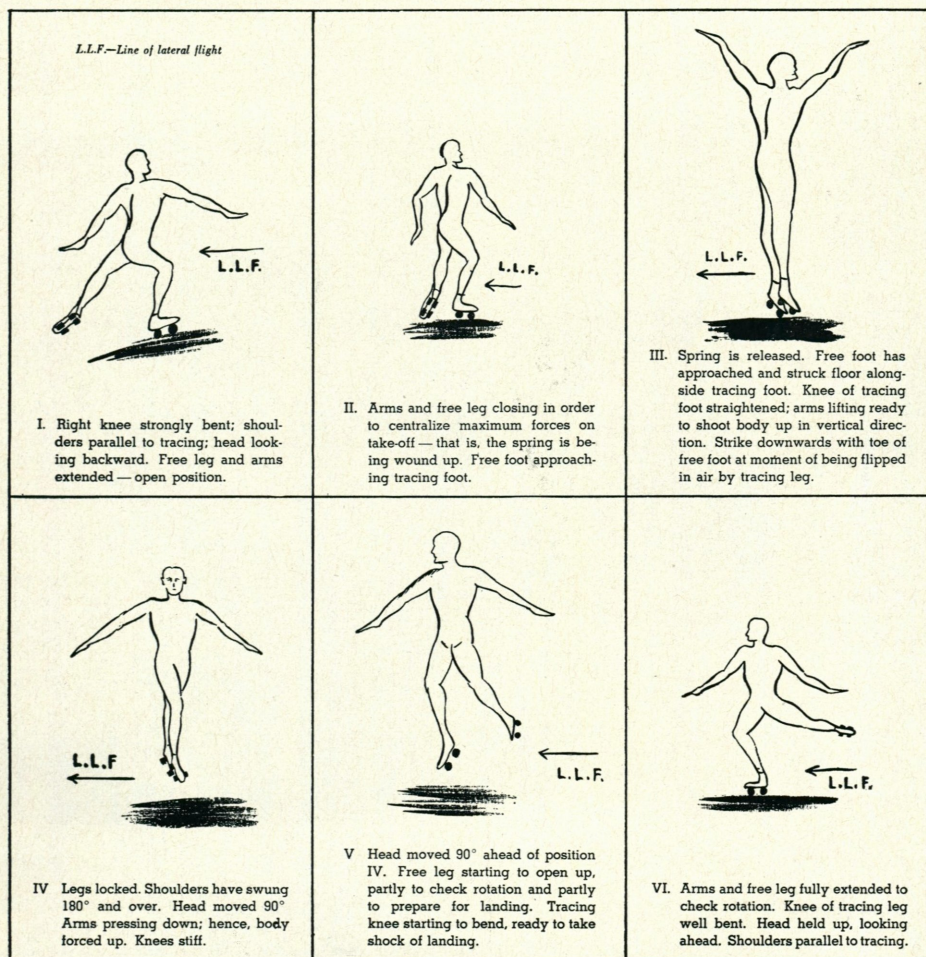
● Roger Wickson and the "Sherwood Foresters"; a Connaught S. C. group featured in several B. C. carnivals.



Lidstone Sketches The Mazurka Jump

Original Sketches Drawn by Jimmie Lidstone

Reprinted from *The Skating Review* by courtesy of Edward W. Smith, Publisher



THIS JUMP is a half revolution jump from an outside back edge revolving counter-wise to an outside forward edge, alighting on the same foot. For example, take-off the right outside back edge; land on the right outside front edge. At point of take-off, free foot strikes floor behind and at side of tracing foot. See III. The half turn in air is effected in this position, as IV. *Note:* Use of arms for height. At take-off, arms are lifted before body is in the air. As soon as floor is left, press down on arms and this will have the same effect as a swimmer pressing down on the water; in other words, it lifts him.

Hints

to BEGINNERS

The Beginning of a Pair

BY DORIS V. SCHUBACH
1941 Junior Pair Champion

THE FIRST STEP to consider in forming a pair is to be sure that the two skaters are well suited as to height and build. The next and most important is the development of a stride on the part of both skaters that is equal in style and power. This stride may be achieved by plain skating around the rink together for a few minutes each time they go skating, and by doing school figures together, and by dancing. This point can hardly be stressed enough for it is one of the most important factors in producing a pair of championship calibre. The next step is the selection of music which is a definite part of a pair itself.

Perhaps the most helpful suggestion I might make is to have a third person who will work with them constantly. He will see many minor details that would go unnoticed by the skaters themselves but which will add greatly to the finishing of a really successful pair.

Camel Spin and Variations

BY ROBERTA JENKS
Runner-up, 1941 Ladies' Junior
Championships

THE CAMEL SPIN is one of the most interesting spins in figure skating. Its main characteristic is the transition of the body position from vertical to horizontal while spinning.

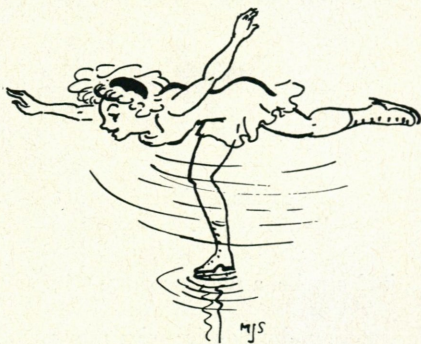
The most common form of Camel Spin is the one in which the body is in a plain horizontal position, with the free leg straight out and the arms either out in line with the shoulders or placed straight backward. The head is pulled back with the chin pushed out.

Having conquered a safe plain Camel Spin, one will want to think of variations to make the spin either more attractive or to bring out a certain individualism. The

Lean Camel is one of these variations. This spin starts as a plain Camel and while spinning the body position changes into an exaggerated spiral pose. The head turns against the body twist; the arm over the free leg is placed parallel to the body while the other arm is pointed straight out or is bent in front of the body.

The position of the arms plays an important part in the different variations of the Camel Spin. Arms can be placed in all kinds of positions, straight or bent, and various ballet poses can be used to great advantage.

Skaters who like to experiment can easily hit on something very nice by trying different combinations of arm, head and leg positions while in a Camel Spin.



*Perhaps they call it
A camel spin.
Don't YOU be the camel
Keep your hump in!*

Outer Forward Loop

BY ANN ROBINSON
1941 Eastern Novice Champion

A TENDENCY IN STARTING is that some skaters have the loop done before they start.

To begin with, an Outer Forward Loop is skated slowly, but not so slowly that you lose your balance. Your shoulders should be square and hands kept close down at

your side. Control and balance are a necessity. The unemployed foot is held back and a little high, but be sure not to get it too high. As you are going into the loop, bend your skating knee fairly well and start your free foot going around the loop. You should be able to see the loop as you make it, but be sure not to pitch forward and lose control.

On coming out of the loop, *do not* kick back as it makes a wobble in the coming-out line.

On the second tracing, go a little bit slower as it helps to trace well.

Stand as straight as possible as it doesn't look well to be all hunched up in an awkward position. There is no need for it.

Some skaters find it helps to carry in their minds a sort of rhythm which they count to themselves, approaching, during, and coming out of the loop.

Try it and see what your luck is!



Hints in Verse

BY ETHEL B. HARNED
National Judge

A hint? a poke, a push or shove,
Can I do that to those I love
To watch, gliding on ice with movements
free,
All speed, faces so lit with joy and glee.

* * *

When anxious skaters take a test,
If male, you notice first the vest—
For underneath that sturdy garment
You sense a heart in acute torment,
In fear it will not do its best,
That trembling knees will mar its quest.
But when the female takes her stance,
You notice, first of all, her pants;
For skirts are short, I know it's smarter,
But what about the peeping garter?
And then there always seems a lack
Of several inches in the back.
When judges on the ice do meet,
They truly do not wish a seat;
So bloomers dear, I bid thee hide,
Thee makes the "figgers" look so wide.

THE CALENDAR OF

Coming Events

February

27, 28 Hamilton S. C. Carnival
27, 28 & March 2 Winnipeg W. C. Carnival

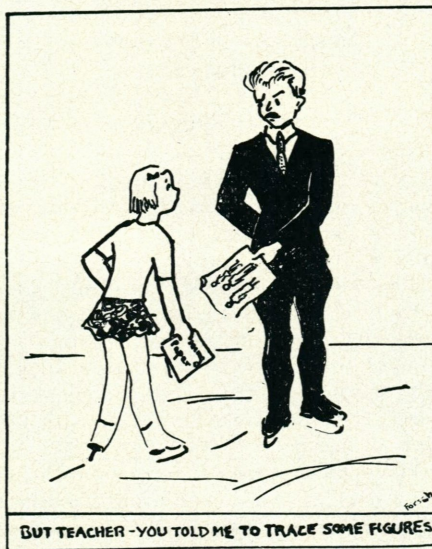
March

6 Commonwealth F. S. C. Carnival
6, 7 Minto "Follies," Ottawa
9-13 Toronto S. C. Carnival
10 New Haven S. C. Jr. Carnival
13, 14 Rye F. S. C. Carnival
13, 14 Saskatoon F. S. C. Carnival
13, 14* Tulsa F. S. C. Carnival
14 Northwest Competitions at Vancouver S. C.
17 St. Moritz I. S. C. Carnival
19, 20 Wascana Skating Club Carnival
20, 21 Lakewood F. S. C. Carnival
26, 27, 28 Buffalo S. C. Carnival
26, 27, 28 Halifax S. A. Carnival
27, 28* The S. C. of New York Carnival

April

3, 4 F. S. C. of Northern New Jersey Carnival
4, 5 Neptune F. S. C. Carnival
10, 11* The S. C. of Boston Carnival
15-18 Roller Nationals in Memphis

* Tentative.



OFFICIAL USFSA, CFSA and RSROA ANNOUNCEMENTS

USFSA Judging Schools

JUDGING SCHOOLS may only be held under the auspices of the Association. Applications to hold such schools shall be made to the chairman of the sectional committee for the district or to the chairman of the Judges and Judging Committee.

No other schools will be recognized.

—HEATON R. ROBERTSON,
President, USFSA

Roller Nationals

THE 1942 ROLLER Figure Skating and Dancing Championships will be held in Memphis, Tenn., on April 15-18. For details see Page 43.

October Issues

AN UNUSUALLY LARGE increase in subscriptions has exhausted our supply of October Issues. New subscribers may have instead, however, either the October 1940 or the December 1940 Issue. There are plenty of the other issues of this season on hand and new subscribers are still desired.

—THERESA WELD BLANCHARD

Chm., USFSA Publications Com.

Additional Competitions

SANCTIONS HAVE BEEN GRANTED for the Northwest Competitions, to be held on March 14 at the Vancouver Skating Club, and for the North Dakota State Championship, to be held in Minot on Feb. 28 & March 1.

—JOSEPH K. SAVAGE

Chm., USFSA Competitions Com.

SUPPLEMENTARY USFSA JUDGES LIST

THE FOLLOWING NAMES of Official USFSA Judges for 1941-42 were received and approved after the *Yearbook* went to press, except in the case of Mr. Swift, who was appointed in 1940. His name should have appeared in the *Yearbook* but it was inadvertently omitted. In the April Issue, other additions received too late for inclusion in March will be included.

JOEL B. LIBERMAN, *Chairman, USFSA Judges & Judging Committee*
(342 Madison Ave., New York City)

ELIGIBLE FOR TESTS UP TO AND INCLUDING THE FOURTH:

BEAR MOUNTAIN FIGURE SKATING CLUB: Sam Bell.

CLEVELAND SKATING CLUB: Mrs. John O. Flndelsen, Mrs. Frederick Rittinger.

ELYSIUM SKATING CLUB: George E. McAllister.

FIGURE SKATING CLUB OF NORTHERN NEW JERSEY: Mrs. J. Kirk Hooper, Anthony Meyer, Jr., Mrs. Anthony Meyer, Jr., Glen A. Robinson, I. S. Webster.

ICE CLUB OF CHICAGO: Helen Koblitiz, Anthony Matysiak, J. H. Sword.

PITTSBURGH FIGURE SKATING CLUB: Mrs. Leo Nuhfer.

SPOKANE FIGURE SKATING CLUB: Cancel names of Earl Carter and C. B. Clausin.

ST. MORITZ ICE SKATING CLUB: Henry F. Swift.

ELIGIBLE FOR TESTS ABOVE THE FOURTH

ARENA FIGURE SKATING CLUB OF MINNEAPOLIS: Miss Marjorie Newell.

ELYSIUM SKATING CLUB: J. E. Lambie, Jr., Paul Pavliska.

FIGURE SKATING CLUB OF NORTHERN NEW JERSEY: John H. Andresen, Jr.

ST. MORITZ ICE SKATING CLUB: Henry F. Swift.



John Kellett Photo

LAST YEAR fifty-eight clubs reported carnivals in the Cavalcade—this year it looks as if the number would be much smaller. There are two main reasons for clubs omitting their shows this winter, and undoubtedly many lesser and local ones. First: carnivals take a great deal of preparation far in advance, and the United States was in a very unsettled condition all this autumn. After war was declared, the situation actually became clearer but it was fairly late to organize carnivals on the usual elaborate scale and, besides, many members in every club had plunged into war work. Secondly: the Ice Follies and the Ice-Capades have extended their tours to almost all the cities with large rinks, and Sonja's show visited seven cities as well. This means that either two or three excellent professional productions have drawn the skating public and an amateur club show would be taking quite a gamble in competing with them. Therefore, more and more clubs are planning informal parties or "guest nights" as the season's climax, or holding Junior carnivals. These have been most successful; they give the younger skaters an incentive, can be presented on a simple and inexpensive scale, and usually bring in a small profit.

In Canada the problem is slightly different and most of the larger clubs are continuing with their splendid shows. Of course, Canada has been at war for two years longer than the United States. Most of their shows are for the Red Cross or war relief of some sort and the skaters realize that their efforts are of very real value. The professional shows have appeared in only a few Canadian cities and the local club carnival is still one of the high spots of the winter's entertainment program.

Carnivals are often regarded solely as a source of income, but they have another equally important value—to hold the club together and keep interest in the sport alive. It would be a great pity if clubs definitely gave up all thought of carnivals and the advantages to be gained from Junior Carnivals cannot be too greatly stressed.



The Picture: An aesthetic group number featured in the St. Paul Figure Skating Club's "Ice Cavalcade of 1942."

Reports from the Carnivals

"ICE VANITIES OF 1942"

by the Oakland Figure Skating Club on December 19, 20 and 21 for the joint benefit of the Oakland Lodge of Elks and the Oakland Tribune Bluebird Christmas fund. **FEATURED:** Britta Lundquist and Bobby Specht, Stewart Horton, Ramona Allen, Norah McCarthy and Donald Gilchrist, Freddie Tomlins, Margaret Field; a Four-Star-Four (Maribel Vinson, Guy Owen, Inger Kraglund and Hubert Sprott) led the list of professionals which also included Irene Dare, Tommy LaVonne, Maryann Lindelof, Nicholl and Gilbert, Theslof and Taylor, Markus and Thomas, and Frenchy Hebert. Despite the Oakland Ice Rink's Blackout Regalia, the Ice Vanities of 1942 was a dashing glittering example of the combined productive genius of Mr. Jay Fredkin and the members of the Oakland Figure Skating Club. Enthusiastic and approving crowds greeted this carnival with capacity attendances.

"ICE REVUE"

by the Cleveland Skating Club and members of the Valley Figure Skating Club at the Valley Arena on January 23 and 24. The combination show was a great success and the house was practically sold out for both nights. **FEATURED:** Cleveland Skating Club Four (Anne McGean, Huntington Blair, Michael McGean, Sally Blair), Jane Zeiser of St. Louis, Janet McGean, Nate and Edith Walley (pros), Caroline Brandt, Joanne Frazier, and a comedy act by Gene Kersläger and Fred Hanson (pro). **GROUPS:** The opening number, "Dance of the Dolls" by the Junior Members of the Valley club; "Rhythm on Ice" by the Senior Members of the Cleveland club; "Swing" by the Cleveland club; "Ballet in Blue" starring Caroline Brandt, Ballerina; "Waltz" by the Cleveland club; "Black Magic"; and a "Gay Nineties" finale in which the Senior Members of both clubs joined together and which was received most enthusiastically by the audiences. **DIRECTOR:** Nate Walley, assisted by Edith Walley who trained the Junior Group and designed the costumes.

"ICE CAVALCADE OF 1942"

by the St. Paul Figure Skating Club on January 29, 30 and 31. **VISITING SKATERS:** Norah McCarthy, Bobby Specht, Theslof and Taylor (pros), Phyllis Ann Thompson (pro), Harold Thysell and Archie Vraa. **LOCAL STARS:** Audrey Miller Naegeli, Robert Uppgren, Arthur Preusch, II, Mary Louise Premer, Janette Ahrens, Lyman E. Wakefield, Jr., Jimmy Lawrence, Bruce Sheffer, Carol and Lorraine Brinkman, Montgomery Wilson and Christine Newson (pros). One of the most striking group numbers was a military ("V" for Victory) strobolite ballet which featured the popular North American Championship Four. The Embassy Ball featured Montgomery Wilson and Christine Newson's pair and Norah McCarthy's spectacular single. The show was so popular that an extra matinee was staged to accommodate all the spectators. There were one hundred local skaters in the supporting cast, and King Vulcan of the Winter Sports Carnival interrupted the show to crown Montgomery Wilson, "Sir Cavalcade." **DIRECTOR:** Montgomery Wilson (club pro).

SPOKANE RED CROSS BENEFIT

Because of the war conditions, the members of the Spokane Figure Skating Club decided that money for carnival costumes and tickets should go for Defense Stamps and Bonds. In lieu, therefore, of the usual big carnival, they presented a smaller show at Hayden Lake with proceeds going to the Red Cross and audiences are still speaking in glowing terms of the excellence of the exhibitions on the ice. Members of the club presented dance numbers, solos and pairs. **FEATURED:** Shirley Lander, Daisy Mathews, Mary Jane Keegan, George Cross, and Eileen Green. One highlight was a solo number by John Jerome White who, on the same day, was observing his 99th birthday.



People

BIRTHS

Berkeley—To Mr. & Mrs. Frank A. Runnels, a daughter, Helen Katherine, November 17—To Mr. & Mrs. Adrian Wahlander, a daughter, Jovita, January 18.

Boston—To Mr. & Mrs. Horace Darlington, a son, Charles Hart, January 11.

Montreal—To Mr. & Mrs. Peter Usher, a son, Peter Joseph, Jr., December 18.

Philadelphia—To Mr. & Mrs. Roy L. Quinn, a daughter, Emily May.

Toronto—To Lt. & Mrs. F. J. Cornish, a daughter, December 21—To Mr. & Mrs. N. J. McKinnon, a daughter, Sheila Frances.

ENGAGEMENTS

Baltimore—Miss Rosamond Robert to Mr. John J. Jenkins, Jr.

Cleveland—Miss Helen Corlett to Benjamin Hubbell.

Lansing—Miss Betty Parmenter to Mr. Russell Gardner. Both are roller professionals at the Lansing Rollerdom.

Montreal—Miss A. Carmichael to Sub Lt. Guite—Miss G. Vaughn to Sub Lt. J. MacKenzie.

New York—Mrs. Emmy Andrews to Mr. Kenneth Mygatt—Miss Elizabeth Hayes Ellis to Mr. George M. Holley, Jr.

Ottawa—Miss Virginia Keillor to Mr. Jo Oliver.

MARRIAGES

Baltimore—Mr. W. Leslie Bond and Miss Beatrice Gommage.

Berkeley—Mr. Fred Elkinton, Jr., and Miss Cleo Probst.

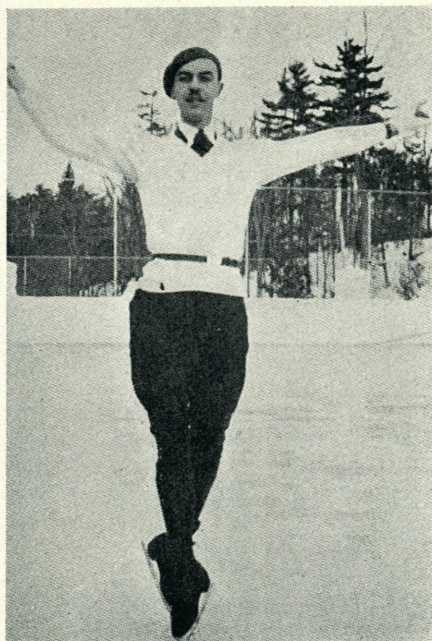
Boston—Lt. (J. G.) Robert Watson and Miss Polly Blodgett, on January 31.

Cleveland—Mr. Bruce Whidden and Miss Kathleen Firestone.

Colorado Springs—Lt. Loren E. Hendrickson and Miss Elynor Harter.

Fargo—Mr. Eugene Blanco and Miss Elaine Mattesen—Mr. John Curren and Miss Sally Schoedler—Lt. Charles Walker and Miss Lorraine Tweeden.

Grand Forks—Mr. Francis J. Hagan



MR. CHAUNCEY BANGS

and Miss Irene Berger—Mr. Douglas Heen and Miss Helen Wagner.

Los Angeles—Mr. Robert Gage and Miss Maureen Morris, January 31.

Montreal—L.A.C. S. Mitchell and Miss Kathryn MacKenzie—Lt. R. Smith and Miss Pat Snell—Sub Lt. Wallis and Miss Lorraine Cumming.

New Haven—Mr. Joseph Schlosser and Miss Marjorie Hall.

New York—Dr. Conrad Berens and Miss Frances Cookman.

Philadelphia—Mr. Edward Miller and Miss Frances Meyers—Mr. Fred Weinert and Miss Doris J. Hartman, October 25.

Portland—Mr. Earl Westgate and Miss Virginia Belding, Sec.-Treas. of the Portland F. S. C., February 7.

Seattle—Mr. Leslie F. Johanson and Miss Lorna Flowers, December 31.

St. Paul—Mr. Montgomery Wilson and Miss Mary Ann Winston of St. Louis, February 7. Mr. Wilson was many times Singles and Pair Champion of Canada and North America and is now instructor at the St. Paul F. S. C.

Toronto—Lt. William D'Arcy Boulton R.C.N.V.R. and Miss Helen H. Hopkins—Lt. Jonathan Britton Fisher, U. S. Air Corps, and Miss Eleanor Wilson, January 17—Flying Officer Alfred McDonald and Miss Helen Cleland, January 24.

Tulsa—Mr. David Gleis, Tulsa F. S. C. Professional and Miss Edith Beller, former SKATING representative at the Brooklyn F. S. C.

DEATHS

Brussels, Belgium—Count Henri de Baillet-Latour, President of the International Olympic Committee.

New York—On January 23, Dr. Edward S. Pope, executive surgeon and secretary of the Midtown Hospital, New York. Dr. Pope was a loved and respected member of The Skating Club of New York, the Sunday Skating Club, and the Wednesday Skating Club, serving as President of the latter at the time of his death. Dr. Pope gave freely of his time and money to encourage skaters and help clubs; he also gave liberally of his medical knowledge to many skaters.

Ottawa—On January 27, Chauncey R. Bangs of pneumonia. With Marion Macdougall (now Mrs. Bradley Granger of London), Mr. Bangs won the 1927 North American Pair Championship and the Canadian Pair Championship in 1927 and 1928; in 1931 he won that title with Frances Claudet and was runner-up in the North American Pair Championships.

Portland—Edward F. Grell, Proprietor of the Portland Ice Arena, on December 18.

Toronto—Mrs. Kathleen S. Mead Mudge, mother of L.A.C. Richard L. Mudge R.C.A.F., on December 16.

TURNED PROFESSIONAL

Boston—Joyce Brownell to teach at the Boston Arena and at Brae Burn Country Club.

Colorado Springs—Helen Bradt to join the Ice Follies—Dave Cater to join the Ice Follies—Dick Hill and Dick Norris to join the Hollywood Ice Revue.

Fargo—Lois Lemna to join the Ice Follies.

St. Paul—Darlene Peterson to join the Ice Follies.

Group Instruction

By Mary L. Paige

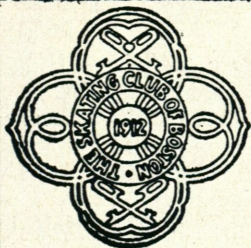
St. Moritz Ice Skating Club

IN ANY LARGE GROUP of skaters there are always a certain number desiring lessons and eager to skate correctly from the start, but whose many interests or needs discourage individual lessons. Our club has adopted a system of group instruction which has worked out with surprisingly good results. The following specific details were obtained from Maribel Vinson and Guy Owen, professionals at East Bay Iceland, in regard to the groups they teach in our club and at the Saturday Morning Juvenile Sessions: (See picture on Page 26).

Each group should consist of not more than six skaters. Experience proves that with more than this number, individual attention is sacrificed. The charge is \$6.00 for a series of six lessons, payable in advance. The lessons must be taken regularly, one every week. One "make-up" lesson is given for those who have been absent. Those with perfect attendance also get the extra lesson without charge, as a reward.

Results show conclusively that these group lessons are most successful for both adults and juniors. Many skaters in Guy's adult groups, who started as absolute beginners and couldn't even navigate backwards, have learned to dance at the end of one season. In one of Maribel's children's groups, all six are ready for the Junior Test, three are ready for the First Test, and one competed in the Juvenile Championships. All knew NO figure skating when they began their group instruction. These results have been gained with once-a-week group instruction during a season and one-half (no summer skating). In dancing, Maribel and Guy together have taught six couples under 14-years-old the Fourteenstep, Waltz, and Tango in two sets of these group lessons.





SC of Boston
(Mass.)

Club Emblems



Bear Mountain FSC
(New York)



Neptune FSC
(New Jersey)



Toronto SC
(Ontario)



Connaught SC
(Vancouver)



FSC of Chicago
(Illinois)



Spokane FSC
(Washington)



Imperial FSC
(New York)



Elysium FSC
(Ohio)



FSC of Three Rivers
(Quebec)



FSC of No. New Jersey
(New Jersey)

ROCKERS and COUNTERS

News & Notes from the Clubs

Outlook

BY THE TIME the March issue goes to press, the club outlook has ceased to be problematical and is more or less a definite situation; and we receive reports at this time which indicate that the season developed more favorably than at first expected for some clubs, and vice versa for others. *Fargo* (N. D.) has been besieged with an unusual spell of extremely warm weather which threatens to upset its schedule. For a club which depends to a great extent on outside skating sessions, this may cause a frustrating delay in carnival rehearsals. Despite this, the club was still proceeding with plans to hold the carnival on Feb. 7 & 8. Similarly *Montreal FSC* reports: "owing to the mild weather, outdoor skating rinks in Montreal have had a more or less precarious life this winter and the result is reflected in the small number of requests received to date for skaters for outside carnivals." The club, however, also rents ice from inside rinks at specific hours, and these sessions are well attended.

Minto (Ottawa) has had to rearrange its sessions, for Seniors are working or busy with war work during afternoons. Senior days have been given over to Juniors, and the club is kept open Sunday nights for Senior sessions. *Saskatoon* is most optimistic because of its gratifying membership of almost 300; its daily sessions in a new artificial rink, with Pro Barry Green; and its plans for the annual carnival on March 13 & 14; plus more club dances and social get-togethers in the form of sleigh rides and toboggan parties on schedule. Carnival Chairman is H. R. Larson, and Production Manager, John Kilgour. *Bear Mountain* (N. Y.) suffered a severe loss when its rink burned down, but the rink-less group is trying to remain organized by holding skating parties, and skating frequently at other rinks.

Keystone's (Phila.) skating sessions run

from 10 a.m. to 1 p.m., including an hour devoted to a dance and skating couples session which has proved to be very popular. A skating party and exhibition is on schedule for spring, with most members expected to participate. At *London* (Ont.) the membership of about 130 is lower than usual but better than anticipated. Skating time is divided for dancing, group training, class and private lessons. *St. Louis FSC* has installed a new music reproducing system at its home rink, the Winter Garden, which greatly increases the pleasure of dancing. The *Snowy Range FSC* (Wyo.) reports a great deal of progress in skating since Ray and Alma Johnson, formerly of Sonja Henie's troupe, arrived in Laramie to teach classes, direct the ice shows, and help manage the rink.

Manhattan meets at Flushing Meadow Park Rink on Sunday mornings. Club dance tests were held Feb. 8, with many members eager for their Bronze medals, and several after the Silver medals. Younger club members are making a good showing as accomplished roller skaters, having discovered that roller skating technique is very adaptable to that of figure skating. *Princeton* (N. J.) is foregoing a carnival this year because of various technical difficulties, but instead will have a gala evening for club members and guests. *Waterville* (Me.) feels optimistic because its activities are proceeding smoothly; the rink is in fine condition and members have been practicing for their carnival, scheduled for February.

Juniors

EVERY FRIDAY is Children's Day at *Winnipeg*. Supper in the lounge at 5.30 is followed by movies or some other form of entertainment, then games and races on the ice from 6.30 to 8. A Junior Dance session lasts from 8.30 to 10.30, with the young people arranging their own program. Junior sessions at *Portland* (Ore.) are only about two months old, and were organized by three of the Skating Mothers. The hour before the regular Sunday afternoon skating session is allotted to the younger members, and Seniors assist them with their practice.

Rapid progress is evidenced among the Juniors at *Sports Centre* (Balt.), with rehearsals starting for the children's number in the club's annual carnival. The Junior Club has a membership of more than thirty. Miss Emma Hermani and Miss Mildred Damm are in charge of the children's group. The Juniors at *WC of Montreal* are divided into two teams, the Green and the Gold. Captains are Cynthia Powell, 1942 Canadian Junior Champion, and Lois Cockheld. Through the season, teams compete for points in the dance competitions, tests, and club championships. The second Junior skating party was held on Jan. 30. Mar. 10 is the date of the Junior Carnival of *New Haven*, featuring the "future champions."

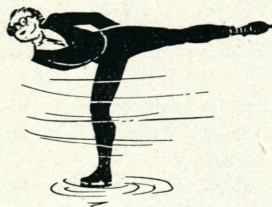
Social Events

ARENA FSC (St. Louis) staged an outdoor Saturday afternoon skating party recently for 89 orphans of the Lutheran Orphanage of Des Peres, Mo. None of the orphans had ever watched figure skating, and an impromptu program of fourteenstep, waltz, tango, and solo numbers was given. Amateur movie camera fans took several films in color with most successful results. Refreshments were served to the club's orphan guests. A drawing was held, and eight-year-old Louise Spahn was the lucky orphan to win a pair of figure skates. She admitted afterwards that she had "prayed twice" the night before that she would be the winner.

Boston gave a tea on Jan. 24 in honor of those club members who had entered the Eastern Championships. Exhibitions were given by Gretchen Merrill, Betsy Nichols, Roberta Jenks, Ruth Flint, Fay Kirby, Barbara Littlefield, Jacquelyn Sawyer, Dudley Richards, Sandylee Weille, Estelle DeWolfe, all of the Boston club; Doris Schubach and Walter Noffke of *Springfield Ice Birds*; Wilhelm Junker of *Commonwealth FSC*; and Norman Midwood of *Providence FSC*. Annual Fancy Dress Party of *University SC* (Toronto) was to take place on Feb. 19 on a more elaborate scale than ever before. The entire proceeds were to be given to the British War Victims Fund. The program was made up of club numbers, plus exhibi-

tions by outstanding Toronto skaters. Prizes were given for the most original and attractive costumes.

Too late to report in the last issue was the Christmas party of the *WC of Washington*. A children's number, with selections from Tchaikovsky's "Nutcracker Suite" as a background, and specialty numbers made up the program. Highlights were a solo by Lois Waring and a pair by Dick Vass and Barbara Phillip, club starlets. Carnival cast and members of the carnival committee of *Hamilton* (Ont.) relaxed in their production efforts long enough to have a party on Jan. 31. The evening was spent with games and dancing on the ice, followed by dancing and a buffet supper in the club rooms. Six of *Pikes Peak's* members skated in Denver's show on Jan. 10. Barbara Franklin, Randi Gulliksen (*Pikes Peak* pro), and Donald Cooper gave solos; and Marjorie Hanon, Mary Ann Nelson, and Barbara Hanes performed a trio.



Keep 'em Skating!

WITH THE ABSORPTION of so many young men into the armed forces, many clubs have been losing some of their member skaters. Although this loss in some cases may not be large enough to show any appreciable decrease in membership, a few skaters from a great many clubs puts a sizeable number into uniform. Some clubs have recognized this situation and made an attempt to establish contact with skaters in the service who are stationed in their immediate vicinity. *St. Moritz* (Berkeley) is eager to welcome the boys as guests at any club sessions if the home clubs will inform *St. Moritz* how to get in touch with

the skaters stationed in the vicinity of Berkeley, or if the skaters in service will make themselves known. A plan the club inaugurated last month was to invite ten men from the nearby Army, Navy, and Air Corps units to attend each club session. The plan was so successful, and the men so enjoyed "navigating the new way," that the club will continue with this arrangement at least for the "duration" of the season. *Lakewood* (Tacoma) is holding a matinee of its carnival on March 22 for service men. And Lakewood Ice Arena, popular with the service men from nearby Fort Lewis and McChord Field, admits men in uniform for half-price. *London* (Ont.) is organizing a party of about 28 skaters to visit other rinks around the country to give exhibitions for the soldiers, and also for charity.

Denver has invited the soldiers in that vicinity to participate in its carnival, if they desire to do so. Eno Tillikainen of the Fitchburg FSC (Mass.) is at present at Lowry Field and is enjoying Sunday skating with the Denver group on Evergreen Lake.

Some of the Directors of *Hamilton* (Ont.), with Service Clubs of that city, have opened an Active Service Canteen in downtown Hamilton. The Canteen is open every day and members of the Skating Club are in charge on Monday afternoons. Each Service Club, as does the Skating Club, assumes responsibility for one month's rent. To assist in opening the Canteen, \$1,500.00 from the proceeds of last year's carnival was donated by the club. *Fort Worth FSC* (Texas) offers associate memberships to enlisted men in nearby army camps, giving them the privileges of active memberships as long as they are in the locality.

Notes of Interest

MINTO (OTTAWA) HELD a farewell party for Mary Rose Thacker before she left for the Canadian Championships in Winnipeg. She was presented with a silver compact bearing the club crest . . . Mrs. Pauline K. Neuman of *Los Angeles* has been made an Honorary Member of the new *Zephyr FSC* "in appreciation of her efforts in organizing the *Zephyr Club*"

and because of *Zephyr's* "desire to have an outstanding skater with them as often as possible" . . . *Arena FSC* (St. Louis) held a party in honor of Club President Erwin Horst, who had enrolled for service in the U. S. Air Corps . . . Grace Clarke of *All Year* (Calif.) met with an accident on the ice and broke her collar bone. This misfortune prevented her from entering competitions this winter . . . *Winnipeg* has a Reception Committee to help new members feel at home and old members to have a better time. Members of this Committee act as hosts and hostesses for each session and wear badges so that they may be easily distinguished . . . J. W. A. Bollong of *Seattle*, in previous years chairman of the Shrine Ice Carnival Committee, has been elected Potentate of Nile Temple, the organization which sponsors *Seattle's* carnivals.

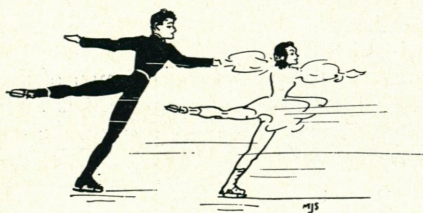
New Clubs

THREE NEW CLUBS break into the spotlight in this issue. *Fort Worth FSC* (Texas) is starting practically from scratch, for probably 90% of its members had never been on skates. The enthusiasm for this new organization was great, with 72 members enrolled at the first session, an increase in membership every session since, and Juniors coming in even greater numbers. As an educational move, the Board of Directors has hired Pro Norris Wold to give demonstrations of the elementary figures and help the skaters in groups for an hour at each session. Club officers are: Clyde Godbold, *Pres.*; Charles Quick and J. H. Edwards, *Vice-Pres.*; Mrs. M. J. Pickett, *Sec.*; Dr. H. M. Williams, *Treas.*

Newly-organized *Zephyr FSC* held its first session Dec. 3 at Iceland, Hynes, Calif. The club meets every Wednesday from 6 to 7.30. A subscription to *SKATING* is included in club dues. (For which we wish to express our thanks.—Ed.). Officers elected Dec. 7 are: John L. Beeler, *Pres.*; Margaret Davies, *Vice-Pres.*; Margaret Baysinger, *Sec.*; Dr. V. D. Sedgwick, *Treas.*

The Ice House FSC (Toledo) meets every Monday night at its local rink. Membership is limited to 125, with an

80% attendance not crowding the rink. Entry fee is \$2.50, with a charge of .50 an evening for skating. If a member is absent, the skating fee is deducted from the entry fee; when the entry fee is reduced to \$1.00, the member must increase it to the original amount before he is eligible to skate again. This method enables the club to pay the weekly rental of the rink. Club officers are: Paul R. Dunlap, *Pres.*; Donald P. Banning, *Vice-Pres.*; Dr. A. Winters, *Sec.*; Maurice Kline, *Treas.*



Competitions

Successful competitions by the Junior Club at *Hershey* were held on Jan. 23. Visiting Judges were USFSA Pres. Heaton Robertson of New Haven, Mrs. Edith Secord of New York, and Mrs. Theresa Weld Blanchard of Boston. Winner of the Novice class, among a large number of entrants, was Marilyn Fishman, with Lorna Entzy placing second. Pairs title fell to Lily Cagnoli and Lois Fritz, over Mary Sleichter and Betty Oglesby. Mary Stuart Over topped Lily Cagnoli for the Championship title. The Junior Club Committee consists of Chairman William Hickok, Wilma Rhein, Margaret Frank, Warren Shank, Raymond Bowman, and Francis Goldsboro.

PORTLAND (ORE.) WAS, for the first time, represented in the Pacific Coast Competitions last month by Mary Bovee, Margaret Neils, and Barbara Franklin. *All Year* had six entrants in the California State Championships on Jan. 23 & 24: Dory-Ann Killian, who placed first in the Senior Women's event, Jane Spencer and Geary Steffen of the Senior Club, and Elaine Duschnes and Arden Ruth Black of the Junior Club.

The Spotlight is on . . .

ST. MORITZ (Berkeley) for winning the Grace Trophy awarded the high scoring club in the California State Competitions. Also for presenting a four (Barbara de-Julio, Peggy, William and Fletcher Hoyt) for the first time in the history of competitions on the Pacific Coast . . . TORONTO SKATING CLUB for retaining, in the Canadian Championships, the Earl Grey Trophy for the best team from one club consisting of a Lady Single, a Man Single, a Pair and a Four. With the exception of 1937, the Toronto Skating Club has won this trophy every year since 1929. . . . LIEUT. RALPH MCCREATH, 1941 North American and Canadian Singles and Pairs Champion, who was honored with runner-up position for the Lou Marsh Memorial Trophy, presented each year to Canada's outstanding athlete. One point for top place separated him from this year's winner, Theo Dubois, U. S. and Canadian Singles Sculling Champion. . . . MARY ROSE THACKER, Singles Champion of North America and Canada, who was awarded the Rose Bowl, the highest honor which can be paid to any woman athlete of Canada. The presentation was made at the Canadian Championships, after Miss Thacker had once more brought the championship title to Winnipeg. She has the distinction also of winning third place in the Lou Marsh Memorial, open to both men and women athletes.

Club Papers

PUBLICATIONS of two more clubs have come to our attention since the January issue. *Cleveland* issues a printed four-page self-mailer, slightly larger than 6 x 9 inches, called "Skate 'N Racket." This folder includes news of events and activities concerning the club, and skating and hockey schedules of the rink. Editorial Board: Steward A. Covert, *Editor*, Cornelia Hadsell, Louise Thomsen, David Swetland.

"Chips," published by *Boston*, is also a printed four-page 6 x 9 self-mailer. Staff consists of Benjamin T. Wright, *Editor-in-Chief*, and Richard L. Hapgood, *Advisor*. Club news is written up in interesting

fashion. A feature of each issue is the skating biography of a Boston skater; those who have been written up already are: Joan Tozzer Spalding, Sherwin C. Badger, Maribel Vinson Owen, James Madden, Theresa Weld Blanchard, George E. B. Hill, Polly Blodgett Watson.



Carnivals

"Old Time Skating Bee," title of *Skridsko's* (Mass.) carnival, transformed the skating rink into a ladies' pond at Central Park in the 1860's. The carnival, a colorful portrayal of skating in the modern and gay nineties style, included a cast of 150. *Fargo* presents *Blade Capers* of 1942, the third annual Jack Frost Winter Carnival. This year's production carries a patriotic note in presenting the North American continent and Western Hemisphere engaged in war. *Cleveland* participated in an Ice Review, with the *Valley FSC*, at Valley Arena, Youngstown, Ohio, on Jan. 23. (See Carnival Cavalcade.) The show was a sellout and Cleveland was invited to bring its regular carnival to Youngstown this winter.

The skaters at the *Connaught Skating Club* who put on three numbers ("The Sherwood Foresters," "By the Shores of Lake Minnetonka," and the "International Trio") at the Vancouver Rotary Club Carnival early in December, are practicing again to take part in the New Westminster carnival. Roger Wickson of this club was invited to do his "Merrie England" number at the Victoria Carnival held on December 9th. Plus all this, the club is looking forward to holding its own carnival at the end of the season.

SC of Lake Placid stages its 16th mid-winter carnival on Feb. 21 & 22 in the Olympic Arena. Featured is the Minto SC in the "Minto Follies of 1942," starring

Mary Rose Thacker and Barbara Ann Scott. Harry Thomson and his Minto SC orchestra will furnish the music. The carnival at *Halifax* this year will be on Mar. 26, 27 & 28. Lt. Cmdr. Jack Hose, R.C.-N.V.R., is directing the whole production. *Winnipeg* plans its carnivals for Feb. 27, 28 and March 2 at the Amphitheatre. This year the production is under the direction of Gene Theslof, assisted by Patricia Chown and Rupert Whitehead, Club Pros. The carnival theme, "Wings of Steel," will feature Theslof and Taylor, Vivi-Ann Hulten, and Mary Rose Thacker, Canadian and North American Champion.

Correction

IN THE DEC. ISSUE, *Long Beach* (Calif.) was credited with a membership totaling 90. The membership is not so large; neither is Orrin Markhus the club professional. The regular officers, elected in place of the temporary officers listed in the Dec. issue, are Vern Hale, *Pres.*; Bradley Hansen, *Vice-Pres.*; Sarah Netka, *Sec.-Treas.*

Thanks

WE CONGRATULATE

the following clubs which, when this issue went to press, had *exceeded* their last year's subscription records: Buffalo S. C.; Cleveland S. C.; F. S. C. of Chicago; Minneapolis F. S. C.; Motor City F. S. C. (Detroit); St. Lidwina Club (Oakland); The S. C. of Boston; Waterville (Maine) S. C.; Glencoe Club (Calgary); Minto S. C. (Ottawa); Outdoor S. C. (Toronto); and the Trail (B. C.) S. C.

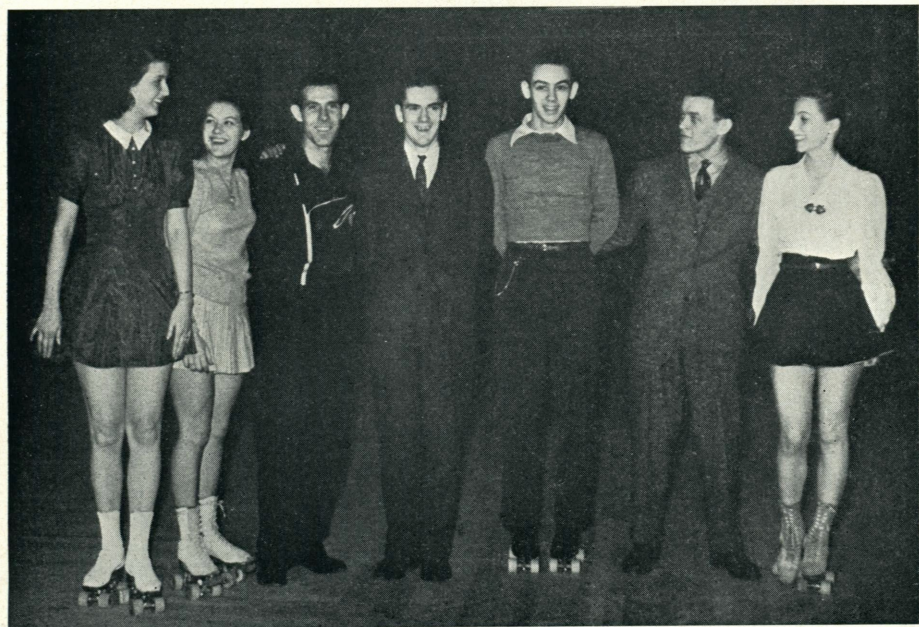
AND WELCOME

the following *new* clubs whose names are now appearing on our roll of subscribing clubs for the first time: Bakersfield (Calif.) S. C.; Charter Oak F. S. C. (Hartford, Conn.); Coliseum (Roller) Rink in Washington, D. C.; East Side S. C. (Providence); Fordham Figure Eight (Roller) Club; Ice House F. S. C. (Toledo); Snowy Range (Laramie, Wyoming) F. S. C.; and the Zephyr F. S. C. (Hynes, Calif.).



Photo by Reynolds

FULL DRESS CHORUS for "Waltz Bluettes" number in the Rollercade (Cleveland) Figure Skating Club's "Hi-Ho America" roller carnival. Note the superbly patriotic backdrop used in this show.



UNIQUE AMONG REUNIONS is the one pictured above. These skaters are not only all alumni of The Skating Club of Dayton, but are all widely-known roller professionals as well. They are: Irene Seifert (Arena Gardens, Detroit), Eloise Burrous (Chez Vous Rink, Philadelphia), Jim Oswald (Skateland, Dayton), Dick Chambers (East End Roller Rink, Memphis), Jack Werts (Skateland, Dayton), Joe Murphy (Hartford, Conn.), Margot Allred Werts (Skateland, Dayton). The picture was taken at Skateland in Dayton during the Christmas holidays.

The Roller Nationals

THE ROLLER NATIONALS will be held at the Municipal Auditorium, Memphis, Tennessee, April 15, 16, 17 and 18. Qualifying championships for the Nationals are the State Competitions now being held in the various states. First, second and third place winners in any division in a State Championship are eligible to compete in the National Championships.

This year the Roller Judges will assume a great portion of the judging duties, thereby relieving some of the hard pressed USFSA Judges who will judge only the Senior Events. Wherever the Roller Judges are used, seven Judges will be used instead of five; this arrangement worked out most satisfactorily last year. The schedule of events shows only the time of the racing and not the actual races, since at the time of going to press the Speed Committee had not finished working out the exact schedule.

This year the Junior Dancers will skate the Two-Step, Promenade; the Barn Dance; the Spread Eagle Waltz, Style A and the Straight Waltz. The Novice Dancers will skate the Two Step, Promenade; the Barn Dance; the Mohawk Waltz and the Collegiate. The Senior Dancers will skate the Fourteenstep; the Foxtrot; the Continental Waltz and the Tango.

THE FIGURES for the three divisions are as follows: JUNIOR—Group 1; 4, RIB, LIB Circle Eight; Group 2: 6a or 6b, Back Serpentine; Group 3: 8a-8b-9a-9b, Threes; Group 4: 28a or 28b, Forward Change Double Threes. Free Skating 2 to 3 minutes.

NOVICE—Group 1: 8a-8b-9a-9b, Threes; Group 2, 18a-18b-19a-19b, Brackets; Group 3: 25a or 26b, Back One Foot Eights; Group 4: 29a or 29b, Back Change Double Threes. Free Skating 2½ to 3½ minutes.

SENIOR—Group 1: 20a-20b-21a-21b,

Rockers; Group 2: 22a-22b-23a-23b, Counters; Group 3: 34a-34b-35a-35b, Three Change Threes; Group 4: 37a or 37b, Back Double Three Change Double Threes; Group 5: 38a or 38b, Forward Loop Change Loops; Group 6: 41a or 41b, Back Bracket Change Bracket. Free Skating 3½ to 4½ minutes.

THE RULES for Pairs and Fours will be the same as in 1941 and may be found under Rule 5 in the RSROA Test and Competition Book. All rules of Eligibility will be found in the RSROA Test and Competition Book.

SCHEDULE OF EVENTS

APRIL 15

- 9.00 A.M. Race Eliminations.
- 11.00 A.M. Junior Boys' Figures.
- 1.30 P.M. Novice Men's Figures.
- 4.30 P.M. Junior Dance Eliminations.
- 8.00 P.M. Junior Dance Finals.
- 9.00 P.M. Novice Men's Free
- 11.00 P.M. Race Finals.

APRIL 16

- 9.00 A.M. Race Eliminations.
- 12.00 M. Novice Women's Figures.
- 4.00 P.M. Senior Dance Eliminations.
- 8.00 P.M. Novice Women's Free.
- 9.00 P.M. Junior Boys' Free.
- 10.00 P.M. Novice Pairs.
- 11.00 P.M. Race Finals.

APRIL 17

- 9.30 A.M. Race Eliminations.
- 12.00 M. Junior Girls' Figures.
- 3.30 P.M. Novice Dance Eliminations.
- 8.00 P.M. Novice Dance Finals.
- 9.00 P.M. Junior Girls' Free.
- 10.00 P.M. Senior Dance Finals.
- 11.00 P.M. Complete Race Finals.

APRIL 18

- 9.00 A.M. Senior Men's Figures.
- 1.00 P.M. Senior Women's Figures.
- 8.00 P.M. Senior Men's Free.
- 9.00 P.M. Senior Women's Free.
- 10.00 P.M. Senior Pairs.
- 11.00 P.M. Presentation of Awards.

From the Clubs and Rinks

ROLLER SHOWS continue to hit new highs all over the country. The *Rollercade Figure Skating Club* of Cleveland presented "Hi-Ho America," a program entirely in

the patriotic and Pan-American theme with elaborate costumes and scenery. The attendance at the show was record breaking—total for the three nights that the show was presented was 6000. Rink operators Clarence Reynolds, Jack Dalton and DeForrest Reynolds were assisted in the production by members Ralph Neumann, John Zupancic, Paul Kopp, John Chrien and Frank Zupancic. It is interesting to note that the members of the cast of this, the largest amateur roller show ever presented in Cleveland, had an average of one year's skating experience.

Members of the *Lansing Rollerdom* Skating Club are working on their first big show, and in the meantime are holding Victory parties every Saturday night. In the middle of the evening, all skaters are stopped on the floor and the National Anthem is played. Everyone snaps to attention and faces the Flag. Defense Stamps are given away. Once a month, after this Patriotic night, there is a special Moonlight Party from 11.40 to 2.00 o'clock. Skate dances are the specialty of the evening and the parties have proved to be most popular.

Sensing the restlessness of these troubled times, the *Blue and White Roller Club* of Astoria held a "Night of Games on Skates" as an alternate to its more stringent routine of classes and drills. Potato and wheel-barrow races, tag dances, tug-of-wars, etc. filled the evening and gave the skaters a short breathing spell before returning to the regular program of classes, previews, and drills on Dances and Figures.

From the *Coliseum Roller Club* in Washington, D. C., where Mr. and Mrs. Louis Bargmann are professionals, comes a very attractive rink paper. The rink held a contest to name and design it. Twenty-five dollars plus a year's free skating pass went to Mr. Earle Hutchinson for the title "Roller News from the Nation's Capitol" and Mrs. Hutchinson's original design won a similar prize. The "News" is published once a month by Editor Betty Eckart.

One-fourth of the total proceeds (\$1,400) from the big roller revue presented at the *Arena Gardens Rink* in Detroit on Janu-

ary 27 went to the American Red Cross. The show, "Stars and Stripes," was under the direction of Robert D. Martin, son of Fred A. Martin, Sec.-Treas. of the RSROA. Among the champions who skated were Douglas Breniser, Ann Manion, Dorothy Law, Lloyd and Virginia Young, and Margaret Williams. Elaborate scenery formed a background for the colorful and beautiful numbers which drew applause from an audience of some 1800. A repeat performance on February 3 sends the same proportion of the gross income to the Buy-a-Bomber Fund.

THE PROBLEM OF JUDGING

Continued from Page 9

for all judges to consider *all* aspects of the figures before them with painstaking care.

I would like to remind all judges once more that it is far more difficult to retrace when one is skating true turns over a hard edge that remains sure and rounded to the very end, than when one is skating slowly over an upright edge that calls for no strong movement but dies flatly away before the finish. *Flats, sub-curves, or wobbles on the final half-circle are far more serious than many more vigorous faults and should not be overlooked nor condoned.*

There seems to be a disposition among judges nowadays to make very little difference between very good figures and only moderately good ones. A judge seems to think that if he puts one figure a few tenths of a point ahead of another, even though one is far superior to the other, he has established the relative position and that is enough. But such marking is unfair to the superior skater and leaves too great a margin for winning up to the free skating—which under the present system is not intended. If two skaters are really very even on the school figures, the free will of course tell the tale; but if one skater is far better on figures, he should be so marked that he will enter the free

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skating with the lead over the others that he deserves.

Another obvious fallacy runs along the same line. Many judges seem to feel that because skaters are in the novice class most of their figures are in the 3-range of marks, juniors are in the 4-range, and seniors automatically in the 5-range.* I have seen very good novice figures marked 3.8 and very poor ones 3.1, which again gave the far superior skater only a decimal advantage. There is no reason why a very good novice figure should not be marked in the 5's, whether it occurs at the start of the contest or later, nor is there any reason why a poor senior figure should not be relegated to the low 3's. This is a judging psychology that is hard to understand but that it prevails in the majority of cases, especially among the less experienced and less courageous judges, is amply clear. Perhaps if the standard of perfection, as well as the competitive standard, is kept ever in mind, the marks will reflect the figure's *true* worth more accurately.

Especially is this applicable to figures skated at the beginning of a competition of a dozen to two dozen entries where judges not knowing what may be forthcoming are prone to mark the early figures in a low-to-middling range to leave themselves plenty of leeway later on. Competitors, therefore, should take the ice determined to make a real impression with their very first figure, forcing a good mark right away and gaining attention thereby for all their later efforts. Even though the first figure may be low-factored, it is important for this psychological reason. On the other hand, no competitor should become discouraged by a low mark on the first few figures; more often than not contests have been won by hard-hitting skaters who eradicated an initial loss by tenacious effort on the last high-factored diagrams. Now that "open" marking allows each skater to know his marks immediately, it is best for you to pay no attention to those black and red figures on the cards, concentrating all your attention on the figures you are to put on the ice.

Two other points I would like to stress are 1) the need for both judges and skaters

to pay close attention to the details of figures, notably true edge *starts* as well as true edge finishes, and 2) the need for *very* high standards for the high tests. In the latter connection, I believe with most judges that skaters of all types should be encouraged by neither too strict nor yet too lenient marking in the early tests, but when it comes to rockers, counters, and the other senior figures from the sixth through the gold test, I believe with the English Association that too high a standard cannot be set.

After all, a rocker is *not* a rocker if it changes edge nor is it a good rocker if there is any kind of a flat. The English authorities demand that *all* rocker, counter, and bracket turns be entirely accurate for a skater to pass the test. Beyond the Gold test there is no higher school figure goal. That this goal should be passed with anything less than a masterly display of ability seems to me to cheapen the whole standard of skating. On the other hand the skater's inner satisfaction of passing with the knowledge no serious error has been made in any figure is immeasurable.

BEGINNERS DANCE

Continued from Page 12

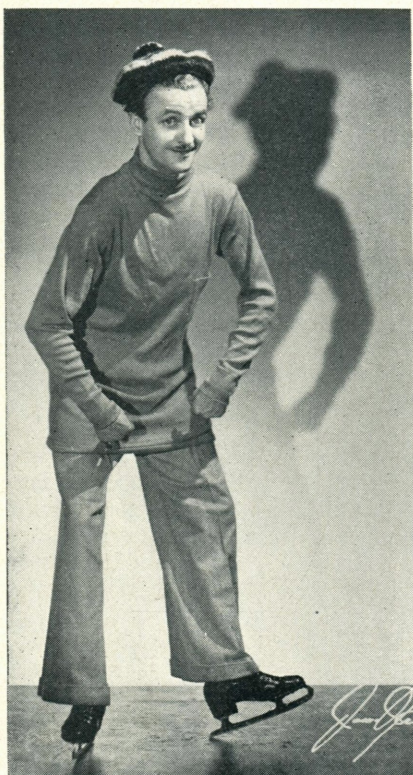
4. The man continues backwards. The lady continues forward.

5 and 6. Both skate forward in "conversation" position. They will be skating on opposite feet.

This is a very easy dance to remember. Edges are not mentioned in teaching the dance, except in teaching beginners to turn the mohawk. They think only of the rhythm and skate whatever edge becomes natural, usually almost on the flat. The easiest way to learn a mohawk is to hold a partner's hands.

THE THIRD BEGINNERS'S DANCE is an easy Tango. This teaches the dancers to turn a three with a partner. The basic step is

* This article was written before the marking scale was changed to 0 - 10.



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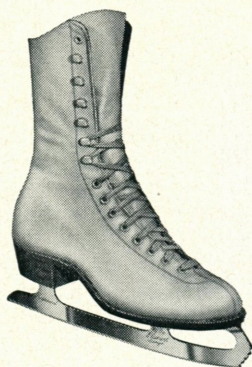
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the chasse of the official Tango: LOF, RIF, (xb), LOF, and swing, done in slow tango rhythm. Of course the beginners' edges are almost flat. At first, they hold each other far apart and cannot change from right-shoulders-together to left-shoulders-together. They do the chasse three times, man forward, starting left; girl backward, starting right (crossing left foot in front.) Then the man turns an ROF three (two counts) dropping to LOB (two counts) while the lady skates LOB, ROF.

Next, the lady skates one chasse step forward while the man skates it backwards. Then she turns her ROF three (two counts) dropping to LOB (two counts) while the man skates LOB, ROF.

The entire routine takes six slow measures of tango music. All except the first measure belong in the official tango routine, yet it is an easy dance—easy to remember—and provides a stepping stone to the official Tango which they will learn some later season.

With these three dances as a beginner's dancing program, the beginners actually dance in their first season.

ASU—USFSA Coöperation

IN THE SPIRIT of friendly coöperation between affiliate member clubs of the USFSA and the Amateur Skating Union, the St. Louis Skating Club participated with the Missouri Skating Association in their Annual Silver Skates Carnival at the St. Louis Arena on Sunday January 18. Among the figure skating numbers presented by the club were: solos by Pat Aloe, June Pulcer, Joan Swanston, Marilyn Aronberg, Eleanor Meister, and Shirley Jean Reflow; a dance demonstration by Eleanor Meister and Donald Deggendorf; and two large group numbers, staged by Professional Ruth English, featuring the "Virginia Reel" and the Fourteenstep.

Tri-Club Dance Meet

SOMETHING NEW in skating competitions was inaugurated on February first by The Skating Club of New York, when mem-

bers of The Skating Club of Boston and the Philadelphia Skating Club & Humane Society were invited to New York for a tri-club dance meet. The idea originated with Grover O'Neill of the home club and met with much approval among the dance-minded skaters in the three clubs.* In the words of the committee, the meet was staged for "fun, diversity and good fellowship."

A selected group of dancers from each club competed in fourteen dances for club honors. In some of the dance numbers the skaters were paired with members of their own club; in others with members of other clubs. For the most part partners were drawn by lot so that no one knew until the last moment with whom he or she would dance. Only in the five Gold Medal dances were the skaters permitted to choose their partners and practice beforehand.

—F. K.

Hold Your Hat!

MENTION a recent rink party to members of the Arena Figure Skating Club of St. Louis, and you will find them still blushing. It was a grand party, but they claim it wasn't the cold air that made their faces red.

Miss Miriam Murdock and Mrs. Dudley Brown came all the way from Kansas City to enjoy the party. At first everything went well. Members turned out en masse to join in the fun; girl skaters and skating mothers supplied cake and refreshments. In a more or less impromptu comic number, eight young men appeared on the ice, arrayed in bright red ballet dresses and carrying umbrellas. Said one, just before he took the ice: "We need a lady's hat for our act." Replied one of the skating mothers: "I have an old felt in the cloak room that you can use."

The act went on. It was hilarious. The hat fell on the ice—the cue for a mock hockey game. The hat was the puck. It took a bad beating.

Suddenly, guest Miriam Murdock gave a gasp: "Why, that's my hat!"

It was. The boys had picked the wrong bonnet.

—E. C.

* A description of this event is being written by Mr. O'Neill for April, so that other clubs may hold similar meets.

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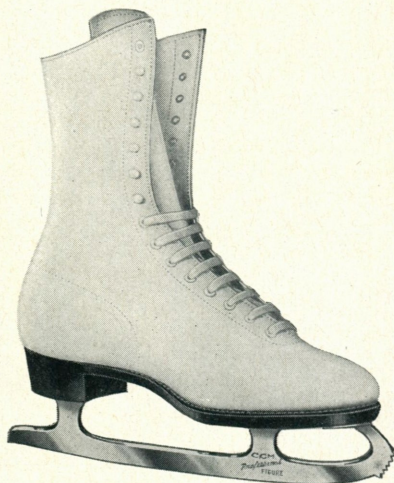
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AROUND THE *Warming Circle*

DEAR EDITOR: I am sending you a list of 15 subscriptions in order to obtain your \$1 "club subscription rate." One of these subscriptions is for the local Public Library. Is this acceptable? —A. B. E.

* * Even though the Public Library is not a member of your club, its subscription is welcome. The more libraries the better! We've been trying to pass SKATING off as "literature" for some time. —Ed.

DEAR EDITOR: As a doctor I believe people should be urged to skate more than ever as an aid to National Defense. Then, when the time comes that no time is available for recreation, we will be in better shape to engage in an intensive Defense program. —Dr. L. R.

DEAR EDITOR: Your December Issue lists Barry Green as professional at the Wascona W. C. As a matter of fact, Barry is professional at the Saskatoon F. S. C. —L. R. S.

DEAR EDITOR: A member of our club passed her Silver Dance Test last fall and her name has not yet appeared in SKATING's Test List. —A. M. B.

* * All the names in SKATING's Test List come to us directly from Dr. Rollett A. Carson, Chairman of the USFSA Test Committee. We are permitted to publish only the names sent us by Dr. Carson. Therefore, please address all communications concerning tests to him at 2963 Kingsley Road, Shaker Heights, Cleveland, Ohio. —Ed.

DEAR EDITOR: Can you inform me as to the origin of "Mohawk" and "Choctaw?" —E. F. W.

* * We don't know. Has anyone this information?

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USFSA Tests Passed

FOLLOWING are all Tests passed and recorded with this Committee since December 15th, 1941 and up to January 25th, 1942. Dance Tests will only be listed when the complete Test has been passed. Professionals are indicated by (*). All errors should be reported first to the Chairman of the local Test Committee and then to the Chairman of the USFSA Test Committee.

ATTENTION is called to the following errors in the December Test List. In the *Hershey F.S.C. Silver Dance*, J. C. Frank should have been Mrs. J. C. Frank and in the *Syracuse F.S.C. Bronze Dance* J. Hawley Bendixen should have been E. Hawley Bendixen.

DR. ROLLETT A. CARSON, *Chairman USFSA Test Committee*
(2963 Kingsley Road, Shaker Heights, Cleveland, Ohio.)

ALL YEAR FIGURE SKATING CLUB: Elaine Duchness—Jr. (Mercury F. S. C.); Geary Steffen—2 (Los Angeles F. S. C.).

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ARENA FIGURE SKATING CLUB OF ST. LOUIS: Carol Gregory—4; June Pulcer—2; Ruth Van Loven—1.

BLADE & EDGE CLUB: Margaret Gibson—1 (Mercury F. S. C.); Pat Kanabal—1, 2 (Mercury F. S. C.).

BROOKLYN FIGURE SKATING CLUB: Aline Bangsberg—1; Ellen Beaumel—Pre.; Kathleen Conaty—1; Carl Kilor—1; Evelyn Roesch—Pre.; Louise Schleher—1. **Silver Dance**—Paul W. Church, Fred Fleischman, William A. Musa, Margaret Renschler, Hans Schlup, Mary Whorf.

BUFFALO SKATING CLUB: Muriel Crooks—Jr.; Nancy Perkins—Jr.; Patricia Stapleton—Jr. **Bronze Dance**—Roger Chambers, Jr., Joseph W. French.

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COMMONWEALTH FIGURE SKATING CLUB: Marion Barstow—3; Jack Richardson—2, 3.

ELYSIUM FIGURE SKATING CLUB: Jean-Pierre Brunet—1; Yvonne Cameron—1.

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GREAT NECK FIGURE SKATING CLUB: Mary Tramley—2 (S. C. of New York).

HERSHEY FIGURE SKATING CLUB: Mary Stuart—3. **Bronze Dance**—Mrs. H. F. Benner, Lillie Cagnoli, W. S. Eshelman. **Silver Dance**—J. R. Bucher, W. O. Hickok.

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INTERNATIONAL FIGURE SKATING CLUB OF PHILADELPHIA: Joan Dembeck—1; Winifred Whitney—1. **Bronze Dance**—Elliot Cades, Sara Cutler, Mrs. James Flood, Jeanette Hickman, Carolyn Kelty, Frances Miller (all at Phila. S. C. & H. S.).

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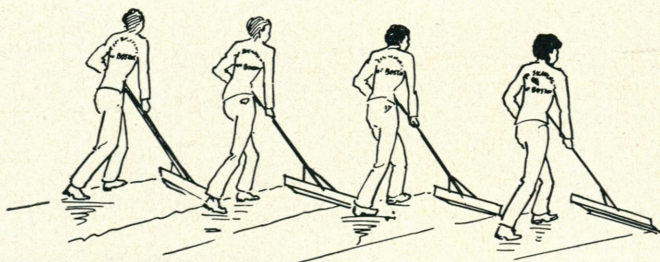
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