

Skating



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JANUARY, 1947

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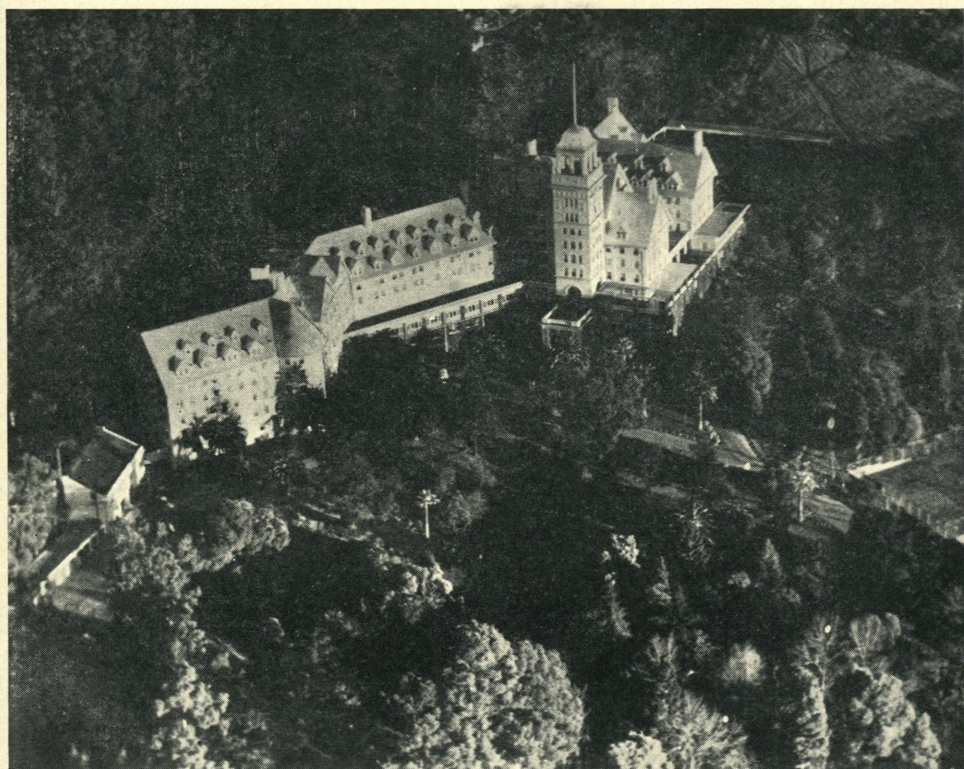
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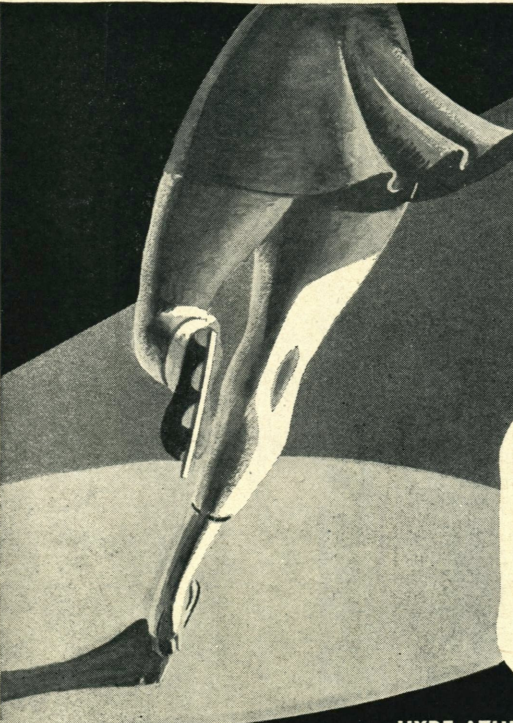
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JANUARY, 1947

OFFICIAL MAGAZINE OF

United States Figure Skating Association
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This Month's Cover Picture
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Yvonne Sherman and Richard Swen-
ning, The Skating Club of New York.
Photo courtesy of Henry Kloss,
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Contents

FOR JANUARY

Articles

COMPETITIVE DANCE JUDGING.....	5
<i>Norman V. S. Gregory</i>	
JUST WHOSE CLUB IS THIS?.....	8
THE OUTSIDE BACKWARD EIGHT....	9
<i>Mary Rose Thacker</i>	
CHAMPIONS PAST AND PRESENT.....	10
HOW TO FIGURE SKATE.....	14
A PROGRAM FOR DANCE JUDGES.....	15
<i>Carmel Waterbury</i>	
HINTS ON THE FOURTH TEST.....	17
<i>Zella May Harrington</i>	
ONE MAN'S FAMILY.....	18
BRITISH CHAMPIONSHIPS.....	23
OFF TO EUROPE.....	25
SOUTHERN CALIFORNIA DANCE COM- PETITION.....	27
<i>Johnny Heater</i>	
THE ENGLISH STYLE.....	44
<i>Clarence Hislop</i>	

Departments

ROCKERS AND COUNTERS.....	19
CHILDREN'S CORNER.....	24
QUESTION BOX.....	26
PEOPLE.....	28
ROUND TABLE TALKS ON ICE TIME..	30
OFFICIAL ANNOUNCEMENTS.....	42
CALENDAR OF COMING EVENTS.....	42
INDEX TO ADVERTISERS.....	48

Special Features

PICTURE PAGE.....	4
USFSA TESTS PASSED.....	46
CFSA TESTS PASSED.....	46
SUPPLEMENTARY USFSA JUDGES LIST	48

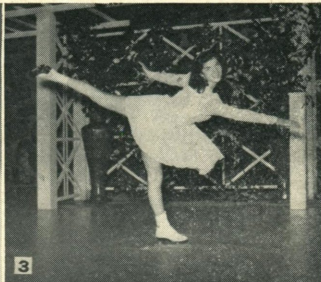
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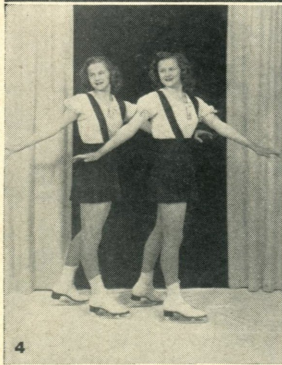
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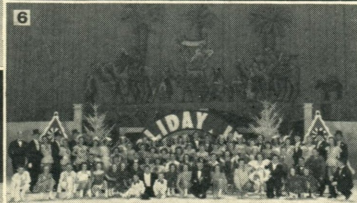
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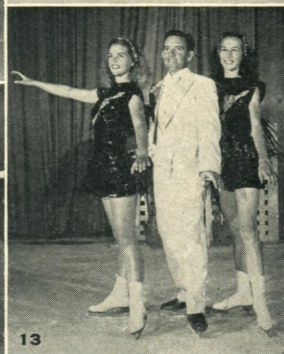
9



11



12



13

From the Clubs

Competitive Dance Judging

Norman V. S. Gregory

President, Canadian Figure Skating Association

With the interest in ice dancing spreading so rapidly in Canada, this article is written from the judge's viewpoint to serve as value not only to the judge but also to the dancer. The problems and mistakes noticed by the author in his experience with dance judging are considered below; a study of them should be of direct benefit to the dancer since these are the faults each is trying to eliminate from his performance.

IN COMPETITIVE dance judging the various points which are considered in test judging are taken into account. These are Music Interpretation, Style and Technique. For tests an arbitrary valuation is put on these qualities of 4/10, 3/10 and 3/10, respectively. For practical purposes in competitive judging this divides itself into 1/3 of the maximum mark for each of the three divisions, with slightly more importance being put on Music Interpretation. This is mentioned simply as a guide, as a judge in actuality marks on the scale of 0—100.

The first division to be considered is Music Interpretation, which in turn is divided into two parts, Timing and Expression. Timing represents the ability of the skaters to relate their strokes and body movements to the correct beat of the music. For instance, Waltzes are written in 3/4 time, the *natural* musical

accents being Strong, Weak, Weak. However, for dance purposes the Strong beat is considered only in every other measure, the intervening Strong beat being called Weak in skating terminology. For example, dance diagrams show a count of 1-2-3-4-5-6 (2 measures) of which 1 is the Strong beat and 4 is the Weak beat, all other beats being termed Off, the Strong beat reappearing again in number 1 of the next sequence of 6. In the execution of the standard Waltz the plain edges are started on the Strong beat while the threes are turned on count 4 or the Weak beat.

Turning to the Foxtrot this is usually written in 4/4 time, four quarter notes to the measure, each quarter note having 1 beat. The count here is 1-2-3-4 of which the Strong beat is 1 and the Weak beat 3, whereas musically the accents would be Strong, Weak, Medium, Weak. In the case of March music it is usually written in 4/4 time and the Strong, Weak and Off beats correspond to those in the Foxtrot.

When we consider Tango music this is usually written in 2/4 or 4/4 time. Musically speaking the accents are Strong, Weak. However, for dance purposes the count is 1-2-3-4 (2 measures), the Strong beat being 1, the Weak beat being 3, the Off beats being 2 and 4.

1. Jeanne Matthews, Vancouver SC, who passed her Gold Test at Kitchener, Ont.; 2. Vevi Smith, Toronto SC, a Canadian Gold Medalist since passing the Eighth Test at Kitchener last summer; 3. Roberta Jenks Scholdan, The SC of Boston, U.S. entry in the European Championships at Davos, Switzerland, Jan. 31-Feb. 1; 4. Pauline & Caroline Perkonich, Porcupine FSC, Schumacher; 5. Senior group of Vancouver SC carnival: Betty McKendry, Bernice MacKay, Ronnie Vincent, Joyce Turland, Dean Rhodes, Joyce Hollett, Pat Miller; 6. Cast of the 16th Annual Shrine Ice Carnival produced by Seattle SC; 7. "Debutantes" Marlene Miller and Pat Scherrer in San Diego FSC's "Ice Revue of 1946"; 8. Mrs. F. W. Jaecker & Harold C. Payne, FSC of Omaha; 9. Mrs. M. F. Grunewald & J. D. Samuelson, Fort Worth FSC; 10. Erica Batchelor, formerly of Ayr, Scotland and now a member of Porcupine SC, Schumacher; 11. Joe Worth Eugene FSC; 12. Skating in St. Paul's Pop Concerts as "Village Swallows" were Elizabeth Mattson, Minneapolis, Katherine Peterson, Glidden, Wisc., Barbara Barrows, St. Paul, Lee Paper, St. Paul; 13. "Sky Room Trio" in the San Diego carnival: Marcia Hutchison, Howard Bobbitt, Ila Belle Bobbitt. Photo credits: (3) Pierson Studio, Lake Placid; (5) Steffens-Colmer, Vancouver; (6) Michael E. Kennedy, Seattle; (7) (13) William Rogers Studio, San Diego; (9) Jordan's Studio, Fort Worth; (10) Daily Graphic, London.

In judging competitive dancing one of the problems is to see that the couples start on the Strong beat of the music. Therefore, it is better as a preliminary to concentrate at first on watching the start of each couple.

The second part of Music Interpretation covers Expression which means the quality of interpreting the nature of the music. It might be said that it is something which gives life to the dance and conveys the feeling of the music whether it be a Military March such as might be used for the Fourteenstep, or the lilting quality of a Viennese Waltz, or perhaps the characteristic strains of a Tango. It will be very apparent when watching skaters that this more or less indefinable quality of Expression is the sign of extremely good dancing—in other words, they are “in the groove.”

The next division which we are asked to consider is that of Style, which covers Form and Unison. The first quality, Form, covers the physical expression of the skaters' bodies, such as upright carriage, erect head, free hip turned out, easy and soft knee action, pointed toe and generally easy-flowing body movements with neat footwork. Unison is the quality of being able to convey the impression that the two dancers are a unit as a result of perfect unison in the movements and positions of the partners in relation to each other, the swinging of the free legs to equal extent, and the near proximity of one body to the other, with parallel positions of the shoulders being maintained while the partners are in closed position.

The last division to be considered is that of Technique which again is divided into two, one part covering Accuracy and the second Placement. Accuracy covers what may be termed the mechanical execution of the dance according to the official diagrams. In addition it also covers what may be termed good skating. Some of the faults that should be looked for are jumping and scratching turns, the skating of flats instead of well-rounded edges, passing the free foot before the turn, stepping wide on the crossed chassé steps, feet too far apart, pushing from the toe, and edges with sub-curves in them. Placement means the following of the pattern as laid

down in the diagrams and also means the intelligent use of the ice so that it is properly covered. To sum up the above, there are certain qualities which definitely distinguish really good dancers and which can be expressed briefly as timing of the steps and body movements to the music, and expressing the mood of the music so that the dance becomes an expression of the music rather than a physical exercise performed with incidental music. Then to be considered is the form of the individual skater, and also the unison of the couple, and lastly the mechanical technique which covers the performance of the steps as laid out and the carrying out of the pattern.

In observing a couple in a competition all these factors have to be considered, and also it should be decided if one factor is being sacrificed at the expense of another. Briefly, a couple might not be worrying much about the actual execution of the proper steps because they are busy trying to interject too much rhythm or style. They of course should be penalized. Another factor, which would fall under Technique, is that I believe a judge should favor those skaters who are executing strong and bold edges where required. In other words, I do not consider it good dancing where skaters are rambling around mostly on flats or at least very soft edges.

The subject having been treated in a general way so far, it is now proposed to take up certain points in the Silver Dances in detail from the technical standpoint:

Continental Waltz

In this Waltz there are certain major faults which should be looked into. Watch to see if the threes are turned on the 4th beat and the inside back edge following is held for 2 beats and that the two 6-beat edges are taken at each end of the rink. In skating the back edges the free foot should be raised in front (following) so that it can be passed back on the count of 4 as the partner turns the three. Good dancers will display absolute uniformity in the swinging of the free leg and also absolute coordination and smoothness in the revolving of the two partners around each other during the three-turn. The effect

to be attained is that of graceful and easy rhythm. It might be mentioned here that at present there are two types of threes, the pendulum and the rotation three. In effect the pendulum three is skated with a swinging free foot and may be termed a kicked three, while the rotation three is skated the same as the ordinary school figure three. (Ed. Note: The "rotational three-turn" is now greatly preferred by the better dancers.)

Three-Lobed-Eight Waltz

One of the important points to watch for is the placing of the threes in their proper position according to the pattern, and also the transition from one circle to another on the long axis. It might be observed that usually the middle circle is somewhat larger than the other two, accounted for by the fact that it covers twelve bars of music whereas the end circles have only ten bars each. Due allowance must be made for this and it does not call for a penalty unless it is extreme. The placing of the change-over from one circle to the other on the long axis is perhaps not quite as difficult as it seems for the reason that if the skaters are keeping time to the music with no change in speed and approximately the same hardness of edge, the music itself would serve not only as a measure of time but also of pattern.

Tango

From the performance standpoint one of the distinguishing marks is the movement of the bodies and the swinging of the free leg in complete sympathy with this particular type of music. In skating technique some of the points to watch are the lady's inside three-turn at the start of the dance and Steps 3, 6, 8, and 11 which are perfectly plain edges accompanied by the swinging of the free legs. Because they are simple they are very difficult to do effectively. Another point that should be observed is the movement of the feet directly after the crossed chassés. The next edge is a perfectly plain one not crossed over at the strike-off and the skater has an opportunity here to display neat foot-work in the movement of the free foot as it becomes the skating foot. The swing mohawk should also be watched as very often

a true turn is not skated. The last step of this dance for the man is a left outside forward for a count of 4. This is very frequently slurred over and not skated out for the full count.

Foxtrot

This dance usually presents the following faults: In the case of the lady, she does not make Steps 6-7-8 progressive, and the man falls into the same error on his Steps 11a-11b and 12. Furthermore, for some unknown reason there seems to be a tendency to keep both feet on the ice for a period rather than make a clean transfer of weight from one foot to the other on the transition steps. In the pattern of the dance very frequently Step 8 for the man is not curved enough towards the barrier, therefore throwing Step 11 (right outside-back, count 4) in the wrong position, which cramps the whole dance. In the expression of the music the knee action should be very soft with complete distinction, however, between the steps. The difficult step for the lady is the mohawk which is a closed one; this should be carefully watched to see that it is properly skated.

Fourteensstep

One of the many faults peculiar to this dance is that very often the man does not execute a proper open mohawk and neither does the lady make a proper open mohawk. In fact, in the lady's case she often skates a choctaw or closed mohawk. This should be watched very carefully. The man can help his partner by checking his rotation with his free shoulder on Step 5, which will give her a better opportunity of skating her progressive steps prior to her mohawk. During the Tenstep part of the dance both the lady and man should be looking in the direction in which they are going. The distinguishing feature about a first class couple in this dance is the closeness of their bodies during the Tenstep part of the dance, the exact unison of the swinging of the free leg on the swing steps, with precision and still a lilt-ing effect to their foot-work in the Tenstep part.

While this article has been written from a competitive standpoint it is also applic-

able to test judging. In the case of tests the judge will find the task much easier owing to the fact that he is judging one or, at most, two persons at the one time, whereas in competitive dancing he has to observe a number of couples simultaneously. In my opinion certain factors which arise in competitive dancing should not be given as much importance in test dancing. I refer to unity of persons in respect to body and arm movements and particu-

larly leg swings, as it is evident that the person taking the test may not have his or her own partner available. Therefore it would seem unfair to judge that person in this one respect in relation to his or her partner. Briefly I would consider that if a skater being judged demonstrated good form and style in himself as regards the points already mentioned, and good leading ability if a man or following ability if a lady, it would be satisfactory.

Just Whose Club is This?

Reprinted from "The Skating Blade," Seattle SC

WHY CAN'T WE have more school figure time? Why aren't the dancers given more consideration? Why don't they give more ice time and help to the beginners? We hear these and many more questions and criticisms directed at the Club. And just who is the Club? Why it's you, of course. You have it within your power to make the Club the kind you had hoped it would be.

First—it takes a lot of hard work to make a successful, smoothly operating Club. How many hours have you given to your Club or plan to give this coming year? You can't spare the time? Well, neither can those others that work year after year to make it click, but they somehow find the time. It has been apparent that those most willing to give their time freely have also been those most subjected to severe criticism. If the people who have volunteered to do this work have failed, to what degree are you responsible? Please bear in mind, that if all of us will assume just a little of the responsibility for running a successful and interesting Club no few people will be burdened with the long tedious hours of Club work. It's your Skating Club. Just what are you going to do to make it a pleasure for yourself and friends?

Second—the Club Officers are nom-

inated and elected by you. These people donate many hours to the Club without compensation. It is through their leadership and guidance that your Club functions smoothly. If you are dissatisfied with their work, tell them so. But tell them why and offer a few helpful suggestions. These people seek your criticisms, but how many of you are willing to offer a better way—a workable solution? Attend the Club meetings and express your ideas, or at least be willing to listen and give suggestions for improving your Club. If you are asked to help with the work, don't offer excuses why you cannot. Bear a little of the responsibility and thereby gain a better understanding and a more complete feeling of belonging to your Club. The officers you elect cannot perform all the necessary duties without your aid.

Why can't we have the organ? Why can't we have a session at a more convenient time? Why don't they give us more for our money? Ask yourself these questions. You are the Club. If your Club is not offering you enough, say so. Be willing to do something constructive about it and, above all, be willing to help those who are now trying to do something about it. Don't try to get something for nothing, because it just isn't in the cards.

The Outside Backward Eight

Mary Rose Thacker

Professional, Bremerton Figure Skating Club

How is your outside backward eight? Have you tried to skate it recently? Or do you at the beginning of every patch session start right in with the more advanced figures? Or perhaps you warm up with the two forwards eights, and then go on to the threes, brackets and rockers—*anything* but the outside backward eight! Feel guilty?

When a skater comes to me, no matter what his standing, I first look at his four eights, for *there* is the key to his skating. The forward eights usually aren't too bad, although that inside forward start is often unsteady. Then I call for the outside backward eight; invariably I am met with a sheepish grin and a "Gosh, I haven't practiced that for years—it's awful!" So I look at it, and "awful" is indeed an understatement.

Skaters, think! If you cannot get the right balance on this primary figure, how are you going to make a good outside back three, or back one-foot-eight, etc? You can get by to a certain degree because you keep your eyes open and *steer* your skate to the desired curve, but anytime you have to steer yourself rather than let your skate run, your body is not properly balanced, and your turns and changes will become far more difficult, and *never* can be executed properly.

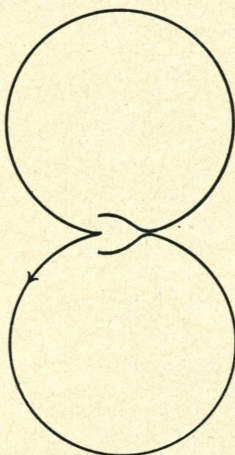
Correct balance demands correct posture, with the whole weight of the body in a column over the skating foot. This is the main axiom of performing figures correctly. The years it takes to achieve good figures are spent more in eliminating the unconscious and unnecessary movements and distortions of position which

develop while you strive to effect clean turns and symmetrical changes when learning the figures.

Returning to the outside backward eight, we find that because it is very difficult to attain its delicate balance, most skaters are tempted to skip over it—after the First Test is passed—and tell themselves that they don't need this figure in the test or competition for which they are working. Or the skater will reason that if he keeps on working on the advanced figures, the outside backward edge will improve, too. This, however, is wrong, for the faults in this simple figure will be much harder to eradicate in the more complicated figures.

So, ambitious young skaters, if you want to get to the top, don't pass over the fundamentals, for they can always be improved; and as they improve, so will the standard of all your skating. Please don't say each day, "I haven't time for my back eights today, I must get at those rockers." For your rockers and all your figures will only be as good as the outside backward eight. A chain is only as strong as its weakest link.

I have taken the outside backward eight as the subject of this article because it seems to be the most difficult of the four eights for the average skater to perform, and also it is the most neglected. So next time you have a patch, buckle down to work on your outside backward eight, continue to work on it until you find it improving, and thus master this important part of your skating foundation. You will always be thankful for the time you spent doing this.



3. ROB, LOB Circle Eight

Champions Past and Present

This is part two of "Past Champions," part one of which appeared in the December issue. This part brings you up to date on the activities of the champions of 1935 to the present, plus several champions of earlier date whom we were not able to contact for the previous issue.

THE WAR called Robin Lee, United States Champion of 1935 through 1939, into the Navy. Stationed at Great Lakes for about a year and a half, he managed to skate frequently at the Chicago FSC before being assigned to a destroyer. He saw service in both the Atlantic and Pacific and was in action around Okinawa after which his ship struck a reef and was forced to return to the United States. Discharged from the Navy, Robin toured Canada and part of the United States last winter with the Ice Cycles show. He is married to Betty Brown of California and has one son, Robin Craig. Fishing and hiking as well as golf and swimming are hobbies of his, and our letter of last summer had to await his return from a long distance hike high in the mountains of Yosemite Park. This winter he is again with the Ice Cycles. About the same time that Robin Lee topped the United States men skaters, Joan Tozzer (North American Pair Champion of 1939 with M. Bernard Fox, United States Singles Champion of 1938-1940, and United States Pair Champion of 1938-1940 with Fox) was in the spotlight. Joan married Philip E. Spalding, Jr., of Hawaii in July of 1942 and now has two sons and a baby daughter. Since the skating rink in Honolulu has been closed, she is looking forward to the building of a new rink there by the Consolidated Amusement Company. She still skates whenever she is in The States. During the war she served as a member of the Women's Air Raid Defence, as a Gray Lady, and gave tests for an army psychiatrist in an army hospital. M. Bernard Fox has recently been appointed Director of the United Nations



Photo by Newton, Ottawa

BARBARA ANN SCOTT

Canadian and North American Champion

Photographed with her Aeronca
Airplane at the Ottawa Flying Club

Association of Massachusetts, headquarters for the entire New England area. During the war he was commissioned, in his second year of Harvard Law School, as an Ensign in the Navy. He served on the staff of Admiral H. Kent Hewitt, commander of the United States Forces in the Mediterranean, with sea and shore assignments in French, Italian, and African waters. During the invasion of Southern France he was liaison officer for Admiral Hewitt aboard the flagship of the French Fleet. He was awarded the Croix de Guerre and the Silver Star for service in action when his ship was hit three times by German shore batteries at Toulon. Several years ago he married a skater, Lucy Pope, and they now have two sons—4½ years and 9 months old. He still skates frequently and serves as a National Judge.

The United States Singles Champion of 1940 and 1941 was Eugene Turner who has since turned professional. During the war he was a Lieutenant in the Air Corps and served in both England and Germany. Since coming home he has been instruct-

ing. Besides skating, he is also interested in movie-acting in his native Hollywood. Back in 1941 Eugene was United States Pair Champion with Donna Atwood, who turned professional to star in the Ice-Capades.

Although skating has become a secondary interest since her marriage to Henry Riggs Sullivan, Jr., in 1941, on the day he received his commission from West Point, Jane Vaughn (United States Champion of 1941-1942) still skates often. During the war, when her husband was overseas in the Air Force, she found skating a tremendous help in passing the long weeks and had a chance to do some judging. With her husband in the Army, she moved to various sections of the country and skated in a great many different clubs. At present her husband is stationed in Washington and she is a member of the Washington FSC. She has a son, David Scott, and a baby daughter, Susan, but besides being a homemaker she finds time to enjoy tennis, swimming, and boating.

Turning professional to join the Ice-Capades, Robert Specht (United States Singles Champion 1942) was forced by the war to leave the show for the Army Air Force. While in the service, however, he contracted rheumatic fever and was discharged after a medical survey. He is now back with the Ice-Capades as its featured male skater.

United States Pair Champions of 1942 through 1944, Doris Schubach and Walter Noffke, Jr., became a pair "for better or for worse" on May 5, 1945 when they were married in Cambridge, Mass. During the war, Walter served in the Navy as an Ensign until his discharge last March. The Noffkes have a nine months old baby girl, Karen, for whom they already have skating plans. Although Walter was fortunate enough to be able to do some skating while in the service, both Noffkes had been off the ice for a year and a half when they resumed skating last summer and participated in the Lake Placid carnival. They are now practicing seriously again and looking forward to future competitions. Walter's position is with the Holyoke Savings Bank, working with

Savings Bank Life Insurance. In between homemaking and skating, Doris finds time for golf, while Walter has a passion for building model airplanes and for swimming. Both are great fishermen.

Arthur Vaughn, Jr., who skated off with the 1943 United States Championship, was in the Naval V-12 program during the war and went through college and on to medical school. At present he is working in the medical out-patient department of the Jefferson Hospital. He skates occasionally at the Philadelphia SC & HS, sharing his enthusiasm for this sport with that of sailing.

1943 put the spotlight on a new United States Champion when Gretchen Van Zandt Merrill skated to victory. She has held her title ever since as the United States leading lady on skates. After spending last summer skating at St. Paul and going back to Boston in the fall, she boarded a plane for London on November 13 to skate in England and Switzerland in preparation for the World's Championship. Donna Jeanne Pospisil and Jean Pierre Brunet, aged 13 and 14 respectively, captured the United States Pairs in 1945. The following year they again took the Pair title. Donna attends school and likes bowling, riding, swimming and dancing—finding the last of considerable help to her skating. Jean Pierre is in boarding school and likes outdoor and school sports. The Men's Championship last year was won by 16-year-old Richard T. Button who hopes someday to skate in the Olympics, but at present is working hard for his part in the World's. His hobby is diving, but he also likes swimming, skiing, tennis and sailing. He has the honor to be the first man to pass the Gold Test in both the United States and Canada.

Taking home the Canadian Singles laurels of 1936 and 1937, Osborne Colson then turned professional to become a featured skater with the Ice Follies. Two years ago, however, he left the show and is now teaching at the Washington FSC, Washington, D. C. Canadian Ladies' Champion of 1937 was Dorothy Caley, who was married last spring to Arthur Klein. She had turned professional and

was skating in various carnivals. She is famous for her pair with her sister, Hazel, and skated for several years in the Center Theater, New York.

Ralph Scott McCreath, North American Singles Champion in 1941 and Canadian Singles Champion of 1940 and 1941, joined the Canadian army in 1941, serving in England, France, Africa, Belgium, Italy, Holland and Germany. He was discharged just a year ago with the rank of Major. Practicing immediately for competition, he entered and won the 1946 Canadian Championship. He studied law at Osgoode Hall and is now with a law firm in Toronto. Besides figure skating, Ralph likes hockey, rugby, and boxing, and has a great interest in music and the piano. On August 17, 1946 he married Myrtle Louise Franceschini. Back in 1937 and 1941 he also earned other North American honors when he took the Pair Championship. In the 1937 Pairs he skated with Veronica Clarke who was also his partner when they won the Canadian Pairs in 1936 through 1938. Veronica is now Mrs. Bonnycastle and has two children—a girl, Hilary, who is six years old and a boy, Angus, who is four. She lives at Rothsay Collegiate School, New Brunswick, where her husband is Headmaster. There is no skating club there but the school has a rink just outside Veronica's back door and when the weather is right she enjoys skating with Hilary and Angus. During the war, Veronica went to various stations in Canada with her husband, who was in the Navy. At that time she skated with the Halifax Assembly and the Minto SC. For a time she lived at the H.M.C.S. Cornwallis, a huge Navy Training Base where her husband was second in command, but is now back at Rothsay and very happy to be there. Although she would like to skate more often she is also interested in skiing, golf, sailing and hiking.

Ralph McCreath's 1941 North American Pair partner, Eleanor O'Meara, turned professional to star in the Ice-Capades for two years. She is now living in Toronto, having married Roderick Phelan in April, 1946. Besides the North American Pair Championship, Eleanor also won the Can-

adian Singles in 1936 and 1938, and the 1941 Canadian Pair with Ralph McCreath. In 1942 she again took the pair title with Sandy McKechnie. Sandy was graduated from the University of Toronto as a Civil Engineer in 1943 and immediately joined the Navy. He saw service as a Lieutenant on the Pacific Coast, in the English Channel, and in convoy work on a corvette. Upon discharge he followed a life ambition and started the Forest Bay Camp—a summer camp for boys. He still skates a great deal at the Toronto SC and has been elected a director of the club. This winter he is on the Engineering staff of the University of Toronto.

In 1939 and 1940 Ralph McCreath was Canadian Pair Champion with Norah McCarthy (who married Michael Kirby, 1942 Canadian Champion, in December, 1944). Norah was also Canadian Singles Champion of 1940. The Kirbys both turned professional to join the Ice Follies. Later they left the Follies and settled down in Hollywood where Michael has appeared in several films. They have one child, Michael John, who was born in April, 1946.

Mary Rose Thacker (North American Singles Champion of 1939 and 1941, Canadian Singles Champion of 1939, 1941, and 1942) left competitive skating in June of 1942 and became Mrs. Robert G. Baer. She spent the next few months in Winnipeg and up "north of 54°." In the autumn she and her husband made arrangements to go to Jamaica, B.W.I., and the following spring found them settled in Kingston. Here Mary Rose took a position as combined passenger service and traffic representative with the Pan American Airways. In the summer of 1944 they returned to New York and in January of 1945 their daughter, Candide, was born. That same year Mary Rose started skating again and a year ago became professional for the Vancouver SC. Last summer she rented the Forum and started Vancouver's first summer school. This winter she is teaching at the Ice Bowl in Bremerton, Washington. Besides skating she likes dancing, swimming, riding, skiing, and studies painting and languages.

The 1945 Canadian Pair Champions were Olga Bernyk and Alex Fulton. During the war Olga went to school and also worked. She now has a position as typist at the McIntyre Mine. She skates very frequently at the Porcupine SC in Schumacher and turned professional last summer skating again with Alex Fulton. Alex is teaching in Oshawa during the winter and at the Schumacher Summer School. During the war he served with the Royal Canadian Airforce. At odd moments he enjoys swimming, music and tennis.

Barbara Ann Scott, winner of the 1944 through 1946 Canadian as well as the 1945 North American Singles, has been skating for ten of her 18 years. As Canada's outstanding sports competitor of 1945, she received the Lou E. Marsh Memorial Trophy last July—the first girl ever to win this trophy. At 18 she has also become the youngest woman member of the Ottawa Flying Club to solo. She too, is looking forward with hope to the Olympics and now is training for the World's. After a year of skating together Joyce Perkins and Wallace Diestelmeyer took the Canadian Pair Championship last year. Joyce loves all outdoor sports particularly skiing, golf, swimming, and riding and would like to be a ballet swimmer. She is a good student and a nice pianist. Wallace, after two years in the Canadian Navy, was discharged just in time for the Championships. He hopes to become a Chartered Accountant and was attending Western University last year. The Men's Singles Champion of 1945 was Nigel Stephens who is now a third year student in the School of Economics at the University of Toronto. He also enjoys tennis and swimming and is a member of the Political Science Club and the Historical Club of Toronto.

Back in 1905 Ormond B. Haycock took the Canadian Championship and held it through 1908, capturing it again in 1911. He later turned professional and taught in Toronto, Buffalo, Lake Placid and Cleveland. He was married to Florence McDougal. He kept up his skating and was on the ice up to a month before he died on August 19, 1938. Ormond Haycock also won three Canadian Pair titles

with his sisters: in 1905 and 1906 with Katherine, and in 1908 with Aimee. In 1910 and 1911 he again won the Pairs with Lady Evelyn Grey (who was mentioned in the last issue). Katherine Haycock, now Mrs. Norman M. Thornton, gave up skating not long after winning the 1906 Pair Championship. She married an Englishman and had one child, Peter, who is now a very successful architect in Vancouver where they live. Aimee Haycock, Canadian Lady Champion of 1906 and 1908, married T. Atwood Davies in 1910. Before and during World War II she was very active on the executive board of the Ottawa Branch of the Red Cross and the Ladies Guild of St. Joseph's Roman Catholic Church. At the Red Cross she formed knitting classes and herself turned out over 100 sweaters and 100 pairs of socks in addition to innumerable other articles for war relief. She died on June 8, 1946. In 1925 Gladys Rogers took the Canadian Pair title with her brother, Melville, (who was written-up in the December issue). Gladys is now Mrs. Hartley Hegeler of Springmill Road, Villa Nova, Pa. She has three children and no longer skates. Although we haven't heard from Margot Barclay, Canadian Ladies' Singles Champion of 1928, we know she is married and living in Montreal.



How to Figure Skate

Reprinted from "Glaciettes," published by The Glaciarum, Ltd., Melbourne, Australia

OWING to a change of Government in New South Wales, Mr. Roc. Offedgski, that well-known writer on Ice Skating, has been released from Callan Park and has immediately joined the staff of *Glaciettes*, and we print herewith his article on figure skating.

Now we will touch on what is perhaps the easiest branch of ice skating—this is termed "Figure Skating." Figure skating was first introduced into China by Alfred the Great, on Easter Monday, 1927.

The Chinese were so delighted with this new sport that on Easter Tuesday Alfred the Great was beheaded. All that is required for this branch of the sport is a good figure.

Now take up a quiet spot in the centre of the ice arena and watch some of the more advanced skaters, but on no account must you attempt to hold converse with them. Many a beginner has been done violently to death through attempting to address some of these skaters. The only way to become friendly with them is to keep continually getting in their way when they are endeavoring to practice.

You will notice that all the good skaters wear a very vacant expression and every few minutes they will make a violent dash at each other with the unemployed foot carried high in the air—this is most important, because the higher you can kick anyone on the body the better the skater you are considered.

The secret of all figure skating is your starting position and your expression. First of all, look as though you were broody; the body should be held firmly together; the hips should be level with the head, and the hands thrown forward to protect the face from injury; both feet to be held in the air as high as possible, with the head turned in the opposite direction

to that in which you intend travelling, giving you the appearance that if you are moving forward you are really going backwards.

Now to proceed with the first figure. We will take the easiest—"The Rocker." Stand with both your unemployed feet on the ice and give yourself a violent kick. After you have travelled about twenty feet rock your body to and fro as though you were suddenly seized with the cramp; at the same time endeavour to go in the opposite direction to that in which you are travelling. Repeat the same figure on both feet. You have now accomplished "The Rocker."

The next figure is "The Counter." This figure need not necessarily be done on the ice. Stand on one foot with the other raised about ten inches from the floor as though resting on a rail. The body should be turned slightly sideways, with the head tilted well back and with the right elbow having the appearance of resting on the counter. The left arm should be slightly raised and bent at the elbow. This figure is the most pleasing and natural position to adopt.

Now we come to what is truly the most delightful figure of all—"Inverted Eights." To start this figure stand with one foot in your hand and the other resting on your hips. Now hurl yourself violently through the air. Great care must be taken to stay in the same position when you land on the ice. For instance, if you land on your ear the figure must be completed in that position. Do not attempt to finish the figure on the front of your face or you will be marked accordingly.

We hope to publish in the near future the writer's advice to those who are contemplating going in for one of the N.I.S.A.A. Tests.



A Program for Dance Judges

Carmel Waterbury

St. Moritz Ice Skating Club

HOW MANY ERRORS can a dancer make and still pass the test? Do you mark off under Accuracy or Form for a whipped three? What is Expression and how do you mark it? Because questions such as these were asked of some of us on the Pacific Coast so repeatedly, we decided to get together and see what could be done in the way of answering them.

From time to time various individuals had become enthusiastic on the subject of dance technique and judging, and had attempted to interest others. Because of the lack of a unified program and concerted action, these individual efforts soon collapsed. In 1943 the interest became general enough for the St. Moritz Club to schedule a Dance Conference in conjunction with the holding of the first Gold Dance Tests on the Pacific Coast. The enthusiasm engendered in this conference has carried through successive years and has been the motivating spirit behind this educational program.

Analyses of the marks, the interpretations and evaluations placed on the Bronze and Silver Dances, revealed that the accredited judges showed wide divergence in opinion. Interest had been aroused by the conference and all through the year the subject of dance judging was given more and more attention. There was no doubt but that the standard of Dance Judging was in the limelight, and this was the basis for discussion in the 1944 Summer Dance Conference. For the first time, competitors, test dancers, and judges faced the fact that there was an urgent need for unification of dance test standards in our area.

Following this summer conference, the St. Moritz Club organized a series of twelve informal dance judging meetings, which subsequently developed into a regular activity each skating season. These meetings have been held on alternating weeks throughout the season for the education of potential dance judges, to advise

existing judges of changes in technique and rules, and as a general refresher course for skaters and judges. The meetings were in the form of informal open discussions and all members of the clubs in the San Francisco Bay area were invited to attend.

We were fortunate in that we had five National Dance Judges in our locality, and also had the encouragement and advice of two experienced dance judges who had lived and traveled extensively in the East. They gave us the benefit of their knowledge of competition and test standards in other sections of the country, and this stimulated correspondence with officials of the USFSA Dance Committee and others of authority.

The meetings during the first year were conducted by a general chairman, who opened the series with an outline of Procedure, Ethics and Etiquette of Dance Judging. The advanced judges and two ranking professionals teaching dancing led the discussions on the technical aspects of all the standard dances. Enlarged diagrams of each dance were made so that the points under discussion could be illustrated by the lecturer. Preceding each meeting, demonstrations on the ice were conducted to illustrate the dance, or special technique in question. Standard Bronze or Silver Test couples were selected, and a borderline couple, or those who would fail the test, were asked to skate, so there would be a comparison upon which to

The author of this article is a National Dance Judge and member of the USFSA Dance Committee. These educational dance conferences have been so successful that this description of the sessions conducted in California can well serve those in other skating localities as a guide to follow in constantly raising the standards of dance judging—Ed.

base the discussions. This proved most illuminating and when the arguments grew too hot to handle, we went back on the ice to demonstrate the points further. It was really remarkable how quickly we learned to look at these vital points objectively. Probably the most outstanding factor in this first year of such meetings was that we were getting together to iron out the differences of opinion in an effort to improve the quality of dance judging in our area.

Of course, we besieged Mr. Hickok* with questions, and when we were confronted with problems beyond our knowledge, his answers formed the basis for many of our discussion periods. In fact, we were able to interest him in coming West for the Gold Dance Tests and Conference in April of 1945. The conference was the climax of our season's activities on dance judging, and was so successful that complete notes were compiled in mimeographed form. SKATING published excerpts from these notes, and they created widespread interest.

The next step along the ladder of education and advancement was actual practice or trial judging. Therefore, the series for the 1945-46 season was devoted almost entirely to practice judging of Bronze and Silver Dance Tests. That is, "guinea pigs" were selected, consisting of one couple of definite passing standard for the dance under discussion, one borderline couple, and a sub-standard couple. Trial judges watched these demonstrations with an eagle eye, and marked on test standards. Immediately following the demonstration, skaters and trial judges adjourned to the meeting room where each bracket of the dance was discussed in relation to demonstrations just witnessed. The chairman of the session called upon various members to tell the marks given for these brackets, and this was thrown open for general discussion. The test sheets were turned in to the chairman who reviewed and evaluated them according to test sheets of the advanced dance judges. Notes were made on each sheet where

marked deviations from standard were observed, and the sheets were returned to the trial judges at the following meeting. With the new "Requirements for Dance Judges" in effect, it is very evident that the system of trial judging is a necessary part of the procedure to be appointed as a dance judge and to remain in good standing.

The results of two complete seasons of these judging sessions have proved highly gratifying to those who have put forth so much time and effort. Of course, much of the procedure was formulated through trial and error as we went along. If points arose that were too important to skip over lightly, the schedules were flexible enough to allow for additional discussion periods on controversial issues. In this way, we did not leave too many points dangling half finished. We are rather proud that the quality of judging according to recognized standards has been raised tremendously. Progress in attaining uniformity of marking throughout a large panel of judges has been encouraging, and many new names have appeared on our Bronze and Silver Dance Judges List. As a real mark of progress, in the spring of 1946, two regular members of the judging sessions were elevated to the coveted position of National Dance Judge.

Enthusiasm for this type of educational program has spread rapidly and the newly-formed dance judging conferences in Los Angeles have already caught the spirit. There have been two informal dance discussion periods with demonstrations on the ice, either preceding or immediately following. It is planned that monthly meetings will be held, and as progress is made on technicalities of the dancing, they will turn to trial judging periods to gain uniformity of standards and marking of dance tests. The fact that over fifty dancers and judges appeared at nine o'clock on a Sunday morning to attend such a meeting is proof enough that the programs are attracting attention.

It is our hope that in the near future such an educational program can be conducted in the Pacific Northwest, so that there will be a high and unified standard of dance judging on the Pacific Coast.

*Mr. William O. Hickok, IV, Chairman, USFSA Dance Committee 1942-1945.

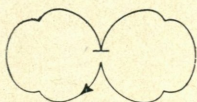
Hints on the Fourth Test

Zella May Harrington

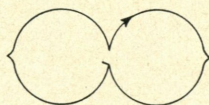
Blade & Edge Club, Pasadena

The 15-year-old author passed the Fourth Test recently with such high marks that she has been persuaded by her Club Representative to describe her execution of the figures required in this Test. SKATING is grateful to Miss Harrington for preparing and sharing with other skaters the foregoing "hints" on the principal features of these test figures. These "hints" also serve to illustrate the practice of learning by note-making on "things to remember"—a practice which experience has proved to be of great value to competitive and test skaters.—Ed.

Outside Back Double Three came easy by rolling my hips into the three, tucking hip under and pointing toe after first three, and then rolling hips in to three again.

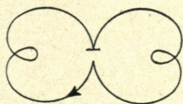


approaching the bracket to get over hips, lean slightly back, take free foot forward and back together, and on turn extend foot back and it has to be done in timing and lean slightly forward after bracket.



Inside Back Double Three was accomplished by keeping free foot on tracing and not crossing until time for three. Remember to roll hips on all threes and be sure and tuck hip after this first three, so top will be round.

I had more trouble with **Outside Back Loops** because there was so much to remember after the short take-off; keep shoulders even, lean slightly forward over skate, turn free foot out and keep hands at waist. When you get this form and by locking hips you can roll out of a loop instead of pulling out.



Inside Back Loops were easy for me. Just remember on the take-off to sit over on skating hip, leaning out of circle, don't twist, and cross free foot slightly. You will be able to roll out of this loop, too. Also remember to pass free foot close to skating foot.

The most difficult figure is **Inside Forward Bracket**. You must remember on

On **Outside Back Bracket** leave free foot in front until about three feet from turn, take free foot to back and back to skating foot and on turn extend foot back. Be sure and stand erect and over skating hip at all times.

Inside Forward Change of Edge Threes. There isn't much you haven't already had; remember to keep back inside take-off short and roll hips on threes.

Inside Back Change of Edge Double Threes. This has both back take-offs and it is hard to obtain enough speed to keep threes from being flat. From outside back take-off, stay on soft knee and at the change come up and down, lean over hip holding free foot parallel, not crossed until time of three. Keep shoulders even. From inside back take-off, lean on hip and bring free foot parallel and stay on soft knee until change and then rebend and pass free foot forward and open hip at same time as you bend lean slightly forward, shoulders even; by doing this you secure smooth round figures.

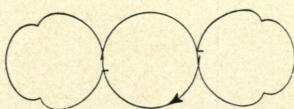




Photo by Sam V. Gordon, Spokane

One Man's Family

A THREE-MINUTE COMEDY, which is reported to have been very well-received by the spectators, was "One Man's Family," first presented last spring by the Spokane FSC in Spokane's Ice Follies of '46.

The brevity of the number brought rehearsal time to a bare minimum; the nature of the number created ample opportunity for individual acting, and also made possible the inclusion of several young boy skaters. Contributed by Spokane, the following description is published for other clubs to copy if they so desire.

"One Man's Family" includes a cast of Papa, Mama, Baby (doll with home-made painted face and extra large eyes), Mother-in-Law, and eight to ten children of all sizes dressed for the part. The children's part provides a chance for several boy skaters as well as girls.

Enter Papa, Mama and Mother-in-Law to the background music of "In The Good Old Summer Time." Papa is pushing a baby carriage; Mama has a basket on her arm; and Mother-in-Law carries an umbrella. They keep looking back for the children who come on one at a time as the orchestra plays the scale. Each is carrying a different thing; i.e., a bat, ball, basket

of food, bananas, oranges, funny doll, etc.

The orchestra plays "In The Shade of The Old Apple Tree." The adults spread the luncheon cloth while the children play games such as tag (chasing each other around the rink which gives them a chance to do jumps and spins). Baby starts to cry and they all join hands around the buggy and skate to the tune of "Here We Go Round The Mulberry Bush." Baby stops crying (the crying sound was made by the orchestra leader through the microphone at the Spokane carnival) and the children all go off to play again. One of them upsets the picnic and various pots and pans, all of which makes quite a noise and starts the baby crying again. Mama takes up Baby and rocks her to the tune of "Rock-a-bye Baby," but Baby cries all the harder. Mother-in-Law tries her hand at soothing Baby, but to no avail. Papa starts looking through the baby carriage for a diaper.

Then comes lightning provided by lighting effects and thunder by the orchestra. The children put out their hands palms up to feel the rain. All gather up the props; Mother-in-Law puts up her umbrella; Papa puts diaper around his own neck and pushes off the baby carriage to the tune of "For He's a Jolly Good Fellow" while all the others hurry after him.

ROCKERS and COUNTERS

News & Notes from the Clubs

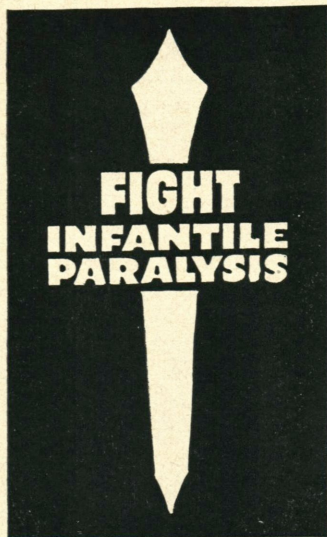
Parties and Dances

THE WINTER SEASON round of parties is in full swing featuring everything from formal balls to hard times parties. The *Chicago FSC* held a hilarious affair in October, which fell under the latter category. The club announcements suggested blue jeans and pinafores as appropriate attire, and a grand mixture of colorful western shirts and scarfs, adorable cotton dresses, and picturesque rags and tatters presented itself. A young lady with a "black face" and legs to match, dressed in checked cotton and pigtails, took the first prize, while first place in the men's costumes went to a man in a straw hat that looked as if it had belonged to a fruit peddler's horse for many summers. The gentleman also wore a gray beard and a flowing "gay-nineties" automobile coat which blew open when he skated to reveal long underwear. After two hours of fun at the rink, the party adjourned to the ballroom for refreshments and square dancing.

Hallowe'en was celebrated at *Washington FSC* with two parties—one for the Junior SC on Oct. 26 and one for the Seniors on Oct. 31. Costumes were called for at both, and there were prizes and games. The club is now completing plans for its Annual Dance to be held off-the-ice late in January. The Hallowe'en party of the *Penguin ISC* of Berkeley took place on Oct. 26 at Iceland with the public invited to take part. Penguins and friends started arriving in the early evening presenting a fine array of costumes ranging from "Alaska to the Hawaiian Islands and from Dogpatch to Skonk Holler." All kinds of fun were on tap including a strenuous jive session. Merriment was everywhere until the last penguin waddled home in the wee small hours. Given but two days to think up costumes with a maximum cost of \$1.50 allowed for each, Seniors of the *Arena FSC* of *Cleveland* held their spur-of-the-moment Hallowe'en party with all the

fixings. The climax of the evening was a motion picture of a hobo party held several years ago that many members attended. In December we reported on the gala Hallowe'en party of the Juniors in the *Blade and Edge Club*, but a week later the Senior members followed suit at the Pasadena Winter Gardens where costumed members participated in dances, games, races, baby and dressing contests, a grand march and awarding of prizes. Newlyweds were selected for the honeymoon race. The girl was given a suitcase of men's clothing to put on and vice versa. It was a hilarious number but the fellow won hands down because the girl found skates just wouldn't go through trouser legs. Exhibition skating and Hallowe'en refreshments completed the affair. The *Los Angeles FSC* held its Hallowe'en party on Oct. 31 at Polar Palace. The program of the colorful evening consisted of dancing, games, and a costume parade together with prize awarding. One game, a human wheelbarrow race, proved slightly strenuous to all but the "teen-agers." The older members acted as operators of the young "wheelbarrows" and everything was fine until the other end of the rink was reached and the announcer called, "Reverse! Operators will now be 'wheelbarrows.'" Pandemonium broke loose. It is still a question whether laughter or creaking bones made the louder noise.

A very successful Hallowe'en party was put on by the Junior members of the *All Year-Mercury FSC* of Los Angeles which drew over 400 spectators from the general public. The children were organized into a "Westwood Pirates" theme with solos by the more advanced skaters and group numbers by intermediates and beginners. A colorful and interesting costume effect was seen when pirates opened a huge jewel chest and "captives" emerged and jeweled skaters soloed. With the huge success of the first party, the club planned a more elaborate Christmas party to be entitled "A White Christmas," the theme to be a snow man surrounded by little "snow ball" soloists, icicle pairs, silhouettes, a toy number, and several precision performances.



MARCH OF DIMES JANUARY 15-30

The costume spirit continued into November when the *Baltimore FSC* held a fancy dress party to usher in the season for the Juniors. There were games on ice with prizes for winners and for "bests and mosts." A social evening for senior members held on Nov. 7 by the *Saskatoon FSC* was a great success and has now become a monthly affair.

At an informal dinner held the Monday before Thanksgiving, the *Modern Tempo IDC* (Oakland) honored two newly announced Gold Dance Medalists, Mr. Hubert Sprott and Mrs. Betty Abbott. The party included an excellent dinner and an evening of dancing at a popular supper club. When the Master of Ceremonies made the announcement and called on Mrs. Abbott and Mr. Sprott to take a bow, the two demonstrated their versatility by executing a Samba that "brought down the house." The *Pikes Peak FSC* held a Thanksgiving party at the Broadmoor Golf Club. This party was a dance for senior, intermediate, and associate members and was held so that all could become better acquainted off the ice. The *Hamilton SC* entertained the *Buffalo SC* at a party on Dec. 7 which featured ice-dancing and dancing

in the club room later in the evening. The *University SC* held open house on Dec. 12—an annual affair to which all nearby Toronto clubs are invited.

In the holiday mood, the *Philadelphia SC & HS* gave a children's party on Dec. 21 and on Dec. 28 a gala holiday dance took place. The *Granite Club* (Toronto) held a dinner and party on Dec. 10 for Senior and Intermediate skaters. The *San Diego SC* envied northerners their "white Christmas" but the spirit of Christmas was just as strong at the semi-formal dinner-dance held at La Mesa Country Club on Dec. 20 in celebration of the Yuletide season. Previous to this, around the 18th of the month, the children were given a holiday from school figures and played games and relay races. Candy, punch, and cake were served and even "Old Santy" skated in to pass out cheer. Santa also made his appearance at the Christmas party of the *Junior FSC of Kansas City* when all members and sponsors gathered to celebrate the season. Out at the *St. Lidwina SC* (Oakland) a children's party for 350 guests was presented Dec. 14. *Sherbrooke WC* held a Christmas tree party for club members on Dec. 28. Names were drawn in advance for an exchange of gifts.

An ice version of Hansel and Gretel was the big feature of the Junior and Juvenile Christmas parties at the *St. Moritz ISC* (Berkeley) on Dec. 21. Seventy-five children were in the little pageant with costumes and lights like a miniature carnival. When 1947 put in its appearance the *St. Moritzers* met it with a New Year's Eve Jamboree that featured "kiddy attire" and invited everyone to appear in short skirts and rolled-up pants.

Senior dancers of the *Akron SC* were entertained at one of the dance sessions of the *Cleveland SC*, Dec. 3. A fine program, a dance, and refreshments filled the evening. The annual Juniors' Christmas party was held Dec. 22 and the New Year's Eve party of the *Akron club* was held on ice from 12:00 M to 2:00 A.M. with dances and games followed by breakfast for members and guests.

Buffalo SC held its first Supper Dance of the season on Dec. 18; and on Dec. 22

Santa was on hand for the Juniors' Christmas party. Juniors at *The SC of Boston* staged their annual Pageant on Dec. 20, and followed up on the 23rd with a Christmas party.

Carnivals and Revues

BACK IN THE FALL, the post summer season of the *San Diego FSC* was climaxed with an Ice Revue on Sept. 6, 7, and 8. As school started the 9th, "School Days" was the opening number and the last number was called "Collegiate" in which 50 girls lined the complete ice arena and kept unison throughout the entire number.

The 16th edition of the Shrine Ice Carnival to which the *Seattle SC* has always contributed many clever and talented skaters, took place on Dec. 11, 12, 13, and 14 and had the Seattle club skaters working furiously to the last minute completing program plans and preparing costumes and "props." The carnival featured many guest skaters including Barbara Jones (U. S. Junior Champion), Walter Bainbridge of the *Washington FSC*, John Lettengarver and Harriet Sutton of *St. Paul FSC*, the Scotvold Twins from *Chicago FSC*, and stars of the Seattle club Peter and Karol Kennedy (Pacific Coast Pair Champions), Walter Dailey (Northwest Novice Champion), and Gloria Peterson (U. S. Novice Champion). Ex-Ice Follies stars Phyllis Legg, Heinie Brock, and the Thomas Twins contributed to the brilliant performance with their specialties. A long program was presented with a wide variety of costuming and background.

January is seeing the presentation of several more carnivals. A skating carnival is planned by the Winter Sports Committee of the Junior Chamber of Commerce in cooperation with the Central Committee of Skating Clubs of Southern California to be held at Pan Pacific Auditorium, Los Angeles, on January 13 and 14. *Fort Worth FSC* is planning a carnival "Melody On Ice" for Jan. 25 & 26.

Advance plans include those for the annual carnival of the *Akron SC* which will be held in the middle of March and for which rehearsals are now under way.

Several outstanding skaters have been contacted to appear as guest stars. With increased membership, the club is looking forward to a bigger and better carnival than ever before. An executive committee meeting of the *Saskatoon FSC* was held on Nov. 17 to form Carnival Committees and to set the dates for their affair. Plans are under way and rehearsals begun for the carnival of the *Granite Club* of Toronto.



Something New

A TEEN AGE GROUP called TAG has formed within the *Junior FSC of Kansas City* and is really going places with all the enthusiasm of their years. Meeting three times a week the group devotes the first half hour to figures and the second to free skating, and is also developing a great interest in dancing. Junior members of the *Los Angeles FSC* are enjoying their first year of private sessions and membership has increased sharply. Skaters under 18 years of age are eligible and two solo exhibitions for each session are arranged.

Members of the *Denver FSC* have been motoring twenty-five miles evenings and Sundays to enjoy the ice and beauty of Homewood Resort in the mountains as well as to Evergreen Lake over a hazardous 35-mile canyon road, but now a new outdoor artificial rink will solve many of the club's problems. This new rink is the Mill Pond at Englewood, Colorado, on the outskirts of Denver.

It was found by the *Muncie FSC* that ropes to divide the ice into sections or "ponds" represented a hazard as white ropes were not readily visible against the ice. However, rectangular banners were made of wool felt in red, white, and blue and hung in alternate colors across the ropes. Silhouettes of skaters were ap-

pliqued on a few. Thus decoration of the ice was achieved as well as making the ropes clearly visible. The president of the *St. Lidwina Club* has announced that plans are now under way for conducting a "Camera Night" at a regular dance session. There will be flood lights and flash bulbs to give the camera hobbyists full play. Movies and still pictures will be possible.

A new and different trophy has been donated to the *Chicago FSC* by one of the older "new members." This trophy is a rotating one, to be awarded at the end of each club year to the new member who has made the most progress in the opinion of the Test Committee. The idea is to encourage the new members who perhaps become disheartened when they compare their skating with that of more experienced skaters. It is hoped that now they will be more inclined to compare their progress with that of others starting at the same time, and so develop a healthy spirit of rivalry. The trophy has two gold skating figures—a man and a woman. There is a wooden base with a place for one figure at the foot and one at the top. When a lady wins the award, the female figure is placed at the top and the male at the foot, but when a man wins, the male figurine will conversely lord it over the lady.

Club Openings

LE CLUB de Patinage Artistique de *St. Hyacinthe* ouvrit brillamment la nouvelle saison le 6 Octobre, avec des invités de marque tels Giles Trudeau, Pierre Benoit, Joe Geisler et Ferdinand Michaud qui prêtèrent à nos membres toute leur expérience et tout leur art. Déjà, des progrès considérables sont constatés chez la plupart des membres.

The Minto SC is now open and in full swing. The club executives have been busy arranging for extra exhibition trips by club members for this winter. Everyone in the club feels the indefinable suspense that will be satisfied only with the completion of the North American Championships to be held in Ottawa the end of March. *Mile High FSC* of Den-

ver after experiencing many delays in starting the new club has been looking forward to the opening of its home rink, the new Mill Pond in Englewood. It is hoping for many new members just as soon as the ice is ready. *Wascana WC* is happy to have its own club back from the Navy which has been occupying it for the past six years. It has just settled down to skating and is now planning its winter activities.

The Yakima Ice Arena was expected to open Nov. 15 and *Yakima FSC* members were eagerly awaiting the date when last we heard from them. On Nov. 14, the *Hamilton SC* held its official opening in the form of a party for senior members. Ice dancing and dancing upstairs was followed by refreshments. Dec. 8 was the formal opening of the *Denver FSC's* winter season. It was celebrated with a pre-Christmas party in Littleton which was also a business meeting. Old, new, and prospective members attended.

Almost 100 persons gathered at the Park Lane the night of Nov. 2 for the "warm-up" dinner to start the season for the *Buffalo SC*, and from that date on the ice has been crowded. *Muncie FSC*, after becoming inactive during the war, has started the 1946 season with a bang. One hundred and fifty-six skaters had become members by the opening and more are joining. Many special sessions have been developed for the convenience of all skaters and junior members are receiving great encouragement.

Competitions and Tests

GOLD TESTS are being sponsored in Berkeley by the *Modern Tempo IDC* together with the *St. Moritz ISC* and the *Golden Gate FSC* on Jan. 12. *Modern Tempo* has taken an active part from the beginning in the educational program for dance judges of the San Francisco Bay area which the *St. Moritz Club* has sponsored for several years. Other clubs including the *St. Lidwina Club* are also taking an interest in this program and *St. Lidwinians* are augmenting these sessions by conducting meetings of their own to bring their members a more intensified

course of training and enable them to be better prepared for test judging in the near future.

Everyone at the *San Diego FSC* is busily working since approval was received for the club to hold the California State Competitions. This will be the club's first competition and it hopes to do the affair justice.

"California, here we come—via air," members of the *Seattle SC* are shouting since the club arranged for 30 seats on a March 7 plane for Berkeley for those members who wish to witness the first National Championships to be held on the Pacific Coast. Another club that is air-minded is the *Denver FSC* which was contemplating chartering a plane and dropping in on *Tulsa FSC's* Inter-Club Competitions.

Ice Scrapings

WE REGRET to report that the *Wednesday SC* of New York, after enjoying a weekly skating session at the Iceland Rink for the past ten years, has now become inactive though retaining club membership in the USFSA in the hope that active membership may be resumed at some future date. No ice time is available to them this year.

Enthusiasm is evident this year in the *Nelson FSC* because of their good fortune in obtaining a professional for the full season. Seniors and those able to visit summer sessions have for years passed on their knowledge to the other club members, but now with a professional in attendance, members are besieging her for lessons and the club is enjoying one of its most successful years.

At five o'clock each Friday the hockey cages go up and fathers and sons of *The SC of Boston* take over the ice. A merry session is had and no ages are barred. In addition to the clubs mentioned we have also heard from the *Kansas City FSC* and the *Elks Moose Jaw FSC* who are enjoying a fine season and are in the midst of planning new activities. We hope that all the clubs who have not yet sent in news will be able to do so for the next issue. The skating world wants to hear about you!

British Championships

THE 1947 British Championships were held early in December at Wembley, London. There was one entry only in the Men's competition; Arthur Apfel of South Africa skated all the figures and free skating, and was awarded the title held for the past seven years by Graham Sharp who did not enter. There were no competitions 1940-45. Apparently the N.S.A. allows a title to be won under the above conditions if the skater receives high enough marks.

The Pair title was retained by Winnie and Dennis Silverthorne; Ernest Yates & Mrs. P. Davis were runners-up; and John & Jennie Nicks placed third.

Daphne Walker skated to first place in the Ladies' event, topping her 12 competitors. Mr. H. J. Clarke, President of the I.S.U., commented that "Daphne misplaced a ligament in the front of her foot two days before the championship and was lucky to be able to start." She received six firsts from the seven Judges. Marion Davies placed second with six seconds and one first; and Jeanette Altwegg, third. The other entries finished in the following order: Shirley Adams, Jill Linzee, B. Wyatt, Audrey Planty, Gladys Jagger, B. Bailey, Valda Osborn, J. Macdonald, K. Shields, P. Molony of Australia.

U.S. Champion Gretchen Merrill wrote us the following comments on the skating of the Lady competitors: "Daphne is a strong, experienced skater; although beaten in several figures, she was consistent throughout. In her free skating she is confident and powerful. . . Marion Davies, who is only 17, did a dainty but difficult program in a charming, graceful way; her figures were accurate but not as strong as Daphne's. . . Jeanette Altwegg of Liverpool is dark, slender and fast (reminded me of Maribel) and was the only one to attempt a double loop jump. She got very high marks in her free skating, and pulled up from fifth in figures. . . Shirley-Bridget Adams skated solid round figures; she placed first on the only two compound figures. Her program was musical and original."



1. Jacqueline Jaenisch, FSC of Minneapolis; 2. Elizabeth Ann Kiper, Tulsa FSC; 3. Noel & Virginia Ruhberg, St. Paul FSC; 4. Janet Zurbrigg, Lee Thornton, Patsy Anne Quinn, Patsy Mumford, Frances Mowat, Copper Cliff SC; 5. Barbara Burgoyne, Danny Silk, Mary Frances Hays, Arena SC of Cleveland; 6. Birthday party group, Los Angeles Junior FSC; 7. Jean Van, Blade & Edge Club, Pasadena; 8. Children's Christmas party, Akron SC; 9. Helen & Margaret Craig, Washington Junior FSC. *Photo credits: (4) Sudbury Daily Star, Ont.; (7) Jack White, Pasadena; (9) Mr. Craig, Washington, D. C.*

Children's Corner

I am 11 yrs old and passed my third test in St Paul this summer and am also proud to tell you that I have managed my spread eagle which seemed hardest for me! Although it still needs improvement, but by the time I go into competition I hope to have it perfect.

Besides Music (piano) I enjoy figure skating very much and hope to become a

champion. I belong to the Figure Skating Club of Minneapolis. I soloed in the St Paul pop concert and also had the leading part "Gretel in the production of "Hansel and Gretel" which was directed by my Ice Ballet teacher Stanley Judson. It was a lot of fun.—*Jacqueline Jaenisch*

I am twelve years old and this will be my fourth year as a member of the Tulsa Figure Skating Club. I'm working on my Second Test and hope to pass it soon.

I enjoy skating very much. My mother, father and I visited the Broadmoor Ice Palace, Colo. Springs, Colo. in June and

had lessons under Mr. Complin, enjoyed it very much and hope I will be able to spend the entire summer next year.

We always look forward to receiving the Skating book to read the Children's Corner.—*Elizabeth Ann Kiper.*

We are Noel and Virginia Ruhberg and are 10 and 11 years old. We wore these costumes in "Hansel and Gretel" which was presented three times this summer in our Civic Auditorium before very large audiences. We love skating in the chorus and Noel (the shorter one) skated her first solo too this summer and passed her first test.

I am almost ready to pass my second test and hope to do so by the end of October as skating starts again soon. We took lessons from Stanley Judson and figure instruction from Montgomery Wilson this summer. We love skating and have belonged to the St. Paul Figure Skating Club since we were six years old. With kindest greetings to you from my sister Noel and myself.—*Virginia Ruhberg*

This is from Mary Frances Hays, Barbara Burgoyne, and Danny Silk. We had fun summer skating. During the winter we skate at the Arena Figure Skating Club of Cleveland. Harriet Matson is our Professional. Barbara is on her third test. Mary Frances is on her second, and I am on my fourth. Mary Frances and Barbara are eight years old, and I am eleven.—*Danny Silk*

I am Jean Van one of the younger members of the Blade and Edge club. I was 9 yrs old Sept 29th.

We have our Junior Club session on Friday. I like others take lessons from Mr. Jean Kearn the instructor at Pasadena. Hoping that some day all the Juniors members can get together.—*Jean Van*

We are eleven and nine. We like skating very much. This is our first year at the Washington Skating Club. We are, in the picture, in our usual skating things, but this Christmas we are going to get something with short skirts and long sleeve blouses.—*Margaret and Helen Craig*

Off to Europe

THE HOPES and best wishes of all the skaters and sports enthusiasts in North America travel with the competitors speeding toward Europe and the World's and European Championships. At press time, the following plans of the competitors from the United States and Canada had been reported.

Barbara Ann Scott expected to board a plane directly after the Canadian Championships in order to train in Switzerland and Stockholm for the World's Championships.

Dick Button and his father will sail from New York the middle of January, and go direct to Sweden so that Dick will have several weeks training in Stockholm prior to the World's competition.

Janette Ahrens will leave New York on Feb. 3, accompanied by Mrs. Ahrens. They will fly direct to Sweden and return to the U.S. after a short stopover in London.

Doris & Walter Noffke and Eileen Seigh will all leave New York on the same plane to fly to Stockholm on Feb. 6. Half-circling the globe will be Karol & Peter Kennedy, with Dr. & Mrs. Kennedy, who will fly to the World's Championships from Seattle.

Roberta Jenks Scholdan was to take off by plane on Jan. 2, flying to Stockholm to train there for the European Championships in Davos on Feb. 1-2. She will arrive in Switzerland shortly before the competition and be joined by her husband. After the Championships they will go to Stockholm to witness the World's.

After a month's training in London, Gretchen Merrill and her mother were to have left England for seven weeks further training in St. Moritz before proceeding to Stockholm.



Question Box

Several of our members have been invited to model skating clothes in a "fashion show" to be presented by a prominent local retail store. No skating will be required and participants will not be directly compensated. Will such appearances be contrary to USFSA Rules?

USFSA Carnival and Exhibition Sanction Rules provide that any person acting as "a designer, solicitor for the sale . . . of skates, clothing . . . for use chiefly with skating . . . may be refused a sanction . . . if in the opinion of the Sanctioning Officer the person gains personal advantage thereby." USFSA Amateur Status Rules contain similar provisions and also forbid "capitalization of athletic fame." Because of the difficulty of determining whether or not such activities result in "personal advantages" or "direct or indirect benefits" and because of the commercial flavor of such appearances they should be discouraged.—H. JAY RAYMOND, Chairman, USFSA Carnival and Exhibition Sanctions Committee.



Our club is planning a skating show for which a nominal admission charge will be made but the tickets will be sold to club members and not to the public generally: (a) Is it necessary to request a ruling from the Sanctioning Officer as to a sanction for such an event; (b) Is it likely that, under the circumstances cited, a sanction would be required; (c) Is it likely that payment of an exhibition or sanction fee or assessment would be required?

(a) Yes. Revised Rule No. 101 requires an advance ruling on all amateur figure skating events except competitions; (b) Yes; (c) Yes. Sanctioning Officer would determine an equitable basis of payment consistent with the rules and can submit

any special conditions to the Chairman of the Sanctions Committee for ruling by him or by the President.—H. JAY RAYMOND, Chairman, USFSA Carnival and Exhibition Sanctions Committee.



If a person has passed a figure or dance test when he was classified as a professional, and wishes to be reinstated as an amateur, would the period which must elapse before he can apply for reinstatement run from the date of said test, or from the date when he ceased his professional activities?

Professional activities are outlined in Article IV of USFSA Constitution, Article XII of ASU Constitution, and AAU General Rule VII. (See USFSA Rulebook.) Merely taking a test would not be considered an act of professionalism unless the skater received compensation for taking same. If he had ceased his professional activities prior to taking his test, his time to apply for reinstatement would run from such prior date.—JOSEPH K. SAVAGE, Chairman, USFSA Amateur Status Committee.

The "Question Box" serves as an information bureau between skaters, judges, professionals, etc., and the USFSA. A question on any matter of skating interest will be answered by an executive officer of the Association. Questions of general interest, with their answers, will be published in SKATING. In all events the inquirer will be answered by mail whether or not the question and answer appear in the magazine. Send all questions to SKATING; the questioner's name will not be published, however, if the question is printed.

Can professional athletes, admitted to membership in an amateur club, hold office, be a director, or a member of any committee?

This also is a question to be decided by the provisions of the club constitution and by-laws. However, any club permitting a professional athlete to be an officer or director would be subject to suspicion and criticism. Membership of such a professional on a committee which is subject to supervision by the officers and directors might not be considered objectionable, depending upon the activities of such committee.—JOSEPH K. SAVAGE, Chairman, USFSA Amateur Status Committee.



Our club has been requested by the rink management to supply figure skating exhibitions by its members during public skating sessions and between periods of the professional hockey games played in the rink. Can such performances be sanctioned?

No. Rule No. 205 specifically prohibits sanctioning exhibitions "at professional hockey games . . . or in any event where the professional element predominates." —H. JAY RAYMOND, Chairman, USFSA Carnival and Exhibition Sanctions Committee.



Can a professional athlete become a member of a USFSA club?

Yes, provided the constitution and by-laws of that club permit professional athletes to be members. There is no express provision against such membership in the USFSA Constitution or By-Laws. The USFSA Membership Committee, however, is drafting a form of constitution and by-laws for new member clubs which provides for membership therein of amateurs only.—JOSEPH K. SAVAGE, Chairman, USFSA Amateur Status Committee.

Southern California Dance Competition

Johnny Heater

THE BLADE & EDGE CLUB of Pasadena played host to this Inter-Club Competition on November 23, 1946, and the efforts of Mr. Norris Hopkins and Mrs. Lisbeth Berens made the event possible. The calibre of dancing was good throughout, and the stimulus to ice dancing and judging in this area was evidenced by the number of "freshmen" or first time competitors placing second and third in the Bronze Dance.

Three couples: Marcella Prys & Robert Leip, Renee Stein & Sidney Moore, and Carol & Robert Van Zandt made up the precision ice dance team representing the Los Angeles Figure Skating Club, and won the Ann Getty Perpetual Trophy for the Formation Fourteenstep. The teams from the Blade & Edge and Arctic Blades clubs finished second and third respectively.

The melodic and booming beat of Gene Sullivan's organ music provided pleasant listening for the spectators and rhythm for the skaters.

SILVER DANCE

(Eugene Turner Trophy)

1. Renee Stein & Sidney Moore, *Los Angeles FSC*
2. Jo Ann Kelly & Roland Junso, *Arctic Blades FSC*
3. Colona & John Beeler, *Arctic Blades FSC*
(6 Couples)

BRONZE DANCE

(Bradford H. Miller Trophy)

1. Ann Dillon & Norman Fuller, *Arctic Blades FSC*
2. Bonnie Jean McKenzie & Eric Bruun, *Blade & Edge C*
3. Joan Hale & Bert Elmlinger, *Los Angeles FSC*
(5 Couples)

FORMATION FOURTEENSTEP

(Ann Getty Trophy)

1. Los Angeles FSC
2. Blade & Edge Club
3. Arctic Blades FSC



People

BIRTHS

Baltimore—To Mr. & Mrs. Paul E. Jennings, a son, Paul Earl, Nov. 6.

Berkeley—To Mr. and Mrs. John Jul Johnsen, a son, Kenneth, Oct. 23.

Boston—To Mr. & Mrs. Roger F. Turner, a son, Michael Whittier, Dec. 10.

Cleveland—To Mr. & Mrs. L. Brock Coleman, a son, Michael Brock, Nov. 28.

Colorado Springs—To Mr. & Mrs. Jack Might, a son, Dec. 4.

Hamilton—To Mr. & Mrs. Francis Fletcher (Betty Slipp), a daughter, Sharon Eileen, Nov. 25.

Los Angeles—To Mr. & Mrs. Gunner A. Pedersen, a daughter, Lucy Evans, Sept. 25.

Minneapolis—To Mr. & Mrs. Pearson (Virginia Nelson), a son, Richard John, Aug. 21.

New York—To Dr. & Mrs. Lawrence S. Robertson, a son, William Budworth, Nov. 15.

Oakland—To Mr. & Mrs. Frank Howard (Kay Battle), a son, Walter Lee, Oct. 2.

Ottawa—To Mr. & Mrs. Gordon Henderson (Joan Parkins), a daughter, Joanne Gail, May 2.

Pasadena—To Mr. & Mrs. Edgar C. Berens, a daughter, Susan Elizabeth, Oct. 31.

Philadelphia—To Col. & Mrs. Henry Riggs Sullivan (Jane Vaughn), a daughter, Susan, Dec. 13—To Mr. & Mrs. J. R. Wilhelm (Laura Elmer), a daughter, June Maule, Sept. 16.

San Diego—To Mr. & Mrs. Harvey Gerwig, a son.

San Francisco—To Mr. & Mrs. Sheldon W. Galbraith (Jeanne Schulte), a daughter, Jeanne Irene, Nov. 27.

Seattle—To Dr. & Mrs. C. A. Mittun, a daughter, Kristine Meredith, Oct. 18.

Toronto—To Mr. & Mrs. Hamish MacIntosh (Mary MacPherson), a daughter, Catherine, Aug. 19—To Mr. & Mrs. Ernest W. Whelpton (Helen Hobbs), a son, Terry Marshall, Nov. 2.

Tulsa—To Mr. & Mrs. Cliff Thaeil (Edwina Blades), a son, Clifford Ian, Dec. 9.

ENGAGEMENTS

Berkeley—Miss Frances Eadie to Mr. Robert Buetzow.

Los Angeles—Miss April Strickland to Mr. Ray Schramm.

Toronto—Miss Nancy Aikenhead to Mr. Keith Bell.

MARRIAGES

Berkeley—Mr. Jack Reiser and Miss Barbara deJulio—Mr. John William Sindall and Miss Carolyn Jane Donaldson, Nov. 15—Mr. Andy Von Rembow and Miss Robin Simmons.

Boston—Mr. Joseph A. Proctor, Jr., and Miss Marion Barstow, Nov. 23.

Chicago—Mr. Harry Charles Whitmarsh and Miss Natalie Trippe, Oct. 26—Mr. Frank Norville Williams and Miss Barbara Raymond, June 15.

Ice Follies—Mr. Les Hamilton and Miss Vivienne Lafayette.

Los Angeles—Mr. Earl Wilkins and Miss Enolla Schramm, Oct. 24.

Muncie—Mr. Charles Richard Glenn and Miss Odessa Lou Hahn, Nov. 23—Mr. Robert Eugene Paul and Miss Sue Vlackamp Kirtley, Nov. 16.

New Haven—Mr. Eldon Paul Adair and Miss Ann Pelton Robinson, Dec. 24.

Pasadena—Mr. William F. Staunton, III, and Miss Patricia Kanavel, Oct. 16.

Philadelphia—Dr. H. Walter Foster, Jr., and Miss Mary Lou Vane, July 2.

San Diego—Mr. Richard Gurling and Miss Shirley Brown, Oct. 20.

Schumacher—Mr. George Edward Collins and Miss Margaret Keeley, Nov. 27.

Toronto—Mr. Robert Booth and Miss Frances McKenzie, Sept. 8—Mr. Raymore Clark of Stouffville and Miss Catherine Mee, Oct. 5—Mr. Wm. D'arcy Dolan and Miss Jean Peace, Sept. 14—Mr. Harold Joseph Dyer of Halifax and Miss Marion Lora File, Nov. 6—Mr. George Edgar and Miss Dorothy Southam, Oct. 30—Mr. Joseph LaBine and Miss Florence McNamara, June 1—Mr. Stewart Reburn and Miss Bette Ellsworth Balmer, Nov. 16—Mr. J. Stanley Sharp of Vancouver and Miss Betty McGinnis, May 18—Mr. Philip Sidney Turner and Miss Frances Dickenson, Nov. 30.

TURNED PROFESSIONAL

Los Angeles—Erika Paech to join Hollywood on Ice—Don Dillingham to join Sonja Henie Hollywood Ice Revue.

Pasadena—Dorothy Peterson to join Sonja Henie Hollywood Ice Revue.

Saskatoon—Jean Graham to teach at Flin Flon FSC.

Mrs. Wiggs had her cabbage patch; the G.I. had his Service patch; and the up-to-the-minute skating club has its Camel Patch. The Camel is the most dangerous of all spins. The extended free leg is at face level. The radius of the circle is greater than in any other spin. The skater's inability to see completes the danger. Therefore, a patch roped off at one end of the ice sheet and dedicated to Camels will give your skaters a place to perfect their Camel spins, as well as lessen the danger of accidents. It is the proverbial "ounce of prevention."—Prudence of Providence.

*Success and Happiness
to my Friends
in the New Year*

Nancy F. Alvord

WASHINGTON
FIGURE SKATING CLUB
WASHINGTON, D. C.



Ailsa G. McLachlen

*Wishes her Friends and
Pupils
in Canada and the
United States
A Happy New Year*

ICE CAPADES

*Happy New Year
to all my*

Friends and Pupils

Mary L. Simpson

AK-SAR-BEN COLISEUM
OMAHA, NEBRASKA

Muriel Cooper
*Extends Greetings
for the New Year
to all her Friends
in North America*

NELSON FIGURE SKATING CLUB
NELSON, B. C., CANADA

*Best Wishes
to all our Friends
in the U. S. A.,
Canada and Australia*

**Edward and Gladys
Rushka**

MUNCIE SKATING CLUB
MUNCIE, INDIANA



FOR THOSE CLUBS not owning their own rinks, ice time is recognized as being the most important factor governing a club's activities. Since a majority of clubs do skate on "rented ice" the outgrowth of a club schedule for the best advantages under limited conditions has resulted in some stream-lined, compact planning in doing "the best with the least for the most." How several of these clubs are operating is described below.

Hamilton SC

BETTE DUCKERS

THE HAMILTON SKATING CLUB rents ice time, most of it through the day, from the Hamilton Victoria Curling Club. We skate on Sunday, Monday, Thursday, Friday, and Saturday mornings, totaling 29 hours for the Seniors per week; 10½ for the Intermediates; and 7½ hours per week for the Junior Club. To avoid over-crowding at their sessions, the Juniors and Intermediates combine only one session, that on Sunday afternoon from 4:30 to 6:00.

Our rink is centrally located and easily accessible to transportation thus enabling us to maintain a capacity club membership with all sessions well attended. Because more of their time is during the day, Seniors are not able to attend all their sessions. Juniors and Intermediates with special privileges are granted extra skating time

in the Senior sessions. Some of the privileges are as follows: 1. Juniors or Intermediates who have passed the First Test can skate Sunday evenings from 7:00 to 9:30. This includes patches, free skating and dancing. 2. Those who have passed the Second Test can skate all Senior patch sessions plus Sunday evenings from 7:00 to 9:30. 3. Those who have passed the Second or higher Test and the Bronze Dance Test can skate at all Senior sessions. By enabling the Juniors and Intermediates to take advantage of these extra times, we have found that they are encouraged to work harder at tests.

From the middle of October until the end of November of each year the Curling Club holds public sessions on every night except the two which we have been given. We do not hold public sessions ourselves; we have visitors, however, on Sunday afternoons only and then there is a small admission fee.

Our sessions are divided as evenly as possible between separate times for patches, free skating and dance sessions plus two dance classes per week; one for advanced dancers and one for beginners. These are conducted by the club professional and are free to anyone in the club.

Since our annual carnival is held in the middle of March we start training about the first of January each year, at which time the Ice Committee re-allocates the different ice times.

Alex Fulton
Sends Best Wishes
for 1947
to all his Friends
Everywhere

OSHAWA SKATING CLUB
OSHAWA, ONTARIO

Greetings
for the New Year
to all my Friends

Herbina Brown
THE MINTO SKATING CLUB
OTTAWA, ONT., CANADA




Compliments of the
Season
To all our Skating
Friends Everywhere and
Thank You America For
Your Grand Welcome

Eric & Vera
Batchelor
NOW TEACHING AT THE
PORCUPINE CLUB
SCHUMACHER, ONTARIO


Miss Mary Hamm

DALLAS FIGURE
SKATING CLUB
DALLAS, TEXAS

Mr. John M. Mickey

Rye FSC

JOY HACKER

OUR CLUB is fortunate in having the facilities of an excellent rink. During ten hours each week of the season the entire rink is ours, and by adhering to an easy, informal schedule during each session we have managed to work out a weekly program overcoming the biggest problems facing clubs not having the exclusive use of a rink; namely, too little time for too many activities.

Despite the fact that our evening sessions are from 6:30 to 8:15 (an inconvenient as well as short time), our members enjoy them greatly, and the rink's central location makes it possible to fit skating into our schedules very simply. Added to the pleasure of a strictly "figure skating" session is the smooth-functioning program arranged jointly by our Ice and Dance Committees. This includes time for patch skating, dancing and some free skating. Certain nights of each week are reserved almost entirely for dancing, other evenings are more nearly given over to school figures and some group instruction.

Our two morning sessions are more predominantly practice and instruction periods. Although our pros may give lessons at any time during any club session, they are usually limited to a certain extent by not having sufficient free ice during the evening, and morning sessions give our members an opportunity to work on a much less crowded space.

Special arrangements are made to include in our schedule time for members to practice for tests or competitions, at which time they are given exclusive use of the ice in order to skate any dance or solo. During most of our dance sessions, certain dances are designated as "Solo Dances," giving members preparing for tests a chance for additional practice.

Our annual ice show is always preceded by a period of mild chaos. Our regular schedules are banished and practice for the different numbers becomes the rule of the day. All members participating—and that usually means all our members—are given much additional time to practice their numbers. Groups rehearse at both ends of the rink while the "stars" practice

jumps and spins between them. One or more entire evenings are taken over for the final performance.

We have found that a schedule for each session gives us a plan to follow in allotting our skating time, and we stick to our routine as closely as possible, remembering, however, that an occasional change gives additional zest to our skating enthusiasm.

Los Angeles FSC

FORREST M. BURKE

OUR FOUR club sessions per week are skated at the Polar Palace, centrally located between Los Angeles and it's "semi-suburb," Hollywood.

Two of our sessions are known as "standard" sessions, and are skated on Monday and Thursday evenings, 6:00 to 7:30 P.M. (public skating starts at 8:00). The first 25 minutes are assigned to patch skating, the following half-hour is for group instruction on parts of dance steps and free skating moves, and the final 35 minutes given over to dancing. Admission to these two sessions is gained by paying the regular rink admission price by all club members and guests. Obviously, under this plan it is the members' responsibility to attend with regularity and in sufficient numbers to keep our relations with the rink management on a good basis.

The Wednesday evening session, 6:00 to 7:30, is an all dance session. To maintain a high standard of dancing and to provide an incentive to the improvement of dancing, members on this session are required to have passed the Bronze Dance Test, although some exceptions are made to those who have signed up to take their dance test. Ice time for this session is purchased outright; each skater attending pays a pro rata share of the amount paid to the rink.

The Junior session, recently started and now being developed, is held on Fridays, 6:00 to 7:30 P.M. Skaters in this session are limited to 18 years of age. Exceptions to the age restriction are made to "singles competition skaters" who are over 18—this because of the opportunity to skate an hour on patches if they choose. Patch

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to all my Friends*

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period, instruction, and free skating periods, along with the chance to try out the skater's free skating solo, use up the time. A fixed amount, collected from each skater, goes toward "buying the ice" for this session.

The club, in protecting the value of the skater's membership, exercises strict control over the skating of non-members in its sessions. The only non-members allowed to skate are: prospective members who are allowed to skate only once or twice, and out-of-town members of other clubs who are allowed to skate about four times. Subsequent skating by people from these two groups are subject to the paying of a guest fee.

Tulsa FSC

JEANNE LEROUX

THE TULSA FIGURE SKATING CLUB, with a membership of 125 skaters, has four club sessions a week. Senior members (those over 19 or those who have passed the First Test) are eligible to attend all sessions, while the Junior members are allowed to attend their two Junior Club sessions only. The regular schedule is as follows: Thursday afternoon and Saturday morning, Junior sessions; Friday and Wednesday, 6:00 to 8:00 P.M., Senior sessions. Negotiations were under way to obtain an extra Senior session on Tuesday or Thursday night, but the return of the hockey team made this impossible.

Most members do not find 6:00 P.M. an inconvenient time. After so many years, it becomes a household rule in the families of the skaters to gulp down an early dinner on Wednesday and Friday nights. There are only a few instances when this has affected the membership at all.

The rink, centrally located at the edge of the downtown business district, is easily accessible by car or bus. It is within a block of the largest city high school and close to various other schools which many Junior members attend. Certainly no one could ask for a better location.

The club sessions are for members and guests, with no outsiders admitted. Patches are marked off on the entire ice surface, except for a double patch at one end, roped off for the instructor. The

first hour is devoted entirely to figures. At the beginning of the second hour, the ice surface is roped into two sections, one approximately two-thirds of the area and the other, one-third. In the larger area free skating and dancing are alternated with the proper music played for both. In the smaller section free skating is permitted while the dancing is going on in the main sheet of ice, and vice-versa. This method enables a skater to be on the ice all the time if he so wishes. This practice would probably not be advisable in rinks of smaller size, but the Tulsa rink is 210' by 95'. The Junior Club follows this pattern with the exception that three or four free skating records are played to one dance record.

When preparation for the annual carnival begins half of the club's time is used for rehearsals, and extra ice time is rented, generally from 6:00 to 8:00 at night, before the public skating, or almost any hour in the day. A week before the carnival, practices are scheduled at 11:00 P.M., immediately following the public skating.

During the weekdays there is much available time for lessons from the instructor, but usually this is inconvenient because the children are in school and the adults are at work. Because of this fact, the most popular patch sessions are on Saturdays and Sundays.

Vancouver SC

JOYCE E. HOLLETT

ICE TIME for our club is becoming more difficult each year. The rink is situated on the outskirts of town and the majority of the skaters travel over ten miles to participate in only two hour sessions. The aim of the club for the last ten years has been to raise funds for our own rink and thus increase the membership.

The Junior sessions are on Saturday mornings and Sunday afternoons; the Intermediate sessions are on Friday nights, Saturday at noon, and Sunday afternoons; and the Senior sessions are on Wednesday and Sunday nights. A special session of 25 members is held early on Sunday mornings and there is one hour of figures and one hour of free skating.

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United States*

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WINNIPEG WINTER CLUB
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New Year
to all my Friends
and Pupils*

Patricia Chown
CLEVELAND SKATING CLUB
CLEVELAND, OHIO

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Friends and Pupils
a very*

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to our Readers, Advertisers & Correspondents
throughout the World*

During the Junior sessions, the club professional gives class lessons as well as private lessons and this is proving to be a great success. Private lessons only are given in the Intermediate and Senior sessions. Also during both the Junior and Intermediate sessions a number of Senior members are around to give a helping hand. At Senior sessions the first half hour is devoted to figures and, in order that everyone has a chance, the ice is cleared after the first 15 minutes and the late-comers are given the opportunity to obtain a patch. The remainder of the session is run in the order of two dances and then one free skate and so on, thus encouraging dancing. All sessions are strictly for club members, who must wear figure skates.

Rehearsals for carnivals take place during a few sessions, but additional hours are also engaged. We try to have these extra hours before or after the sessions so that it does not involve an extra trip to the rink.

FSC of Omaha

HAROLD C. PAYNE

THE FIGURE SKATING CLUB of Omaha is a very new club as figure skating clubs go. Though organized in 1940, we no more than "got our skates on the ice" before our Coliseum was taken over by Uncle Sam. The termination of the war, however, returned the rink to private use.

The surface measures 90 x 210 feet and is located in our Ak-Sar-Ben Coliseum building, located just on the outskirts of the city in the Race Track and Fair Grounds area. Though outlying, it is accessible from all parts of the city and is served by fine tram facilities. Automobile access is excellent and the parking area unexcelled.

Our club sessions are scheduled for Monday evenings from 6:30 to 10:00 and Thursday and Friday evenings from 6:30 to 8:00. Briefly our schedules run as follows: Monday Night; at half-hour intervals—1st and 2nd Patch Sessions, Special Activities, 1st Free Skating Period, 1st Dance Session, 2nd Free Skating Period, 2nd Dance Session. Thursday

and Friday Nights; Patch Session, Free Skating Period, Dance Session.

As far as the patch sessions are concerned, this is a "First come, first served" proposition, as we make no reservation of patches. The end of the first session is announced by a buzzer; then those who had the use of patches during the first session leave and allow those who arrived later to take over. In some cases two may occupy a patch simultaneously although this double use is encouraged only when heavy attendance makes sharing one's patch necessary.

During patch sessions the ice surface is marked off into patch areas except for 30 feet at one end of the rink reserved for our professional. Between this teaching area and the patch area a five foot passway runs from one side of the rink to the other, thus enabling those who are not using the patches to skate completely around the rink.

After both patch sessions are over, we devote 30 minutes to our Special Activities Period which is also divided into two periods of 15 minutes each. During the first 15 minutes every one joins in with a march, a promenade, a drill, a Paul Jones or whatever is called for through our loud speaker system. This is a grand mixer, gets everyone into the right spirit, and adds much to the enjoyment of all. It is especially good for our newer skaters with weak edges. Partners are continually changed by requiring each skater next to the rail to move forward two persons every time the music is stopped, and each record is stopped perhaps three or four times. Everyone is required to reverse from time to time so that every skater is forced to practice back edges.

The second half of the Special Activities Period is devoted to individual solo skating. This gives most of the youngsters, many of whom have never before skated a solo program, an opportunity to do their first solo before "Friendly Eyes."

By this time our Special Activities program is exhausted and so is everyone else, including the mothers, so at eight o'clock we start our first Free Skating Period. At this time the ice is divided

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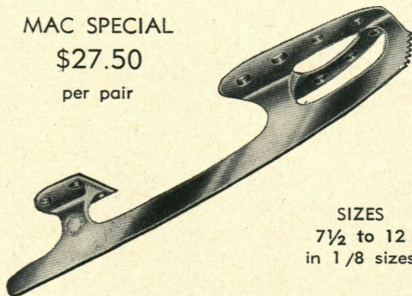
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into two sections, one about 2/3 the length of the rink for Free Skating, and the other 1/3 of the rink for a Practice Dancing Area. We call this the Free Skating Period because the major portion of the ice is used for Free Skating and the minor portion for Dance Practice.

In the Dance Practice Area our better skaters assist our newer dancers in learning their Bronze Dances, and our better dancers are very generous with their time in this regard. Actually the development of this Dance Practice Area has much improved the conduct of the Dance Session Period when the dancers are using the main area, as no practice dancing is allowed in the main area during the Dance Period. All skaters learning the dance are required to confine their dancing to the Practice Area until they are sufficiently able to carry the pattern of the dance in the main dancing area.

When the 1st Free Skating Period is ended the free skaters and dancers simply change areas, the dancers using the larger area and the free skaters the smaller one. This period is, therefore, called the 1st Dance period and continues for 30 minutes.

The division of the ice into two separate areas, with a trade of areas half way through, has been enthusiastically received. This plan was devised the middle of last season and has proven much more popular than when we devoted all the ice to free skating for one period and then all the ice to dancing.

Baltimore FSC

BETTY WARING

THE BALTIMORE FIGURE SKATING CLUB is one of the clubs which depend upon rented ice. However, we find the management most cooperative and any problems to arise are soon settled to the satisfaction of all. Starting out seven years ago with one hour a week, we have steadily increased the ice time to our present time of 18½ hours. Our ice schedule, which is reserved strictly for club members, includes all types of "figure skating"—School Figure Patches—Free Skating—Dance—Dance Practice and Beginners Sessions. By dividing the ice in half we

can conduct two different types of skating at one time. For instance, half the ice surface for dance practice and half for jumps and spins is our answer to the problem of keeping the Free Skaters and Dancers out of each other's hair!

We have a very promising Junior Club which skates for a total of 7 hours a week. These Junior sessions are supervised by Senior members and private lessons are given at all sessions. The club also sponsors one-hour group instructions per week by the professional. Any Junior showing promise as a competitor is given the special privilege of patching at the Senior Sunday morning session.

Because of the large ice surface in the arena we are in a position to rope off, at all times, part of the ice for professional instruction and this, we find, is most satisfactory. All club members preparing for competition are given the opportunity for extra practice; with full cooperation of the members, we just forfeit our regular ice schedule for whatever is needed.

The Arena, although located in a suburban section, is easily accessible to everyone, either by bus, street-car or automobile. At least, we can boast of approximately 40% increase in membership this skating season.

University SC, Toronto

SIDNEY V. SOANES

THE UNIVERSITY SKATING CLUB skates a total of ten hours a week, two hours each on Wednesday afternoons and Saturday mornings for Juniors only, two hours on Thursday evenings for Seniors only, and Saturday afternoons 2:00 to 4:15 for Seniors only, followed by a flood, then Junior patches 4:15 to 5:00, then a combined Senior-Junior Dance Session until 6:00. For part of the season the Seniors get an additional two hours on Tuesday evenings. It is fortunate that the times for the sessions are reasonably convenient—at any rate we have about 400 members (200 Juniors).

All sessions are for club members only, and occasional guests. The club is exclusively for figure skaters, and is primarily a Dance Club, so most of the Senior time is devoted to dancing (after one-half



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hour figure practice). The last ten minutes is for free skating only. A moderate amount of free skating (no jumping) is permitted on the main ice surface in between dances.

We have a large ice surface, so can reserve about 30 feet at one end for professional instruction and non-dancers. With two pros we have nearly enough time for Senior private lessons, but would like to have more Senior group lessons. There is still not enough time for Junior private lessons, and when new sheets are added to the lesson book (every two weeks), they get filled up quickly. Organized group instruction has gone a long way to solve this problem.

A plan which is being tried out for the Juniors is to divide the ice into three parts for the first half hour; one part is reserved for those who have passed the Preliminary Test and are working for higher tests; all the other skaters must do figures only in the second part, except those who are still too young or too inexperienced, who must stay in the third section.

We do not hold an elaborate show nor do we have Senior competitions, so this does not cut into our skating time. If we had an extra session per week, we might try to put on our own carnival.

Pikes Peak FSC

CARL W. CHAMBERLIN

THE PIKES PEAK FIGURE SKATING CLUB has rearranged its ice program as there has been a heavy increase in membership this season. The Junior Club "out grew the ice area," so to speak, and it was a "must" that the Junior Club be subdivided. Also the club thought it advisable for all members to skate together occasionally so that each group could better understand and help the others.

On Sunday night all members attend, starting at 4 P.M., and do school figures until 6:30, then the music is started and the records are alternated, two for free skating and two for Silver Dances until 7:45 P.M. when the club session ends.

The Junior Club session is held on Tuesday from 6:45 to 7:45 P.M., and is composed of children from four to twelve years old. The first 20 minutes is devoted to

school figures and 40 minutes to free skating. This Junior session is under the direction of the professional who ropes off one end of the rink and gives instruction to any who has a question about a school figure or jump.

The Seniors skate on Wednesday from 6:45 to 7:45 P.M. The first 20 minutes is devoted to school figures and the remaining 40 minutes to the practice of Silver and Gold Dances. One end of the ice is roped off and the professional again instructs behind the rope either in dance patterns or in school figures.

The Intermediate group skates on Thursday from 6:45 to 7:45 P.M. This is our new group and is composed principally of children from 13 to 18, with the exception of a few under 13 who are too advanced for the Junior Club. This session begins with 20 minutes of school figures, then a 25-minute class in jumping which is followed by 15 minutes of dance instruction. The professional instructs both outside and inside the rope in this session, as it is necessary to cover the entire ice at times. The area behind the rope is used mostly for the practice of school figures in this hour session. The club is glad to report that many boys who have shown little or no interest in figure skating have acquired figure skates and attend this session quite regularly.

Public sessions from 8 to 10:30 P.M. follow all club sessions, and club members may continue to skate in these sessions if they so desire.

In addition to the above winter schedule for the private club sessions there are available each week 7½ hours of public free skating on each Monday, Wednesday and Friday, and 9½ hours on Tuesday, Thursday, Saturday and Sunday. There are also available two one-hour patch sessions daily. As our summer session is much more crowded than our winter session six patch hours and five and one-half free skating hours are reserved each day.

Our club has found that we have a great friend in the rink manager as well as the rink owners; if a difference of opinion should arise, a ten minute conference with each side will always solve the most perplexing problems.

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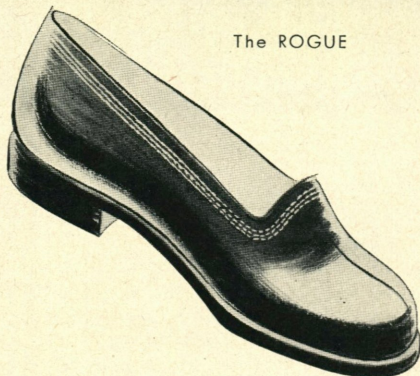
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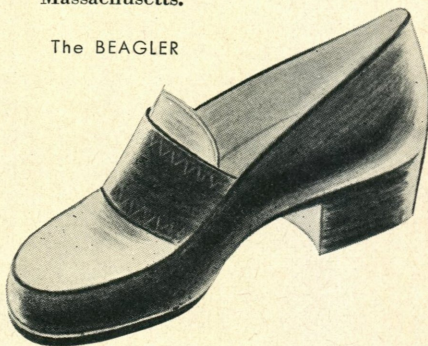
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OFFICIAL USFSA, CFSFA ANNOUNCEMENTS

Juvenile Figures

THE SCHOOL FIGURES for the Boys' and Girls' Juvenile class in the Sectional Championships have been announced as follows: No. 4, RIB Circle Eight; No. 5, ROIF Serpentine (the starting foot to be drawn and announced 15 minutes before the class starts); No. 7, ROF-LOF Threes.

WALTER S. POWELL
Chm., USFSA Competitions Com.

Marks

EACH YEAR printed records of the Sectional and National Judges' Marks are compiled by the USFSA Records Committee. These are sold for 10c an event or \$1.00 for a complete Sectional or National Championship. Records on last year's competitions are still available.

EDWARD E. DENNISTON
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Tickets for the Nationals

BECAUSE OF the great demand for tickets for the U.S. Championships that is anticipated by the St. Moritz Ice Skating Club, Dr. George Hahn, Chairman of the Nationals Finance Committee, has made the following announcement:

Tickets will go on sale Jan. 1-21 to members of distant clubs for rinkside seats. On Jan. 22-Feb. 8 advance reservations for members of local clubs may be made. On Feb. 8, tickets will go on public sale.

In order that those who come from a distance may be assured a rinkside seat for both Friday and Saturday night as well as for the school figures, a season ticket will be sold which will admit the holder to the rink at any time during the competition. Rinkside season tickets are priced at \$7.00 (including tax), limited four to one person; bleacher season tickets cost \$5.00 (including tax).

Reservations, accompanied by payment in full, should be mailed to Henry F.

Swift, Chairman; East Bay Iceland, Ward and Milvia Sts., Berkeley 3, Calif.

Iceland has a seating capacity of about 4000, of which approximately 1400 are rinkside seats. A full house is anticipated for the competitions on both Friday and Saturday nights. Because of the popularity of the season tickets, it is not expected that there will be many individual rinkside seats available for either Friday or Saturday night.

THE CALENDAR OF

Coming Events

January

- 3- 4 Southwestern Championships at Tulsa FSC.
- 11-12 Inter-City Dance Competition at Baltimore FSC.
- 16-18 Canadian Championships at Toronto SC.
- 17-19 Middle Atlantic Championships at The SC of New York.
- 18 Northwestern States Championships at Bremerton FSC.
- 23-25 New England Championships at The SC of Boston.
- 31-Feb. 1 Pacific Coast Championships at Pikes Peak FSC, Colorado Springs.

February

- 1- 2 European Championships at Davos, Switzerland, under the auspices of the Swiss Skating Association.
- 7- 8 Eastern Championships at Philadelphia SC & HS.
- 7- 8 Mid-Western Championships at Cleveland SC.
- 16-18 World's Championships at Stockholm, Sweden, under the auspices of the Swedish Skating Association.

March

- 6- 8 United States Championships at St. Moritz ISC, Berkeley, Calif.
- 28-29 North American Championships at Minto SC, Ottawa.

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The English Style

Clarence Hislop

Professional, Seattle Skating Club

DURING THE COURSE of the past few years, I have found many skaters using the term "English Style" without any idea of its true meaning. As most top amateurs and professionals may know, there are only two styles of skating the school figures, viz., "English Style" and "International Style."

The English Style specifies that the skater hold the free leg and arms close to the body, and the skating knee stiff. The skates used are generally of a special design, with no teeth, and much wider than the regular figure skate.

The International Style, which is used throughout the figure skating countries of the world, including England, specifies that the arms be extended from the body at waist level, the skating knee bent, and the toe of the free leg turned down and out.

The correct meanings of the two Styles are misunderstood by many skaters. They confuse the "English Style" of performance with some *method* of executing the figures as taught by the English professionals, or those from other countries who teach in England. Neither the English Style nor the International Style is peculiar to any one country; and likewise there is no set *method* peculiar to any one country. Every professional has some particular method of teaching no matter what country he or she may be from; hence there is no such thing as an American, Swiss, Swedish, or Austrian Style. These so-called "styles" may be classified under a particular *method* inasmuch as there may be many different methods of executing the various figures. All above-named are methods of performing in the International Style, and not any one style in itself.

In a recent article, Captain T. D. Richardson, well known English authority on figure skating, mentioned a "utility method" in figure skating which was popular in late years in England and also taught in the United States. This method is associated with a close free leg

especially on the turns, with little or no shoulder movement, and an almost fanatical emphasis on superimposition. This is now giving way to a freer and more beautiful movement due to the return of a greater emphasis on "position skating"; that is, the use of the shoulders and hips and also free and softer hand and arm positions.

Thanks

WE CONGRATULATE

the following clubs which, when this issue went to press in mid-December, had *exceeded* their last year's subscription record: Ann Arbor FSC; Arena FSC of Cleveland; Bremerton FSC (Washington); Brooklyn FSC; Cleveland SC; Duluth FSC; Granite Club (Toronto); Hershey FSC; IC of Baltimore; Los Angeles FSC; Milwaukee FSC; Montreal FSC; Olympia SC (Detroit); Omaha FSC; Philadelphia SC & HS; Providence FSC; Rye FSC; The SC of Boston; St. Louis SC; Stratford FSC (Ontario); Trois Rivières FSC (Three Rivers, P. Q.); Tulsa FSC; Wichita FSC; WC of St. Catharines (Ont.).

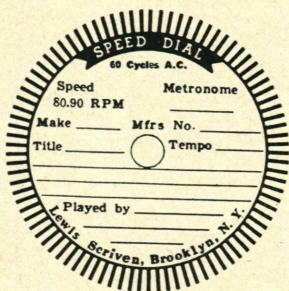
AND COMMEND

the following clubs which had *equalled* their 1945-46 record: Amherst SC (Amherst, Nova Scotia); FSC of Chicago; Glencoe Club (Calgary); Mt. Hood FSC (Melrose, Mass.); Newton FSC (Mass.); Oshawa SC (Ontario); Porcupine SC (Schumacher); Saskatoon FSC (Sask.); Sherbrooke WC (P. Q.); St. Hyacinthe FSC (P. Q.); Thunder Bay FSC (Fort William, Ont.); Wascana SC (Regina, Sask.); Woodstock SC (Ont.).

AND WELCOME

the following *new* clubs whose names are now appearing on our roll of subscribing clubs for the first time: Mile High FSC (Denver); National Ice Skating Association of Australia (Melbourne); Neptune FSC (Atlantic City).

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USFSA Tests Passed

FOLLOWING are all Tests passed and recorded with this Committee from November 5 up to and including December 13, 1946. Bronze and Silver Dance Tests will be listed only when the complete Test has been passed. All errors should be reported first to the Chairman of the Local Test Committee and then to the Chairman of the USFSA Test Committee. C. E. LINDSTROM, *Chairman, USFSA Test Committee*, Room 526, 30 Huntington Ave., Boston 16, Mass.

Last May the following members of the Newton FSC who passed tests were incorrectly listed under the Commonwealth FSC: 1—Ovide Cellet. Bronze Dance: Marie Breen, Dorothy Cavallo, Ovide Cellet.

In the December issue, Virginia Baxter was listed incorrectly as passing the Seventh Test from the Olympia SC, Detroit. This winter she is skating for the Chicago FSC and took the test as a member of that club.

ALL YEAR-MERCURY FSC: 4—Charlotte Campbell.

ARCTIC BLADES FSC: 1—Betty Hartenstein, Evelyn Hasbroock. 3—Toni Skaggs.

ARENA FSC OF CLEVELAND: 2—Gladys Murar.

BLADE & EDGE CLUB: Pre—Myrna Liles. 1—Helen Janet Bergenheim, Kristina Hunting, Joan Murphy, Georgiana Sutton. 4—Zella May Harrington.

BROOKLYN JUNIOR FSC: 1—Norma McCullagh.

CHICAGO FSC: 6—Norma Lee Caine.

CLEVELAND SC: Silver Dance: Hayes Alan Jenkins.

FORT WORTH FSC: Pre—Janis Adams, Ray Barnes, Anne Grunewald, Mrs. M. F. Grunewald, Fred Lahee, Adelene Loya, Patsy Norcross, Bob Pearson, Vernon Roberts, Mrs. Jean Samuelson, Margie Ann Stepp.

LOS ANGELES FSC: 3—Claudia Adams.

PIKES PEAK FSC: 1—Mary Jane Schromback. 3—Joan Hompas, Dixie Lomax.

PROFESSIONALS: 3—Vern Abbott, Herbert Kiecker (both at Pikes Peak FSC). 8—Sheldon Galbraith (at St. Moritz ISC).

SAN DIEGO FSC: Pre—Barbara Biddle, Sue Copeland, Camille Fischer, Sandra Johnson, Marline Scott, Salley Simon. 1—Fay Barlow, Arlene Clarke, Rosemary Katchel, Reita Moore, Sylvia Shivel.

ST. LOUIS SC: Pre—Kathleen Willard. 1—Hal De Courcey, Joan Landow, Kathleen Willard. 2—Kathleen Willard. 3—Kathleen Willard.

TULSA FSC: Pre—Nancy Chouteau. 1—Elaine Harding, Barbara Hulsizer, John Carroll Matthews, Alyce Reed. **Bronze Dance:** Mary Lou Haas.

CFSA Tests Passed

FOLLOWING are all Tests passed and reported from November 1 to December 10, 1946. Errors should be reported to the local Test Officer and to the Secretary of the CFSA, Mr. W. Harold Wilton, 132 St. James Street West, Room 620, Montreal, Que.

MINTO SC: 7—Alain Pinard (Kitchener).

MONTREAL FSC: Pre—Gertrude Rooney. 1—Margaret Milne.

OUTDOOR SC: 2—Yvonne Brennan (Summer IC). 3—Yvonne Brennan (Porcupine SC). **Silver Dance:** Yvonne Brennan (Summer IC).

SASKATOON FSC: 1—Jean Graham.

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SUPPLEMENTARY USFSA JUDGES LIST

THE FOLLOWING NAMES of Official USFSA Judges and Dance Judges for 1946-47 were approved after publication of the 1947 edition of the USFSA *Rulebook*.

LOW TEST JUDGES

GOLDEN GATE SKATING CLUB: Mrs. J. Thomason Phelps.

TULSA FIGURE SKATING CLUB: Jeanne Leroux.

WICHITA FIGURE SKATING CLUB: Ray Abbott, Kenneth Isley.

BRONZE DANCE TEST JUDGES

BALTIMORE FIGURE SKATING CLUB: Nancy Shock.

BLADE & EDGE CLUB: John Heater.

GOLDEN GATE SKATING CLUB: Leonard Klima.

PHILADELPHIA SKATING CLUB & HUMANE SOCIETY: Blanche C. Mehl.

PITTSBURGH FIGURE SKATING CLUB: D. V. Limborg, Reid McKinley.

TULSA FIGURE SKATING CLUB: Mrs. Hugh C. Graham.

WAUSAU FIGURE SKATING CLUB: Frank Swedish.

SILVER DANCE TEST JUDGES

GOLDEN GATE SKATING CLUB: Mrs. J. Thomason Phelps.

INTERNATIONAL FIGURE SKATING CLUB: Marie M. Hause.

PIKES PEAK FIGURE SKATING CLUB: Mrs. Beatrice Anderson.

SKATE & SKI CLUB: James B. Gordon.

ST. MORITZ ICE SKATING CLUB: Mrs. Barbara A. Gingg Skerry.

TULSA FIGURE SKATING CLUB: George B. Sandel.



INDEX TO

Advertisers

Jewelry, Clothes, Equipment

Barnard Guards.....	41
Bevington-Williams, Inc.....	37
Carroll Dorn Mfg. Co.....	37
J. Harvey Conover.....	41
Minneapolis Knitting Works.....	39
Lewis Scriven.....	45
Harry C. Swanson.....	43

Hotels and Resorts

Hotel Claremont.....	1
Hotel Shattuck.....	2
The Northfield.....	41

Publications and Books

Willy Boeckl.....	37
1947 Ice Skating Guide.....	47
Lee S. Woodruff.....	43

Skates and Shoes

Arnold Shoe Co.....	41
Gross Bros. Mfg. Co.....	43
Hyde Athletic Shoe Co.....	2
M. C. McLoughlin.....	37
Olympiad Skate Co.....	45
G. Stanzione.....	45
Strauss Skate Shop.....	43

Summer Seasons

Broadmoor Ice Palace.....	Outside Back Cover
Lake Placid.....	Inside Back Cover
St. Paul.....	47
Edi Scholdan's School.....	Outside Back Cover

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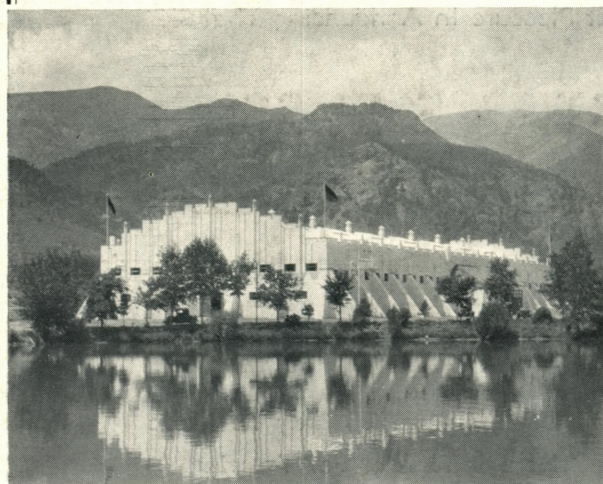
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