

Skating

OFFICIAL MAGAZINE OF UNITED STATES FIGURE SKATING ASSOCIATION

VOL. 29, NO. 3

JANUARY 1952



STRATFORD-ON-AVON

ONTARIO, CANADA

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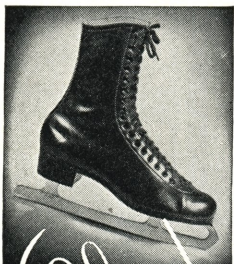
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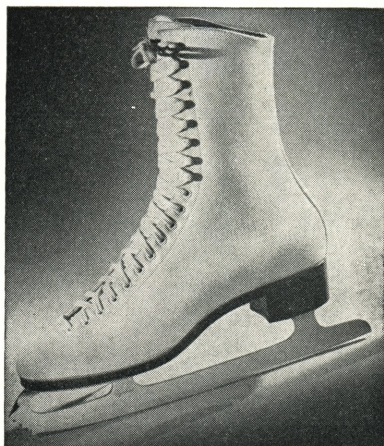
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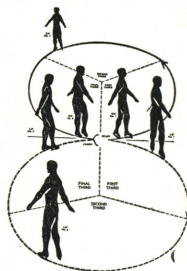
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This Month's Cover

features two tiny champions with not so tiny programs: they are Carol and Nancy Heiss, of the Junior Skating Club of New York. Carol (left) is the current United States Novice Champion, while Nancy holds the Eastern Novice title. Photo courtesy of Henry Kloss, New York.

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Kibitzer Marking of Competitions

RICHARD L. HAPGOOD

The Skating Club of Boston

PARENTS OF COMPETITORS, and others interested in the outcome of figure skating competitions, frequently complain that their computations of the results do not agree with the official figures and rankings, as posted. They claim to have faithfully copied down all the marks given by the judges for the individual school figures and for free skating, but somehow the final totals do not check out.

There may be several reasons for these discrepancies, such as failure to multiply school figure marks by the factor, multiplying by the wrong factor, or incorrect computation of the free skating factor. Whatever the reason, there is usually a feeling of frustration on the part of the amateur scorer when his totals do not jibe with official results, and especially when his favorite competitor places lower than his own computations indicate.

The purpose of this article is to describe briefly and simply how competitions are scored, to show how to avoid some of the common errors of inexperienced scorers, and to suggest a form of score sheet that will be easiest for one person to operate. While singles competitions are longer and more complex in scoring than pairs or fours, there is nothing essentially difficult about the process when it is correctly understood. Familiarity with the

official rules is, of course, very essential, especially USFSA Competition Rules 21, 25, 26, 28, 29, and 30.

SINGLES

The following steps are involved in marking and scoring singles competitions:

Step 1: As each school figure is skated by each competitor, record the mark given to him by each judge. This mark will be on a scale of from "0" (not skated) to "10" (perfectly skated), with tenths of a mark permitted as intermediate values, such as 3.5, 5.8, 7.9.

Step 2: Each such mark must be multiplied by the factor for that figure to obtain the points earned by that skater from that judge for that figure. The Table of School Figures in the official rulebooks gives the factors for all the figures. Distinction should be here made between "mark" (the value assigned by the judge) and "points" (the mark multiplied by the factor).

Step 3: When all the school figures have been completed by all skaters, add up the school figure points obtained by each skater from each judge, and this sum is the total of school figure points earned by that skater from that judge. We are not concerned here with the grand total of school figure points from all the

-
- (1) Joby Moore, Seattle SC. (2) Patty Ann McGarry & William Ketchum, Junior FSC of Kansas City. (3) Dorothy Hall, Saskatoon FSC, winner of the Most Artistic Skater's award in the 1951 Western Canadians. (4) Hope & Hilary Thompson, Princeton SC Pair Champions. (5) Chinese Coolies in the Georgian FSC spring show: Patricia Olmsted, Patricia Phillips, Patricia Heighes, Shirley Lumley, Marilyn Low. (6) Eleanor Ann Sublett, Fort Worth FSC. (7) Patsy Ann Buck & Martin Coonan, Jr., St. Paul FSC, 1951 Midwestern Junior Pair Champions. (8) St. Moritz ISC carnival group; Agnes Tyson, Janet King, Joyce Darter, Virginia Vance. (9) Granite Club Carnival Group in "Winter Wonderland": front, Mary Frances Walpole, Sandra McGough, Meta Joliffe; back, Jayne Crawford, Audrey Wallace, Helen McGough, Joan White. (10) Washington FSC President H. R. Josephson extending a welcoming hand to Nancy Gail Smith; others are Ward Smith, Sherry Whittenburg, Richard Juten, Helen Juten, Dorothy Meeks. (11) Shown at a University of Denver skating reception last summer: Helen Geekie, St. Louis SC; Nancy Sue Jenkins, Cleveland SC; Eugene Turner, pro; Mrs. Ainslie Whyman, Denver FSC. (12) "Dancing School" at the Buffalo SC with Philip H. Martyr, Sharley A. Jones, John B. Stouten, Jr., Karen E. Cooley, Daniel H. Sharp, Starr Lancot, Edward K. Paul, Jr., Sally Gorman. (13) Featured skaters in the Michigan State College 1951 summer show: Karen Olafsson, Claire Waters, both Lansing SC; Carol Miller, Detroit SC; Margie Sage, Lansing SC. Photo Credits: (1) Stuart B. Hertz, Seattle; (3) Austin McNair, Saskatoon; (4) George B. Thomas, Princeton; (5) Edwin Fraser, Owen Sound; (6) E. Ramsey, Fort Worth; (8) Moulin Studios, San Francisco; (9) R. G. B. Studios, Toronto; (11) Ed Maker, Denver.

USFSA Competition Rule 12 and CFSA Rule on Systems for Recording Judges Marks explain the three systems of judging. The Closed System is used for Dance competitions and some informal club and local events. The Open System is used in Canadian, North American, World and Olympic Championships. The Modified Open System is used in all sanctioned competitions held in the United States, except as mentioned above.—Ed.

judges; only each individual judge's total of school figure points for each skater.

Step 4: To determine relative standings at the end of the school figures, it is now necessary to determine how each judge individually has ranked the skaters in the figures. This is done by seeing who has the highest total of school figure points from that judge, and giving him ordinal 1, the second highest total is given ordinal 2, and so on for the remaining skaters. This process is now repeated for all the other judges, and after ordinal numbers have been assigned for all skaters by all judges, we are ready to determine relative standings for the school figures. This placing is done on the basis of these ordinal rankings from all the judges, according to the winner rule to be described in Step 7.

Step 5: After each free skating performance, the judges will give each skater two marks: one for Contents of Program and one for Manner of Performance (each mark being on the same scale of "0" to "10"). The sum of these marks must now be multiplied by the free skating factor to give the total of free skating points earned by that skater from that judge.

While school figure factors are fixed by the rules, free skating factors will vary in different competitions. The free skating factor must be selected in such fashion that the maximum points for free skating will not exceed two-thirds of the maximum points for school figures. It is computed by adding together all the factors of the school figures to be skated, and then dividing that sum by 3, carrying the computation to one place beyond the decimal point. In this division, point six (.6) must not be rounded off to point seven (.7).

Step 6: The total of free skating points is now added to the total of school figure points, on each judge's card, to obtain the total points earned by each skater from him. Final ordinal ranking is now assigned on the basis of these total points; the highest total receiving ordinal 1, the next highest ordinal 2, and so on. If two or more skaters should happen to receive the same totals of points from an individual judge, the higher total of school figure points decides the award of the lower ordinal number. If the school figure points are also tied, the skaters are given the mean of the places in question. Here, as in Step 3, we are concerned only with each judge's total points for each skater, and not the grand totals of all judges.

Step 7: After all ordinal rankings from all judges for all skaters have been determined, the winner and other places are decided as follows. The skater who is given first place by a majority of judges is the winner, regardless of how the other judges placed him; second is he who is given second or better place by a majority; and the remaining places are allocated on the same basis. If several skaters have majorities for the same place (must be for second place or lower), it is awarded to the one who is so placed by the greatest number of judges; if such skaters have majorities for a given place by the same number of judges, then the lowest sum of ordinal numbers from the judges forming such majorities decides among them.

If the foregoing rules fail to determine the award of a place, the lowest sum of ordinal numbers from all the judges decides the place. If it is now found that the skaters are tied in sums of ordinal numbers, then the place goes to the skater with the highest grand total of all points from all the judges; and if these grand totals are likewise tied, the grand total of school figure points from all the judges decides. (Consult the Example following Rule 29 in the USFSA *Rulebook*.)

PAIRS AND FOURS

Pairs and fours consist of free skating only, and are hence much easier to score. The following steps are involved:

Step 1: After each performance by a

pair or a four, the judges will give each team two marks, for Program and Performance respectively, just as for singles. There is no free skating factor in these events, and the sum of these two marks gives the points earned by that team from the respective judges.

Step 2: On the basis of these point totals, final ordinal ranking is assigned on each judge's card, as above described. If two or more pairs or fours receive the same totals of points, the higher mark for Manner of Performance decides the ordinal number to be assigned, and if Performance marks are likewise tied, then the skaters receive the mean of the places in question.

Step 3: After all ordinal rankings have been assigned to all skaters for all judges, the winner and other places are determined according to the winner rule described in Step 7 above under Singles.

SUGGESTED FORM FOR SCORING

While the official scoring cards are set up with one card for each judge (having the skaters heading the columns across the top and the figures and free skating down the side), the amateur scorer will find it much easier to set up his score sheets with one card for each skater (having the judges heading the respective columns across the top and the figures and free skating down the side). This means that when a skater finishes a school figure or the free skating, the marks from the respective judges may be set down on a single line on the same sheet at one writing. Under each judge's name there would be two columns, one for his mark and one for the points (after multiplying by the factor). Only when assigning ordinal ranking for each judge is it necessary to shuffle the sheets in order to compare the point totals of a particular judge to determine this ranking. Care should be taken that each skater's ordinal is correctly assigned on the basis of such points from highest to lowest. After each judge's ordinals have been assigned, it is then simple to apply the winner rule in determining the winner and other places, because each skater's ordinals and (if required) points totals will be grouped on a single sheet.

1952 Championships

CANADIANS

THE CANADIAN CHAMPIONSHIPS, sponsored by the Oshawa Skating Club, will be held in the Oshawa Arena on January 17-19. The Championships are of particular importance this year since the results will decide the skaters who are to represent Canada in the Olympic Games.

The Arena is located in downtown Oshawa, and is noted for the excellent quality of its ice. The ice surface is 85' x 196', and the rink has a seating capacity of approximately 4000.

The Genosha Hotel, within walking distance of the Arena, has been selected as the official hotel. Those requiring room reservations or information in general concerning the Championships should address correspondence to E. R. S. McLaughlin, 740 Mary St., Oshawa, Ont. Contestants are urged to send their pictures and histories for publicity and program purposes.

UNITED STATES

THE BROADMOOR SKATING CLUB will be host to the United States Championships at the Broadmoor Ice Palace, Colorado Springs, Colorado, on March 26-29. For early arrivals, ample practice ice will be available.

The Broadmoor Hotel, located just across the lake from the Ice Palace, a walking distance of a block, is offering special rates to competitors, chaperones and visitors. The folder which is being sent to clubs of the Association will contain all information as to events and reservations.

General Chairman is William E. Wardman; Harry N. Keighley, President of the USFSA, will be Competitions Chairman.

SECTIONALS

SEE THE CALENDAR OF COMING EVENTS on page 32 for dates and places of Sectional and other Championships announced by presstime of this issue.



CFSA Annual Meeting

CHARLES H. CUMMING

CFSA Secretary-Treasurer

THE 38TH ANNUAL MEETING of the Canadian Figure Skating Association was held on Saturday, October 27, 1951, at the Granite Club, Toronto. A large number of delegates were present from across Canada, and were entertained royally by their host, the Granite Club.

The activities of the past year were reported and show that the Association is expanding rapidly, with 86 clubs now holding membership. The following 21 clubs were given Junior Membership: Baltimore SC, Buckingham FSC, Chatham FSC, Cobourg FSC, Collingwood Blue Mountain FSC, Credit Valley FSC, Dundas FSC, Espanola SC, Kelvington FSC, Merriton FSC, Mount Paul SC, Nanaimo FSC, Neepawa FSC, The North Star FSC, Orono FSC, Port Hope FSC, St. John FSC, Stamford SC, Swift Current FSC, Town of Mount Royal FSC, Weston SC. Five clubs were granted Temporary Membership: Fergus SC, Maple Leaf FSC, Selkirk FSC, Simcoe FSC, Sudbury SC.

The Olympic, World and Canadian Championships were discussed and it was decided that Suzanne Morrow of the

Toronto Skating Club would represent Canada at the Olympic and World Championships, due to her outstanding record. No doubt other skaters will be chosen for the Olympics and Worlds once the results of the Canadian Championships are known.

The Canadian Championships were awarded to the Oshawa Skating Club, the dates being January 17, 18 and 19, 1952. Richard McLaughlin of Oshawa is Chairman of the Championships Committee.

Donald B. Cruikshank of Ottawa was elected CFSA President, succeeding Alfred H. Williams of Calgary, who held this office for the past two years. Also elected were William A. de Nance, Toronto, First Vice-President; Herbert R. Larson, Saskatoon, Second Vice-President; Charles H. Cumming, Ottawa, Secretary-Treasurer. The four elected members of the Executive are F. H. Crispo, Toronto; Norman V. S. Gregory, Montreal; Granville Mayall, Vancouver; Melville F. Rogers, Ottawa. As Past President, Mr. Williams will continue as one of the officers of the Association and thus contribute the benefit of his experience and knowledge.

Meet the New CFSA President

DONALD B. CRUIKSHANK was born in Ottawa on July 16, 1907, the son of Mr. and Mrs. D. P. Cruikshank, American citizens at that time, who had come to Ottawa in 1905. He became interested in figure skating when he joined the Junior Minto Skating Club at the age of 8, and was encouraged by his parents who were very fond of skating at the Minto Club and in joining the outdoor skating parties given by the Governors-General from the time of the Earl of

Minto until the Lord Bessborough regime about 1930.

In 1927 he was a freshman at Dartmouth College in Hanover, New Hampshire, where he was able to use his figure skating training to advantage in helping to win a point or two for Dartmouth at the Annual Winter Carnival in 1928. He had not carried on with his skating during the years he was at Andover and Deerfield Academies as the facilities for skating at those two places were not par-

ticularly good and he was more inclined to work on skiing, of which he is very fond.

Mr. Cruikshank returned to Ottawa from the United States after eight years, in 1931, and rejoined the Minto Skating Club. He attempted singles for one year—in his own words, “not too successfully.” During the period 1931 to 1935 he skated pairs with Kay Lopdell and Fran Claudet in the Canadian and North American Championships and took third place in 1933 with Kay Lopdell in the North Americans and second in 1934 with Fran Claudet in the Canadian Championships. In 1935 he was married to Aidrie Main, of Montreal, a member of the Montreal Winter Club whom he had met at the Canadian Championships in 1933.

He skated in pairs and fours in competition until 1940, running second for a couple of years to the famous Minto Four consisting of Melville Rogers, Guy Owen, Prudence Holbrook and Margaret Davis. He competed in dancing, which consisted only of the Waltz and the Fourteenstep, and held the Canadian Waltzing Championship for four years—1936, 1937, 1938 and 1940.

In 1933 he became a director of the Minto Skating Club and has been a director or president up to this date. In 1946 he became the Second Vice-President of the Canadian Figure Skating Association and First Vice-President in 1949. In the business world, Mr. Cruikshank is Vice-President of the Steel Equipment Co. Ltd., Ottawa, manufacturers of steel office equipment.

One of his greatest experiences, if not the greatest, in connection with figure skating, says the new CFSA President, was his trip to Switzerland and Stockholm for the European and World Championships in 1947, at which time Barbara Ann Scott won her first European and World titles. During this trip he made the acquaintance of a number of officials from the various European countries taking part in the renewal of the European and World Championships, and was also able to gain experience in judging figure skating competitions on outdoor ice under varying conditions. It was also brought



Photo by Paul Horsdal, Ottawa

home very clearly to him, he states, that here was a medium, namely, figure skating, in which many countries, all with different languages, had a common interest with standard regulations governing competitions, judging and the sport in general. “I could not help but feel that here was a medium in which peoples of many nations could get together and discuss mutual problems and still be completely divorced from misunderstandings brought about in so many fields through politics.”

While he was in Stockholm, Sweden, for the 1947 World Championships, the third member of his family arrived. She was christened Barbara Ann and Barbara Ann Scott is her godmother; Melville F. Rogers, a former North American and Canadian champion and still a well-known personage in the skating world, is her godfather. Besides Barbara Ann, there is Bobbie, age 10½; Susan 6; and Elizabeth, 2.

Since 1947 Mr. Cruikshank has judged or officiated at three North American Championships and six Canadian Championships and looks forward to continuing his connection in this regard with the figure skating world.

Ethics for Judges and Skaters

MINERVA S. BURKE

Baltimore Figure Skating Club

THE USFSA JUDGE seems to occupy a rather anomalous position in the sport of figure skating today. He is an indispensable part of the sport, serving unselfishly and without remuneration for countless hours at a time judging tests or competitions in a cold ice rink. Yet he is frequently criticized, maligned, abused, taken for granted like an old shoe, and often not shown plain, everyday, ordinary courtesy!

In an effort to bring about a better understanding between judges, skaters, professionals and parents, perhaps we could list some of the things which often make a judge's duty unpleasant; we can also list some of the judge's actions which seem to stir up a great deal of criticism.

For the judge, we might say first that he is a human being. A few words of thanks, small gestures which show consideration for his comfort—these add up to compensate a judge for his long hours of mentally and physically tiring work. Also, he isn't infallible and sometimes makes mistakes, but often these mistakes are made because the judge is overworked and over-criticized.

Why not put into practice the following suggestions for making a judge's life a happier one:

1. Don't overwork a judge; however, if a heavy schedule is absolutely necessary, give him short rest periods and provide hot stimulants.

2. Arrange schedules so that "before dawn" and "after midnight" judging can be avoided. These hours are hard on the judge and skater alike.

3. If early morning judging must be done, don't keep the out of town judge up after midnight talking "shop," and do provide a good hot breakfast before putting him to work.

4. Don't overdo "wining and dining" for out of town judges. When there is a heavy weekend of concentrated judging,

give the judge a chance to relax alone at times.

5. Try to let a judge know his approximate schedule beforehand. Don't ask him to judge a "few" tests and then spring a dozen or so on him.

6. Refrain from criticizing a judge regarding the outcome of a test or competition. It is bad sportsmanship and will not change any marks.

7. Ask a judge for comments in a courteous manner, but do not argue with him.

8. When expenses are involved for an out of town judge, reimburse him promptly on receiving his statement.

9. Finally, thank a judge for his services!

On the other side of the picture are the following important suggestions for judges:

1. Do not talk to each other while judging, either on or off the ice. Even though it may only be a remark about the weather, it might appear that you are comparing opinions.

2. Wear boots, and not skates, when judging figures. Boots leave no confusing marks, neither do they make any noise.

3. Do not offer any comments to a skater on his performance until after the official results are posted. There have been occasions when a judge has congratulated a skater on his performance—then failing or low marks have been posted for the other official judges.

4. Don't rely on memory, but write comments on test papers in order to be able to discuss a failed test intelligently with the skater, his parents, or his pro.

5. Don't offer advice unless asked. Instances have been cited of a judge interrupting a skater on a patch or while taking a lesson. This advice and/or criticism conflicted with what the skater has been or was being taught and led to confusion and unpleasant arguments.

6. Don't get into the habit of prejudging and making remarks such as "I won't

pass you if you do it that way."

7. Be open to suggestions from skaters and pros regarding new ideas in technique. Don't feel that it "has to be done my way or else."

So, let all of us who love figure skating as a sport take stock of our words and actions, and see if we can't promote a more sportsmanlike atmosphere during our tests and competitions.

Selecting Records for Ice Dances

WEBSTER S. ESHELMAN

Washington Figure Skating Club

COMMENTS are frequently made by dancers that their clubs are not in a position to know which of the new records are satisfactory for ice dancing and that they do not know where to secure them. Through the courtesy of The Skating Club of Lake Placid, a copy of the current list of records has been mailed to the Secretary of each club in the United States and Canada listed in the *Rulebook*. This list shows which records are commercially available at present and how to obtain the tunes. Information contained in the pamphlet will not be repeated in this article to save space but Music Committees may wish to review the copy in their Secretary's file.

Other criticisms by dancers indicate that the difficulty of securing good dance records at the present time is not fully appreciated. It is important to understand that the records sold in music stores are not produced for ice dancing but are designed to appeal to the general public. Occasional variations in tempo and frequent intermediate beats may stimulate sales to the public but serve only to confuse the dancer. Most vocal records have the voice louder than the orchestra with the result that the beats of music can hardly be heard. The few vocal records used for ice dancing have a subdued voice, which is confined to about one-third of the record.

The necessity of changing the speed of the turntable from the usual 78 r.p.m. to secure the desired dance tempo eliminates additional records from possible use. Waltz music played at a speed varying widely

from the recorded speed becomes distorted and cannot be used without adverse reaction. This can be more fully understood by those who listen to a good record in the music store and are disappointed that it sounds sour in the rink when played at the proper speed. Remember that the acceptance of a dance record depends on the effect on the skater while actually dancing and not on the beauty of the melody when heard on the radio, in the record booth, or on a juke box.

The type of orchestra music we need for dancing is a simple melody with a strong beat, which can be heard in all parts of the ice rink. Not all sound systems as installed are adequate and rink acoustics vary widely due to low ceilings, reflected sounds, etc. The result is that ornate arrangements of music distort the melody with increased criticism to the record under rink conditions.

However, a number of orchestras have produced simple melodies within satisfactory conversion range to our required tempos. These have been discovered by a process of elimination and can still be secured by ordering through your dealer, if not in stock. I refer particularly to certain waltz albums by Al Goodman, Harry Horlick, Ruby Newman and Marek Weber as well as the tango albums by Pancho, the blues album by Levine and the Harry Horlick album used for the Argentine Tango.

We cannot guarantee that these records will be available in the 78 r.p.m. speed for many more years. The total sales of

slower speed records will soon equal the 78 r.p.m. sales and in time only the 33 and 45 r.p.m. records are expected to survive. All clubs should review their requirements and preferably order at least one duplicate set of most of these standard dance records.

In recent years, organ records have come into general use for many of our dances. Critics of organ records often state that they are all alike. Actually there are many types available with considerable variation in type of rhythm expressed. Many of them are specially produced for certain dances. Fortunately, the 78 r.p.m. record seems secure in this type of music.

The organist plays the music in uniform and strict metronome time, which orchestras are unwilling to do. These records are produced primarily for roller skating but many of them are satisfactory for our use. The record labels and catalogs give the tempo at 78 r.p.m. Recently these tempos on the labels have been more accurate but all records should be carefully timed before actual use.

The maximum waltz tempo for roller skaters is 168 and all roller skating records express the metronome speed in terms of total number of beats. However, ice skating metronomes for waltzes and tangos are expressed in terms of the number of strong beats. Our metronome 66 for the American Waltz represents 198 beats, which would be very difficult to count when timing records.

Users of Speed Dials will find it helpful to refer frequently to the special metronome-speed table, which is furnished free. For example, the tune "Mocking Bird Hill" is used by one club for the Viennese and a review of a roller record catalog shows that this tune is available on a record with metronome 108. Dividing 108 by 3 gives us the ice metronome of 36 and reference to this line on the table shows that the required speed to secure metronome 52 for the Viennese would be more than 100 r.p.m., which is beyond the range of our turntable. However the organ record "Marching Along Together" shows metronome 100 at 78 r.p.m. and the table shows that a Speed Dial of 87.80 should be correct for the

Fourteenstep. Upon timing the record, we find that the desired metronome 112 is obtained.

When selecting a record for a particular dance, it is important to understand that a certain characteristic rhythm is required in addition to the specified number of beats. Not all foxtrot music can be used for a Rocker Foxtrot and many Fourteenstep records could not be used for a Quickstep. If you do not fully understand the particular rhythm required, listen to several recognized records used for that dance and try out those tunes with similar rhythm. Observe whether the dancers are able to do the difficult steps of the dance to the record being played.

Clubs with limited budgets will get better results by adding a few good tunes each year than trying to own all the available dance records. Possibly some of the dancers would be willing to donate towards the purchase of duplicate 78 r.p.m. orchestra records for your future needs. Good dance records are very important to the full enjoyment of your ice dancing.



Do You Know . . .

WHAT OFFICIAL IS IN CHARGE OF CONDUCTING A FIGURE OR DANCE TEST?

I am going to take my Second Test and would like to know what official I can talk to on the ice if I need time to practice or to tie my shoelace. I have heard that all judges are not allowed to talk while judging.—Suzy Tester.

(See answer on Page 36)

The Use and Value of

A Practical Ice Compass

N. PRESTON BREED

The Skating Club of Boston

DEVICES FOR MARKING CIRCLES on the ice are not new. Howard Nicholson put the idea into my head with one he was using for his figure lessons at Lake Placid in the summer of 1951. By report, several other professionals have tried such compasses from time to time. From my observation, they would be more popular with teachers and skaters if better designed for speedy and efficient use. In making a compass for my own use, I experimented my way out of several technical difficulties and offer the end product as a cheap, portable, and very speedy way of making various sizes of visible ice circles, to be traced in practicing school figures.

Two lengths of fairly strong and springy $3/4$ inch stock just over 5 feet long each will draw circles up to the 20 foot, or heroic size, which the senior skaters use to impress the judges and their juniors. The patches at The Skating Club of Boston are about 19 feet 3 inches wide and most skaters find it comfortable to skate circles approximating three times their height. Holes in the center end of my compass will provide for 16, 17, 18, $18\frac{1}{2}$ and 19 foot circles. The center itself is a 2 inch bolt, sharpened to a point on a grinding wheel (file and oilstone will do) and held in place, pointed end down, with a nut. (What an obvious place for a pun!)

The compass sections are hinged with an ordinary strap hinge fastened with screws from the top so that they will fold to a convenient length for carrying, yet will be rigidly extended when supported from the center end with a hinge on top. Obviously, the hinge is not necessary, but an unhinged compass ten-plus feet long is a nuisance to have around and is difficult to manage on the ice. To the bottom of a small plate glued to the marking end, I have fastened two chromium steel victrola needles at about 60° angles

to the ice, inclined for counter clockwise motion, and placed to scratch parallel lines about $3/8$ of an inch apart as they are pushed over the ice surface. My fastening method consisted simply of drilling holes at the proper angle and bedding the needles in Duco cement, with a wrapping of adhesive tape for added strength. On the upper side of the compass above the needles is a 10 oz. weight which seems to provide the proper depth of scratch for good visibility and minimum snagging on rough ice. Any weight will do. Mine is a steel cylinder from the junk box, screwed to the top with a bolt and wing nut. The parallel lines are my patented idea, as they are quickly distinguishable from tracings or random lines in the vicinity and can be recognized while skating even after several actual tracings have been superimposed. Being lazy and quite satisfied with my parallel scratches, I have not felt moved to try the promising alternative of painting circles with a felt marking brush and a reservoir of colored dye. Water paint would be too solid and would impede the skate unless covered with more ice.

The completed compass is whirled rapidly from the center as a pivot point and will enable you to draw perfect circles at high speed without assistance. Thirty seconds for the three tangent circles of a serpentine would be ample time allowance, and not a serious interruption in a brief lesson period. The compass center point is pressed into the ice with the left hand while the right, placed about three feet from the center, holds the weighted marking end just off the ice. Counter clockwise motion is started before the needles are placed on the ice, so that they will have no chance to "set," and the circle is completed rapidly by pivoting about the center. The weight

provides the proper inertia and drag to press the needles in far enough to scrape, but not catch.

For the precise minded, all figure circles should overlap slightly, so that the starts and take-offs will meet. On forward circles, where the take-off and start are close together, 2 feet or less, $\frac{1}{2}$ to $\frac{3}{4}$ inch overlap is correct. For back edges with take-offs up to $3\frac{1}{2}$ feet or 4 feet from the starts (as diagrammed in "Evaluation of School Figure Errors") the overlap varies from 2 to $2\frac{3}{4}$ inches, smaller circle skaters requiring slightly more overlap than those skating large circles.

To locate double threes precisely, place the compass center at the junction of the circles and scribe four arcs across the circles. Then place the center at each arc in turn and scribe other arcs at each of the four points where the double threes should be turned. The top of the circle can usually be located quite accurately by eye as the point nearest the side boards, but another arc with the compass from the double three point will do it mechanically if you are so minded. The geometry students in your family will verify all the foregoing mathematics.

All skaters are individualists and thus entitled to develop and preach their own theories. One of my pets is that many of us diligently practice our errors for lack of current criteria to judge what is correct. Having skated an eight we may then stand aside and see our distortions, cut-across starts, bulged finishes, and long centers, but our muscles have now committed and traced a lot of errors and we must multiply our practice time to unlearn the incorrect. Watch a beginner on a patch or, for that matter, any low test skater moving on to the next test. In a few minutes the clean ice is obliterated with random erratic tracings so criss-crossed that even an expert would be hard put to lay down a recognizable eight without getting lost. When the beginner is ready for patch work, that is, when good edges and fair control have been acquired, why not start by attempting to trace perfect circles of appropriate size? Likewise for the skater moving to new figures, the back change

of edge for the example ideal, why not start by following the outline one hopes later to perfect? Not only will the muscles be trained first to do what is correct, but feet will be pointed in the right direction, eyes will see and remember the correct aspects of the figure from the different points in its course, body leans must be correct to follow the curves, starts and take-offs must come together, and centers must be short. Faults like cut-across starts, bulges to center, flat-top double threes, "S'ed" changes, flattened brackets, etc., are less apt to develop into habits as they are glaringly apparent from the first tracing and the perfect twin scratches will reproach uncorrected repetitions. How many of us skate an error and then are pleased when we succeed in repeating it faithfully three times, pretending to ourselves that the error will not really be judged as serious when our repetition is so good?

I hasten to beat my critics to the truism that just as babies must someday walk alone without support, our skaters must leave their artificial circles as soon as they can trace them comfortably and accurately. Then will come the ordeal of all transitions when the mind must take over control without assistance. If this period seems a long step backward, and it will, console yourself that your mind is at least not encumbered with oft practiced errors and that perfect figures have impressed themselves on your subconscious being if you can only relax and let the inner self guide the outer.

Do You Know . . .

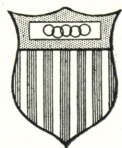
WHAT TEST MEDAL IS AUTHORIZED FOR A TEST TAKEN IN CANADA BY A U. S. SKATER?

I passed my Fourth Test in Canada last summer while on vacation from the U. S. Can I get my medal from the USFSA, or must I get one from the CFSA?—I. Passed, East Overshoe FSC.

(See answer on Page 36)



Olympic Notes



Olympic Games Schedule

THE SCHEDULE OF EVENTS for Championships in Figure Skating during the Olympic Winter Games in Oslo, Norway, as announced by the International Olympic Committee, is as follows:

Ladies: School Figures—Feb. 16, 9:00 A.M.; Feb. 18, 9:00 A.M. Free Skating—Feb. 20, 7:00 P.M.

Men: School Figures—Feb. 19, 9:00 A.M. Free Skating—Feb. 21, 7:00 P.M.

Pairs: Feb. 22, 7:00 P.M.

The Opening Ceremony of the Olympic Games is scheduled for Feb. 15 at 10:00 A.M., and the Closing Ceremony for Feb. 25 at 7:00 P.M.

Olympic Figures

IN VIEW OF the probability of a large entry, only five school figures will be skated in the 1952 Winter Games at Oslo, Norway. They will be executed in one form only (right or left), the decision of the starting foot for the first figure to be determined by lot one hour before the competition. The figures will be skated alternately, right or left.

The Men's figures will be: Inside Forward Rocker; Outside Forward Counter; Outside Backward Double-Three-Change-Double-Three; Outside Backward Loop-Change-Loop; Outside Backward Bracket-Change-Bracket.

The Ladies' figures will be: Outside Forward Rocker; Inside Forward Counter; Outside Backward Three-Change-Three; Outside Forward Loop-Change-Loop; Outside Forward Bracket-Change-Bracket.

The free skating time for Men will be five minutes and for Ladies, four minutes.

The Olympic Flag

THE OLYMPIC FLAG, conceived by Baron Pierre de Coubertin, was flown for the first time in Paris in 1914 to celebrate the

twentieth anniversary of the revival of the Olympic Games.

On a white background with its five interlaced rings—blue, yellow, black, green, and red—the flag is the symbol of the five parts of the world united by the Olympic spirit, thus reproducing the colors in use in the flags of all Nations.

The flag was used in Antwerp to celebrate the 1920 Games, and bore for the first time the motto "Citius, Altius, Fortius" (quicker, higher, more strongly). The road leading to the Stadium was lined with Olympic Flags appearing alternately with the display of the national colors of the countries participating in the Olympiad.

The Olympic Flag, being the emblem of the Olympic Games, is the exclusive property of the International Olympic Committee. It may, however, be used on other occasions than at the Olympic Games but only with the consent of the International Olympic Committee.

Dick Button

AT THE U. S. OLYMPIC TRYOUTS in Indianapolis (December 21-22), Olympic Champion Richard T. Button will be on hand to skate an exhibition. As defending Champion, Dick is not required to compete in the Tryouts, but will automatically be a member of the Team.

Now in his fourth year at Harvard, Dick was recently selected as one of the two recipients of the Francis H. Burr Scholarship, conferred each year to Harvard's outstanding scholar-athlete of the senior class. This year the honor was shared between Button and classmate Dustin Burke, football, hockey and golf star, for outstanding qualities of character, scholarship and athletic ability.

At college, Dick is a member of the Delphic Club, Hasty Pudding Theatricals, and the Conservation Society; he also has been a member of the Student Council.



(1) Heather Ann Gwynne, IC of Greater Winnipeg. (2) Marjorie Nash, Hiawatha SC. (3) Judith Ann Weiss, IC of Greater Winnipeg. (4) Sherry & Linda Crane, WC of Indianapolis. (5) Mary Jean Ackland, Glencoe Club. (6) Kay Durbin, Tulsa FSC. Photo Credits: (1) Charach, Winnipeg; (2) Materna Studio, Sault Ste. Marie, Mich.; (6) Bob McCormack, Tulsa.



Children's Correr

I am 11 years old. I joined the Hiawatha skating club when I was nine years old. I passed my preliminary and skated in the March competition and won the Juvenile Championship. This summer I attend my first summer ice school and passed my first test under Art Preusch. My favorite sport is skating but I like to swim and play the violin.—*Marjorie Nash.*

Hello! I am 10 years old and I'm a member of the Ice Club of Greater Winnipeg. I am working on my second test. My skating teacher's name is Mrs. Ivy

Breckman. I like her very much. I read your skating every month and enjoy it very much.—*Judith Ann Weiss.*

I am 10 years old and have been skating with the ice Club of Greater Winnipeg for 4 years and enjoy it very much. My teacher is Ivy Breckman and I am on my second test I won a cup for 1948-49.—*Heather Ann Gwynne.*

I am eight years old and belong to the Tulsa Figure skating club. I have been skating for one year and like it very much. I have been in one show and expect to be in another soon. Good by for now.—*Kay Durbin.*

We are the Crane sisters and we are 10 and 11 years old. We spent last sum-

mer ice skating in Lansing, Michigan, and passed our preliminary dance and figure tests. We love to ice skate and only wish we had more time to do so in the winter at our home rink, which is the Winter Club of Indianapolis, Ind.—*Sherry & Linda Crane.*

Hello Everybody, I am Mary Jean Ackland of the Glencoe Club, Calgary. Last year I passed my Pre-Test, and had a solo in the Glencoe Carnival. I was six years old in September, and I am working on my first test now. Mr. Edmonds and Mrs. Jukes are the Pros at our Club, and they are good to us. Last year was my first year of skating and I like it very much.—*Mary Jean Ackland.*

People



BIRTHS

Buffalo—To Mr. and Mrs. Charles J. Deckop, Jr., a daughter, Elizabeth Anne, July 1.

Calgary—To Mr. and Mrs. Norman Boyse (Shirley Martin), a daughter, Bonnie Lynn, Oct. 25.

Chicago—To Mr. and Mrs. Dilling, a daughter, Oct. 31.

Colorado Springs—To Mr. and Mrs. Richard Palmer (Rita Dallas), a daughter, Rita Dianne, Nov. 8.

Indianapolis—To Mr. and Mrs. Newton T. Todd, a daughter, Deborah Elizabeth, Oct. 9.

Kansas City, Mo.—To Mr. and Mrs. George Miller, a daughter, Yvonne Georgetta, Oct. 31.

Montreal—To Mr. and Mrs. Gilles Trudeau, a son, Yves, Sept. 5.

Philadelphia—To Dr. and Mrs. H. Walter Forster, Jr., a son, Thomas Ward, July 26—To Mr. and Mrs. George B. Harris, Jr., a daughter, Starr, Sept. 1—To Mr. and Mrs. T. David Shihadeh, Jr., a son, Peter Louis, May 11.

Rye—To Mr. and Mrs. Harry L. Hampton (Virginia Scully), a daughter, Marcia Woods, Nov. 7.

St. Paul—To Mr. and Mrs. Norman S. De Coster (Janette Ahrens), a son, Jeffery, Oct. 22.

Seattle—To Mr. and Mrs. C. B. Kruger (Jane Forde), a son, Kim Michael, Sept. 1.

Toronto—To Mr. and Mrs. Gerald Keeley (Joyce Phillips), a daughter, Oct. 31—To Mr. and Mrs. Trevor Maclean Owen, a son, Oct. 11.

Washington—To Mr. and Mrs. Carney S. Werner, a daughter, Sandra Ellen, Nov. 18.

ENGAGEMENTS

Winnipeg—Miss Dolores Swanson to Mr. Glen Booth.

MARRIAGES

Buffalo—Mr. Morris L. Conover and Miss Virginia McLaran, June 29—Mr. George E. Richmond, Jr., and Miss Joan Steinmiller, July 14—Mr. Robert John Schaefer and Miss Phyllis M. Faller, Oct. 6.

Indianapolis—Mr. George C. Eckstein and Miss Jacque J. La Duke, Mar. 10.

Owen Sound—Mr. Wesley A. Stoncham and Miss Betty Shears.

Philadelphia—Mr. George Ashbridge Perkins and Miss Jean Henderson Matzke, Apr. 21.

St. Hyacinthe—Mr. Marcel Lalonde and Miss Suzanne Messier, Aug. 11—Mr. Paul Ouellette and Miss Denise Rousseau, May 19.

Washington—Mr. Arnold Behre and Miss Mary Wilder Rickard, Oct. 20—Mr. Herbert Gallup and Miss Joan Flickinger, in July.

DEATHS

Boston—Mr. William A. Dole, Jr., member of the USFSA Sanctions Committee and for many years an active member of The SC of Boston.

Chicago—Mr. Alfred A. Hughes, father of Sheila Hughes, Sept. 22.

Seattle—Mr. Murray G. Deen, June 17.

TURNED PROFESSIONAL

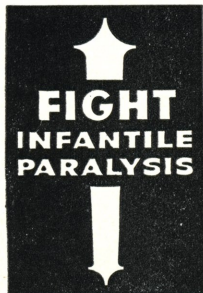
Dallas—Roy Buchanan to join Sonja Henie's Ice Review.

Los Angeles—Jeri Boone to skate in a TV show in Los Angeles.

Oshawa—Evelyn Robson to teach at St. Louis SC.

Ottawa—Donald Tobin to join Hollywood Ice Revue.

MARCH OF DIMES



JANUARY 2-31

Swing-Waltz Tango

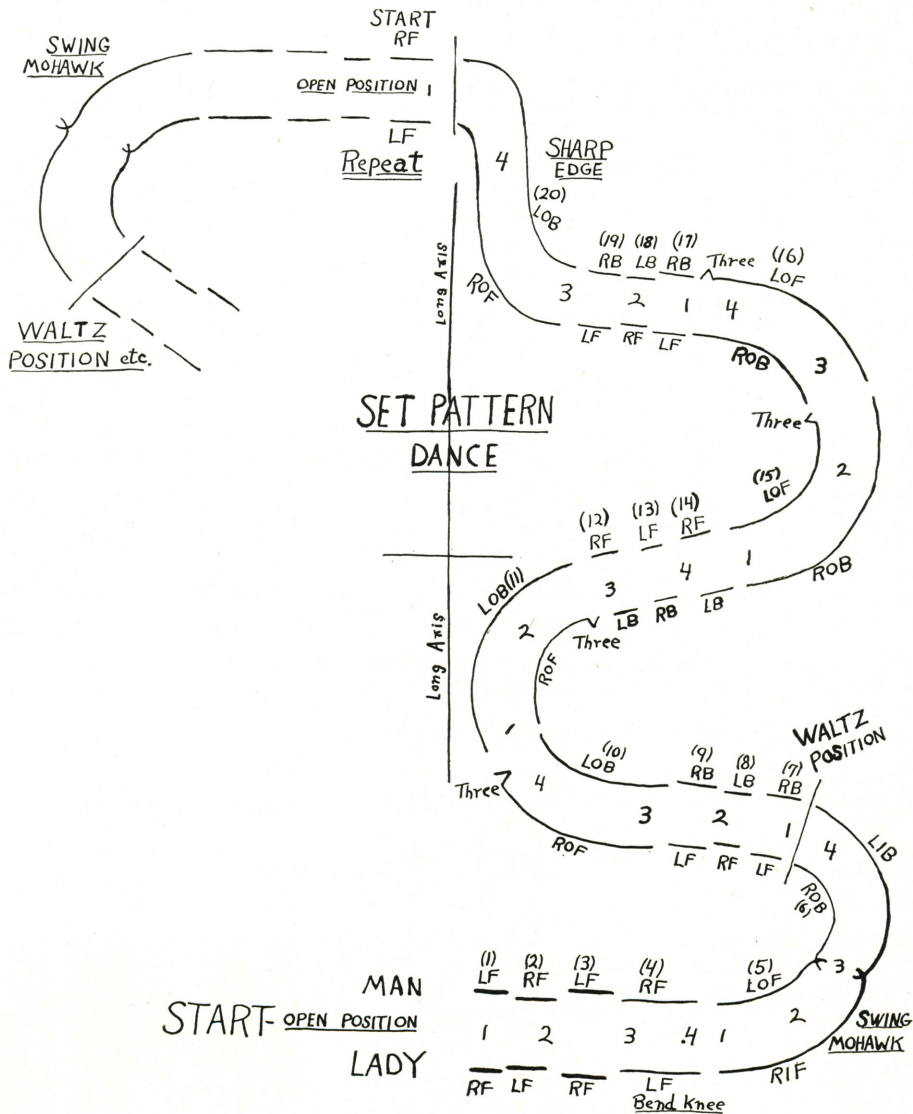
Originated by ROBERT S. COIT

Cambridge Skating Club

THIS DANCE, made up as it is of three sequences of steps already well-known to most skaters, is unusually easy to master. It is characterized by a long edge ending in a three. The steps form a fixed

pattern but the three long edges permit considerable flexibility.

The first six steps are identical with the last six of the Tango. Starting without introductory steps they are executed



in a straight line ending with the swing mohawk at the corner of the rink and are executed in open position. At this point there is a change; the lady does not make a three as in the Tango but continues on her left back edge. Both partners should continue to swing the free feet after the mohawk—especially the lady—but must bring them back sharply for the beginning of the progressive sequence. Good skaters will automatically do so. Thus, instead of making a three, the lady moves ahead, losing no momentum, and the partners assume waltz position for Steps 7, 8, 9 and 10.

Steps 7 (starting on the strong beat), 8 and 9 are short progressive steps just as in the Tenstep and lead to a long edge (Step 10) aimed at the long axis of the rink. The significant character of the dance now depends on the three made at the end of this edge—not near the middle. It is a three as in the Foxtrot, so executed that the free foot comes down immediately on the strong beat which is well marked in the tango rhythm. There are two strong beats, one on three and one on one. These in each case can be well accentuated by a proper bend of the knee at the start of the long two-beat edges. This same sequence is repeated—

three quick progressive steps and the long edge ending in a three—this time directly towards the barrier. The last sequence, turning again from the barrier to the end of the rink, repeats the steps (17, 18, 19) and ends on a long edge (two beats) which must be executed with a really sharp edge to curve the partners into starting position at the end of the rink. This sharp edge, together with a slight change of edge at the end of the stroke—from left outside back to left back—makes it easier for the lady to step from the left back to right forward as the partners now assume open position to repeat the dance.

The Swing-Waltz Tango will be found rewarding for the short time required to memorize the three sequences. Care should be taken to execute the three turn at the end of the long edges and the short progressive steps must be short or you will cover too much space. The dance should be executed with an easy speed sufficient to express the urgency of the Argentine Tango; the usual tango time is a bit too slow. However, *El Chocolado* (Decca) at 74 revolutions will suggest the proper timing. Also, *Alla Marcia* from *Karellia Suite* by Sibelius (Victor, 12830B) at about 60 revolutions is remarkably fine music for this dance.

Preparatory Exercises for Dancing — Part 2

NANCY F. ALVORD

Professional, Cleveland Skating Club

LAST MONTH, the second article of this series described preparatory exercises for dancing. In this final article we now take up exercises having to do with the various turns.

A very helpful exercise for all turns, mohawks, choctaws and three turns is one that is done in a straight line with the body straight over both feet. Glide in a straight line with legs and feet together, shoulders parallel to the tracing, left arm in front and the right arm back, arms and shoulders relaxed. If the left arm moves

quickly back it should cause the body to turn to the right and the skater will be gliding backward over both feet with the right arm in front of the body. If the right arm is then moved back in a like manner the body should then turn back to the left and the skater will be in the position he started in. Do not turn the body with the feet or the hips but let it turn under the shoulders as a result of the motion of the front arm.

Having acquired this motion one can execute a left forward "open mohawk" by

starting with the left arm in front as described in the preceding paragraph, except that the weight is on the left foot and the right foot is extended back. The right foot is then dropped down, with the heel to the arch of the left foot. Although the foot is turned out the hips are closed and level and the right leg hangs limply with the legs together and the foot just off the ice. Then if the left arm moves back freely and quickly the body should turn to the right causing the weight to transfer to the right foot and allowing the left leg to be extended back.

The procedure for a "closed mohawk" on the left foot is the same except that the arch of the right foot is dropped down to the back of the left heel with closed hips, and after the turn the left leg is extended forward.

Although I have outlined the procedure for the left foot turns these should be practiced on the right foot with the right arm in front before the turn. These turns are of most value when practiced on a straight line, for the body must be erect and the hips can be kept level with the free leg relaxed.

The procedure for "open" or "closed choctaws" is exactly as described above, the prime difference between a mohawk and a choctaw being the edges skated before and after the turn. And since an edge is the result of a lean it is very simple to execute any required turn once the technique of turning has been learned.

And finally we come to the three turns. This is one exercise that can be practiced on a straight line but is more beneficial on a slight arc. The lean is almost negligible. Start on a RFO edge with a good, but gentle, stroke; the free leg is left extended back but very relaxed. As the skating knee straightens, the right arm, which was forward for the start, rotates freely and gradually until the right hand is behind the skater. The skating knee is now straight and the left arm is forward as the result of the right arm going back. Forgetting the right arm, move the left arm freely and rather quickly out around the body to the left. If the shoulders are relaxed this motion should cause the whole body to turn to the right under the arms.

The skater will then be on a right inner back edge with the right arm in front and the body will be in check. The left leg should then be brought down and placed as for a backward progressive step and the weight transferred to it as the knees bend. The skater is now on a left outer back edge with the knees well bent and the right leg extended forward. As the left knee straightens the free leg begins its downward motion on its way to a backward swing. It goes all the way back and then comes down to the skating foot before a new stroke is started. This same exercise is practiced on the left foot. Care should be taken to see that the back outer edge following the three turn is done in the manner of a true back progressive step and that it is not pushed.

Through all this no mention has been made about a nicely extended free leg and a pointed toe or even gracefully extended arms. These things are important and should be thought of as well as good posture. But with it all there must be no stiffness for there can be little grace without the look of ease that comes from relaxation.

A Skater's Prayer

Thelma M. Napier
St. Louis Skating Club

Give me some ice and a fine pair of skates,
A Pro that I may emulate;
Give me the skill I need to progress,
Let me be graceful and skate with finesse;
Give me rhythm and a pleasing style,
With music in the background all the while;
Give me persistence, courage, and vim,
My reward shall be true joy from within;

Now—if perhaps, this is asking too much—
Just give me my first request as such!

BRUNET ATHLETIC FIELD

TRIBUTE BY THE MANY
DEVOTED FRIENDS OF

JEAN PIERRE BRUNET

BORN SEPTEMBER 18, 1930

DIED AUGUST 3, 1948

NATIONAL PAIR SKATING

CHAMPION 1944-1945-1946

GRADUATED CVM LAVERGNE

SOUTH KENT SCHOOL 1948

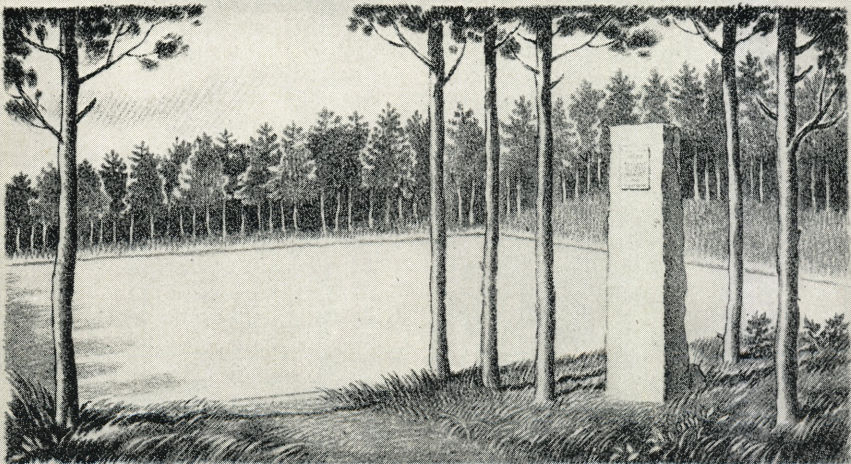
SON OF

ANDRÉE AND PIERRE BRUNET

At the time of our great loss, you generously contributed to the Memorial Fund to honor our beloved son. We thought you would like to know that this Memorial is located at South Kent School in South Kent, Connecticut, where Jean-Pierre spent so many happy years. It is an Athletic Field and Hockey Rink, surrounded by woods, on the school property, at the entrance of which has been erected a bronze plaque mounted on granite. We felt that the most appropriate way to perpetuate the memory of our loved one was through a Memorial which would carry out the spirit and ideals of the one whose memory is thus preserved. It will make possible great service to generations and generations; it represents an expression of the life of Jean-Pierre. Through service to the living, the life lives on.

December 1951

Andrée and Pierre Brunet





Rockers and Counters

EDITED BY FRED ALEXANDER



Club News

All Year FSC's 13th Anniversary was celebrated on Oct. 23 with an all-dance program arranged by Helen Mills, Social Chairman. A delicious cake—the product of the culinary ability of “Red” Spivak—and coffee was served at the close of the session.

Baltimore FSC's open house on Oct. 22 marked the first session this fall. A dinner prior to the opening was on Oct. 18 at the Park Plaza Hotel. The juniors frolicked at the Halloween party on Oct. 27 and exhibitions by Emily Clewlow, Johnny Joe Bejshak and Carolyn Cane & Edward Weber added to the evening's enjoyment.

Broadmoor SC has set aside the first Sunday of every month for exhibitions by skaters who have birthdays during that month. Soloists for October and November were Louise Bischof, Regina Kaufman, Stephanie Westerfeld, Claralynn Lewis, Sheila Murphy, Barbara Sykes and Ronnie Robertson. These monthly programs have proved popular and encourage younger members, giving skaters the opportunity to skate alone before an audience. A farewell skating party was given Andra McLaughlin by the members. A highlight of the evening was a huge cake decorated with four of her pictures. At the Halloween costume party, first-place prizes were awarded to Diana Lapp and Jackie Might.

Cleveland SC juniors—240 of them—sport everything from a Christmas tree to Indian costumes at the Halloween party on Oct. 26. Eighteen different prizes were awarded among three age groups. Games, special stunts and refreshments added to the evening's festivities.

Denver FSC held the first junior session for this season on Oct. 22 with 100 enthusiastic youngsters attending. An increase in the ice time at Denver University

is to be used for instruction for the more advanced skaters in the Preliminary and Bronze Dances.

Glencoe Club seniors held an opening party on Nov. 1. After a skating session, members adjourned to the lounge where an excellent lunch was enjoyed. Suggestions for the improvement of senior skating nights were made, and a weekly program was adopted.

Golden Gate SC's opening session on Oct. 25 was crowded with members and guests. Refreshments were served during intermission, and following the session about 40 members had dinner at Pastines. More committees to serve as a means for an integrated membership, and standardized dance patterns are to be introduced this season.

St. Louis SC began a 20 weeks' season on Oct. 23. Juniors have group instruction on Wednesdays, while the dance session with about 40 regular dancers is held on Thursday evenings. The early afternoon hours of patch skating and dancing are attended mostly by adults. The Board of Directors has worked out a rotation so that there is always one Director in the new office in the Winter Garden during sessions—to greet members, talk to spectators, and in general, explain the idea of a figure skating club to people who wander in.

The SC of Boston's gala ice party on Halloween was attended by spooks and specters as well as skaters. After a grand march by the masked company, prizes were awarded to Philippa Mathieu, Jean Coulter, Marjorie de Grasse, Ann Sargent, and Ann Sturtevant. Elimination dances were held in which the winners were made to pay forfeits. Among those so honored were Dave and Howard Peak, Jane Grace, Dorothy Carroll and Jimmy Philips.

Spokane FSC judges had difficulty picking the winners from among the 200



Season's Greetings
Barbara Ann Scott

HOLLYWOOD ICE REVUE



Don't Miss Even One!

Everytime you make a move—think of SKATING. Our subscription department thinks of you even after you have subscribed—especially if your address has become obsolete. So, before you move, send in your new address, and your old one as well. Three weeks notice is requested, at least. The Post Office does not forward magazines (unless you arrange beforehand for the postage).

costumed juniors at the Halloween party. Prizes were finally presented to Judy Widmer, Carol Travis and John Congdon. Hot buttered popcorn was served to an appreciative crowd. The seniors had a dress-up party too, with honorable mention going to Mr. & Mrs. Roy Marquardt for their "Italian Street Scene"—an organ grinder and-a-his-monk.

Toronto SC skaters have already begun practice on numbers for their fabulous annual carnival to be held at the Maple Leaf Gardens in March. The season started this fall on Nov. 1 and the opening dance session and luncheon were held on Nov. 3.

Valleyfield FSC opened its fourth season on Oct. 22 with a membership of 125, and arrangements were made for three evening sessions weekly. A masquerade party on Oct. 27 featured ice dancing, and later, movies, games and refreshments. Prizes were awarded for the best costumes.

Ice Scrapings

THE R. C. WILSON TROPHY of the **Montreal FSC** was awarded to Yarmila Pachl for making the most improvement last winter. **Buffalo SC** planned to open on Nov. 4, with a dinner for the seniors the preceding evening at the Park Lane. **WC of Indianapolis** began its season with a party at Hillcrest Country Club on Oct. 5, with the first skating session on Oct. 19. **Merriton FSC**, although still in its infancy, has many keenly interested members and has adopted an attractive crest, consisting of an old fashioned skate-blade with wings and the club name. **Great Falls FSC** opened its season on Nov. 8 with a party for all interested skaters

whether members or not. **Hiawatha SC** sessions were scheduled to start about Dec. 1. **Philadelphia SC & HS** opened officially to the membership on Nov. 3 and had a record turnout for the first Saturday tea-dance session.

University ISC (Denver) campaigned for additional members by inviting interested students as guests at a few autumn sessions. **Lakewood WC's** monthly meetings for the discussion of plans for the spring carnival have proved popular and give all members the opportunity to express their ideas about the show. **Stamford FSC** entered its third season with skating at the new arena in Niagara Falls, Ont. **Utah FSC** has been developing two attractive emblems in red, white and gold; the one for the seniors has a beehive and the junior crest shows a bee skating. **Milwaukee FSC** held successful group instruction classes in dancing for seniors, and daily patch and free skating sessions for juniors during the fall. **Oshawa SC** had a reunion party on Nov. 13 to which all former members were invited, and exhibitions were skated by Rose Ann Paquette, Donnie Jackson and David Lowery. **Rye FSC's** monthly party in November featured a skating session, dinner and square dancing; members were appropriately dressed in farm clothes, which carried out the colorful harvest motif of the dining room.



Gold Medalists

ON THE WEST COAST, two new Gold Medalists were reported: **Barbara Aden**, Arctic Blades FSC (Paramount, Calif.), who passed the Eighth Test at her home club on Oct. 14; and **Virginia Stich**, Capital City FSC (Sacramento), who passed her Gold at the Skate & Ski Club (San Francisco) on Oct. 30.



Season's Greetings

Michael Kirby

HOLLYWOOD ICE REVUE



This Is How I Do It



Change of Edge

DONALD VERGE, Age 10

Halifax Skating Club

I HAD DIFFICULTY with my change of edge when I was working on my First Test. I could not get back to my center nor get my circles even. I thought it was because of my lack of weight, not being heavy enough to get speed to bring me back to center. However, my teacher soon corrected this. He instructed me to get proper balance by bending my skating leg and holding my free leg in a certain position and controlling my arms properly. On doing this I was able to bring myself back to the center, and by making a smaller change of edge I was able to get even circles. I hope this will be of some advantage to someone who is having the same trouble I did.

Back Inside Eight

NANNETTE STRANAHAN, Age 15

Seattle Skating Club

WHEN I STARTED WORKING on the Second Test, the first figure I was taught in preparation for the other figures was the back inside eight, and sometime later when I had received instruction on all the other figures in this test, I realized that the back inside eight was much more difficult to perfect than the other figures. Hence I have chosen this figure for discussion.

The start and take-offs are, of course, of major importance. The method I have been taught is to stand facing the long axis with the shoulders as much parallel with the long axis as possible and the weight on the left skate which will become the free foot after the take-off. At the start, the right foot is brought behind the left, on which the weight is resting, the shoulders are meanwhile reversed, ready for the take-off. At this point the right skate is turned along the short axis,

with the right shoulder now leading, and the head turned in the direction of the right shoulder.

This position (the free leg in front and free shoulder in the same position as at the take-off) is held until the halfway point of the circle; at this time the head is turned to look at the tracing that has already been made, and the free leg is brought back. After two-thirds of the circle, the free shoulder is slowly brought back in readiness for the forced edge take-off onto the left inside back edge. It is important to maintain the weight on the heel of the skate and to keep the skating shoulder high all the time in order to lean the correct way.

Control of the head position during this method is of utmost importance. My instructor had me practice this figure looking outside the circle for two-thirds of the way around in order to learn to control the edge without any movement of the shoulder or head. The free leg during the execution of the figure by this method was moved back after one-third of the circle, with the head and free shoulder moved simultaneously during the final third of the circle in readiness for the take-off on the left foot.

Outside Forward Change Brackets

MARGE LAWLESS, Age 16

St. Moritz Ice Skating Club

BEFORE STARTING, plan the placement of the figure, so as to know approximately where the change of edge and brackets will come. Then get in position for a right outside forward eight, with one exception—place your arms and shoulders in a rotated position, that is, your left arm and shoulder forward; then push off. Make the change in the approximated spot and as you make this change, rotate your arms and shoulders so that your right arm and shoulder are forward. Continue in this position, making sure you are

Holiday Greetings

from

Dorothy Franey

and the

DOROTHY FRANEY ICE REVUE
ADOLPHUS HOTEL
DALLAS, TEXAS



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squarely over your skating foot. Slowly bring your left foot forward, then your left arm and shoulder, so that you are in a bracket position. Turn your bracket with your hips and check with your shoulders; make sure your free foot does not swing to an extensive position, insuring a smooth bracket. Follow this edge to your change.

Make a back outside push-off, closing in your circle, pass your free foot back slowly, making a steady circle. Bring your foot forward slowly as you make the change, keeping the right arm forward. After the change bring your free foot back again and slowly rotate your arms and shoulders so that your left arm is perpendicular to the circle. Then turn the bracket with your hips, but don't let your right hip swing too far around thus causing a flat; keep your free foot close, and check with your shoulders. Ride the edge back to the original start, turning your shoulders and arms to a rotated position ready for the next time around. One thing to keep in mind is not to risk having a circle that is flat by trying to retrace the first circle. Three round circles that are not retraced are much better than three retraced circles which have flats.

Change Threes

PAM FARRINGTON, Age 15
The Skating Club of Boston

ONE OF THE most difficult figures in the Third Test is the change of edge three. After making the forward outer change of edge, the free foot should be kept outside of the circle, before and after the three, so as to stay on a firm round edge. When striking off on the back outside edge, be sure to step right on the center to keep the edges from overlapping. The hardest part of this figure is to achieve correct balance on the back change of edge. Your shoulders should be twisted way to the left and as the change is made you should lean into the third circle. The reason why the change sometimes S's is because your weight is leaning into the middle circle. After the back change the free foot should, again, be kept outside of the circle to hold your balance and in

preparation for the three turn. After the three, the free foot comes in closer and stays just above the tracing line.

One very important factor the judges are always on the lookout for is even lining up of the circles; they should be equally round and the sides should all be on a line.

Good luck to everyone on the Third Test. I hope this has been of some help to you.

Right Forward Inner Bracket

DONNA JAKUES, Age 16
Hamilton Skating Club

FIRST OF ALL, make sure that you have the correct push-off. As you push off, secure your correct position for an inner edge. When reaching the one-third mark, get your body in preparation for the bracket. Your shoulders must be twisting against the hips with the twist in the waist. The right hip is forward with the left back. Make sure that you have enough lean without any bend from the waist. Stand as erect as possible with the right shoulder pressing back.

In turning the bracket you should be on the ball of the foot with the heel rising as you turn. In the bracket, lift the right shoulder. This will help prevent you from falling forward after the bracket.

On returning to the center your back outer edge should feel firm and steady as in a plain back outer edge.

With these few ideas I hope to help make it easier for skaters to secure their Fourth Test in the near future.



Skaters who wish to contribute descriptions for publication in this department are invited to do so. The only requirement is that the skater has passed the test which includes the school figure described. Send contributions for this department to the attention of the Editor, and give your age and home club.

*Season's Greetings
to all my
Pupils and Friends
Eugene
Paul von Gassner*

SENIOR PROFESSIONAL
WOLLMAN MEMORIAL SKATING RINK
CENTRAL PARK, N. Y. C.
BROOKLYN SKATING CLUB
MANHATTAN SKATING CLUB



*Season's Greetings
"THE ROOKIES"
Meryl Baxter
Neil Rose*

7820 PLYMOUTH STREET
OAKLAND, CALIF.

*Yuletide Greetings
to
all my Friends and Pupils
and
Happy Skating
Gladys H. Rankin*

NEW HAVEN SKATING CLUB

MERRY
CHRISTMAS

Gerry Blair

Copper Cliff Skating Club
Stanley Stadium, Copper Cliff, Ont.
and
The Figure Skating Club of North Bay
North Bay, Ont.

OFFICIAL USFSA, CFSA ANNOUNCEMENTS

Test Reports

HENCEFORTH it is requested that all clubs submitting a report to the Central Office of figure tests taken under their auspices also send a copy of the report to the Vice-Chairman of the Judges and Judging Committee for their Section. It will also be necessary to send a copy to the Vice-Chairman for Judges of the Section of a visiting judge who judges tests outside of his own Section.

The Vice-Chairmen of the Judges and Judging Committee are: Eastern—Mrs. Warren Mosman, 2800 Quebec St. N.W., Washington, D. C. Midwestern—Miss Mary Louise Premer, 1371 Midway Pkwy., St. Paul 4, Minn. Pacific Coast—Mrs. John K. Ballantine, 1512 La Loma Ave., Berkeley 8, Calif.

BENJAMIN T. WRIGHT
Chm., Standards & Tests Com.

Dance Rule Correction

AN ERROR in Dance Competition Rule 31-k-3 appears on page 22 of the 1952 USFSA *Rulebook*. The sentence reading "(Factor of 3.3 if there is a Semi-Final Round)" should read: "(Factor of 3.6 if there is a Semi-Final Round.)"

H. KENDALL KELLEY
Chm., USFSA Dance Com.

Examination for Referees

AN EXAMINATION, based on the USFSA rules governing tests, competitions, etc., has been mailed to all USFSA National and Sectional Referees. The USFSA Executive Committee has approved the recommendation that Referees complete this examination. USFSA Judges may take the examination, if they so desire, but Referees are required to do so.

HENRY M. BEATTY
Chm., Judges & Judging Com.
COL. HAROLD G. STORKE
Chm., Competitions & Rules Com.

THE CALENDAR OF

Coming Events

December

- 21-22 Olympic Tryouts at WC of Indianapolis

January

- 17-19 Canadian Championships at Oshawa SC
23-25 Silver Blades SC (Toronto) Carnival
26-27 New England Championships at The SC of Boston

February

- 4-6 European Championships at Vienna, Austria
14-25 Olympic Games at Oslo, Norway
15-16 California State Championships at San Diego FSC
15-17 Eastern Championships at Philadelphia SC & HS
28-Mar. 1 Midwestern Championships at Cleveland SC
27-Mar. 1 World Championships at Paris, France

March

- 10-14 Toronto SC Carnival
13-15 Pacific Coast Championships at Los Angeles held by the Southern California Interclub Association
26-29 U. S. Championships at Broadmoor SC, Colorado Springs

April

- 3-6 The SC of Boston Carnival
4-5 Stratford FSC Carnival

May

- 9-11 USFSA Annual Meeting at the Edgewater Beach Hotel, Chicago



*From edges to rockers
The figures range,
But still the old wishes
Just never change;
So to pupils and friends
Two wishes sincere
A Merry Christmas —
Happy New Year!*

Bunty Noble

PROVIDENCE FIGURE SKATING
CLUB



*Season's Greetings
to all my Friends
Everywhere
Edy Rada*

HAMILTON SKATING CLUB

Season's Greetings from

Walter and Irene

ICE FOLLIES OF 1952

Spins through **PROFESSIONAL CIRCLES**

Changes in Position

AN INTERESTING NEWS ITEM in the professional world is that former World Champion Cecilia Colledge of London, who has been starring in different British shows for some years, will teach at The Skating Club of Lake Placid. . . Robin Scott has moved to the new Brockville Memorial Civic Centre and will also teach several times a week at St. Lawrence University Arena, Canton, N. Y.; he is on the athletic staff and will teach eight classes weekly as part of the course in physical education. . . Although Robin Lee continues under contract with the St. Paul FSC, he will also teach at some of the Rochester FSC sessions. . . Ollie Haupt, who is working in TV, is instructing three times a week at the Junior SC of New York. . . Gwen Lentz will be at Portage La Prairie this season as the Dauphin Arena burned down last summer. . . New Liskeard SC reports they have engaged Alfred Digby; Georgian FSC will have Florence Newcomb; Evelyn Robson will serve as junior pro at the St. Louis SC. . . Margaret McAllen will teach at the Hiawatha SC; Shirley Ingham will be at the Lethbridge FSC with Hugh J. McAulay as junior pro.

Hollywood Ice Revue

WILLIAM C. FIRESTONE
Milwaukee Figure Skating Club

THE HOLLYWOOD ICE REVUE, which opened in early November at the Milwaukee Arena, certainly proved its rank among top-flight ice shows. The stage settings and the border decorations, with pale blue lights which seemed to permeate the entire Arena, are most lavish and beautiful; the rotating stage with its appropriate settings adds much to enhance the beauty of the performances.

As a whole the show is unique in its

selection of the stars and in their performances. Every number is entirely different, with no repetition of solos or no taking away from the glory of other star performers, who each have their own style of skating. The costumes, too, are simply out of this world.

The little Canadian girl, 1948 Olympic Champion Barbara Ann Scott, definitely comes up fully to all expectations, with never a flaw nor a misstep in any of her most difficult movements; she skates with the ease and the grace of a real champion and can act also—as she proved in her interpretation of “Hansel and Gretel,” paired with George Wagner. Her dance number with Michael Kirby, a former Canadian champion, is quite a change from the usual swing dance; and the great contrast between the tall, dark handsome Kirby and dainty little blonde Barbara Ann does much to heighten the effectiveness of their performance.

Carol Lynne, paired with Skippy Baxter, does an exceptional, well-balanced, acrobatic number, outstanding in which are her axels, three consecutive perfect split jumps, and a complete circle of arabian cartwheels; the crowd responded freely to their marvelous skating.

Andra McLaughlin, as the jitterbug and the hula girl, stirred the crowd with a heartwarming exhibition of her showmanship; her beaming smile endeared her to the public, who rewarded her with well-earned curtain calls.

The performances of Freddy Trenkler and the Three Bruises (Geffe Stevens, Monty Scott and Sid Spalding) are too well known to need any further comments on their abilities. Skippy Baxter, with his well-known prowess to execute the most difficult jumps with ease, gave his usual fine exhibition.

The chorus is very large with an unusual number of male skaters, and gave a good account of itself by well-rehearsed group numbers in which are incorporated quite a few new sensational movements to take the crowd by storm.

When you leave this show you feel in your heart you have been entertained royally and come away with a glowing satisfaction of an evening well spent.

Holiday Greetings

to all my

Friends and Pupils

Mary Lou Rolfson

R.P.I. FIGURE SKATING CLUB

Season's Greetings

to all my Friends

Everywhere

Albert Edmonds

WINNIPEG WINTER CLUB



*Wishing Everyone
a very Happy Christmas
and New Year*

Cecilia Colledge

THE SKATING CLUB OF
LAKE PLACID

Season's Greetings

Wally Distelmeyer

STAMFORD SUMMER SKATING SCHOOL

NIAGARA FALLS, ONTARIO

WASCANA WINTER CLUB, REGINA, SASK.

Do You Know . . .

Official in Charge of a Test

USFSA STANDARDS AND TESTS RULE 3a says that the judges for a test choose one of their number to act as referee. The referee is the official in charge of the conduct of a test, and must be one of the three judges on the official panel chosen by the Club Test Chairman. Another judge who may be trial judging or just "kibitzing" may not act as referee.—*Benjamin T. Wright, Chairman, USFSA Standards and Tests Committee.*

USFSA and CFSA Test Medals

THE USFSA CENTRAL OFFICE issues medals only to skaters who have received certificates for tests passed in the U. S. The CFSA does not issue a medal for any tests passed in the U. S., but only for those actually passed in Canada. Since the certificate for a test passed in Canada by a U. S. skater is received from the CFSA, it is necessary to obtain the test medal for it from the CFSA. Although our tests are interchangeable through the Sixth Figure and Bronze Dance, our medals are not. One may obtain only one medal for each test passed, so to receive a U. S. medal one must pass a test in the U. S.; to receive a Canadian medal one must pass a test in Canada.—*Benjamin T. Wright, Chairman, USFSA Standards and Tests Committee.*

Thanks

WE CONGRATULATE

the following clubs and their Representatives who, by November 20, had surpassed their last year's total subscription record: Arctic Blades FSC; Atlantic City Neptune SC; Fort Worth FSC; Glencoe Club; Great Neck FSC; Hershey FSC; Hibbing FSC; IC of Greater Winnipeg; New Haven SC; The SC of Lake Placid; Spokane FSC; Town of Mount Royal FSC; University ISC of Denver; Vancouver SC; Windsor FSC.

AND COMPLIMENT

the following clubs and their Representatives who, by November 20, had approximately equalled their last year's total subscription record: Copper Cliff SC; Edmonton FSC; FSC of Cincinnati; Golden Gate SC; Kerrisdale FSC; Lethbridge FSC; Oshawa SC; Stratford FSC; Thunder Bay FSC.

AND WELCOME

the following clubs which appear on our club subscription records for the first time or after an absence of a year or more: Flin Flon FSC; Kelowna FSC; Merrittton FSC; Stamford SC (Niagara Falls, Ont.); Troy SC (Ohio); Utah FSC (Salt Lake City).

Heartiest Season's Greetings

from the Staff of SKATING

to our Readers, Advertisers and Correspondents

throughout the World

THERESA WELD BLANCHARD

EDITH E. RAY

CLARA B. HOLT

FREDA ALEXANDER

PRISCILLA M. PALMER

A Merry Christmas

and a

Happy New Year

to all my

Friends and Pupils

Marcus Nikkanen

GRANITE CLUB

TORONTO, CANADA

*Hi Yah! Skaters
Pleasant Thoughts
Happy Christmas
Progress in Skating
for a
Happy New Year*

*Beryl Goodman
Williamson*

KITCHENER WATERLOO SKATING CLUB

GRANITE CLUB

KITCHENER, ONTARIO

ROYAL CITY SUMMER SCHOOL

VICTORIA SKATING CLUB

GUELPH, ONTARIO

*Merry Christmas and Happy New Year
To all our Friends and Pupils Everywhere*

Hans Gerschwiler

PORCUPINE SKATING CLUB, SCHUMACHER, CANADA

Arnold Gerschwiler

RICHMOND ICE RINK, LONDON, ENGLAND

Jacques Gerschwiler

STREATHAM ICE RINK, LONDON, ENGLAND

Tests Passed by USFSA Skaters

FOLLOWING are all Tests passed and recorded with this Committee from October 6, 1951 to November 5, 1951. Preliminary, 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 USFSA Central Office, Rm. 505, 30 Huntington Ave., Boston 16, Mass.—Benjamin T. Wright, Chairman, USFSA Standards and Tests Committee.

AKRON SC: 2—Elva Traxler.

ARCTIC BLADES FSC: Pre—Joyce Brusig, Janice Marshall, Barbara Martin, Robert Van Horst. 1—Melinda Lelliott. 2—Nancy Jones. 3—James Barlow, Shirley Iverson. 5—Yvonne Evans. 8—Barbara Aden.

ARENA FSC OF CLEVELAND: **Bronze Dance**—Sue Pinkett, Elaine Geyer.

BLADE & EDGE CLUB: Pre—Marilyn Hileman, Susan Krasny. 3—Don Mike Anthony, Gloria Linek. 5—Diane Wayland.

CAPITAL CITY FSC: **Pre Dance**—Beverly Gerlinger, Marian Horton, W. O. Smythe. **Bronze Dance**—Beverly Gerlinger, Beverly Jean Kerth, W. O. Smythe.

DENVER FSC: 2—Nancy Mayer.

INDIVIDUAL MEMBERS USFSA: 3—Ruth Acker (at The SC of Lake Placid). **Bronze Dance**—George Brusin, Mrs. George Brusin (at Lakewood WC).

LAKEWOOD WC: Pre—Mary Louise Berg, Nancy Berg, Bette Blair, Marvene Cline, John Jarman, Sharon Riggs, Michael Sanderson. 1—Nancy Berg, Barbara Blair, Kathleen Seabeck. 2—Karen Johnson. 4—Nancy Roberts, Joan Schenke. **Bronze Dance**—Susan Johnston.

LANSING SC: **Pre Dance**—Joan Schillinger. **Bronze Dance**—Karen Olson, Claire Waters.

MT. HOOD FSC: 2—Phyllis Perkins.

NORTH SHORE SC: 2—Gloria Klemm.

PORTLAND FSC: 3—Judy Boutin.

PRINCETON SC: 7—Vera Ruth Elliot.

ST. MORITZ ISC: **Pre Dance**—Bill Bates, Margaret Begg, Linda Ann Epperson. **Bronze Dance**—Barbara Czock, Victor Kostainsek.

THE SC OF LAKE PLACID: 2-3—David McDonald. **Pre Dance—Bronze Dance**—Joan Tanner.

WC OF INDIANAPOLIS: **Pre Dance**—Sherry Crane, Mary Maloy. **Bronze Dance**—Mary Maloy.

The following tests were passed during the summer of 1951 at Nelson B. C. and Seattle, under the auspices of the Seattle SC, but were delayed until recently in being reported to the USFSA Central Office.

DALLAS FSC: 1—Sandra Rose. 2—Frances French, Patsy Hoxsey. 5—Charlene Adams. **Pre Dance**—Charlene Adams, Frances French, Linda Guess, Patsy Hoxsey, Sandra Rose. **Bronze Dance**—Charlene Adams, Linda Guess.

PROFESSIONALS: 7—Shirley Lou Ingham (at Nelson).

PORTLAND FSC: 1—Lynn Wilcox, Kim Woodard. 4—Jill Hall. **Pre Dance**—Mary Beth Dietzen, Lewis Kisling, Cherry Leckie, Lynn Wilcox, Kim Woodard.

RAINIER ISC: Pre—Chiu T. Lee, Jane Wilson. **Pre Dance**—Chiu T. Lee.

SEATTLE SC: Pre—Richard Aitkins, Judy Borrevik, Linda Cunningham, Shirley Harris, Valerie Hvatum, Tom Lin, Allana Mittun, Carolyn Smith, Suzane Tatro, Karen Whitney. 1—Nancy Cropp. 3—David Hertz, Nannette Stranahan. **Pre Dance**—Richard Aitkins, Gwen Bergh, Gail Gaudy, Shirley Harris, Tom Lin, Susan McCarty, Carolyn Smith, Nannette Stranahan, Karen Whitney. **Bronze Dance**—Richard Aitkins, Janet Borrevik, Nancy Cropp, Karen Howland, Gretchen Tatro.

SPOKANE SILVER BLADES: 3—Linda Barnard. **Bronze Dance**—Linda Barnard.

CONNAUGHT SC: **USFSA Pre Dance**—Margaret MacDonald.

GLENCOE CLUB: 2—Margaret MacDonald.

KERRISDALE FSC: **USFSA** 7—Linda Scharfe. **USFSA Pre Dance**—Edward S. Catalano, Edward Van Der Vliet. **USFSA Bronze Dance**—Edward S. Catalano.

NELSON FSC: Pre—Eileen Serek. **USFSA Bronze Dance**—Sheillah McPhail.

PROFESSIONALS: 2—Frank Koenders (at Nelson).

SASKATOON FSC: **USFSA Pre Dance**—Eldrid Anderson.

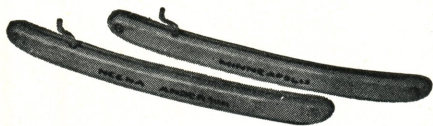
SWIFT CURRENT FSC: Pre—Donna Booker.

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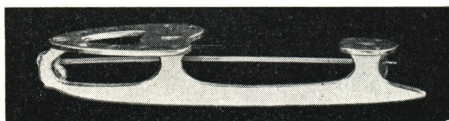
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ASSINIBOINE FSC: 2—Gail Rayburn.

GLENCOE CLUB: USFSA 7—Karen Dixon.

IC OF GREATER WINNIPEG: Pre—Roberta Cochran, Maxine Cole, Noreen Kitchen, Gloria Pacey, Gail Page, Valerie Remple, Shirley Russell. 1—Ken Grundy, Larry Rost. 2—Bernice Birch. 4—Leslie Goodwin. 5—Claire Babcock.

LACHINE FSC: 1—Pat Scott.

MONTREAL SILVER BLADES SC: **Bronze Dance**—Charles Sirois.

SASKATOON FSC: Pre—Elizabeth Dalglish, Ann Reynolds. 1—Bonnie Phillips.

WINNIPEG WC: 3—Elaine Protheroe. 6—Catherine Robertson.

WOODSTOCK FSC: 1—Gail Duvall. **Pre Dance**—Gail Duvall.



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NUMBER 153



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