

Skating

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UNITED STATES FIGURE SKATING ASSOCIATION
CANADIAN FIGURE SKATING ASSOCIATION

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ON THE COVER

U. S. Lady Champion Peggy Fleming.
Photo courtesy Sam West

COMING IN FEBRUARY

THE CARE AND FEEDING OF A
CHAMPION
by Pierre Brunet
ARE SCHOOL FIGURES
OBSOLETE?
by T. D. Richardson, O.B.E.

from the EDITOR

Robert Y. Elhi

It is time for an honest discourse on the welfare of amateur figure skating as a sport of international interest and appeal. Dick Button, in the November issue of *SKATING* suggested such a need and made several points in favor of some new concepts in the sport's development.

In the December issue Ann Gram called for "positive brainstorming" by the USFSA regarding the necessity for more U. S. competitions. Youngsters need wider experience, she maintains, to increase their opportunities of becoming top-notch figure skaters who might one day represent their country in international competition.

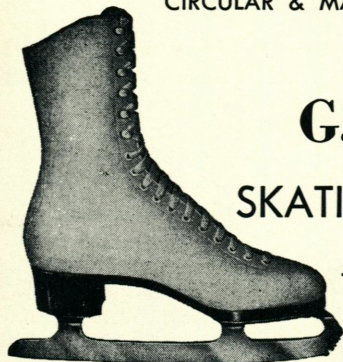
This month we bring you an analysis of the sport of figure skating, its timeworn traditions, and a comparison of its amateur status in relation to other amateur sports in the United States. While this article does not represent an official voice of *SKATING*, we do recommend it to those readers who enjoy stimulating, thought-provoking ideas. Author Astrid Hagenguth is herself an enthusiast of figure skating. As a prime mover in the organization of the Berkshire Hills FSC, she had the chance to study the climate of the sport. She is currently the "Women's Page" Editor for *The Berkshire Eagle* in Pittsfield, Mass. Formerly she was Editorial Assistant for *Mademoiselle* Magazine. While living in the Middle East, she was an editor and feature writer for *The Daily Star* in Beirut, Lebanon. A graduate of the Northfield School and Radcliffe College, she studied at the University of Heidelberg and has a diploma from the Sorbonne. Currently she is serving on the USFSA Public Relations Committee.

.....

G. Grantley Wallington, author of "Have Camera — Plan to Travel," with thirty years of photographic work behind him, is an expert in the field. His technical articles have appeared in *The Book of Knowledge* and *Compton's Pictured Encyclopedia*, and he has been a frequent contributor to *Photography* and *U. S. Camera*.

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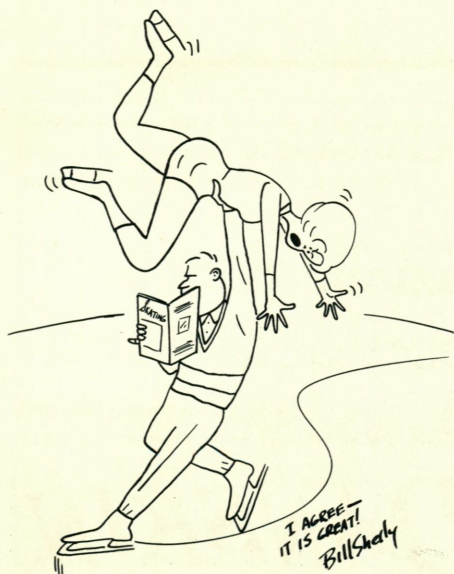
Readers Write

The Editor welcomes all letters provided they are signed. Names will, however, be withheld on request. Send mail to SKATING, 575 Boylston St., Boston, Mass. 02116.

KUDOS TO "SKATING"

The new format of SKATING is extremely good. The diversity of articles contained therein is of such scope as to make good reading for all subscribers who are interested in various phases of ice skating. It will be a magazine to look forward to in the months ahead. — FRANK H. KENNEDY, *Utah*.

My heartiest congratulations on your November issue. I've been privileged to see the results of one of the best decisions you ever made. Offset most certainly IS the answer to your design requirements, and this issue is the acid proof. The unlimited use of bleeds, screens, black lines (which really ring up the dollar signs in letterpress) give a lift to the format which is otherwise limited to a single color. — BRUCE B. RANDALL, *Publishers Printing Co., Kentucky*.



"I KNOW IT'S A GREAT MAGAZINE!... BUT THERE'S A TIME AND PLACE FOR EVERYTHING!"

"Bravo" for a wonderful November issue of SKATING. — EDITH BARTELL, *New York*.

HONOR ROLL

Quoting from your editorial comment, SKATING's editors and advisors now feel that "the time has come when the magazine must reach out to include readers whose interest in the sport is not limited to amateur competition alone." The "Honor Roll," with its emphasis on competition, is not a step in this direction. We must not minimize the value of a preliminary, first or second test. These encourage the skater to continue. And what about the fifth, seventh, pre silver and pre gold tests? These are achievements worthy of recognition. SKATING, which I have always enjoyed, is becoming better with each issue. — NAME WITHHELD.

New SKATING is great. My four skating daughters, one a competitor, and I, a judge, congratulate you.

When it arrived there was the usual tussle to see who would get to read it first. However, there was one real disappointment. It was the tests passed section. Throughout the years of summer skating, competitions and judging we have acquired skating friends from everywhere. One of the joys of SKATING was to be able to look them up, club by club, and rejoice at their achievements. Now, it is difficult without reading all the fine print. And how about tests preliminary through second, fifth and seventh? How about pre silver and pre gold? Seems to us that when you report tests passed *only* from the point of view of who is eligible for competition rather than individual effort you defeat the aims set forth in your editorial. Another thing. We have always waited eagerly after passing a test to see our name *in print*. Childish, maybe, but a great incentive for children and a sort of official recognition of a personal victory. — MRS. RANDOLPH BROWN, *Kentucky*.

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SKATING MOTHERS—LOOK AT YOURSELVES

Since the beginning of my skating days, I have witnessed actions undertaken by skating mothers which undoubtedly have almost stimulated cardiac conditions in their children. One often wonders if we are breeding champions for the ice or matadors for the bull pens. Though it may be humorous for an onlooker to observe a skating mother in action when her child gets out of line, it doesn't necessarily create the atmosphere of self-confidence so imperatively required for the building of a champion.

At a typical public session recently, I watched a skating mother at the boiling point because her small daughter was gaily skating around the ice along with many other children. The woman was spouting to another skating mother that she had ordered her daughter to work on her figures, and here she was, "goofing" around.

How can one concentrate on figures with approximately 250 other children adding threes, fours and fives to her diligent eights? By the time the child could finish her first backward outside edge, the figure would look as if it were traced in hieroglyphics. The child knew this, but the skating mother could not see past her nose. Within moments the mother flew out of the coffee shop, into the rink area, and called for her daughter to get off the ice. This was her punishment. The little girl breezed past her mother as if she were not there, around the rink again and again, as only a six-year-old could. By this time the skating mother was pounding the railing. With the blood rushing to her face, she screamed clear across the ice, "You just wait until I get my hands on you!"

The child, stricken with fear, made a quick exit on her next trip around. Her blade no sooner left the ice when the mother grabbed her by the collar and planted her foot squarely on the seat of her daughter's pants, so hard that the child accomplished a beautiful unplanned sitspin across the dirty, wet, rubber floor. If she doesn't grow up to be champion

ice ballerina, she certainly will gain much applause when she dodges the bull in Madrid.

I once had a skating mother tell me that her daughter skated a more brilliant program than any other skater in the area because she put more feeling into it. She elaborated on the way her daughter used her hands, pointed her toes and gracefully glided. The child was informed of this many times over on a daily basis. She heard it for so long she really thought she was the greatest. However, it was the opinion of everyone around that if she ever competed in Tanganyika, it would be the first time in World competition that elephants would win first place in free style!

Occasionally skating mothers portray another bad habit. When the chips are down and they finally realize that their daughters aren't the champions they thought they were, the mothers go into full-scale production — manufacturing excuses. These mothers involve innocent people and also breed contempt within skating circles. To quote from Ann Sargent of The SC of Boston, "A requisite of any real champion is sportsmanship. This comprehends being a modest winner, a courageous loser, and the qualities comprising good manners: courtesy, kindness and respect." (SKATING, January, 1964.)

I am not declaring war on skating mothers for I have met some wonderful ones. A daughter of one particular skating mother has been a champion many times. Her mother remained in the background and is loved by all. The daughter is a natural champion because she cultured her own ability on ice, not through the dictatorship of supposedly parental guidance, but by a personal determined stride and natural graces.

So come on, skating mothers, get out of the picture. Sit back, relax and enjoy the music. They can't all be champions, but they can spend a lifetime enjoying the ice and at the same time be loved by all.—*John Fanelli, Broadmoor SC*

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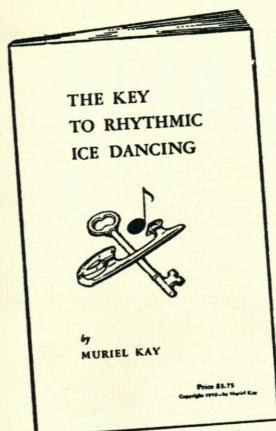
In 1950 Jane Kirby won the Canadian Junior Pair competition with Donald Tobin. The next year they captured the Senior Pair title. Her Ice Capades background provided knowledge of costume design—so useful in creating outfits for club shows. As a teaching professional, she has designed custom-made dresses for competitors.

“Skating Togs by Jane” was formed two years ago with Jane Kirby Driano as President and chief designer. Mrs. Driano has created a complete line of ready-to-wear costumes, of which her favorites for general skating are skirts and jumpers in washable, light-weight wool flannel. All of her one-piece dresses incorporate underarm gussets and subtle back fullness to allow for complete freedom of movement. A snug fitting torso with the waist-

line dropped three to four inches characterizes her dress designs. Skirts rise slightly at the sides, then dip an inch or two in the back, not only providing a graceful line but also giving full coverage to the “derriere.”

Mrs. Driano inaugurated a couturier department this fall, specializing in one-of-a-kind creations for competitions and exhibitions. This collection includes a basic wool jersey leotard draped with dyed-to-match chiffon, its skirt a double layer of accordion pleats. Bugle beads or sequins in the same color tone afford a discreet accent. Very feminine, airy and graceful.

Illustrated here are two classic dresses. The “Kiltie,” in Hunting MacKinnon tartan brown and green, is crisply tailored and accented with a youthful Peter Pan collar. “Avant Garde” has the very new feature of a divided skirt, the front fairly straight and the back’s full, circular flare graduated to a smooth, side overlap. One can visualize that this would be effective in motion.



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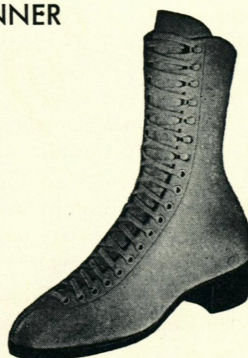
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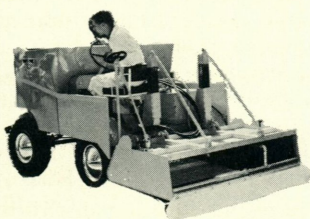
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Ice Follies talent will provide the background for a holiday TV show starring Gordon and Sheila MacRay. Don Jackson, ill with hepatitis in San Francisco, left his sickbed just long enough for the taping. Consult your TV listings for the exact date and time of the show. Incidentally, Don has fully recovered and has rejoined the show.

Philadelphia SC & HS lost long-term pro Muriel Kay (Mrs. George Fulton), author of *The Key to Rhythmic Ice Dancing*, and gained a new one, Marion Martin Osterhout.

Graham Sharp, only British figure skater to win the Men's World Championship, has turned pro after a lengthy absence from the sport. A Bournemouth Company Director and more recently a farmer, Sharp could no longer resist the lure of figure skating. He fills the position of senior professional at the new Silver Blades Rink in Birmingham, England.

The coveted Order of Orange-Nassau was bestowed on Sjoukje Dijkstra by the Dutch government in recognition of her distinguished amateur career.

Belgian competitor Christine van de Putte has turned pro to teach at Liege, Belgium.

The West German Olympic Committee was requested to investigate the amateur status of World Pair Champions Marika Kilius and Hans-Jurgen Baumler at the time of their winning the title. In March they signed contracts with the Vienna Ice Revue and Holiday on Ice, but they denied reaching any preliminary agreement before the Games (this would have been a violation of amateur regulations).

Waning health and energy have dictated a change of position for Rosemarie and Bob Dench, long known for their choreography and teaching in Ice Capades. They will now be involved in talent scouting and public relations between amateur clubs, competitors and professional teachers. Besides all these responsibilities, they will be technical advisors to Ice Capades' coaches. Not having to travel with the show any more, they expect to be free to attend more championship events.

Peter Webb, former British Pair Cham-

January

- 7- 9 Midwestern Championships at Sioux City FSC (Iowa)
- 14-16 British Columbia Championships at Capilano WC, Vancouver, B. C.
- 14-16 Pacific Coast Championships at Seattle SC (Wash.)
- 14-16 Western Ontario Championships at Dundas FSC (Ont.)
- 15-17 Eastern Championships at The SC of Boston (Mass.)
- 15-17 Eastern Canadian Championships at Town of Mount Royal FSC, Montreal, Que.
- 21-23 Central Ontario Championships at Oakville FSC (Ont.)
- 29-30 Atlantic Provinces Championships at Heather SC, New Glasgow, N. S.
- 28-30 Northern Championships at Copper Cliff FSC (Ont.)

February

- 4- 6 Canadian Championships at Glencoe Club, Calgary, Alta.
- 5- 6 Kitchener-Waterloo SC carnival at Waterloo Arena (Ont.)
- 10-13 United States Championships at The SC of Lake Placid (N. Y.)

pion, is being kept busy in his new position as coach for the swank Top Rank Rink in Southampton. Leading features of this modern arena are a balcony restaurant which affords a view of the total ice area, a "ski lodge" bar, and a well-equipped nursery, a boon to young parents.

On October 23 the newly-formed Liaison Committee from the PSGA (Peter Dunfield, Bill Thomas, Wally Sahlin and Secretary Norma Sahlin) met with the USFSA Committee (Harry Keighley, Chairman, Carl Gram and H. Kendall Kelly) to discuss mutual problems.

Bernd Wiersbitsky, 23, was born in East Prussia, escaped to West Germany and came to Canada in 1952. At 19 he took up figure skating on off-hours from

- 11-15 European Championships at Moscow, U.S.S.R.
- 19 International Junior Ladies' Competition at Davos, Switz.
- 19-21 North American Championships at Genesee FSC, Rochester, N. Y.

March

- 2-6 World Championships at Broadmoor SC, Colorado Springs, Colo.
- 12-14 Middle Atlantic Championships at The SC of New York
- 18-20 Ice Travaganza at Tulsa FSC (Okla.)
- 21 Ice Circus at South Mountain Arena, West Orange, N. J.

April

- 2-3 Hershey FSC carnival at Hershey Sports Arena (Pa.)
- 2-3 Woodstock FSC (Ont.) carnival
- 18 Nebelhorn Trophy events at Eis Club Obertsdorf, W. Ger.
- 24-25 Funorama at Essex SC of New Jersey

May

- 6-9 USFSA Governing Council Meeting at Disneyland Hotel, Anaheim, Calif.

his job and became so proficient that Holiday on Ice recently took him on for the European tour.

The new pro at Calgary WC (Alta.) will be Carole Kaltenbruner; Donald Bourlier has been appointed club professional at the Oswego (N. Y.) FSC; Judith Gillespie goes to Sioux City, Iowa, to teach, while Steve Jones leaves that city to join the staff at Cliff Thael's Studio in N. J.; Dick Potticary switches from St. Paul, Minn., to Dallas, Tex., while Tommy deBaca leaves California to instruct in Albuquerque, N. Mex.

A new teacher is Yvonne Littlefield Betts who will be at Culver City, Calif. Other new appointments are: Walter (Red) Bainbridge, Jr., to Lansing (Mich.) FSC and Carole Halliday to Newmarket (Ont.) FSC.

Senator Hubert H. Humphrey congratulated private sports organizations on "our superb U. S. achievement in the 1964 Olympics" and urged an all-out effort during the next four years to assure "another great U. S. performance in 1968." He pointed out that the Russians will undoubtedly redouble their efforts for supremacy. He added that Americans should not be satisfied with anything less than the best possible opportunities for participation in international events by amateur athletes. Senator Humphrey is Chairman of a Senate Operations Subcommittee which, in keeping with the wishes of the late President John F. Kennedy, was responsible for establishment of a U. S. Inter-Agency Committee on International Athletics.

During a three month vacation in her homeland, Eileen Zillmer passed the second through eighth tests at the Wagon Wheel FSC in Rockton, Ill., when she was eleven. She makes her home in Garmisch-Partenkirchen, West Germany, where her father, Lt. Col. David Zillmer, is stationed. A cast on her broken arm was removed the day before Eileen competed in the Richmond Trophy in England, Nov. 1 and 2. (See page 26)

Michael "Mike" Glover of Pennsylvania's Hershey FSC has achieved the distinction of being a semi-finalist in the National Merit Scholarship Program. The announcement of this award was made in October; the winners will be announced in April.

German competitor Wolfgang Danne parted with partner Sigrid Riechmann, and will skate with Margot Glockshuber this season.

Skating waiters serve tea at picturesque Suvretta Ice Rink in St. Moritz, Switzerland!

Sonja Blackman, a native of Jamaica who now lives in Kensington, England, is training under Armand Perren at Streatham Rink. Her ambition is to be the first Negro girl to compete in figure skating Olympics in 1968.

This year's Massachusetts Tuberculosis Christmas Seal Chairman is Tenley Albright, M.D., former Olympic Figure

Continued on page 35

The BRO^ADMOOR

WORLD HOST



The Broadmoor — official hotel for the 1965 World Figure Skating Championships.

Photo courtesy Broadmoor Hotel



Glass panels inside the Arena will be removed for Worlds. Directly across the ice are the judges' boxes.

Bob McIntyre photo

The World Figure Skating Championships, hosted by the Broadmoor SC in Colorado Springs March 2-6, will be nationally televised by the American Broadcasting Company. But, to repeat Norman Ford's impression in *America's 50 Best Cities*, the "breathtaking mountain scenery, snow-capped peaks, and multi-hued canyons" of Colorado and, of course, the Championship itself, are much more impressive in actuality.

Colorado Springs was founded in 1871 as a city of beautiful homes, wonderful parks, and exceptionally wide streets. Today it is still enjoying the growth stimulated over seventy years ago by the discovery of gold at Cripple Creek, forty miles away, and by the advent of the military during World War II. In 1958, the U. S. Air Force Academy was built on a 17,500-acre reservation five miles north of Colorado Springs. Cadet wing parades are held each Saturday at 11:20 a.m., weather permitting.

The area is famous for fine climate which encourages year-round outdoor activities. The many guest and dude ranches in the Pikes Peak region are in keeping with the natural, recreational atmosphere.

A tourists' dream, Colorado boasts many unusual attractions, including: the Garden of the Gods with its irregular rock formations; the prehistoric Cave of the Winds, highest in the world; Pikes Peak Cog Railroad, which travels to the summit of the 14,110-foot mountain; Ghost Town, a life-size re-creation of an early wild West town; Van Briggles Art Pottery, where free tours are conducted to see "Throwing on the Potter's Wheel;" and Cripple Creek gold camp, whose mines yielded \$800 million worth of gold (and many of the mines are still producing).

The Broadmoor, official hotel for the Worlds, is a vast complex including a ski area, golf course, heated and glass-enclosed swimming pool, tennis courts, and a theatre, as well as the Olympic-sized World Arena.

The enclosed ice rink, about two blocks from the Hotel, seats more than 4,500 people and has year-round, day and night skating. The Arena is open seven days a week and serves local and out-of-town students by providing public skating sessions.

Three years ago, the Broadmoor Ice Palace of 1938 was enlarged and refurbished to host the 1962 World and European Ice Hockey Championships. The ice surface was completely reconstructed, also.

Broadmoor's professional staff is headed by the Italian coach Carlo Fassi, past champion who taught at the Cortina Olympic Stadium but came to Colorado Springs in mid-1961. Clarice Dillon, formerly with leading ice shows here and abroad, conducts the summer ice dancing program and assists Fassi in teaching figures and free skating. Another assistant to Fassi is Ruby Maxson, past pair skater with her brother in Ice Follies and Ice Capades, who now instructs beginner classes.

With its excellent ice facilities and its fame as a training ground for future champions, the Broadmoor World Arena has gained renown as an international sports center. The World Figure Skating Championships were held here twice before, in 1957 and 1959. In 1963 the Na-

tional Figure Skating Championships were held at Broadmoor for the fifth time. Three sectional championships took place at the Arena: the 1959 and 1953 Mid-westerns and the 1940 Pacific Coast Championships.

Nor are hockey players and speed skaters foreign to Broadmoor ice. The U. S. Speed Skating Team trained on indoor ice at the Arena and outdoor ice at Broadmoor's Rosemont Reservoir in preparation for the 1964 Olympics. In the past, the Broadmoor has played host to Russian, German, Swedish, and U. S. hockey teams.

Each summer, skaters from all parts of the country come to Broadmoor's Summer Skating School. Highlighting the summer season is the annual Broadmoor Ice Revue, featuring precision skating, lavish production numbers and elaborate costumes. Last summer the 28,000 people who attended the show's seven performances enjoyed the talents of U. S. Olympic Bronze Medalist Scott Allen; U. S. Senior Pair Champions and Olympic and World Team members Judianne and Jerry Fotheringill; U. S. Olympic and World skater Christine Haigler; U. S. Novice Ladies Champion Gayle Newberry and her sister, Carol; West German Olympic skater Sepp Schonmetzler; and Italian Ladies' Champion and Olympic Team member Sandra Brugnera.

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Colorado Springs Motel, 1116 S. Nevada Ave.
The Dale Motel, 620 W. Colorado Ave.
Dan-D. Motel, 2930 N. Nevada Ave.
Dravo Manor Motor Hotel, 1703 S. Nevada Ave.
Dream Lodge, 1647 S. Nevada Ave.
Eagle Motel, 423 Manitou Ave. (P. O. Manitou Springs)
El Colorado Lodge, 23 Manitou Ave. (P. O. Manitou Springs)
El Manitou Lodge, 229 Manitou Ave. (P. O. Manitou Springs)
Foothills Lodge, 626 Manitou Ave. (P. O. Manitou Springs)

Garden Motel, 118 El Paso Blvd. (P. O. Manitou Springs)
Garden of the Gods Motel, 2922 W. Colorado Ave.
Imperial 400 Motel, 714 N. Nevada Ave.
J's Drive In Hotel, 820 N. Nevada Ave.
Mt. Vernon Motel, 4950 N. Nevada Ave.
Nevada Motel, 1006 S. Nevada Ave.
The Palmer House, Interstate 25, at Fillmore Exit
Panorama Lodge, 3808 N. Nevada Ave.
Park Row Lodge, 54 Manitou Ave. (P. O. Manitou Springs)
Ranch Motel, 3900 N. Nevada Ave.
Range View Motel, 2712 U. S. Hwy. 24 East
Scotty's Motel, 1921 E. Platte
Stagecoach Motel, 3844 N. Nevada Ave.
Star Motel, 3920 N. Nevada Ave.
Sunset Motel, 1802 E. Platte
Town House Motel, 5504 N. Nevada Ave.
Western Hills Motor Hotel, 1623 S. Nevada Ave.
Yucca Lane Lodge, 3627 W. Colorado Ave.

RESTAURANTS

Candlelight Inn, 3800 N. Nevada Ave.
Flying W Ranch-Chuck Wagon, 6100 Wilson Rd.
Marretta & Dalpiaz, 116 E. Fillmore
Red Cloud Inn, U. S. 24, at Pikes Peak turn-off
Ruth's Oven, 220 N. Tejon St.
Stagecoach Inn, W. on U. S. 24
The Village Inn, 217 E. Pikes Peak Ave.

The above listing courtesy American Automobile Association.

SCHEDULE OF CHAMPIONSHIPS



U. S. CHAMPIONSHIPS

Lake Placid, New York

SPECIAL EVENTS

Tuesday, February 9

Afternoon

Judging Standards Committee

Drawings

Reception — Tea for Competitors, Officials,
Parents and Professionals

Evening

Cocktail Party for Judges and Officials

Judges' Dinner

Referees' Meeting

Wednesday, February 10

Evening

Adirondack Cook-Out for Competitors and
Officials

Saturday, February 13

After Finals Events

Buffet Supper and Awards Party

Sunday, February 14

USFSA Meeting

Professional Guild Meeting

COMPETITION SCHEDULE

Wednesday, February 10

A. M. — Novice Men's Figures

P. M. — Novice Ladies' Figures

Thursday, February 11

A. M. — Junior Men's Figures

P. M. — Junior Ladies' Figures

Evening — Novice Ladies' Free Skating

Silver Compulsory Dances

Senior Pair Compulsory Programs

Friday, February 12

A. M. — Senior Men's Figures

P. M. — Senior Ladies' Figures

Evening — Gold Dance Compulsory Dances

Junior Ladies' Free Skating

Junior Men's Free Skating

Junior Pairs

Saturday, February 13

Afternoon — Novice Men's Free Skating

Silver Dance Free Dances

Senior Ladies' Free Skating

Evening — Gold Free Dances

Senior Men's Free Skating

Senior Pairs Finals

TICKETS

Advance Sale: Olympic Ice Arena, Lake Placid,
New York, or purchase at box office.

Package Tickets: \$10.00 for All Events.

General Admission: \$2.00 for Free Skating, Pair
and Dance Events; \$1.50 Adults, \$1.00 Children
for Figure Sessions.

NORTH AMERICAN CHAMPIONSHIPS

Rochester, New York

SCHEDULE OF EVENTS

Friday, February 19

9:30 a.m. Men's Figures at R.I.T. Rink

Saturday, February 20

9:00 a.m. Ladies' Figures

2:15 p.m. Compulsory Pairs

3:15 p.m. Compulsory Dances

Saturday Events at the Rochester War
Memorial Building

8:00 p.m. Dinner-Dance at Hotel Sheraton

500 Tickets Available for Judges, Com-
petitors, and Visitors: \$7.50 per Person
Reservations: 1965 North American Fig-
ure Skating Championships, 400 West
Ave., Rochester, N.Y. 14603

Sunday, February 29

10:00 a.m. Genesee FSC Coffee Dance Session

Open to All at R.I.T. Rink

1:30 p.m. Free Skating — Ladies, Men, Pairs &
Dance at Rochester War Memorial
Building

5:30 p.m. Prizes Awarded

TICKETS

Series Tickets — All Events — \$7.50 (Includes \$4.00
Reserve Seat for Sunday Event)

Sunday Afternoon Free Skating Events: \$4.00, \$3.50,
and \$2.50; at Rochester War Memorial Building.

Saturday Afternoon Compulsory Pairs and Dance
Events: \$2.00 General Admission; at Rochester
War Memorial Building

Tickets for Figure Events: \$1.50 General Admission;
at R.I.T. Rink

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HOTEL FOR JUDGES AND OFFICIALS

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See December SKATING for complete back-ground stories on Rochester and Lake Placid.

FROM A REFEREE'S DIARY

by Henry M. Beatty

Mr. Beatty is a National Judge, National Referee, National Dance Referee, World Referee, and World Dance Referee, as well as ISU Delegate.

Costumes have changed. Not only for ladies, but for men, too. Years ago, a man skated in black tights and a sweater with a belt around it. This was to show off the man's waistline (as if anyone cared!). Now the men wear long, one-piece outfits which combine trousers and vest. A short coat is often worn over this. In any event, the pants-vest part seems to have the world's longest zipper down the sides.

During the recent Olympics, a skater started his free skating in a beautiful, pale blue, one-piece outfit. Sometime in the first minute everyone saw the slide start down the zipper. Minute by minute it dropped lower and lower. Now, there is a "clothing rule" on which the referee can fall back. It states that "if the safety of the skater is jeopardized by virtue of accidental disarrangement of clothing, the referee may stop the program." The skater was in no great danger, except that of pneumonia because of exposure,

so we had to let him keep on skating.

Gradually the audience was treated to the sight of his shirt, then his baby-blue shorts, then his black socks. Then the zipper stopped moving. It had reached the end!



Bill Shelly cartoon

Although the skater did not win on the basis of his performance, he certainly scored sixes for his courage and complete lack of vanity (or lack of something)!

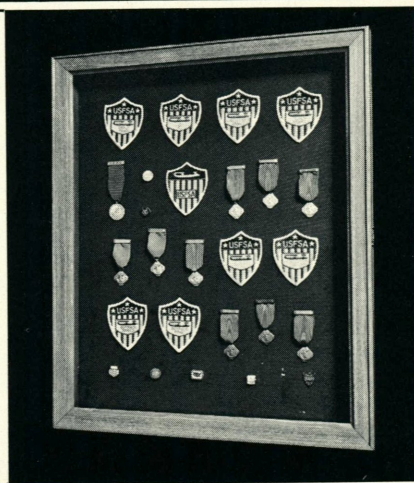
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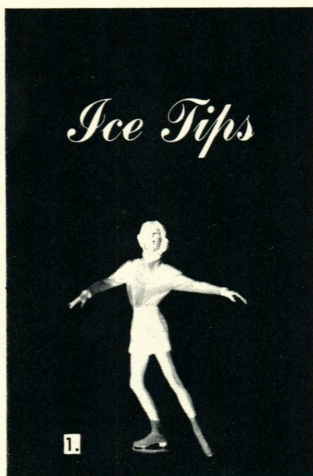


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Monthly instructional contributions by members of the Professional Skaters Guild of America.



Follow Cecilia Colledge, pro at The SC of Boston.....

The Mohawk is a method of turning from forward to backward while at the same time transferring the weight from one foot to the other. It is executed from an inside edge to an inside edge, or from an outside edge to an outside edge.

There are three types of Mohawks—the “Open Mohawk,” the “Closed Mohawk,” and the “Swing Mohawk.”

The Inside Open Mohawk. This, the Mohawk most commonly used, is called the “Open Mohawk” because the “free” hip is held open on the backward edge after the turn.

To start the “Inside Open Mohawk” a right forward inside edge should be taken—arms held at hip level—free leg extended backwards with the toe pointed down and out—employed knee slightly bent—hips held well in—back straight—head up—shoulders down and relaxed. The right shoulder and hip should now be brought forward into a leading position, the left hip opened and the body turned to face into the circle. The left foot should now be drawn up to the instep of the right foot and, at this point, placed on the ice on the backward inside edge. After the turn the left shoulder and hip should be forward, the right shoulder and leg should be back with the right hip back, down and open. It is most impor-

tant that the rotation be checked with the right hip and shoulder as the left foot takes the ice at the point of turn.

The Outside Open Mohawk. A left forward outside edge should be taken with the carriage erect. The left shoulder and hip should be leading, with the right leg extended backwards and the body leaning well back into the circle. Keeping the hip open and the foot turned out, the right foot should now be drawn up to the left foot (right heel to left instep) and, at this point, placed on the ice on the backward outside edge. The left foot should leave the ice simultaneously. The left hip and shoulder should be strongly checked as the right foot takes the ice. After the turn the left shoulder and leg should be held back and the left hip should be open.

The “Closed Mohawk,” named for the closed hip position after the turn. The technique of the “Closed Mohawk” differs from that of the “Open Mohawk” in that, at the point of turn, the new skating foot should take the ice at the heel of the present skating foot.

The Inside Closed Mohawk This is started on the right forward inside edge with the body in the same position as for

Dance—Mohawks



..... as she demonstrates and explains Mohawks.

the "Inside Open Mohawk." The left foot should now be drawn up behind the right foot (left instep to right heel) and, at this point, placed on the ice on the backward inside edge. The weight should now be on the left backward inside edge with the right leg extended forward—the right hip should be closed and held well down—the right shoulder should be back—the left shoulder should be forward.

The *Outside Closed Mohawk*. This Mohawk should be started on the left forward outside edge in the same position as for the "Open Mohawk," with the left shoulder and hip leading, and the body leaning back into the circle. With the right hip down and well turned out the right foot should now be drawn up to left foot (right instep to left heel). At this point, the right foot should be placed on the ice on the backward outside edge; simultaneously the left foot should be lifted off the ice to the front. The position should now be with the weight on the right backward outside edge—the left leg extended forward with the hip closed and down. The right shoulder should be forward and the left shoulder held well back. A strong check with the left shoulder should be made at the point of turn, and the body should lean back into the circle throughout the movement.

The *Swing Mohawk*. The difference between the "Swing Mohawk" and the other Mohawks described is in the movement of the free leg. On the forward edge, before the turn, the free leg should be swung forward and then brought back to take the ice at the instep (for the "Open Mohawk") and at the heel (for the "Closed Mohawk") of the present skating foot. Otherwise, the technique of the "Swing Mohawk" does not vary from that of the "Open" or "Closed Mohawk." Strong shoulder and hip positions should always be maintained.

To perform these Mohawks from right to left reverse the body, hip, shoulder and leg positions.

1. Inside Open Mohawk: leading up to turn.
2. Inside Open Mohawk: at point of turn; left heel to right instep.
3. Inside Open Mohawk: after turn.
4. Outside Open Mohawk: the body leaning well back into the circle.
5. Outside Open Mohawk: at point of turn; right heel to left instep.
6. Inside Closed Mohawk: at point of turn; left instep to right heel.
7. Inside Closed Mohawk: after turn.
8. Outside Closed Mohawk: at point of turn; right instep to left heel.
9. Swing Mohawk: leg swing before turn.



AMATEUR RIDDLE

Can figure skating officialdom meet the challenge of the revolution in today's sports?

by Astrid Hagenguth

Watching a girl doggedly practicing to pass her 8th figure test this summer, two spectators commented that her father had spent a good \$10,000 for that gold medal, a mere trickle in comparison with what goes out for the top competitors.

"I wonder what an average parent does," mused one, "when he discovers he has a talented skater in the family, but that by the 4th or 5th test the bills are out of all proportion to his income."

"I suppose," the other said, "he just closes his eyes and keeps paying."



There's nothing wrong with amateurism that money wouldn't help, and the figure skaters are not alone in their problem of wherewithal. This richest country in the world blames most of its international athletic losses on lack of funds which, it is claimed, would have paid for one or another missing ingredient.

To censure a Communist or other foreign system of state athletic subsidization is begging the question. A country that has traditionally vaunted its free enterprise system ought to be able to find a solution within that particular frame of reference.



The difference between amateur and professional is a technical, not a moral distinction.

Some amateurs are more amateur than others; but it is a matter of semantics rather than exchange of funds. *Webster's Third International Dictionary* carries two definitions of "professional" (other than those having to do with m—y): "Manifesting fine artistry or workmanship based on sound knowledge and conscientiousness: reflecting the results of education, training and experience;" and "Following a line of conduct or assuming a role as though it were a profession." Either would apply to the finest amateur competitors in figure skating. If not, these skaters would not be where they are.

In no other sport, though, especially one with such a dependence on the one-to-one relationship between competitor and pro, is such a holier-than-thou attitude displayed toward the professional by the governing hierarchy. You tell a non-USFSA member that a professional from another sport is denied amateur status as a figure skater, and this funny look comes over his face which shows you've just confirmed his impression that figure skating is a silly sport. A pro ballplayer can't play amateur ball, but he may compete in amateur hockey or skiing. "There's an amendment you need right there," said a skier.



The total U.S. Ski Association (USSA) membership is about 50,000 and growing. Last year, the USFSA lost 253 members. The skiers raised \$157,000 by selling Olympic pins, while the USFSA, with 24,000 adherents, only managed somewhat over \$13,000 from the sale of pins, an interesting ratio. Actually, this might be just the evidence the USFSA needs to prove that figure skating is not really a sport for the wealthy.

The goal ski officials have set for team training expenses this year is \$177,850, preparatory to the Federation of International Skiers Competition in 1966.



Still they're agonizing over whether it would be in the true amateur spirit to imitate European tactics by following the snow below the equator for intensive summer training.

While the skiers search their souls, John "Snooks" Kelley of Boston College, president of the American Hockey Coaches Association, says, "Let us not encourage year-round hockey. With it will come the evil of developing 'hockey bums' or 'rink rats.' With improved conditions and rinks being built everywhere, school kids should not practice before school in the morning or after the early evening. . . ."

The figure skaters, on the other hand, think nothing of skating practically year-round and have been doing so since 1932.



Yet, the USFSA frowns on some of the things skiers and pucksters are allowed to do for pin money:

A skier may (a) engage in sales employment or other work relating to the sport of skiing, wherein his pay is commensurate with work performed and his value arises from his ability to perform duties incident to such employment—not from reputation or fame which he has secured from his performance in sport;

Continued on page 29

Picture This.....

You and your camera capture figure skating's spills and thrills.

Photos by William L. Udell

Take a fast-moving figure skater, add one photographer and a measure of camera equipment, stir together with some practice, and add a pinch of luck. Here is the recipe for thrilling photography that will capture your imagination and set your nerves tingling with excitement as you follow the skater and trigger the shutter at just the right burst of action!

WARNING: This recipe has been known to be addictive!

Sounds easy, doesn't it. And it can be. Practice is the key.

Let's begin with the conditions we must face. Skating is fast—in a fraction of a second much space is covered by the per-



Peggy Fleming: Tripod mounted Super-Speed Graphic, 135mm Optar lens, ground glass focused, f22; Royal Pan film developed in D23; five electronic flash units.



former. . . . The indoor arena is not brightly lit. . . . Since you are standing on one spot, the action must come to you. These are the challenges. Are you ready?

The variety of camera equipment available is staggering. Yet the above conditions call for only two major requirements: the camera should have a shutter speed of at least 1/250 of a second (if faster, so much the better), and an f/2 lens if possible. Slower shutters will work well for moves that are not too fast and for the many human interest shots at competition time.

The greatest flexibility in cameras is found in the 2¼ x 2¼ (120 size) and 35mm size. The size and light weight of these cameras provide great mobility, plus a wide choice of accessories.

Black and white film with a speed rating of ASA 400 is useful for skating photography. High speed Ektachrome for transparencies and Ektacolor Professional for color negatives, when used with recommended light sources, will fill color film requirements. The equivalent of these films from other manufacturers is also excellent.

Another problem confronting the photographer is following the skater into the area of action through the camera's viewfinder. The two basic types of viewfinders are reflex and eye level. Unless the reflex camera is of the single lens type, or if twin lens, also has an eye level viewer, it is not recommended for indoor arena pictures. Following action on the ground glass viewer requires extremely sharp vision. The image motion on the glass, being opposite to actual motion in the ice, makes following difficult. The eye level viewer, whether direct or prism, as in the single reflex cameras, allows ease in following action. The 2 x 2 format is very flexible; the film is big enough for excellent enlargements and small enough to make slides.

The only other basic requirement is that of learning how to follow and focus. Here, the single lens reflex has the greatest advantage. The image seen through the viewer is exactly what will be photographed. With direct viewers, a much larger picture area is photographed than is viewed through the finder. Since the actual image is seen with single lens reflexes, focusing as you follow the action is possible. Rangefinder type direct viewers allow the same flexibility.

If your camera is not of the reflex type or doesn't have a rangefinder, you must estimate the distance to a particular area on the ice, then wait for the action to reach this point, before shooting.

Following and focusing require practice. Don't wait until the camera is loaded and the critical moment has arrived. Like the golfer in his living room, practice your shots. Using an empty camera, learn to coordinate brain and trigger finger. Anticipate action and track slightly ahead of it.

For jumps you'll need flash to stop action. With flash, even the box camera becomes an action tool. The exposure time is now directly related to the peak of flash bulb intensity. The bulb with an effective flash duration of 1/200 of a second can stop moderate action. The electronic flash with a stopping action of 1/10,000 of a second will freeze a raindrop in mid-air.

The exposure meter is a handy tool to direct you to the proper speed and aperture setting. Some of the newer cameras have built in automatic meters that preset the aperture. Without a meter and using existing rink lighting, you must place your trust in luck, shooting at 1/60 second at f/2. Using this slow speed setting, the action photographed must also be slow.

To summarize:

1. Refer to instructions packed with film and flash equipment.
 2. Know the limitations of your camera and work within them.
 3. Try some "dry runs" yourself for coordination of brain and trigger finger. If possible, have your subject practice before making a shot.
 4. Expect the best.
- GOOD LUCK!**



Margaret Fawcett: Three shots entering a LBI loop showing various lighting effects.

1. Five-foot candles existing light, 1/60 sec., f3.5.
 2. Single electronic flash, 80-watt sec., 1/250 sec., f22.
 3. Same as #2 but backlit with one 40-watt sec. synchronized flash.
- All with hand-held Rollicflex, Tri-X Pan 120, developed to 2400 ASA in Drafine.

HAVE CAMERA—PLAN TO TRAVEL

Movies for education, analysis and fun make a permanent record of your competition globe-trotting.

by G. Grantley Wallington

When you watch a figure skating exhibition, competition or practice through the finder of a movie camera, the movies you obtain can be very rewarding in three different ways. They can enable you or the participants to study form and execution. They can be used for instructional purposes, or they can be used just to provide good entertainment. The chances are that they'll be used for all three.

The real problem—and it is so slight that it can hardly be considered a problem—is how to get movies which will reveal the facts you want to know, which will be most useful for your purpose, and also which you will be proud to show.

The first thing to consider is your equipment. Today there are available a wide variety of both 8mm and 16mm motion picture cameras. Some, in both 8mm and 16mm, have battery-operated electric motor drives. Many have zoom lenses; others have turret lenses or interchangeable lenses. The simplest cameras in the 8mm category have none of these, for their advantage is the box camera simplicity of movie making which they offer.

The type of movies you intend to take will dictate your choice of camera. If you plan to make movies for serious study of skating form and ability or for instructional purposes, you will need a 16mm camera, for you will be making most of your movies on black and white film. You will be more interested in proper exposure and sufficient speed to enable slow motion than in the entertainment quality of the movie. Black and white films are not generally available for 8mm cameras. Of course, using a 16mm camera you can take color movies under exactly the same conditions with which you take color movies using any other camera, and you get the added advantage of a four times larger picture.

The 16mm film also offers another indirect advantage: to show this film you will need a 16mm projector, and this same projector can also be used to show professionally made films which are more widely available in 16mm sizes.

If you plan to take only color, then you will want to consider the more economical 8mm camera. Today, the quality of color films has been so advanced and so many models of 8mm cameras are available that you can enjoy 8mm color films which are sometimes almost indistinguishable from the larger 16mm films.

Your camera should have some means of changing the lenses or be equipped with a zoom lens since you may want wide coverage of the entire rink from your vantage point or a detailed close-up of the skater. You will want a camera which provides both normal speed and slow motion and, if the films are for study, perhaps ultra slow-motion. To take the utmost advantage of all light conditions you may encounter on the rink, you will want a fast lens—or as fast a lens as you can afford. A camera with a zoom lens is probably most adaptable, for even during the action and without interrupting your filming, you can zoom backwards or forwards to enlarge the figures or to enlarge the area you are photographing.

While considering equipment, you should also consider a tripod with a "pan head" for the extra quality and smoothness which it will give your movies. You can hand-hold your camera, but the movies will not have as professional an appearance as they will if you use a tripod.

A battery-powered movie light is not of any great advantage in filming skating movies for it is seldom effective at distances greater than 15 or 20 feet, and most of your movies will be taken at considerably greater distances than this.

If you are operating an 8mm camera you will find that only color film is generally available. This is a medium speed film which, with proper lighting, yields excellent pictures. These films are available in both indoor and outdoor types. If all your movies are to be taken outdoors, you will naturally buy the outdoor type of film. However, if your pictures are to be mixed, some indoors and some outdoors, some to be taken with artificial

light and some with sunlight, the film to buy is the indoor type. To use the film outdoors you will need a special filter for your camera. This is generally referred to as daylight filter for Type A color films (No. 85) and is pinkish in color. Some movie cameras even have this filter built in. It permits you to mix outdoor-indoor scenes on a single roll of Type A film. The same outdoor lens setting recommended for daylight type films applies to the Type A filter-indoor film combination.

If the camera you have chosen is a magazine loading type, you can change magazines any time without destroying your film and can, therefore, switch films from indoor type to outdoor type without any particular trouble.

For the 16mm camera you have a wider choice of film available. In color, you have the same type of film which is available for the 8mm camera, plus a much higher speed color film which can be used for available light situations. There are also a number of black and white films available, some of extremely high speed. The highest speed films for black and white photography are negative films or films from which a positive print must later be made. This is generally the type used by professionals. The added speed of the black and white films enables you to obtain good, fully exposed pictures which would be obtainable in no other way—even on poorly lighted rinks.

Normal picture taking speed is 16 frames per second. If sound is to be added to the 16mm film later, then the pictures should be taken at 24 frames per second, the speed at which sound films are normally projected. Slow motion pictures, so valuable for analysis or study, are taken at 64 frames per second. At this higher speed it is obvious you will need more light on the subject or a wider lens opening to insure that adequate light reaches the film for adequate exposure. This is where the value of the high speed, more sensitive film proves itself.

Exposures are a matter of judgment and experience. If you are operating under widely varying light conditions, a light meter should be used unless your camera is equipped with a built-in meter which will automatically adjust the exposure. Even with a built-in light meter you may want to use a manual adjustment, par-



A zoom lens permits the photographer to get the close-ups of any desired action without moving from the original camera position or changing lenses. With a mere turn of the lens barrel, the lens moves quickly and smoothly from a full ice view of the action to a close-up. Courtesy Eastman Kodak Company.

ticularly if spotlights are used upon the skaters, for the large area of dark background can materially affect the exposure meter. When using Kodachrome II Film for a figure isolated in several white spotlights, try a setting of 4 regardless of distance. When the spotlights are a color other than white, but still a light color, use 2.8. A setting of 1.9 will probably be required when the setting is a dark color. When the performance is lighted overall with white lights a setting of 2.8 is advisable. For dimly lighted scenes or scenes illuminated with color floodlights, an exposure of 1.9 will be needed. Skating rinks illuminated as brightly as they are for a hockey game should be taken at a setting of $f/1.9$.

Probably the most important factor in shooting good skating movies is the vantage point you use. Movies shot from the end of the rink or at ice level seldom turn out well. The best vantage point is in the center, four or five rows up in a banked tier of seats. From this point you can cover the whole rink with minimum camera movement.

The less camera movement you have, the more effective and enjoyable your pictures will be. If you do have to pan your camera, move it as slowly as possible and as little as possible. Rapid movements make for very jerky pictures, annoying to the eye. This is where a camera mounted on a tripod with a "pan head" comes in handy, because it can be swung to follow the action of a skater with minimum annoyance.

Continued on page 37

THE RICHMOND TROPHY

The Richmond International Trophy always marks a high spot in the British skating season. It is the only time when British girls meet their overseas rivals on home ground—a kind of “little Olympics,” for they skate Olympic figures. One year there was even a “Parade of the Nations” with flags.

For the Sixteenth Annual Contest at Richmond Ice Rink on November 1 and 2, the entries reached truly Olympic proportions: 29 competitors from 11 countries. Five had skated in the Innsbruck Winter Games. Three of the 29 had to withdraw, however, and there was further disappointment when Gabriele Seyfert and her three East German comrades were unable to obtain travel documents to bring them to Britain.

Twenty-two skaters finally started the LFO Counter, the first figure in Group III, but even then the vicissitudes of this event were not over. Anne-Karin Dehle, Champion of Norway, completed the first two figures and then retired. Patricia Dodd, a tall, 16-year-old pupil of Arnold Gerschwiler, took the lead on the second figure, and was well ahead after the fifth. She was placed first by the judges and had a 25.8 lead over Uschi Keszler. Very close behind the German girl was Hungarian Zsuzsanna Almassy who, like Miss Dodd, is a product of the Arnold Gerschwiler school. Miss Almassy won the Counters, skating smoothly and comparatively fast; she was finally overtaken by the British girl, and dropped to third in figures after Miss Keszler laid down an excellent Backward Paragraph Bracket.

A notable competitor in the figures was the young American, Eileen Christine Zillmer. Still a month away from her twelfth birthday, Miss Zillmer skated extremely well throughout, apart from the RFI Rocker. She has a tendency to look down too much, but her tracings are very good for one so young. She has already had three seasons of international competition in European junior events, and is gaining experience which will be of great value when she starts competing in the U. S.

The free skating was generally disap-

pointing. Only four programs were outstanding for their artistry: those of Zsuzsanna Almassy, Uschi Keszler, Monika Feldmann and Hedwig Dillinger. Patricia Dodd seemed overcome by the occasion. She fell on her lutz, and some of her other jumps were unsteady. Immediately after her came Uschi Keszler with a difficult program full of artistic touches. With victory almost within her grasp, she perhaps tried too hard. She fell on a double lutz, landed her double axel on two feet, and nearly fell again later. It was a good performance, but not good enough to win.

“Bibi” Zillmer followed, but a fall on her very first jump seemed to put her off. She was unable to repeat her Innsbruck Junior Competition success of 1963, when she moved up eight places on her free skating.

Next was “Zsuzsi” Almassy. Here at last we saw a winner, and a worthy one, too. To a delightful medley of Rossini overtures, she ran through a full repertoire of jumps—double lutz, double axel, butterfly, valley jumps and a final combination of split jump into butterfly (one of her specialties).

The Tomlinson Trophy for ice dancing (Blues and a short free program) was won by the West German Champions, Gabriele Rauch and Rudi Matysik in a contest with couples from Britain and Holland. Results: 1. Zsuzsanna Almassy, Hungary; 2. Ursula Keszler, W. Germany; 3. Patricia Dodd, Britain; 4. Monika Feldmann, W. Germany; 5. Angelika Wagner, W. Germany; 6. Elizabeth A. Towndrow, Britain; 7. Denise Neanne, France; 8. Eileen C. Zillmer, U. S.; 9. Pia Zürcher, Switzerland; 10. Hedwig Dillinger, W. Germany (21 Contestants).

THE BRITISH CHAMPIONSHIPS

The British Championships at the Empire Pool, Wembley, on November 6 and 7, resulted in further wins for the Singles title holders, Hywel Evans and Sally Stapleford. Evans' success, however, was far from overwhelming. He did a good job on LFO Paragraph Three, but was beaten in two other figures, and placed only fourth in free skating. Malcolm

Cannon, the 1962 Champion whom Evans beat last year, won the LFO Change Bracket, and did his program so well that he failed to regain the title by only 2.4 points on one judge's card.

The outstanding skater of the whole meet was Michael T. Williams, who skated the best LBO Paragraph Loop and gave a brilliant performance in free skating. High double axels, double lutzes and many other jumps followed one another in bewildering variety. When he smooths out his style some more and polishes up his footwork, he will be a formidable challenger.

For the fifth successive year, Diana Clifton-Peach beat all comers in the Ladies' Compulsory Figures. She was British Champion in 1960 and 1962, but her figure lead of 12.2 was insufficient to keep her ahead of Sally Stapleford in the free skating to win a third title.

Miss Stapleford landed her double axel on two feet, but the rest of her program was charmingly presented. This second victory should improve her confidence; at present, she is rather too self-critical.

Britain is entitled to send three girls to the 1965 European Championships in Moscow, so there was keen competition for third place. Patricia Dodd was successful in the figures, more than 50 points ahead of the British Ice Dance Champion, Janet Sawbridge. At first Janet felt she was too far back to have much chance, but, skating steadily and with apparent confidence, she made no mistakes and finally won an almost unanimous verdict for third place. Patty Dodd fell badly on a double flip, fell again on two more jumps, and never found her form at all.

Linda Davis, tenth in figures, gave a most artistic performance full of double jumps and fast spins, all well-suited to the music of Dvořák's *New World Symphony*.

In the Pairs event, the new partnership of Glenis Parry and John Bayman skated with pleasing style and "togetherness," and deserved their win.

PAIRS

1. Glenis Parry & John W. Bayman
2. Diane C. Ward & Raymond E. Wilson
3. Verona M. Tosh & Kenneth W. Babbington

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NAME

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CITY

STATE

LADIES

1. Sally Anne Stapleford
2. Diana C. Clifton-Peach
3. Janet A. Sawbridge
4. Patricia A. Dodd
5. Adele Penney
6. Linda T. Davis
7. Anne P. Lenton
8. Elizabeth A. Towndrow (Scotland)
9. Vanessa S. Simons
10. Norma Wilson (Scotland)
11. Margaret L. Hankinson

MEN

1. Hywel L. Evans (Wales)
2. Malcolm R. Cannon
3. Michael T. Williams
4. Haig B. Oundjian
5. Harold E. Williams
6. Allan Williamson
7. Alan H. McPherson

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and
Seasons Greetings
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Everywhere*

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*of
Shipstads and Johnsons
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FOR • THE • NEW • YEAR

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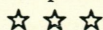
(b) serve as a paid member of a ski patrol;

(c) teach elementary or intermediate skiing, as distinguished from coaching competitors;

(d) have some financial interest in a business relating to the sport of skiing, in which his name is not *exploited* as owner, adviser or analyzer.

Ski areas provide assistance for major tournaments and also to local individuals by giving additional skiing at reduced rates. Firms loan skiers equipment, duly recorded at the USSA office and returned at the end of the season.

According to official amateur ski rules, "The key word in all questions relating to the determination of eligibility is 'exploitation' — has the competitor exploited his successful participation in sport?"



In hockey an amateur is anyone who does not play in a recognized professional league; he may not accept anything above expenses for his playing services.

However, it's all right for a boy to work at a rink or sell hockey equipment in a sporting goods store. Teams may wear jerseys printed with the name of a sponsoring business firm. Some leagues guarantee the player a job with a local company, but technically he is paid nothing for playing hockey. The National Hockey League (pro) will donate money to amateur teams for equipment. Rinks form leagues, take what's left from gate receipts after team expenses.

In 1963, there were 24,000 men and boys registered with the Amateur Hockey Association, a total equal to the entire USFSA registration. Just think of that, all you girls skating partnerless Silver and Gold Dances.

Hockey players switch back and forth between the pro and amateur leagues with an insouciance that would make the USFSA founding fathers blanch. They can try out and skate a limit of three games without pay for a pro team and still be considered amateurs. If a pro wishes to apply for reinstatement as an amateur, there is a suitable waiting period to allow the taint to wear off, whereupon he is fully reinstated — without restrictions.

In figure skating, the "reinstated" pro is brought to his knees and left there.

The somewhat ecclesiastical pose which

the USFSA assumes in handling the disposition of such matters reminds me of a scene from Jean Anouilh's *The Lark*: Jeanne d'Arc, after confessing and repenting her 'heresy,' finds that she is not to be set free but sentenced to life imprisonment, to which she prefers death by burning. She would have made a much better judge than her accusers, but they made her a saint instead.

Whenever the USFSA comes up for criticism, it is quickly pointed out that, since World War II, figure skating has received more Olympic gold medals than all other winter sports combined. This is a credit to the individuals, but the contingent circumstances don't say too much for the sport.

Doesn't anyone think it odd that, with only a few exceptions, every national championship has been won by skaters from only four or five clubs?

It is hard to believe that a skater, from the time he wins his first championship until he chooses to retire, does not meet his equal or better more often. Were there really only 18 skaters from the whole country capable of top international competition in 1961?

Someone once explained that champions retain their titles over a span of years because it was felt the publicity resulting from the champions' reputations would make better returns to the sport. Also, their constant exposure before the judges would tend to assure them of continuing success in competition. Until a couple of years ago, it got so that the championships were almost predictable.

Among a number of other explanations, one which may be most readily admissible is that these champions have all come from clubs with tremendous amounts of available ice time, and practice makes perfect. Ice time across the country varies from \$6 to \$38 an hour; some clubs can afford 60 hours, others a disadvantageous two hours a week.



Ways of opening up figure skating through promotion and more competition — the big come-ons in skiing and hockey — should be considered not only to create a pool of competitive skaters but to broaden the base of participation.

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Peter Betts

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A Very Happy New Year
from

Cecilia Colledge

WINTER: THE SC OF BOSTON
SUMMER: NORTH SHORE SPORTS
CENTER, LYNN, MASS.

CLUB NOTES

REMINDER

■ The applications for Academic Scholarships awarded through the 1961 World Figure Skating Team Memorial Fund must be in by March 1, 1965.

Application blanks are available through your home club or the USFSA Office, 575 Boylston St., Boston, Mass. 02116. Completed forms should be submitted to your club secretary. If not a member of any club, send directly to one of the Sectional Chairmen of the Scholarship Committee: Eastern — Mr. Julian Hill, 1106 Greenhill Ave., Wilmington, Dela.; Midwestern — Dr. Gordon Brown, 2550 Devonshire Rd., Ann Arbor, Mich.; Pacific Coast — Dr. Kenneth O. Turner, 933 Via Rincon, Palos Verdes Estates, Calif.

■ A "first" for Pittsburgh was the three-day Winter Sports Carnival held in the spectacular new \$22-million Civic Arena in the city's Lower Hill area. Under the direction of five-time gold medalist Mrs. Kathleen McCormick Guyer and her assistant, former Bavarian Grand Champion Ingeborg Franks, *Pittsburgh FSC* skaters demonstrated various spins and jumps on a portable rink constructed for the occasion. Other club members distributed information on skating and the club itself. The exhibition was designed to instill Pennsylvanians with far greater interest in the already popular winter sports.

■ *SKATING* congratulates *Thin Ice*, official publication of the British Columbia Section in Canada, on the "new look" in its magazine.

■ This year the Miss Saskatchewan Wheat Queen is a figure skater. The Associated Canadian Travellers sponsor the yearly contest as a means of raising money for the prevention and treatment of tuberculosis. The organization selling the most tickets for the contest crowned the queen of its choice at the Regina Exhibition. The *Wascana WC* in Regina, Sask., successfully ran Miss Beverly Chambers. One half of the money that the club raised through dances, a fashion show and car washes went to the club treasury, the other half to the Travellers.

■ *Plaza FSC* members are anxiously awaiting the completion of the Studio Rink,

constructed by their host rink management, the Northfield Plaza. Adjoining the main rink in Warrensville Heights, Ohio, the new rink will provide ice for figure practice while the Northfield Plaza is being used for public skating. One of Studio's walls will be mirror-lined.

■ Film loops of figure and dance patterns were shown to *Lindsay FSC* members in Ont. The films were especially helpful to those preparing for CFSA tests. Just a reminder that the USFSA also has such film loops available for a small fee.

■ Mothers from *Sioux City FSC* distributed fliers at local schools inviting children to join this Iowa club.

■ A weekly ad giving club registration information is run by *Woodstock FSC (Ont.)* in a local publication.

■ *Lansing SC's* Test and Competition Committee spent months planning for ISU tests, held at the Michigan State University Ice Arena on Aug. 23 and 24. Robert Tewkesbury of Canada served as that member of the committee required from a foreign association. Permission to give the test had to be obtained and judges (one championship and two international judges are required for high level tests) had to be approved. Figure tests consist of four levels and dance tests of three levels, and to pass, a skater must go all the way through *all* the tests.

Problems arose. . . . Low figures caused more consternation than high ones. . . . Dancers had to pass the *reverse* European Waltz, not danced in this country. . . . The Figure Rule Book was in English, but the Dance Rule Book was in German, and the translation provided by past USFSA President F. Ritter Shumway had to be checked by a local linguist.

Figures were skated on one foot only, eliminating repetition on the alternate foot. The tests were run somewhat like a judging school. As referee, Mrs. Frances Devine of Toronto looked over the marks of the judges and trial judges. If errors occurred, judges, professionals, and audience went out on the ice to look at each figure! Results have been submitted to Switzerland, via the USFSA.



BIRTHS

Akron, Ohio — To Mr. and Mrs. Hayes Alan Jenkins (Carol Heiss), both former World, Olympic, North American and U. S. Singles Champions, a daughter, Karen, in September.

Birmingham, Ala. — To Mr. and Mrs. John Rocks (Sandra Busby), a son.

East Lansing, Mich. — To Mr. and Mrs. R. W. Jones (Nancy Heiss, former U. S. Junior Champion), a son, in July.

Kensington, Md. — To Mr. and Mrs. John O. Duncan, a daughter, Mary Suzanne, Nov. 1.

Los Angeles, Calif. — To Mr. and Mrs. Glen Johnson (Jackie Crandall), a son, Randy Keith, Aug. 20.

Omaha, Nebr. — To Mr. and Mrs. Charles Zagar, a son, Charles John, Jr., Aug. 27.

St. Louis, Mo. — To Mr. and Mrs. C. Donald Degendorf (Julie Williams), a son, Robert Edwin, Aug. 20.

ENGAGEMENTS

Baltimore, Md. — Miss Helen Scott Lilly to Mr. John M. Kilchenstein.

Detroit, Mich. — Miss Amy Burkle to Mr. Ken Wood, Jr. — Miss Mimi Page to Mr. Jeffery Johnston, former Canadian Senior Dance Champion.

Fort Frances, Ont. — Miss Sandra Bailey to Mr. Edwin Hickey.

Los Angeles, Calif. — Miss Judy Saltz to Mr. Tom King.

Southampton, England — Miss Diana Clifton-Peach, former British Champion, to Mr. Richard Misselbrook Stevens. Wedding April 3, 1965.

Toronto, Ont. — Miss Nancy MacRobie to Mr. Wolfgang Strauch.

MARRIAGES

Baltimore, Md. — Mr. James Gieske and Miss Judith Porter of Lexington, Mass., July 18.

Belgium — Mr. Herbert Hartwig of Austria and Miss Christine van de Putte, former Belgian Champion.

Denver, Colo. — Mr. Robert Ross Greenlee and Miss Dalean Mauk, Sept. 27.

Detroit, Mich. — Mr. Jim Pfister and Miss Claudia Crete, Nov. 21 — Mr. Tad Wilcox and Miss Doris Kloskey, Oct. 31.

Los Angeles, Calif. — Mr. Howie Harold and Miss Joanne Lansdale.

New Haven, Conn. — Mr. Russell Bowen and Mrs. Vera Mastroni, June 1.

DEATHS

Ann Arbor, Mich. — Prof. Gardner M. Riley, member and past President of the Ann Arbor FSC, USFSA Judge and internationally known endocrinologist, Sept. 26.

Atlanta, Ga. — Mr. Ike Sewell, father of Miss Dawne Sewell.

Montgomery S. Wilson

Montgomery S. Wilson, 55, former Canadian and North American Singles and Pair Champion, and professional at The Skating Club of Boston since 1946, died Nov. 15 in Concord, Mass.

Originally a member of the Toronto SC, he held the North American title in six consecutive competitions from 1929-39, and the Canadian title from 1929-35, '38 and '39. Mr. Wilson and his sister, Constance Wilson Samuel, were North American Pair Champions in 1929, '31 and '33, and Canadian Pair Champions from 1929-30 and 1932-34. In 1932 he was runner-up at Worlds, and a member of the Olympic Team from Canada in 1928, '32 and '36. He was a World Team member from Canada in 1930.

With Cecil E. Smith, Maude E. Smith and Jack Eastwood, he was Canadian Fours Champion in 1926 and '27.

He coached such champions as Bradley Lord, Dudley Richards and Albertina Noyes.

He leaves his wife, Mrs. Mary Ann (Winston), two sons, Winston and Stewart K., and a daughter, Marcia S. Wilson.

Baltimore, Md. — Mr. A. Curtis Bogert, Nov. 3 — Mr. Anton W. Fetting, father of Miss Mary Ann Fetting, Nov. 15.

Birmingham, Ala. — Mrs. Jean Decker, mother of Mrs. Arlene Provost.

Denville, N. J. — Mr. Hugh J. Cameron, past President of Oxford (N. J.), FSC, Oct. 29.

Detroit, Mich. — Mr. Frank Baxter, father of Mrs. J. Lawrence Cain, Sept. 28.

Fresno, Calif. — Miss Florence Goeringer, past Secretary of the ISC of Fresno, Aug. 3.

Harrogate, England — Mr. Walter Eckart, pioneer of the Silver Blades Ice Rinks, Sept. 6.

Toledo, Ohio — Miss Helen Hammer-smith, long-time member of Toledo FSC, Nov. 9.

AMATEUR RIDDLE

— continued from page 29

to the junior Proficiency Tests in skiing.

The free skating test requirements could be brought down to the lower tests or made a separate requirement, with certain compulsory moves at different levels.

If fewer figures were drawn for competition, there would be more time for more skaters to compete; everyone who enters a competition should be allowed to finish. The number in each event allowed to qualify for higher competition should be increased. When standings are determined by half-point intervals, the difference between 3rd and 4th place becomes merely arbitrary and may effectively stop someone from going any higher.

☆☆☆

TONE DOWN THE EMPHASIS ON FIGURES. Rather than a time and money-consuming end in themselves, the figures should be retained for what they are: exercises to teach correct body position and control. Figure-perfect tracings are not required in free skating. Adults find patch a relaxation from tension, a sort of physical chess. As a child the prospect of patch as traditionally conceived seemed so tedious, were I a boy I would surely have played hockey.

European-trained Joane Kelly, pro at the Ocean Ice Palace in Bricktown, N. Y., has observed that "Americans are used to more freedom, therefore they skate with more freedom, while European children are used to more discipline, one of the necessary ingredients in skating figures."

The USFSA claims it is not dominated by European skating and in the same breath says it must follow ISU rules. Yet with improved equipment and greater freedom of movement in dress, the interest of the early years in the compulsory figures has shifted to the boundless possibilities and excitement of free skating. Shouldn't the rules catch up?

☆☆☆

The greatest flurry of figure test-taking occurs in the Pre through 3rd tests (2,948 passed in 1963-64 as against 2,815 in 1962-63). But then comes the great divide. The number passing the 4th test drops by about half of those passing the 3rd. For the last five tests, a total of only 432 was passed last year. This is an increase from the 381 passed in 1962-63.

Despite the slight overall increase of tests passed each year, it is still only about 10 per cent of the membership which participates, whether for lack of interest or money the statistics do not show. What happens to the other 90 per cent? In the light of these figures, though, is the 60 per cent emphasis placed on the compulsory figures in competition really justified? Surely a compromise can be effected.

☆☆☆

DEVELOP A WIDER GROUP INSTRUCTION PROGRAM through team teaching, or an amateur apprentice teaching program manned by skaters above a certain test level.

There's a busy amateur instructors program in skiing where the amateur associations also administer the stiff certification standards for professional ski instructors. The *Skier*, official magazine of the U. S. Eastern Amateur Ski Association (USEASA), announced that last year "104 candidates passed the rigid and exacting requirements . . . bringing to 478 the number of professionals who now proudly wear the coveted White Badge of the USEASA certified ski teacher."

New USEASA members get a half-day free ski lesson donated by the pros.

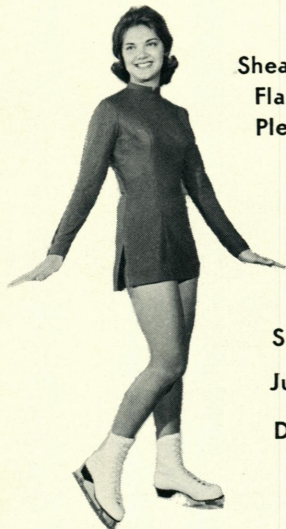
☆☆☆

BROADEN THE SCOPE OF THE SCHOOL & COLLEGE COMMITTEE — get figure skating into the public school system. Local facilities permitting, practically every public high school in the country finances a ski and hockey team as a matter of course.

Continued on page 34

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AMATEUR RIDDLE

—continued from page 33

The USEASA spells it out in a field manual for junior and interscholastic competitions:

"Each ski club should be willing to turn over any part of its junior program to the school athletic department as soon as that school is prepared to handle it adequately . . . the school has come to be the natural place for the child to turn for his organized athletic activity, and his loyalty is more apt to be with the school than with the club if both programs are good. . . ."

☆☆☆

Invite community recreation departments to help promote organized figure skating. Get service clubs to sponsor hopefuls.

☆☆☆

LET INDUSTRY HELP WITH PROMOTION. Skiing benefits by the fact that sport is a major industry in itself, nor is it too proud to accept help from "outside." For instance, "Ski With Buick," a 16mm sound color film released June 1 and approved by the U. S. Ski Association, promotes the new American Technique. Stein Erikson gets out of a Buick at the beginning and leaves in one, but that's as far as the Buick plug goes. In between he teaches a family of four to ski. Other sequences show skiing in New England, the Midwest and the Rockies with Stein in action at Aspen.

Available free, the half-hour film has already been seen by an estimated two million people. Skiers are impressed with Buick's modesty and the respect shown for skiing.

A new 15-minute color film on figure skating, produced by the Canadian Film Board, is excellent but costs \$15 to rent. It has enjoyed only limited circulation since its availability was made known at the USFSA Annual Meeting in May.

☆☆☆

Hopefully, the admirable resolution "to re-examine (the USFSA) Rules and By-Laws to ensure that they accurately reflect . . . long-established policy of giving every possible opportunity to all amateurs in good standing, regardless of race, color, religious creed, national origin or ancestry . . ." will take care of any little problems in that area.



When we subsidize, of course, it's all right.

Urged on by President Johnson, the U. S. Olympic Committee has commissioned the Arthur D. Little Co., a management consulting firm, to conduct a \$150,000 study. The purpose of this study is to establish an independent sports development foundation, to be financed by private funds, government appropriations or a combination. Management would come from "a board of distinguished citizens."

Supplemental to existing sports bodies, the foundation would promote and underwrite action to improve the physical education of American youth as a basis for improved national proficiency in international sports competition, i.e., to beat the Soviet Union.

Which is all very well if the purpose of amateur sport is to make political ends meet. But the USFSA already has a board of distinguished citizens . . . and, theoretically, because of their close connection with the sport, they shouldn't need any \$150,000 survey to figure out what must be done. . . .



NEWSMAKERS — continued from page 13

Skating Gold Medal winner.

Digging into their own pockets, the citizens of Anderson, Indiana, through three local service clubs, have undertaken the private financing of an ice rink for the young people in the community. The project was initiated in 1961 when the Mounds Kiwanis Club of Anderson began raising the \$10,000 needed for an artificial rink through a three-year series of personally-narrated travelogues. Arrangements were made with the park department to buy or rent the refrigerating unit, care for the land, and install lights for nighttime use. Two other service clubs were responsible for the construction of an \$18,500 shelterhouse adjacent to the rink. More than five hundred Anderson citizens were the first to glide onto the fresh ice at May's Park late last year.

Preparatory to competing in Austrian and European Championships, Regine Heitzer flew to Pennsylvania from Vienna to train at Hershey FSC under Felix Kasper.

Claude Sweet is now competing with his brand-new wife, Cathy, who was a contender in Junior Pairs at the 1964 U. S. Nationals.

"Tougher than a scrimmage session," was the comment of Toronto Maple Leaf hockey players after a three-hour figure skating lesson, emphasizing rhythm, balance, turns and backward skating.

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NEARLY NEW MUSIC needed: D&L Prelim/Bronze or Silver albums wanted to complete sets (\$11.50) for fledgling clubs — paying \$2.50 (\$5.00 both). Don't write, ship. Mark corrugated packaging "book rate" (20¢) McGirr, Park Building, #206, Yonkers, N.Y.

ICE SKATING MUSIC — TAPE RECORDINGS: Organ tapes especially prepared for Ice Rinks and Ice Clubs. Ice Dance tapes at correct tempos as well as Social Session Tapes. Write for complete catalogue or ask your rink manager to see his copy. Roll-A-Round Tapes, 21 Wilson St., Milford, Conn.

MAPLELEAF "SILVER" BONANZA. All dance music for Blues, Paso Doble, Kilian, Argentine, Quickstep, Westminster, Viennese, D&L organ \$5.50 (professionally recommended); Strauss Waltzes (Horlick orchestra) \$2.19; Horlick Tangos \$2.19. Frank McGirr #206 Park Building, Yonkers, N. Y., U.S.A.

NORTHERN ONTARIO CLUB requires Professional of Gold Figure and at least Senior Silver Dance for the winter season 1965-66, possibility of spring and fall school arrangements. Reply SKATING, Box 10, 575 Boylston St., Boston, Mass. 02116.

LLOYD CENTER ICE PAVILION, Lloyd Center, Portland, Ore., desires services of professional capable of instructing Gold Dance and high figures. Please send complete resume first letter.

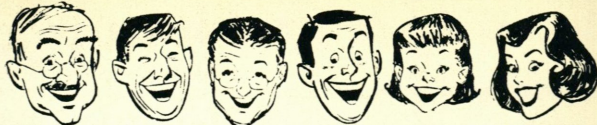
WANTED: Senior male professional for Eastern territory. Both winter and summer sessions. Qualified to teach high test figures and dances. References required. Reply Box 11, SKATING Magazine, 575 Boylston St., Boston, Mass. 02116.

HAVE CAMERA — continued from page 25

Of course, some very interesting movies can be made while on the ice itself. With a camera in his hands, the photographer-skater could follow his subject. In this case, the battery-operated movie light might prove of considerable value.

Finally, when you get your films back and have viewed them, edit them. Careful editing will make them more useful to you and more enjoyable to those who will watch them with you.

FUN and GAMES



Can you unscramble the figure skating words below?

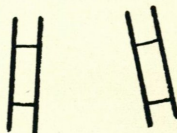
1. WAHKMO _ ○ _ _ _ ○
2. HAWCOCT _ _ _ ○ ○ _ _ _
3. NADEC ○ _ _ _ _
4. JRUINO ○ _ _ _ _ _
5. LANIHK _ _ _ _ ○ ○
6. SNEILG ○ _ ○ _ _ _

Now, using the circled letters above, fill in the name of a famous Canadian champion.

7. ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Answers to scrambled words.

7. DON JACKSON
6. SINGLE
5. KILIAN
4. JUNIOR
3. DANCE
2. CHOCTAW
1. MOHAWK



Bill Shelly

"The judges would like a word with you about your skates!"

SEASON'S GREETINGS from Bob Van & Miss Sandra

at the

Marriott

ICE CENTER

Washington, D.C.

SUMMER — BOB VAN:
R.I.T., ROCHESTER



Honor Roll

GOLD MEDAL WINNERS

Listed below are figure, dance and/or pair gold medal winners according to USFSA and CFSA records received by November 16, 1964.

CANADA

GOLD FIGURE — Lachine FSC: Raymonde Corbo; **Town of Mount Royal FSC:** Louise Lapointe.

UNITED STATES

GOLD FIGURE — Broadmoor SC: Rubin Huron; **Individual Member:** Eileen Zillmer.

GOLD DANCE — St. Moritz ISC: Jean Robinson.

GOLD PAIR — Los Angeles FSC: Jennie Walsh & William Chapel.

UNITED STATES

In the United States the following individuals passed figure, dance and pair tests and thereby qualified for entry into regional and sectional qualifying competitions as indicated:

SIXTH FIGURE TEST Qualifying To Compete In SENIOR SINGLES

Broadmoor SC: Meredith Hall.

FOURTH FIGURE TEST Qualifying To Compete In JUNIOR SINGLES

Columbus FSC: Judy Azaren; **Metropolitan FSC:** John Baldwin; **North Jersey FSC:** Nancy Daly; **Park FSC:** Lori Pike; **Pittsburgh FSC:** Gregg Morgan.

THIRD FIGURE TEST Qualifying To Compete In NOVICE SINGLES

All Year FSC: Sari Soevitz; **City of Lakes FSC:** Suzanne LeRoy; **Long Island FSC:** Mark Militano; **Los Angeles FSC:** Alex Rubio; **North Jersey FSC:** Martin Levy; **Overlake SC:** Jill Ritchie; **Portland ISC:** Larry Sperling; **Rye FSC:** Pegeen Naughton; **Wagon Wheel FSC:** Wally Griffin.

TWO GOLD DANCES Qualifying To Compete In GOLD DANCE

Hershey FSC: Wynn Miller; **Metropolitan FSC:** Peggy Eastman; **The SC of New York:** Gayle Delaney.

SILVER DANCE TEST Qualifying To Compete In SILVER DANCE

Broadmoor SC: James Barker, Greg Jenkins; **St. Moritz ISC:** Cathy Figone, Daniel Trotter.

BRONZE DANCE TEST Qualifying To Compete In BRONZE DANCE

All Year FSC: Carol Bochart; **FSC of Minneapolis:** Debra Byrnes; **Genesee FSC:** Stephen McMahon, Joan Sacchi; **Individual Member:** Clifford Atkinson; **Portland ISC:** William Moore, Jeanette Olson; **St. Moritz ISC:** Barbara Young; **Santa Rosa FSC:** Dr. Albert Trucker, Anne Trucker.

SILVER PAIR TEST Qualifying To Compete In SENIOR PAIRS

St. Paul FSC: Bona Beckstrom & Robert Lubotina; **South Side IC of Chicago:** Chickie Berlin & Ronald Basten (FSC of Green Bay).

BRONZE PAIR TEST Qualifying To Compete In JUNIOR PAIRS

Austin FSC: Beverly Brown & Tom Billups; **South Side IC of Chicago:** Chickie Berlin & Ronald Basten (FSC of Green Bay).

CANADA

In Canada the following individuals passed figure, dance and pair tests:

SEVENTH FIGURE TEST

Hull FSC: Marc Lebel; **IC of Greater Winnipeg:** Barbara Tocholke; **Winnipeg WC:** Dianne Feldman.

SIXTH FIGURE TEST

IC of Greater Winnipeg: Melody Gale.

FIFTH FIGURE TEST

Preston FSC: Jackie Bowell, Kim Roberts.

FOURTH FIGURE TEST

Collingwood Blue Mountain FSC: Mabel Heyd; **Guelph College FSC:** Wendy Dempsey; **Hamilton SC:** Nancy Litzen.

THIRD FIGURE TEST

Guelph College FSC: Linda Mann, Josephine Marcerollo; **Simcoe FSC:** Cheri Judd.

JUNIOR SILVER DANCE TEST

Credit Valley SC: Janet Dunnet; **Minto SC:** Christine Reynolds; **Seaforth FSC:** Bruce Brady; **Weston SC:** Barbara Hawkins, Barbara Hobson.

The following tests were passed by professional figure skaters:

CANADA

June Mann — Gold Dance.

UNITED STATES

Toni Christensen — Bronze Dance.

1965 **WORLD**

FIGURE SKATING

CHAMPIONSHIPS

MARCH 2-6



The **BRO^ADMOOR**

**COLORADO SPRINGS,
COLORADO U.S.A.**