

Skating

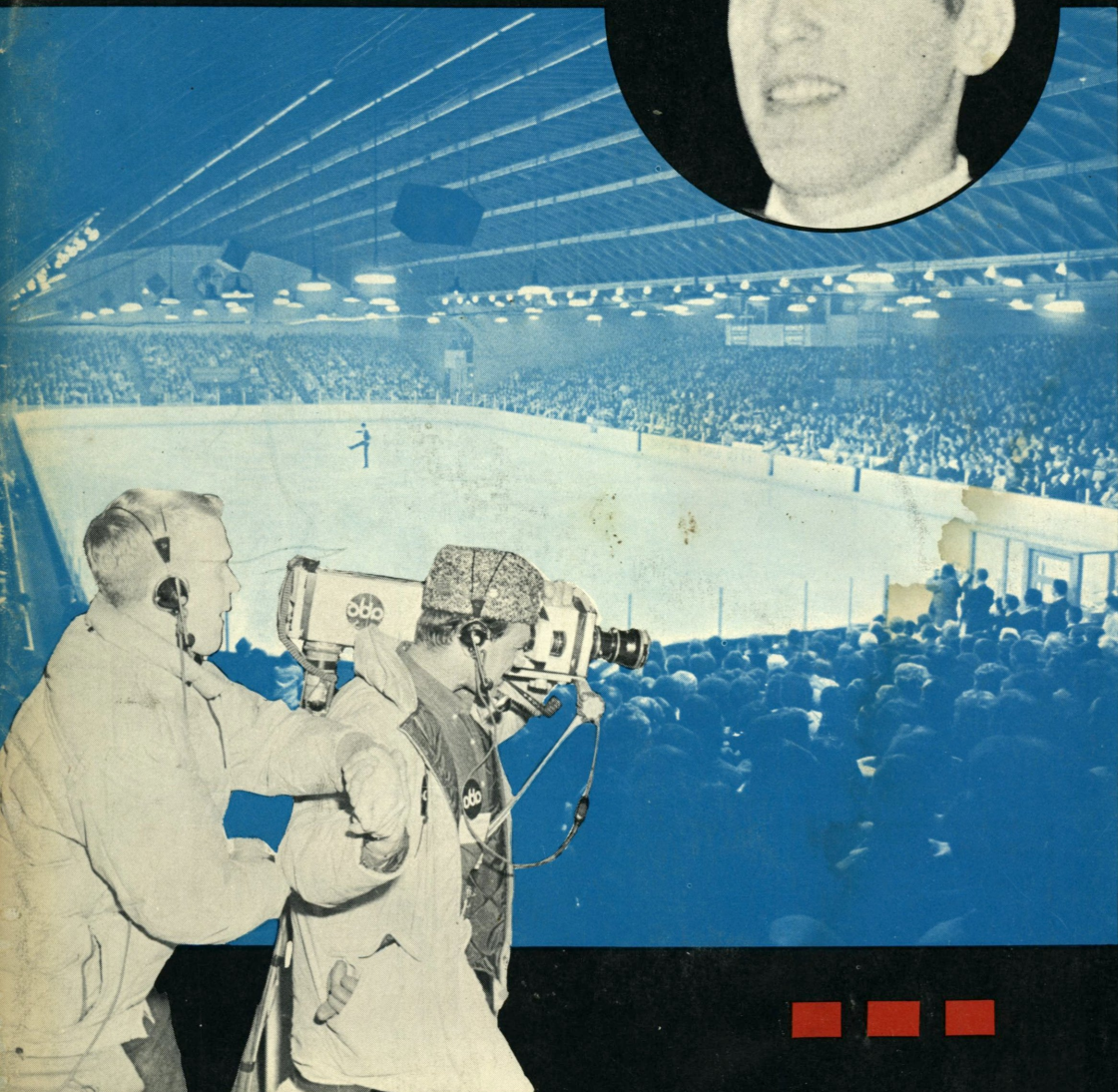
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CANADIAN FIGURE SKATING ASSOCIATION

VOL. 42, NO. 5

MAY 1965
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ON THE COVER

MEN'S CHAMPION OF THE WORLD, ALAIN CALMAT OF FRANCE. SAM WEST PHOTOS.



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from the EDITOR *Robert U. Elhi*

One of the primary functions of figure skating clubs is to promote the sport in their communities. Presently, enthusiasm for ice skating in general has reached such an unprecedented high that many USFSA and CFSA clubs are trying to meet the challenge of an enlarged skating population.

Two figure skating clubs have caught our attention because of their particular efforts. Metropolitan FSC has made a tremendous contribution in the New York-New Jersey locale — see “Club of the Month.” Not only has Metropolitan helped to promote the formation of new USFSA clubs, but it has also established a vital junior program. Then turn to “Everyone Skates in London” to learn about the London (Ont.) SC’s success in working with a civic organization to bring skating facilities and instruction to a city hungry for ice recreation. Here are two fine examples of programs which any USFSA or CFSA club may find profitable to explore.

Of course, figure skating clubs need all the help they can get in order to fulfill their community responsibilities. Yet, often those members of figure skating clubs who are best equipped to help are confronted with pressures which may result in their dropping out of amateur circles. We’re talking about the so-called “lure of professionalism” which is at a peak during the winter season. Recognizing this paradox, SKATING sought articles from several well-known personalities in the amateur and professional figure skating fields. Their observations can be found in “The Two Faces of Figure Skating.”

The World Championships in Colorado Springs officially close the championship season. We were fortunate to have Dick Button on the scene to report the event for SKATING. Most of you saw Dick as guest commentator on the TV coverage of U. S., North American and World Championships. Dick was twice Olympic Champion, five times World Champion and U. S. Senior Men’s title-holder for seven years. He is presently a partner in Candid Productions, Inc.

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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.

SCHOOL FIGURES

I must disagree [with T. D. Richardson, February SKATING] when he refers to our revered school figures as obsolete. Rather, they are traditional. Contrary to being out of date and no longer in use (as Webster defines "obsolete"), figures represent the inherited culture of our art sport. Coupled with our constantly advancing free skating moves, our sport has both continuity and change. More difficult figures would be necessary only when two or more competitors earn nearly perfect marks on most of their figures. — DONALD E. SIEBERT, *Queen City FSC*.

U. S. TEAM

After attending the North American Championships in Rochester I must tell you how thrilled I was about the results of the new U. S. team. I am sure these skaters have a great future and will fill the boots they had to put on after the terrible 1961 accident. — KURT OPPELT, *Mgr., Skate-A-Rama Tours, Ohio*.

DEMOCRACY IN "SKATING"

At last SKATING is using some of the principles of democracy. SKATING now has freedom of the press, whereby both sides of an issue may be printed. Presently the issue of the school figure-free skating ratio is open to debate. Unofficially, you have created two opposing groups: the traditional-conservatives ("... like it or not, the international competitors are going to be marked 60%-40%") and the daring-progressives ("... no one has convinced me that school figures are more important than free skating."). The latter quote is that of Dick Button, undoubtedly more experienced and qualified to judge the importance of free skating.

From the tone of your "Readers Write" page, you can rest assured that you are a journalistic success. Your readers both hate and love you, a true compliment. You have created a stir in ideas. Like it or not, the change in SKATING is what will advance and improve the sport. — RIKKI RENDICH SAMUELS, *Professional*.

STIMULATING OR BORING?

I have noticed the new look. You have done a really fine job, and I know it is greatly appreciated by all of your readers. Please extend my warmest regards to all

who care to remember. — BARBARA ANN SCOTT KING, *Ill.*

I am in full agreement with the sentiments expressed by Mrs. Joseph Savage (February) as against those of Norah Garden (December). I have been following amateur figure skating for over 20 years, always deeply interested in all the young competitive skaters from the start of their careers, and a subscriber to SKATING much of that period. Never was "bored" with the old format of SKATING, under the very able leadership of one who has given most of her lifetime in the genuine interest of amateur figure skating and continues to do so. Now I notice names on the Staff I had never heard of previously, so must assume they have come into SKATING from outside sources?

Must say I always enjoyed the old format, including the "Children's Corner" and all club photos. From reading the last few issues, it does appear that you are promoting the interest of the professional skaters to the detriment of those for whom the magazine was originally founded, namely the amateurs. It is the latter in which the writer is — and always was — interested, not the professionals. — WILLIAM WHITNEY SMITH, *New York*.

I like the changes and broadened scope of SKATING these days. Keep up the good work. — JANE VAUGHN SULLIVAN, *World Judge, Nebr.*

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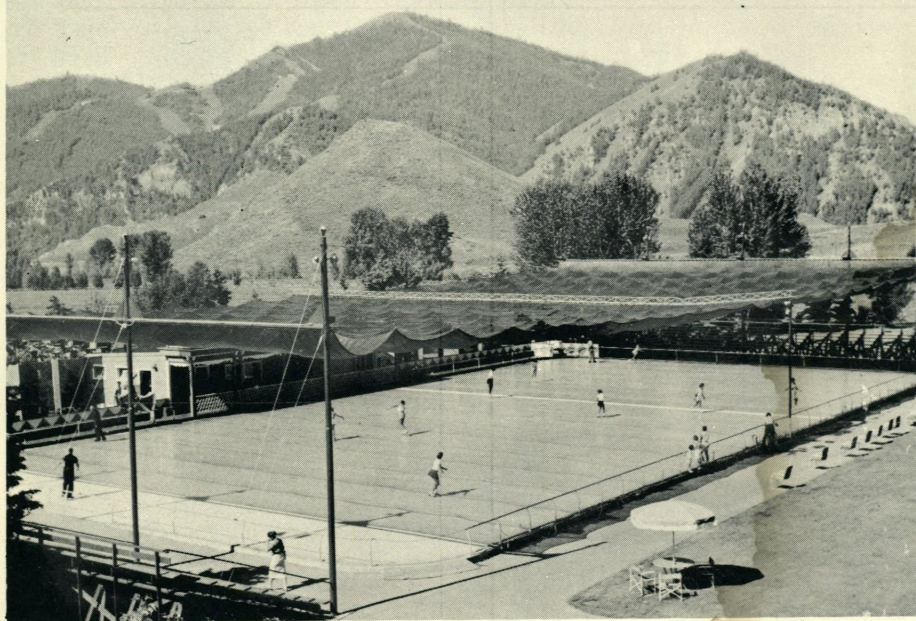
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A column designed for the expression of honest opinions — not necessarily reflecting the views of the CFSA or the USFSA. All contributions of 750 words or less are welcome. Names will be withheld on request.

QUICK, WATSON, THE GLASS!

by Lincoln A. Werden, sports writer, *New York Times*

I am taking the liberty of setting down some observations gleaned in the process of attending sectional and national championships. I trust I will not be too severely judged for technical merit, composition and style! I hope my comments will eventually produce some benefits for the competitor and the sport.

Despite the avowed desire to keep the public informed, an atmosphere of mystery surrounds the competitive side of figure skating. Judges offer the bystander a modern version of Sherlock Holmes peering over the ice in pursuit of a competitor's tracing. To the uninitiated, judges appear to be so many sleuths going their separate ways, kneeling on the frozen surface to examine an imprint. Quick, Watson, the magnifying glass!

Except in open judging, the findings of the officials have been historically top secret (at least to the press and often to the public). This contributes to a hush-hush aura that is not often found in athletic competitions.

However, I am not making an appeal for better press relations. That's a matter that can be achieved any time, if the USFSA wants "to educate and inform the public and particularly the youth of our nation regarding figure skating in all its forms" (1965 USFSA By-Laws). I take it that competitions are a vital part of its forms.

It seems to me that the greatest injustice in the sport emanates from the method of judging and scoring. And the victims are the dedicated young people who are the core of the sport. They are quiet, well-mannered and, for the most part, unassuming. If there are squawks, they come not from the skaters but from the surrounding coterie fringe.

I take no side with relatives, coaches and, yeah, the press who, in print or through conversation, maintain that officials are predestined to be prejudiced because they come from the Midwest, East or the Pacific Coast. I can't subscribe to

the theory that the officers of various skating associations knowingly tolerate and encourage a system based on bias. But I've certainly read about it and listened to this type of "scuttle-butt" day after day, night after night, and once in a while before breakfast.

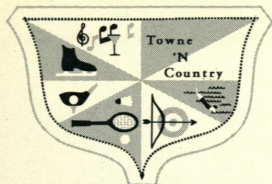
But what should an innocent spectator conclude if a judge rates a top contender 3.8 on a figure, while another experienced judge gives the same contestant a 5.2? What's wrong? How does one national official put a skater in seventh place, while the same youngster is placed first by another? If these questions have no ready answer, prejudice can easily raise its wicked head. At least, it can get some critics wagging.

In such cases the scoring — not the skaters — must be at fault. Perhaps the whole system can stand overhauling. Why not? Universal open judging might be a cure. Perhaps the number of judges could be reduced from five to three. In most sports, officials or umpires are paid, selected and controlled on a strict basis. Also, the competitor has the privilege of immediate redress. In skating, if a judge is challenged by a referee, why shouldn't the judge's opinion be corrected immediately?

Better yet, why not a more unified method of judging? If all judges are seeking to judge perfection, why can't they confer about it in reaching their ultimate decision? True, in free skating there can be more leeway for individual taste. Artistic appreciation is intangible. You may like a Rembrandt, not a Van Gogh; a ballet, not a jumping jack. Okay. Allow the judges some individual tastes in marking their free skating cards.

But the compulsory figures demand something else. They call for exactness, symmetry, repetition, clean turns, lines on ice. The judges' examination of the figure should have a defined, standard scale of evaluation, exact and definite.

Continued on page 45



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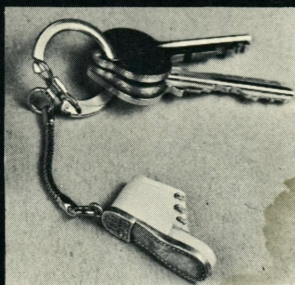
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PROFESSIONALS

Columbia Pictures will release a new 20-minute film produced by the Canadian Film Board starring Ice Follies headliner Don Jackson. The 35mm sound and color movie was filmed in San Francisco in hours Don snatched from daily rehearsals and appearances in Follies.

At a meeting of the Professional Skaters' Association of British Columbia at the Capilano WC, Jean Westwood and James Macaulay, together with Mark Bowman, were welcomed as new members. This brings the membership of the Association to 30.

Newlyweds Carol-Ann Warner, British Olympic skater, and former Canadian World Champion Donald McPherson are currently touring Scandinavian countries with "Holiday on Ice." In October, 1963, Carol was rushed to a London hospital suffering from a total lack of balance. Refusing to accept the doctors' prognosis that she would never again skate, Carol's plucky determination brought her to her lifetime goals—amateur championship stature (she represented Great Britain in the 1964 Olympics) and then signing with a big ice show.

On the staff at Hershey Arena (Pa.) is Joan Seddon, formerly coach at Liverpool and Altrincham rinks in England.

Glasgow's popular Elizabeth (Bizzy) Towndrow will temporarily fill the Liverpool (Eng.) rink coaching position left open by the retirement of Pamela Murray. The free skating department at Liverpool has progressed rapidly with Ron French and Vic Mileham in managerial positions. Peter Bewley, recently turned pro, has been added to Richmond's staff.

In Canada—Dave Ross divides his time between the Trail, Rossland, Castlegar and Nelson clubs in British Columbia. The St. Thomas (Ont.) summer school has engaged Americans Mimi and Jeff Johnston, pros at the Detroit SC.

Recently attracted to the bright lights of show biz are Karen Major and Cheryl Saindon (Seattle, Wash., SC), now with Ice Capades. . . . In Cleveland (Ohio) both Ronnie Baker and Bob Keyes will be on the Northfield Plaza staff.

In an effort to bring Professional Skaters Guild members into closer contact, meetings were set up at twelve of the 1965 competitions. A new Board of Governors was elected at the regional level and seven new members added to the roster. The Guild is presently considering a system for the certification of PSGA instructors. ■ ■ ■

From ticker tape to tea, Petra Burka received all the honors due the World and North American Lady Champion. She was feted by the mayor at Toronto City Hall and given a luncheon which also honored members of the Canadian World Team. Petra attended a program at Maple Leaf Gardens, the first stop of a Canadian exhibition tour of World skaters. The celebration wound up at the Granite Club where Petra was presented a gift by William Allen, Chairman of the Metropolitan Toronto Council.

Donald Knight was similarly honored at a gala reception in his home town of Dundas (Ont.). Mayor Bert Edwards presented him with a watch before a cheering throng. Besides being the new Canadian Men's Champion, Donald placed third in the World Championships.

A spectacular entrance in a sports car was the introduction to Angela Francis' portrayal of the female lead in her *Goldfinger* exhibition televised on the ABC "World of Sport" program transmitted from the Manchester (Eng.) Silver Blades Rink on Feb. 27. The fourth, and final, of this skating series was scheduled for Apr. 10. The filming will take place at Streatham Silver Blades rink with ice dancing by Bernard Spencer and Carol

CALENDAR

APRIL

- 24-25 Funorama carnival at Essex SC of New Jersey
- 29-May 2 Toronto CS & CC (Ont.) carnival
- 30-May 2 St. Moritz ISC (Berkeley, Calif.) carnival (*new dates*)

MAY

- 2-3 The Valley FSC "Story Book on Ice" carnival
- 6-8 Cleveland SC (Ohio) carnival
- 6-9 USFSA Governing Council Meeting at Disneyland Hotel (Anaheim, Calif.)

JUNE

- 20-22 Southern California Inter-Club Championships at Torrance, Calif.

AUGUST

- 11-15 Broadmoor Ice Revue at Broadmoor World Arena (Colo. Springs, Colo.)

Windebank and a Pair demonstration by the new team of Raymond Wilson and Valerie Taylor. Highlighted will be the comedy "charladies," Bernard Spencer, Michael Abbot, Basil Cudlipp-Green and John Simon.

Secretary Glenn Henderson of Scotland's Ayr rink promoted one of the most ambitious programs ever undertaken there when many of the top competitors at Worlds skated exhibitions on Mar. 27.

New owner of the Philadelphia Arena is Jimmy Toppi who states that he intends to promote ice skating shows in the tradition of Pete Tyrrell, previous owner and friend of figure skating.

Life is constantly being made easier for skating enthusiasts, thanks to Sweet-Skate designed by C. M. Sweet for the novice skater. His three-blade skate actually gives the neophyte more control while relieving the despair of ankle strain. The center blade is mounted closer to the ice and two side blades at a higher level help to keep balance in turns and stops. Folks who have hung over the barrier in green-eyed envy of skaters in flight may now hope to duplicate this winged freedom with two additional blades supporting them!

Champagne corks popped at Detroit SC when Gary Visconti brought home both

the U. S. and North American Men's trophies.

Cecile Rusch of New York placed second in the Swiss National Championships after having passed the Swiss Gold Test, a requisite for entry. She represented Le Club des Patineurs de Villars in this contest, the winners of which were presented on a Swiss TV sports program.

The Feb. 4 skating column of the *New York Journal American* carried an article entitled "Two Metropolitan Ice Rinks to 123 in Moscow." Written by a member of the Westchester FSC and edited by sports writer Stan Fischler, the question was posed, "How will U. S. skaters stand a chance against Soviet youths in international competition with such curtailed instruction and inadequate facilities?" The column aroused so much comment from New York skating clubs that the Park Commissioner responded by announcing that plans are on the way for rinks in the Bronx, Harlem and Staten Island.

A Paul Revere bowl was presented to Marilyn Sassa, selected as "Miss Sun Valley of 1965" by members of the Little Sun Valley FSC in West Springfield, Mass. Her duties include presiding over all club activities during the skating season.



Official costumes worn by U. S. World Team. Grey flannel skirts and slacks topped with navy blue jackets with the World insignia. L to R: Scott Allen, Gary Visconti, Tim Wood, Christine Haigler, Dennis Sveum, Peggy Fleming, Kristin Fortune, Stanley Urban, Albertina Noyes, John Carrell, Joanne Heckert, Gary Clark, Vivian Joseph, Ronnie Joseph, Lorna Dyer, Susan Urban, Ronnie and Cynthia Kauffman.

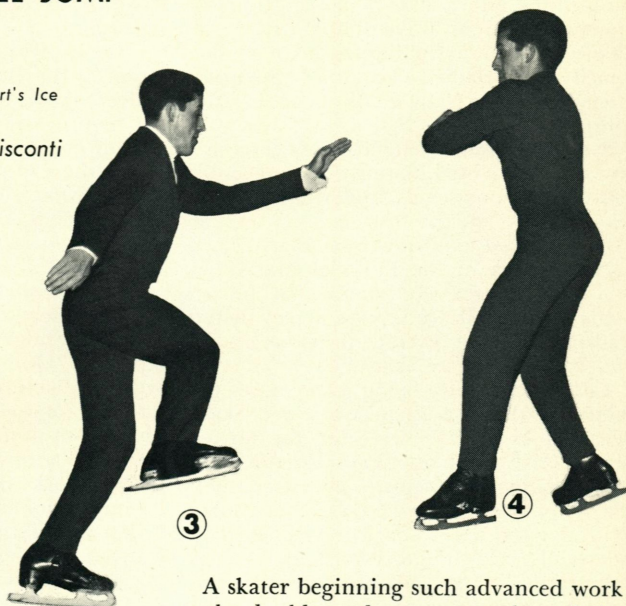
THE DOUBLE AXEL JUMP

by Don Stewart,

owner-professional, Don Stewart's Ice Skating Studio

Demonstrated by Gary Visconti

Don Stewart photos



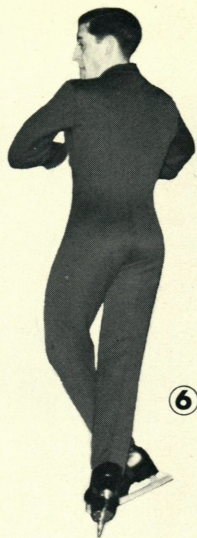
A skater beginning such advanced work as the double axel must remember all the fundamentals of jumping — proper edges, lean and timing — that he has learned at the outset of his skating career. Too often the skater forgets everything in his impatience to learn.

APPROACH (1)

Particular care should be given to the preparation or approach to the jump. Always remember to take off and land in the same line of travel. Never roll the back outside preparation edge into the skating circle. The hips should be in strong opposition to the shoulders.

TAKE-OFF EDGE (2)

The lead shoulder and hip should be strongly checked over the skating circle, with the free shoulder and leg held back and in line with the circle. There is a strong twist of the mid-section of the body. The lead shoulder (left) indicates the direction and length of the jump, while the free shoulder and leg indicate the height and rotation of the jump. Should the lead shoulder and hip rotate before the take-off, the strong skating edge will be weakened and turn to a skid, causing the skater to lean or fall outside the skating circle.



THRUST (3)

At the end of the strong forward take-off edge, the free leg passes alongside of the skating leg and up (not around) to give maximum height and length to the jump.

ROTATION

Rotation is similar to a one-foot spin with the right hip and shoulder turning against the left. (4)

Hands and arms must not be lifted above the shoulders. (5)

The skater should rise to the complete peak of the jump, then straighten the free leg (now employed leg) to the ice with the toe pointed down to receive the ice. (6)

Complete the last rotation with a strong check from the left shoulder. (7)

LANDING

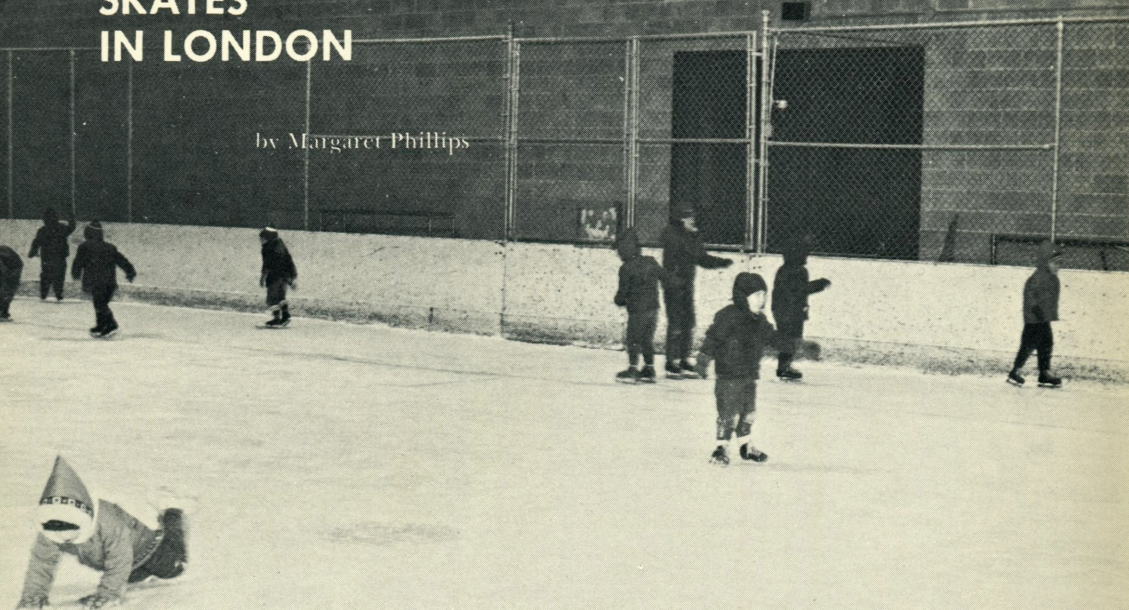
Always remember to first land and then bend the knee. If the skater bends the knee for the landing too early, the free leg cannot pass to finish the extended landing edge. (8)

The free leg must be held firm, slightly outside the skating circle, with the shoulders checked strongly in opposition to the hips to match the original back outside preparation edge. (9)



EVERYONE SKATES IN LONDON

by Margaret Phillips



London, Canada, although situated in the 'banana belt' of Southwestern Ontario, nevertheless has one of the most comprehensive and beneficial skating programs on the continent.

Skating is offered to all — from the tiniest beginner who can barely stand up to the polished senior figure skater. Age is no barrier; there are dozens and dozens of grandparents — even some great-grandparents — who take to the ice regularly.

You may well ask how a city with a population of 175,000 does all this.

The London Public Utilities Commission decided eight years ago that if the children were ever going to learn to skate, artificial ice was the only answer since winters in this part of the country are unpredictable. There is seldom a stretch long enough and cold enough to make natural rinks feasible. The city now maintains four outdoor rinks and two covered rinks, with more planned.

The first completely covered rink to open was Oakridge Arena in January, 1962. Under the able management and constant supervision of Mr. Bill Turner, it has been a huge success, and is one of the liveliest places in the city.

Figure skating instruction, first introduced to London children on a wholesale basis in 1946, is carried out at Oakridge Arena with weekly programs duplicated in the other five rinks scattered throughout the city.

School children may skate gratis every day of the week, except Sundays when a small admission fee is charged. Adults are required to pay at all times. The busiest places in London on Sunday afternoons from September to April are the ice rinks. Between 400 and 500 people will be found in each rink, skating for fun and relaxation. In London, the sport is a family affair, and it is not unusual for parents, as well as children, to look eagerly under the Christmas tree to see if Santa left them new skates.

Figure skating classes, each numbering from 15 to 20 pupils, are perhaps one of the biggest undertakings of this municipal program. Instruction is offered at five levels: beginner, advanced beginner, junior, intermediate and senior. Instructors are young men and women who have been schooled through figure skating clubs, including the London SC. Fees are extremely reasonable — three dollars for a series of eleven one-hour lessons. Upon comple-

tion of a ten-week course, tests are held, and successful candidates are presented with diplomas and allowed to go on to the next level. Classes are well attended, instruction is excellent, and London is turning out a goodly number of children who are able to handle themselves confidently on the ice.

One enterprising instructor has introduced still another innovation. He has formed a class of the youngest boys, some of whom have never been on skates before, and is teaching them the basic principles of proper skating technique.

On the last day of the eleven-week session, the children who have been taking figure skating instruction perform before parents and friends. First, the young lads who could barely stand in the beginning show off their prowess by skating unaided across the ice to receive their diplomas. Then the beginners will perhaps do a demonstration of front and back skating and the advanced beginners will do the "bunny hop." Finally the seniors will give a polished performance which is a credit not only to themselves, but to the instructors who have "cajoled and bullied" them along the road to this moment of success.

Members of the London SC, which is affiliated with the Canadian Figure Skating Association, are always present on these gala days to give a demonstration. Last year, Jeffery and Lyndis Johnston, London's own brother and sister team and 1955 Canadian Senior Dance Champions, gave a polished display, to the great admiration of all aspiring young skaters.

London SC endorses the Public Utilities Commission skating classes as an introduction to figure skating, and the Public Utilities Commission, in turn, recommends the London Skating Club for further advanced training.

Certainly, in the city of London, Canada, no child need grow up lamenting, "I can't skate now because there was no place to learn."

Adequate free skating time is available at all of the easily-accessible London rinks. Instruction is offered at every conceivable level, and new ideas are constantly tried out to the ultimate benefit of every child in the city who wishes to take advantage of them.

London is definitely a city of skaters, and what better form of recreation is there than "skating for the sheer joy of it"? ■



A senior attempts a spin.

Senior girls doff figure skates and try their hands at hockey.

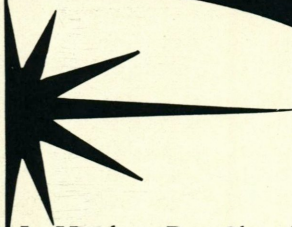
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From Denmark:

The Danish Championships, February 7, included a fairly new event for the Scandinavian countries — Dance. Both dance couples skated their rather easy programs with few, if any, mistakes.

The Ladies' event saw no change in the final position of the first three skaters after figures. Marianne Baek, the winner, and Jette Vad, runner-up, perhaps had more power than the others, but their programs lacked variety and they both landed some double jumps on two feet. However, their substantial margins after figures left the final results in little doubt. In the free skating, Pia Moller, a former pair skater, did many difficult movements and good connecting steps in a program well-adapted to the music.

The only Pairs' entry, Ayoe Bardram and Alf Refer (who is 54 years old), obtained more than minimum points in a fairly easy program well skated.

The ice surface was uneven and the ice poorly prepared, particularly during compulsory figures.

Results: Ladies — 1. Marianne Baek; 2. Jette Vad; 3. Kirsten Nicolai; 4. Elsebeth Hartvigson; 5. Pia Moller; 6. Linda Madssen; 7. Hedda Ekholm; 8. Ingelise Blangsted. Men — 1. Arne Hoffmann; 2. Per Cock-Clausen (52 years of age); 3. Finn Olsen; 4. John Ferdinansen; 5. Gert Hammer. Pairs — 1. Ayoe Bardram & Alf Refer. Dance — 1. Hanne Sonderup & Jorgen Svendsen; 2. Jette Steinhauer & Leif Steinhauer. Note: As Per Cock-Clausen, SKATING's correspondent from Denmark, actually competed in the Men's Singles, he was unable to send comments on this event.

From South Africa:

A deadlock between the South African Ice Skating Association and the Olympia and Durban Rinks has resulted in unofficial scheduling of competitions. South African Championships for free skaters held at Durban resulted as follows: Open — Ann Smith; Open Professional — Colleen Haddow; Under 16 — Anne Broadhurst; Intermediate — Elizabeth Dowe; Under 11 — Sally Goditsky; Under 8 — Pam Smith; Open Men — Brian O'Shea; Under 16 Boys — Paul Wolozyn; Under 16 Pair — Jane & Paul Wolozyn; Open

Pairs — Brian & Glenda O'Shea; Open Dance — Brian & Glenda O'Shea; Professional Dance — Colleen Haddow & Tyrone Smith; Professional Pairs — Rafe & Elinor Caldicott.

Mr. Hymie Sofer, new owner of Johannesburg's Olympia Ice Rink, is intensely interested in reviving ice skating as a popular sport in South Africa. He has plans for a full-time instructor, formation of clubs, holding of competitions, family evenings and hockey matches. It is hoped that interest in competitive skating will be renewed providing an incentive for serious skaters.

From Japan:

The Intercollegiate Championships at Fuji Highland Skating Rink, Yoshida City, last January 11-14, proved that the boys' talent is less developed than the girls' — the boys had no double axels and fewer double toe jumps.

Results: Girls — 1. Miwa Fukuhara; 2. Kumiko Ohkawa; 3. Haruko Ishida. (29 Contestants.) Boys — 1. Yoshiaki Hattori; 2. Katsutoshi Morinaga; 3. Norihisa Matsumo. (26 Contestants.)

Both the Inter-Highschool Championships (January 21-24) and the National Athletic Winter Games (January 26-29) were held at Lake Tatehina, Naganoken. The Games began at 7 a.m. because the rink was not piped and the ice began to melt at noon. A heavy storm during Men's figures caused competitors to skate on snow-covered ice and judges to try to find errors under the snow.

Tokyo has many boys who, with a little more work, could closely follow Nobuo Sato, fourth at Worlds.

National Athletic Winter Games results: Ladies — 1. Haruko Ishida; 2. Yohko Tashima; 3. Miyeko Ohiwa. Men — 1. Kazuhiko Kakita; 2. Masakuni Terano; 3. Takashi Hariye. High School Girls — 1. Kazumi Yamashita; 2. Keiko Miyagawa; 3. Mari Watanabe. High School Boys — 1. Tsuguhiko Kozuka; 2. Toshimitsu Doh-ké; 3. Akira Yoshizawa. (Five contestants in each event.)

Inter-Highschool Championships results: Girls — 1. Kazumi Yamashita; 2. Keiko Miyagawa; 3. Sanae Minématu. (41 Contestants.) Boys — 1. Tsuguhiko Kozuka; 2. Akira Yoshizawa; 3. Toshimitsu Doh-ké. (18 Contestants.) ■ ■ ■

THE TWO AMATEUR FACES PROFESSIONAL

What to do with figure skating prowess confronts all amateurs at some time. A decision made in the glow of productive competitive years can often affect one's whole life pattern, as seen from the following comments.

SUZANNE MORROW FRANCIS, D.V.M., Canadian Lady Champion, 1949-51; International Judge and Referee.

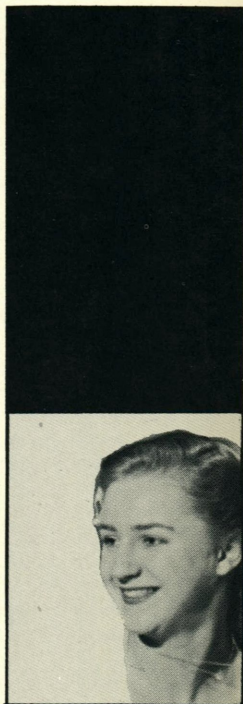
“ If the present trend continues whereby professionalism claims the largest percentage of the skaters that would have the knowledge and experience preferred for judges, figure skating will continue to suffer from a deficiency of competent judges. Most skaters who have sacrificed much to become champions are lured by professionalism with the glamour of show skating and above-average income. What of the time when the novelty has worn off, or a show career comes to an abrupt end because of the constant influx of new stars, or the inevitable day when retirement age is reached?

The only road then open is a continuation of professionalism in a teaching capacity. Not all good skaters make good teachers. This leaves for the rest mediocrity, a circumstance which may well mean a life of frustration for people who possessed and retain the qualities that made them great amateur skaters. If one turns a hobby to monetary gain, one gains a vocation but loses the hobby. Recognizing this fact, I recommend strongly that skaters, while amateurs, should continue their formal education in a field interesting and challenging to their mentalities and potentials, so that they may have satisfying careers when their competitive skating days come to an end. But should one then close the doors to the world of skating? Absolutely not!

Judges, just as indispensable to the sport as professionals and skaters, are needed at all levels of skating activity. Our judges must come from the amateur skating ranks. A few judges have not been competitive or test skaters, but have gained the necessary qualifications to become excellent international judges. However, few non-skaters possess enough interest in the sport to sacrifice the time and effort to reach the top in judging circles. Those skaters who, after years of competition, have developed sound judgment, plus a strong 'exoskeleton,' strength of character to uphold convictions, and enough humility to admit mistakes, make excellent judges.

Judging not only allows participation in the sport for pleasure, but also gives the satisfaction of knowing that one's knowledge gained through hard work is being put to good use. Judges help to create better skaters. I believe that those who are dedicated to improving figure skating can fulfill their aspirations by continuing their interest in figure skating as judges or referees.

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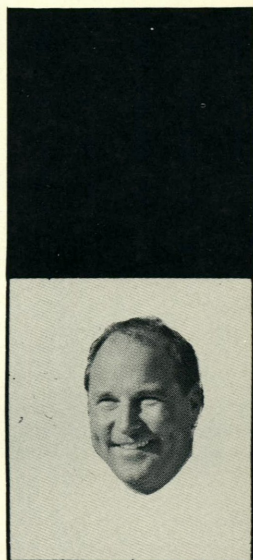
OF FIGURE SKATING

ARNOLD GERSCHWILER, *NSA Gold Teachers Certificate; NSA Triple Gold Medalist; Head Instructor at Richmond Ice Rink, London, and in Davos, Switzerland.*

“ Figure skating needs good, conscientious coaches for the future. To any amateur considering teaching, my first advice would be to accept an instructional job in a small club or public rink where he has the opportunity of learning how to teach. He should keep his first job for two to three ‘apprenticeship’ years, during which time he could prove to himself whether he can cope with teaching, is capable of accepting a bigger job, and has had success with his pupils. I think that this skater should devise a definite program so that he can build a beginner to championship caliber. A good foundation in skating is also a necessity. The all-important understanding between teacher and pupil at championship level can only be accomplished after years of working together. I have found that when a pupil has been with me for a short time he always reverts to his old method of approach when under pressure at a championship. There is nothing more irritating for a teacher than to have all his work thrown overboard in a few minutes!

All the world champions I have taught have been with me for several years prior to their successes. My nephew Hans Gerschwiler I taught from the outset, Aja Zanova for five years, and Sjoukje Dijkstra since she was nine. Profiting from my years of accumulated experience, Sjoukje improved right up to the last championship in which she competed. Valda Osborn, who passed her NSA Gold Medal at nine, started skating with me at the age of three. Later, I had to reteach her the various movements so that she, being older, would understand their purpose.

It is also interesting for a teacher to instruct in pair skating or ice dancing as well as in singles. Personally, I prefer to teach pair skating, but do not like the idea of concentrating on all three. Group lessons and children’s classes can be very gratifying from giving so much pleasure to so many. These people perhaps do not have the ambition to become good skaters, but probably will take up ice dancing and make enthusiastic club members. Skaters need instruction as much as skating needs instructors; let us hope some will find the job tempting.”



RALPH C. McCREATH, *1946 Canadian Men’s Champion; Pair Champion 1936-41; North American Pair Champion 1937 & 1941; Fours Champion 1938; Judge; Corporation Lawyer.*

“ So you want to turn pro? Think twice! I’m not against anyone turning pro. Sometimes it’s financially necessary in order to recoup the thousands of dollars invested by parents to develop a champion. Those who sign for show business often find that the instant glamour soon wears off and the money diminishes each year, so they turn to teaching. If you have ambition to become a really good instructor, you must be prepared for endless hours standing in a cold, damp rink and learning the diplomacy necessary to cope with tiresome, ambitious ‘skating mothers.’ And just because you can do a good bracket is no guarantee that you have the ability to spot errors in body position, free leg, etc., in your pupil. The art of communicating even the basic elements of an outside edge is as specialized as teaching a child to read. Most of us who have trained under two or three pros will vividly recall the often wide difference of opinion between one pro and another in teaching even the basic movements.

I have noted (at least in Canada) that former champions who don’t turn pro have done exceedingly well in the business world. The publicity and public acclaim they received while they were skating usually follows them throughout their business careers, opening many doors to the future.”



SALLY CROOK RUSHER, The SC of Boston.

“ I feel that a skater who has benefited from efficient club machinery for years owes some of his time to keeping that machinery going for future skaters. Former competitors, bolstered with fresh ideas from experience and other clubs they have visited, are ideally qualified to sustain and improve clubs. Through the club, one has the opportunity to enter new fields. As editor of our club's newsletter, I gained enough experience to start a departmental newsletter at work. This led to a better job opportunity. Through club work, fields are opened which, while not directly related to one's vocation provide diversionary, pleasant activities. As chairman of exhibitions, for example, one accompanies skaters on trips, announces the exhibition, and handles any radio or newspaper publicity connected with the event. Think of the experience the chairman of a club show gains! He must apportion his budget among such diverse facets as publicity, costumes, scenery, direction and ice time, and end up with a product in which each element contributes to the success of every other.

Another area for involvement is service on a USFSA committee. Two particularly challenging ones are the new Committee for Schools and Colleges, which is trying to encourage schools to recognize skating as a sport, and the Standards Committee, which is striving not only to raise the standards, but to unify them in the various sections. You, as a skater, have invested many years in skating as a hobby. Why not keep it as such and continue your enjoyment by serving the sport and your club which, without experienced, energetic people, will cease to thrive and produce new skaters. Remember that as an amateur you may skate when and where you choose, judge, compete, and further skating both in a club and in the USFSA.

JANET GERSHAUER GRIFFITHS, U. S. Fours Champion, 1947-1950; North American Fours, 1949; U. S. Junior Pair Champion, 1950; Professional Instructor; Reinstated as Amateur in 1964.

“ ‘You have waited five long years to re-enter amateur ranks — but why?’ I am often asked this question, especially by non-skaters who think becoming a professional is the ultimate goal in sports. They must think I am really doing things backwards, but actually I wouldn't change the sequence for anything. I have learned a great deal from every phase of skating, and this, hopefully, will make me a better judge and contributor in the amateur field.

Professionalism was never my goal in skating. But after retiring from competition at the ripe old age of 19, and while finishing college, I accepted a teaching position. This seemed a marvelous way to stay active in the sport and work with other skaters (helps correct one's own faults, too!). One teaching job led to another and soon I was a full-time pro. With marriage came a family and increased interest in community affairs. I simply had no time for teaching. Suddenly, I found myself very much ‘out’ of the skating world (except for SKATING!), and seldom went to a rink. To start judging — maybe even try out a rusty edge — seemed the perfect solution to my situation. So I applied for reinstatement of my amateur status. With my professional background I feel I will be more perceptive than I was as an amateur. Perhaps I can help or encourage a test skater or competitor, just as I, as a competitor, was helped. Skating, in both amateur and professional fields, can be so gratifying: the pride of representing a country in international competition; the complete thrill of seeing a student pass a hard-earned test; and then, too, being a judge who is so pleased to say, ‘You passed.’ ‘You passed.’

As satisfied as I am to become an amateur again, I shall never regret the professional years, which gave me an excellent opportunity to work with people of all ages, use imagination, travel and earn a good salary. There must be many non-active professionals who, by returning to amateur status, would make worthy judges, club members and amateurs again.

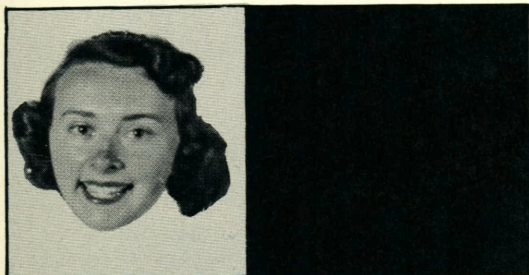
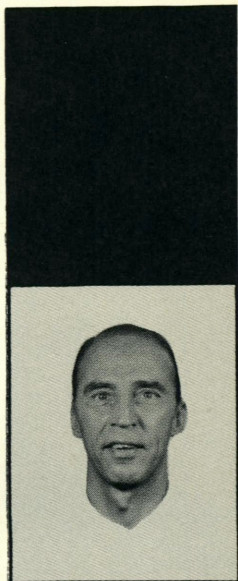
THE TWO FACES OF FIGURE SKATING

ROBERT DENCH, 1936 British Olympic Team Member; with wife Rosemary, Coach, Choreographer and Production Co-ordinator at *Ice Capades*, 1940-64, and currently Director of Skating Activities; co-author of *Pair Skating and Dancing on Ice*.

“ If you think you want to turn pro and go into show business, you must have a great deal more than skating ability to be really successful. Skating in professional ice shows and exhibitions is vastly different from amateur competition work. In competitions, amateurs skate for judges and aim to earn as many marks from them as possible. Programs will include many technically difficult steps and movements, for these are what the judges look for and appreciate. As professionals performing before the public, skaters try to 'put on a good show.' Amateurs entering the business are inclined to judge professional skaters on their ability to do recognized school figures and difficult free skating moves. They fail to realize that the value of a show skater really depends on how well his number goes over with the audience. In his program, every single movement must function as a necessary part of the picture or impression to be created.

Good style and a sense of rhythm, along with grace, will give your performance a smooth, finished look that the audience cannot help appreciating. If a girl can incorporate sufficient jumps, spins, and general skating movements in her three-minute routine, she will have all it takes to be a co-star. If she is not so versatile, she may still be able to present her solos in the form of a dance. A man lacking sufficient skating *tricks* to make his solo spectacular is limited by convention to a relatively small variety of dance and arm movements. General knowledge of dancing and miming, especially for comedians and those in production numbers, is increasingly important.

If you love to skate and enjoy dancing on ice to music, and if the professional life appeals to you, a big ice show is the place for you because of the facilities it can afford: a good orchestra, rehearsal music when you want it, a producer to advise you on new numbers, and plenty of practice ice. These advantages tend to compensate for the hard work, tedious hours of travel, living-out-of-a-suitcase routine of the show skater. Monetary compensation, based on the ability of the skater, can be very rewarding for an outstanding personality. My advice is to stay with competition until you are good enough to either make a fine teacher, or show skater, or just enjoy it as a hobby and wonderful exercise.”



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CLUB NOTES

■ An instrument which could be pre-set to fade out the music (sound system) at any given time in a five-minute period would be a boon to any rink's sound equipment, thought Ed Tarling, *Seattle SC* (Wash.). Club member Merv Eaton actually designed the "Automated Music Box" which made its debut at the Pacific Coast Championships. It works this way. The person operating the music has before him a chart which lists the dances and number of seconds necessary to complete each *sequence* of the dance. The judges decide how many sequences of each dance will be skated and the music steward is then able to determine the number of seconds necessary to skate that number of sequences. He sets the dial on the AM Box and as each skater starts the dance (NOT the introduction), he presses the "start" button. The box does the rest. As soon as the required number of seconds has gone by, the AM Box cuts into the sound system and the music fades out.

■ Congratulations to Howell Janes. Added to his other titles (including World Judge), he has been named Honorary President of *St. Moritz ISC* (Berkeley, Calif.).

■ The Judges School, brought back to the *Buffalo SC* (N. Y.) by popular demand, is really designed for every adult club member — whether a skater or interested spectator. The school, helpful in educating parents, also encourages their children.

■ A film on figure skating was shown at *Galt FSC's* booth at the Fall Trade Fair, Galt Arena, Ont.

■ Skating clubs from Canada, Ohio, Indiana, Michigan and New York were represented at the Niagara Invitational Competition, sponsored by *Buffalo SC*, at Dann Memorial Rink on Mar. 26-28. More than 150 competitors participated in events ranging from juvenile figures and free skating to Gold Dance.

■ When *Aurora FSC* (Ont.) was left iceless, Upper Canada SC graciously invited the "orphans" to attend their sessions — gratis.

■ Outstanding choreography in free skat-

ing and pair events highlighted the exciting 43rd Annual Middle Atlantic Figure Skating Championships, held Mar. 12-14 under the auspices of the SC of New York, at Iceland Rink. Among those in the winners' circle: Coco Gram (The SC of New York) — Senior Ladies; John Baldwin (Metropolitan FSC) — Junior Men; Mary Lynn Gelderman (The SC of New York) — Novice Ladies; and Honey Kerr and Vera Wang (The SC of New York) — Ladies' Pairs.

■ The *Burien SC* (Wash.) has received probationary status from the USFSA.

■ The *Tucson FSC* (Ariz.) float entered in the annual "Rodeo Parade" sported silver blades and pastel costumes — a far cry from the usual cowboy hats and spurs!

■ The *five W's* of club professionals are answered for *The SC of New York* members in a 5-page memorandum distributed by the club.

■ Hans Johnsen, pro from Crossroads, spoke at *Seattle SC's* general meeting. Subject: "Ethics in Ice Skating."

■ Encore '65, the carnival produced by *Kapuskasing FSC* (Ont.), entertained 1300 people during two performances. In a routine entitled "The Beatles Gone Navy!" featuring four local high school teachers, "Ringo" is married off to a Hawaiian miss! Guest star Jerry Fournier (East York SC) skated on stilts and also used a scooter of his own design.

■ Two hundred fifty children and their parents attended an "Open House Party" held by the *Long Island FSC* (N. Y.). All were invited to eat, watch demonstrations, ask questions, skate and join the club.

■ Noting the improvement in member skating ability were *Johnson FSC* (Pa.) skaters, who viewed a 1959 club party film at their wind-up banquet of the season.

■ And then there was the lady attending the Pacific Coast Championships who was angry because she thought free skating meant there would be no charge.



World Pair Champions Ljudmila and Oleg Protopopov execute a high overhead lift.

1965



WORLD CHAMPIONSHIPS

IN DEPTH REPORT by Dick Button



Sam West photos

Would Alain Calmat finally capture the elusive World crown he had pursued for ten years? Would the Protopopovs prove as brilliant as they had at the Olympic Games, and the Romans again electrify the audience with startling new dance patterns? Would Petra Burka have an easy win over Regine Heitzer and could Peggy Fleming overcome her disappointing performance in the North Americans to re-establish herself as a serious contender for first place? What would be the outcome of the third stage in the Visconti-Allen duel?

These questions were answered in Colorado Springs, Colorado, March 2-6, where the 1965 World Figure Skating Championships were held. The setting was the Broadmoor World Arena nestled at the foot of the Rockies, one of the most beautiful places in which to hold an international sports event.

In the Pairs' competition compulsory events were again held and, as expected, Belousova and Protopopov established an early lead. The compulsory event, how-

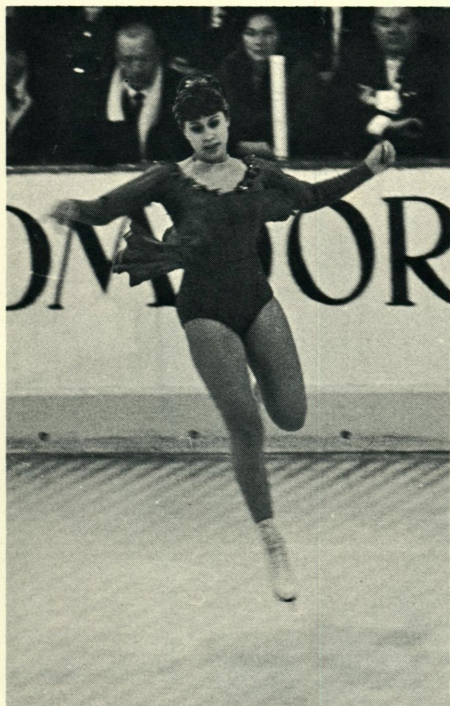
ever, did not really test the pair skaters' technique, although it did point out a uniform inability to perform an ordinary sitspin well.

By far the most popular pair were the Kauffmans. Cindy and Ronnie received a standing ovation after their fresh, energetic program which contained a number of original moves. In the final tally, however, their pair work lacked maturity. Their improvement over the past two years has been astonishing, and if they can add discipline and technical control, they will undoubtedly move ahead even more rapidly.

The second Russian pair, Alexandr Gorelik and Tatiana Zhuk, who placed third, were an extremely attractive couple on the ice, and their performance was highly interesting even though they have worked together for only a year.

The Johners of Switzerland lost any hope for the title when Rudi fell at the end of a single jump and never completely recovered his composure.

The Josephs seemed to be slightly off



World Lady Champion Petra Burka

their usual superb level of skating. They are the best "pair" skaters in the world today, moving as one more than any other two skaters. Their revolutions in separate jumps, their physique and style, are all amazingly similar.

The Protopopovs, however, despite the fact that they were slightly off their top form and made some minor mistakes, were the only ones to whom the title of "Weltmeister" could be given. While not physically alike, they are truly masters in the art of beautiful skating. Their style, positions, lightness, musicality and elegance thrilled everyone. Their program never gives way to cheap sensationalism and no individual move is performed for its own sake. They are true champions.

One question this writer has about the Pairs' competition is relative to the so-called "carry" lifts. Many of the European pairs blithely ignored the rule that a lift must be in a continuous arc, and held their partners in a stationary high position for as much as three turns. It

seems to me that either the rules should be changed to permit this type of carry lift, or skaters breaking the rule should be severely penalized.

The Pairs' class as a whole was by far the best event in the sense that the overall level of skating was the highest in the Championship.

In the Ladies' competition, the school figures showed, as in the past, many excellent prints on the ice and a great deal of poor style above the ice. Apparently the knock-knees, unpointed toes, bent-over heads and rounded shoulders of many of the girls did not prevent them from receiving the usual range of marks for their figures. At the conclusion of the school figures, Petra Burka was leading, closely followed by Christine Haigler, Regine Heitzer, Peggy Fleming and Miwa Fukuhara from Japan.

Men's Champion of the World, Alain Calmat



In the free skating event, comment should be made of Tina Noyes, who skated with extraordinary electricity. Her fantastic athletic ability, however, is encased in such poor form that she was unable to pull up by any appreciable amount. Regine Heitzer of Austria skated a strong program, somewhat lacking in musicality and elegance to hold second place, while Christine Haigler slipped from second place to fourth. Among the top girls only Peggy Fleming and Petra Burka skated programs of note.

Peggy Fleming overcame her disastrous performance at the North Americans and skated with extraordinary beauty. Here is a skater who has a unique combination of athletic ability, technical control, great style and immense musicality. Her double axels, done with such apparent lack of effort, nevertheless have great height and perfect control. Her style is so lyrical, however, that at moments it gives the impression of lacking energy. Having seen her in three successive competitions, this writer feels it is evident that she hasn't that extra reserve to carry her through an exhausting four-minute routine and still have strength to fall back on.

Petra Burka, on the other hand, has this strength in boundless proportions. Her athletic ability is superb. Her consistency and dependability are usually first-rate. As it happened, this reporter had no sooner finished saying this on television when Petra took an unexpected spill on a double flip jump near the end of her program. Despite this, she was able to continue her program without any loss of poise. Petra's skating in the last year is considerably more feminine and relaxed. While she may at times not stretch her leg in a spiral or arch her back sufficiently in a camel, she is nevertheless a fantastic athlete who has developed the art of ladies' jumping to a new high.

In the Men's event, everyone wanted France's Alain Calmat to win. And he did. The University of Paris medical student had proven himself on many occasions to be an inconsistent skater. This time around, though, he skated a conservative, cautious program with complete control, and at last proved to be master of himself. A highly musical skater, Calmat performs with great flair and abandon. His musicality makes even the simplest steps important. His skating can best be described as being French — individualistic, emotional, undependable and



Dick Button, SKATING's reporter and TV commentator for Worlds, chats with Alexandr Gorelik who, with his partner Tatiana Zhuk, placed third in the Pairs' event.



Eva and Pavel Roman, World Dance Champions, pose for television.

Something catches the eyes of U. S. Lady Champion Peggy Fleming and coach Bob Paul.



incongruous. When he skates well, his performance is electrifying and when he skates poorly, it is marked with numerous falls. There is no in-between for Alain Calmat.

In this competition Alain chose to retain the lead he held at the end of figures by eliminating his triple jumps in favor of moves in which he felt completely at home. It was a wise decision.

The U. S. Champion, Gary Visconti, entered the final round in sixth place, but was unable to pull up with his free skating program. Don Knight dropped from second at the end of figures to a final third place, with a performance that was consistent, but unspectacular. Emmerich Danzer, Austria's much heralded Champion who defeated Alain Calmat for the European title, performed poorly. He fell on his double axel, missed his flying sitspin and was unable to compete his triple salchow cleanly. His style was angular and unmusical.

Scotty Allen, no longer a child prodigy, gave an initial appearance of a mature young man, skating what was for him an excellent program. There was no visible lack of energy due to altitude or to inexperience in not pacing himself, as was the case in his performance at the Nationals a few weeks ago. His program was punctuated with excellent and difficult dance steps, but was otherwise basically unmusical. His stroking was not effortless, and his double jumps all included a wide-swinging free leg on the landing. Scotty's greatest asset is his will to win, and the electricity in his performance generates from his personality rather than from his technical control.

Generally speaking, the men were an awkward and ungainly group. Their choreography had a depressing repetition of jumps, particularly double toe loops and salchows. The lack of style and position was painfully obvious. One great exception to this was Nobuo Sato of Japan, whose free skating performance was superb. He skated a fully-rounded program and was perhaps the only male skater who showed great technique in his spins.

In fact, the general lack of spinning ability among the men was deplorable. The number of contestants who could do a basic sitspin in good position and with control were few and far between. Is it an aversion on the skater's part, or is it an inability of teachers to recognize and teach a good spin?

Again, Sato stands out as an exception and should be commended for the maturity of his performance. Unfortunately,

the judging did not reflect this, and while he received marks ranging from 5.5 to 5.8 by comparison with marks of 5.6 to 5.8 given to Don Knight and marks of 5.7 to 5.9 given to Scotty Allen, Sato was greatly undermarked. While examples of poor judging—such as occurred when Mme. Donnier-Blanc of France placed all the ladies on too high a scale—can be dismissed as an individual failing, it is more difficult to forgive most of the judges' lack of comparative recognition for Sato's fine free skating performance.

In Ice Dancing, Eva and Pavel Roman led the field from the beginning. Their style did not reflect the exaggerated straight back position of the English, but was nevertheless interesting, fluid and theatrical. Their free dance program contained a great deal of originality and excitement. Janet Sawbridge and David Hickinbottom were strong in the compulsory dances and, while their free dance program contained many spirals and other moves which were not as difficult as those of other dancers, they managed to hold second place. Certainly, the American teams of Dyer and Carrell, who came in third, Sveum and Fortune and the Urbans, fifth and seventh respectively, present an attractive team for the U. S.

In general, the Dance event is the most advanced of the four World skating events in the area of musicality and style. This is due primarily to the fact that any couple would be marked down immediately if they were off the beat or if their toes were unpointed or their bodies not in good position. The fact that musicality is obviously not as important to the judges in the Singles' events keeps those competitors from developing musically as do the dancers. This is unfortunate.

On the whole, the 1965 World's was an exciting competition. It was heartening to see the presentation of awards neatly and dramatically done. The flowers, the red carpet and the winners' stand showed that we have taken a hint from the Europeans and learned to present our skaters in the important light they deserve. It would not dismay this writer, particularly in view of the fact that television is sending pictures of the judges to millions of viewers across the country, to see the judges return to the custom of formal dress and black tie.

In contrast to many other sports, skating possesses elegance, musicality and theatricality as well as being an athletic event. And it is this which gives figure skating its unique character.

RESULTS



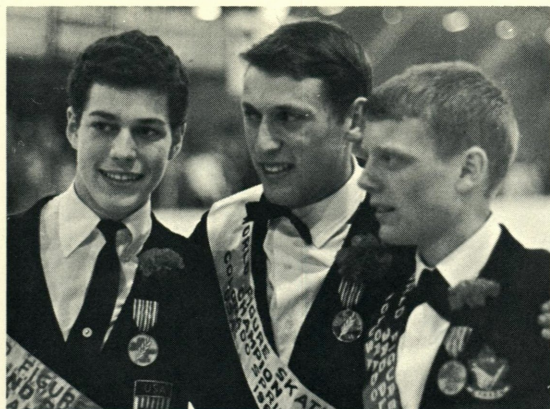
Top placements bring smiles from Peggy Fleming (3), Petra Burka (1), and Regine Heitzer (2).

LADIES

JUDGES: (1) Martin Felsenreich, Austria; (2) Ralph McCreath, Canada; (3) Emil Skakala, Czechoslovakia; (4) Mrs. J. Donnier-Blanc, France; (5) Mrs. Carla Listing, East Germany; (6) Mrs. Pamela Davis, Great Britain; (7) Haruo Konno, Japan; (8) Mrs. Jane Sullivan, United States; (9) Mrs. Tatiana Tolmacheva, U.S.S.R. FIGURES: No. 22a, 35b, 21a, 36b, 38a, 41b.

1.	(1)	Petra Burka	Canada	1	1	1	1	1	1	1	1	1	9
2.	(3)	Regine Heitzer	Austria	2	3	3	3	2	2	2	4	2	23
3.	(4)	Peggy Fleming	United States	4	4	4	2	3	3	3	2	3	28
4.	(2)	Christine Haigler	United States	3	2	2	4	4	4	4	3	4	30
5.	(8)	Gabriele Seyfert	East Germany	5	5	6	7	5	7	9	6	5	55
6.	(5)	Miwa Fukuhara	Japan	6	6	7	8	7	5	5	7	6	57
7.	(6)	Valerie Jones	Canada	8	7	5	6	8	11	6	5	9	65
8.	(7)	Nicole Hassler	France	9	8	8	5	6	6	11	8	7	68

9.	(10)	Helli Sengstschmid	Austria	7	11	9	9	9	9	10	11	8	83
10.	(13)	Albertina Noyes	United States	10	10	10	13	11	12	8	10	13	97
11.	(9)	Diana Clifton-Peach	Great Britain	12	12	11	11	10	10	15	9	10	100
12.	(11)	Kumiko Okawa	Japan	11	9	13	12	12	8	7	13	11	96
13.	(15)	Hana Maskova	Czechoslovakia	13	14	12	14	13	14	13	15	12	120
14.	(12)	Gloria Tatton	Canada	14	13	14	10	14	13	12	14	14	118
15.	(16)	Sandra Brugnera	Italy	15	16	15	15	15	15	14	12	16	133
16.	(14)	Angelika Wagner	West Germany	16	15	16	16	16	16	17	18	17	147
17.	(17)	Elena Slepova	U.S.S.R.	17	17	18	17	18	17	16	17	15	152
18.	(18)	Zsuzsa Szentmiklossy	Hungary	18	18	17	18	17	18	18	16	18	158



MEN

JUDGES: (1) Dr. E. Kucharz, Austria; (2) William Lewis, Canada; (3) Ing. Zdenek Fikar, Czechoslovakia; (4) Mrs. Neri Valdes, France; (5) Eugen Romminger, West Germany; (6) Ferne Kertesz, Hungary; (7) Mrs. S. Bianchetti Garbato, Italy; (8) Mrs. Yvonne McGowan, United States; (9) Sergei Vasiliev, U.S.S.R. FIGURES: No. 22b, 35a, 21b, 36a, 38b, 41a.

[illegible]

10.	(9)	Robert Dureville <i>France</i>	11	10	11	7	14	8	7	9	12	89
11.	(11)	Sepp Schonmetzler <i>West Germany</i>	12	8	8	11	8	12	13	12	14	98
12.	(15)	Jay Humphry <i>Canada</i>	10	9	12	12	11	14	12	15	8	103
13.	(13)	Tim Wood <i>United States</i>	13	13	13	14	13	13	14	11	11	115
14.	(12)	Giordano Abbondati <i>Italy</i>	14	14	14	13	12	10	11	17	16	121
15.	(14)	Patrick Pera <i>France</i>	17	17	16	15	15	15	16	14	13	138
16.	(19)	Ondrej Nepela <i>Czechoslovakia</i>	16	16	15	16	17	19	15	18	17	149
17.	(17)	Sergey Chetverukhin <i>U.S.S.R.</i>	19	19	17	17	18	16	17	13	15	151
18.	(18)	Gunter Zoeller <i>East Germany</i>	20	15	18	18	16	17	18	16	18	156
19.	(20)	Jeno Ebert <i>Hungary</i>	15	20	19	20	19	18	20	20	19	170
20.	(16)	Hywel Evans <i>Great Britain</i>	18	18	20	19	20	20	19	19	20	173

Top World Pairs: Ronnie & Vivian Joseph (2), Champions Oleg & Ljudmila Protopopov, Tatiana Zhuk & Alexandr Gorelik (3).



PAIRS

JUDGES: (1) Walter Malek, Austria; (2) Ralph McCreath, Canada; (3) Mrs. Erika Schiechtel, West Germany; (4) Mrs. Carla Listing, East Germany; (5) Ercole Cattaneo, Italy; (6) Mrs. Pamela Davis, Great Britain; (7) Rene Schlagerter, Switzerland; (8) Howell Jones, United States; (9) Mrs. Tatiana Tolmacheva, U.S.S.R. **COMPULSORY MOVES:** Single Overhead Axel Lift, Single Axel Jump, Camel Spin, Spinspin, Death Spiral, Step Sequence.

- [illegible]

- [illegible]

World Dance Winners: Janet Sawbridge & David Hickinbottom (2), Champions Eva & Pavel Roman, Lorna Dyer & John Carrell (3).



DANCE

JUDGES: (1) Walter Malek, Austria; (2) Mrs. Dorothy Leamen, Canada; (3) Emil Skakala, Czechoslovakia; (4) Mrs. Lysiane Lauret, France; (5) Ferne Kertesz, Hungary; (6) Robert S. Hudson, Great Britain; (7) Miss Margaret Ridgely, United States. COMPULSORY DANCES: Rocker Foxtrot, Westminster Waltz, Kilian, Blues.

- | | | | | | | | | | |
|----|-----|--|---|---|---|---|---|---|----|
| 1. | (1) | Eva Romanova & Pavel Roman
<i>Czechoslovakia</i> | 1 | 1 | 1 | 1 | 1 | 1 | 7 |
| 2. | (2) | Janet Sawbridge & David Hickinbottom
<i>Great Britain</i> | 2 | 5 | 2 | 2 | 3 | 2 | 18 |
| 3. | (3) | Lorna Dyer & John Carrell
<i>United States</i> | 5 | 2 | 3 | 3 | 4 | 5 | 26 |
| 4. | (5) | Diane Towler & Bernard Ford
<i>Great Britain</i> | 3 | 4 | 5 | 5 | 2 | 3 | 30 |
| 5. | (4) | Kristin Fortune & Dennis Sveum
<i>United States</i> | 6 | 3 | 4 | 4 | 7 | 6 | 33 |
| 6. | (6) | Yvonne Suddick & Roger Kennerson
<i>Great Britain</i> | 4 | 8 | 6 | 6 | 6 | 4 | 40 |

- | | | | | | | | | | | |
|-----|------|---|----|----|----|----|------|----|----|------|
| 7. | (7) | Susan & Stanley Urban
United States | 7 | 7 | 7 | 8 | 5 | 7 | 5 | 46 |
| 8. | (8) | Carole Forrest & Kevin Lethbridge
Canada | 8 | 6 | 8 | 10 | 11 | 8 | 7 | 58 |
| 9. | (9) | Brigitte Martin & Francois Gamichon
France | 10 | 12 | 10 | 7 | 9 | 9 | 9 | 66 |
| 10. | (11) | Gyorgy Korda & Pal Vasarahelyi
Hungary | 9 | 10 | 9 | 9 | 8 | 14 | 11 | 70 |
| 11. | (10) | Lynn Matthews & Byron Topping
Canada | 11 | 9 | 11 | 11 | 10 | 13 | 10 | 75 |
| 12. | (12) | Christl Trebesiner & Gerald Felsingner
Austria | 12 | 11 | 12 | 12 | 12 | 11 | 14 | 84 |
| 13. | (13) | Gabriele Rauch & Rudi Matsysik
West Germany | 13 | 13 | 13 | 13 | 13 | 15 | 13 | 88.5 |
| 14. | (14) | Annerose Baier & Eberhard Rueger
East Germany | 14 | 14 | 14 | 14 | 13.5 | 12 | 12 | 93.5 |

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RAGS TO RICHES

A nomadic life of traveling from rink to rink in an eighteen-year search for a "home" only hardened the determination of Metropolitan Figure Skating Club members to develop "the finest figure skating club in the world."

These "gypsies" first started skating in 1946 at the old Brooklyn (N. Y.) Ice Palace. In ten years, thirty charter members under the enthusiastic leadership of first President Arthur R. Sutherland grew to a highly-motivated group of seventy. Three sessions a week were made available, and the club enrolled as a USFSA member.

Even in the embryonic years a competition dye was cast. There were plenty of member skaters eager and ready to enter any competition within reach. In 1947 Irene and Walter Muehlbronner won third place in the U. S. Silver Dance event and continued to climb the competitive ladder until they reached World Dance Champion stature in 1950. This kind of progress has stamped the Metropolitan FSC as a "competitors' club." Today the club perpetuates this spirit by seeking out talent, awarding skating scholarships, providing free practice time and helping to defray competition expenses.

The future looked bleak in 1956 with the closing of the Brooklyn Ice Palace. Had it not been for the patience, perseverance and foresight of then-President Ed Sieminski the Met Club might have been a lost cause. Members shuttled between four widely separated arenas in the New York-New Jersey locale until 1959 when newly-built South Mountain Arena in West Orange, N. J., graciously accepted Met's petition for ice time.

Met brought to the new skating area an appreciation for dancing on ice and an opportunity for adults as well as children to skate. The club demonstrated a high level of skating to the community, making USFSA membership available and emphasizing the desirable objectives of the Association. Met introduced competition and carnivals in return for the privilege of using the community rink. When the Westchester, South Mountain and Long Island Figure Skating Clubs were formed, Metropolitan lent a helping hand

in organizing, running tests and orienting members to USFSA procedures.

In 1958 it was discovered that a group of youngsters skating at the Roslyn Studio in Long Island needed USFSA club advantages. In the course of actively assisting further development of these young skaters, Met embarked on an expansion program for junior development. Ice was rented at Roosevelt Field, L. I., and Francine Gumbs was appointed junior counselor in an effort to build figure and free skating talent. Professional instructors were engaged, tests given, and carnivals, exhibitions and parties planned. Today the junior division has made a decided impact in active competition.

After many migrations Metropolitan FSC finally feathered a permanent nest at Skateland, New Hyde Park, L. I. Once an outdoor facility, the arena was enclosed in a new building with a full-sized ice surface. Met contracted for all available figure skating time, now holds sessions almost every day in the week all year round. A roster of 50 members at the closing of the Brooklyn Ice Palace has swelled to the present enrollment of 300, with ages ranging from 5 to 75—and everyone's on blades!

During the peripatetic years of multiple rink activity, Met's communication problem was acute. President Sieminski initiated "Metro-News," edited by Secretary Amelia M. Bruner, which did much to unify and strengthen a scattered membership.

Met members consider its greatest recent accomplishment the promotion of a New York City Regional Council of USFSA clubs whose purpose is to combine talents and resources of local clubs in an effort to expand and expedite USFSA objectives for the entire region. Representatives from each area club meet for the mutual solution of problems impractical for one club to handle alone.

Metropolitan FSC has proved an exception to the rule: when it lost its ice and seemed doomed, it grew greater—thanks to good leadership and a progressive membership!

—Emily Baumann
Vice-President and Historian



CONTEST IN MOSCOW

by John Noel

European Lady Champion Regine Heitzer, Austria



Everard Photos

For the first time in more than a half century, the European Championships took place in Russia. Before the first World War several Russian skaters competed in international championships, and in 1911 the Men's European event was held in St. Petersburg (now Leningrad). After the Revolution of 1917 Russia withdrew from figure skating competition. Not until 1956 did Soviet skaters enter European Championships.

A ceremonial parade of the national flags opened the Championships held in the vast Palace of Sports, part of the Lenin Stadium in Moscow. Half an hour later 15 dance couples took to the ice for their compulsory dances. Defending champions Eva Romanova and Pavel Roman immediately took the lead with the three British couples in second, third and fourth places. The free dancing resulted in a clear-cut victory for the Czech couple, but the judges were divided in their opinions on the second best program. Yvonne Sudick and Roger Kennerson beat Diane Towler and Bernard Ford by a slim fraction. But there was no doubt that the latter were the crowd's favorites. Their ovation often exceeded that for the Czechs,

and many felt that they would be future champions. Their footwork was excellent and they included several unusual movements. In one backward sequence Diane took an extreme "teapot" position, her whole body parallel to the ice with her head resting on Bernard's boot. Though well-synchronized, Janet Sawbridge and David Hickinbottom's program was less spectacular. They placed second. Hungarian dancers György Korda and Pál Vásárhelyi were delightful; their British training last summer has helped them to achieve a more disciplined and less eccentric style.

Group III figures were skated by both ladies and men. Regine Heitzer finished figures almost 48 points ahead of Sally Stapleford. Diana Clifton-Peach was third, and Nicole Hassler, well below her best form, fourth. In the free skating Miss Heitzer at last emerged from Sjoukje Dijkstra's shadow into the limelight of fame. In her eighth and successful attempt for the European Ladies' title, Miss Heitzer had a strong figure lead which made her position unassailable. Sally Stapleford appeared happy; her runner-up position was a real triumph for the modest, hard

working British skater who, incidentally, is the first English girl to achieve this position since Yvonne Sugden held it in 1956. Gabriele Seyfert scored the highest free skating points. It is unfortunate that she is not able to compete regularly in international competitions because of the NATO countries' ban on East Germans. Helli Sengtschmid and 15-year-old Hana Maskova both did extremely well, and once again Nicole Hassler proved herself the most artistic skater and the best spinner.

The Men's figures produced a tremendous struggle between Emmerich Danzer and Alain Calamat. At the end of the second figure Calamat was 12 points behind his formidable rival. Often when the pressure is really on, the high-strung Frenchman tends to lose concentration, but this time he responded valiantly, finishing 3.5 points ahead. On ordinals, however, Danzer stayed first by five judges to four judges.

The duel in the Men's event continued to keep everyone in suspense throughout the free skating. The result was probably the closest finish in the 74-year history of Europeans. Skating ninth, Alain Calamat began in fine style. Then came disaster. Knowing that he must risk every-

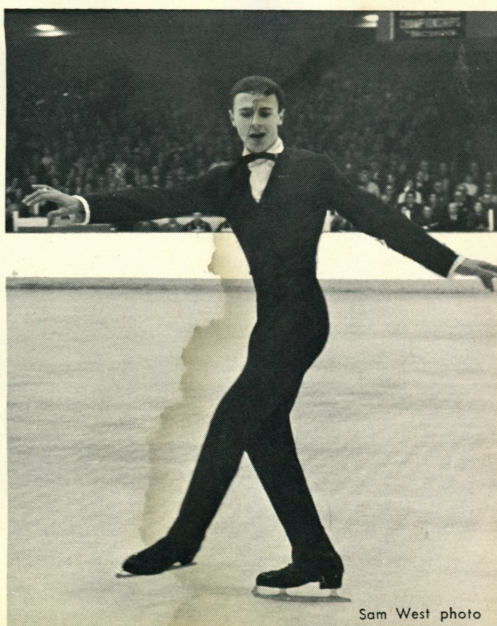
thing to win, he tried a triple loop — and fell. He was up again in a moment and the rest of his program was without fault — a stylish performance by a great artist of the ice. But the mistake was a costly one. He narrowly won the free skating by five judges to three and one tie, but he needed a bigger margin to win. As it was, one judge — the Czech Mme. Helena Dudová — put him in fourth place. She seemed, in fact, to be marking according to some extraordinary rules of her own. Her final order of merit in free skating was: 1. Sepp Schönmetzler; 2. Peter Jonas; 3. Emmerich Danzer; 4. Alain Calamat! Sepp skated well, making no mistakes, but he is an honest sportsman and I doubt if he himself would agree with Mme. Dudová's rating.

Skating twelfth, Emmerich Danzer knew what he had to beat. He skated at the top of his form with brilliant footwork and some "Don Jacksonisms," such as landing a jump with arms folded. His program was well fitted to the music and of high artistic merit, but it was much less difficult than Calamat's. The Frenchman may be an erratic genius, but he has an inspired artistry unique in post-war European men's skating. He ended in second place with Danzer the new Euro-

British dancers Janet Sawbridge & David Hickenbottom



European Men's Champion Emmerich Danzer, Austria





British dancers Diane Towler
& Bernard Ford



Sally Stapleford, Great Britain

pean Men's Champion.

As expected, Ljudmila and Oleg Protopopov placed first in the compulsory pairs but only narrowly beat the much improved Swiss team, Gerda and Rudi Johner. The Russians had a mere 1.1 point lead. When the Swiss pair's marks went up, the admirably fair Russian audience clearly showed that they felt the Johners should have finished even closer to the favorites. In the finals the Protopopovs gave a superb performance before an enthusiastic crowd of 12,000. Death spiral, overhead axel lifts, helicopter, twist and cartwheel lifts succeeded one another with impeccable smoothness. Their marks were all 5.9 except one 5.8 and one 6.0 for artistic impression. Gerda and Rudi Johner proved that they will be well in the running for the title next year. They're stylish and musical and, training with Doreen Denny and German acrobat Joachim Schilling, they have made tremendous gains in technical efficiency. Third place went to Tatiana Zhuk (sister of 1960 Olympic skater Stanislas Zhuk) and her new partner, Alexandr Gorelik. Given a bit more experience skating together they will be hard to beat.

LADIES

1. Regine Heitzer, Austria
 2. Sally Stapleford, Great Britain
 3. Nicole Hassler, France
 4. Helli Sengtschmid, Austria
 5. Gabriele Seyfert, East Germany
 6. Diana Clifton-Peach, Great Britain
 7. Hana Masková, Czechoslovakia
 8. Jana Mrázková, Czechoslovakia
 9. Astrid Czermak, Austria
 10. Angelika Wagner, West Germany
 11. Uschi Keszler, West Germany
- (20 Contestants)

MEN

1. Emmerich Danzer, Austria
 2. Alain Calmat, France
 3. Peter Jonas, Austria
 4. Sepp Schönmetzler, West Germany
 5. Wolfgang Schwarz, Austria
 6. Robert Dureville, France
 7. Peter Krick, West Germany
 8. Ondrej Nepela, Czechoslovakia
 9. Philippe Pelissier, France
 10. Sergey Chetverukhin, U.S.S.R.
 11. Giordano Abbondati, Italy
- (16 Contestants)

PAIRS

1. Ljudmila & Oleg Protopopov, U.S.S.R.
 2. Gerda & Rudi Johner, Switzerland
 3. Tatiana Zhuk & Alexandr Gorelik, U.S.S.R.
 4. Sonja Pfersdorf & Günter Matzdorf, West Germany
 5. Irene Müller & Hans-Georg Dallmer, East Germany
 6. Tatiana Tarasova & Georgiy Proskurin, U.S.S.R.
- (17 Pairs)

DANCE

1. Eva Romanova & Pavel Roman, Czechoslovakia
 2. Janet Sawbridge & David Hickinbottom, Great Britain
 3. Yvonne Suddick & Roger Kennerson, Great Britain
 4. Diane Towler & Bernard Ford, Great Britain
 5. György Korda & Pál Vásárhelyi, Hungary
 6. Gabriele Rauch & Rudi Matysik, West Germany
- (15 Couples)

9 judges in each event except ice dancing (7)

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BIRTHS

Albany, N. Y. — To Mr. and Mrs. John Spillane, a son, James Andrew, Jan. 28.

Boston, Mass. — To Mr. and Mrs. John Hanisco (Mary Cooper), a son, John Stuart, Jan. 5.

Buffalo, N. Y. — To Mr. and Mrs. Sean Ahern, a son, Patrick, Feb. 8 — To Mr. and Mrs. F. Brendan Burke, a daughter, Dierdre, Dec. 14 — To Mr. and Mrs. Francis Haley, a son, Timothy Danahy, Dec. 19 — To Mr. and Mrs. Richard Spitzer, a son, Kirk Allan, Jan. 2.

Calgary, Alta. — To Mr. and Mrs. C. Robin Jones, a son, Darryl Brent, Jan. 14 — To Mr. and Mrs. Barry Popkey (Margaret Head), a son, John Robert Hilary, Feb. 12.

Iowa City, Iowa — To Mr. and Mrs. John A. Boice (Susan Slater), a son, William John, Jan. 15.

Montreal, Que. — To Mr. and Mrs. Francis Belanger (Claudette Lacaille), a son, Mar. 1 — To Mr. and Mrs. Ronnie Powe (Jennifer Reid), a daughter, Carolyn Jennifer, Mar. 3.

Seattle, Wash. — To Mr. and Mrs. William Baker (Linda Doeppen), a son, Robert William, Dec. 13.

ENGAGEMENTS

Belmont, Mass. — Miss Helen Pratt Dane to Ens. Paul Edward George, USNR, former U. S. Junior Pair Champion.

Detroit, Mich. — Miss Sally Wells to

Mr. Roger Babcock. Wedding in July.

Dobbs Ferry, N. Y. — Miss Diana Campbell to Mr. C. Donald Moore.

Revere, Mass. — Miss Barbara Shayeb to Mr. Mounir John Daoud of Beirut, Lebanon. Wedding May 29.

Troy, N. Y. — Miss Marty Osterhout to Mr. John Andrew MacDiarmid. Wedding May 8.

MARRIAGES

Boston, Mass. — Mr. John J. McNamara and Ann Louise Greep, in December.

Burlingame, Calif. — Mr. Richard Arnold Wallach and Miss Jane Holmes, Nov. 7.

Calgary, Alta. — Sub-Lieut. Randall McGraw and Miss Mary Ackland, Dec. 28.

DEATHS

Buffalo, N. Y. — Mrs. Joseph O'Gorman — Mr. Louis Omel.

Halifax, N. S. — Mr. Lloyd C. Hamilton, Dec. 16.

Kitchener, Ont. — Mr. Ross Lichti, brother of Marlene Lichti, Oct. 19.

Mount Kisco, N. Y. — Mr. William H. Bruns, Jr., former U. S. Junior Pair Champion, Feb. 13.

Sacramento, Calif. — Mr. Leonard Villegas, Feb. 25.

Toronto, Ont. — Mrs. William W. Barrett (Patricia Chown), former CFSA Junior Pair Champion, Feb. 18.



Good Skate . . . Beverly (Mass.) Patrolman Lawrence Dunlop cuts a graceful figure as he performs his duties on blades. A former hockey star and World War II Paratrooper, Patrolman Dunlop is now a 16-year veteran of the Beverly Police Department.

Harry L. Levine Photo

FIGURE **Honor Roll** SKATING

GOLD MEDAL WINNERS

Listed below are figure, dance and/or pair medal winners according to USFSA and CFSa records received by March 15, 1965.

CANADA

GOLD DANCE — **Victoria FSC:** Mrs. Ellen Hibak.

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

FSC of Minneapolis: Becky Schiro; **IC of Baltimore:** Mary Glynn Owens; **Metropolitan FSC:** Nancy Wormser; **Philadelphia SC & HS:** Annetta Baird; **St. Paul FSC:** Lona Beckstrom.

FOURTH FIGURE TEST Qualifying To Compete In JUNIOR SINGLES

Chalet FSC of Rockford: Anna Jean Christenson; **City of Lakes FSC:** Stephen LeRoy; **Commonwealth FSC:** Karen Landrey; **El Camino ISC:** Rebecca Heuton; **Hiawatha SC:** Sally Socia; **Hibbing FSC:** Steven Fraboni; **Pittsburgh FSC:** Gretchen Stuart; **Plaza FSC:** Marianne Mazur; **Rochester FSC:** Connie Carlson; **San Diego FSC:** Frances Raikow.

THIRD FIGURE TEST Qualifying To Compete In NOVICE SINGLES

Blade & Edge Club: Catherine Keenan; **Buffalo C & SC:** Cheryl Pickren; **Cleveland SC:** Debbie Shaw; **Detroit SC:** Sally McMahon; **Genesee FSC:** Carol Czaja; **Hiawatha SC:** Karen Collins; **Laurelton Pines SC:** Anine Werlick; **Los Angeles FSC:** Nancy Kassing; **Metropolitan FSC:** Dean Hiltzik, Judy Scarpino; **New Haven SC:** Susan Camp; **Nordic FSC:** Robin Kosek; **Philadelphia SC & HS:** Ann Miller, Christine Roberts; **Portland ISC:** Steve Schroeder; **Seattle SC:** Steve Escott; **Wissahickon SC:** Wendy Schofield.

SILVER DANCE TEST Qualifying To Compete In SILVER DANCE

Charter Oak FSC: Christine Lucas; **Los Angeles rSC:** Les Martin, Mike Mynatt; **Metropolitan FSC:** Catherine Burke, Nancy Wormser; **Philadelphia SC & HS:** Candace Eccles, Sandra Fornwalt, Ann Millier; **Southern Connecticut FSC:** Deborah Larsen, Mark Magliola, Bonnie Rising; **Southport SC:** Phillipp Grout, Jr.; **Wissahickon SC:** Mary Reath.

BRONZE DANCE TEST Qualifying To Compete In BRONZE DANCE

All Year FSC: Dorothy Murray; **Beacon Hill Club:** Phoebe Marss, Margaret Parker, Marsha Wyatt; **Buffalo C & SC:** Carol Green, Cheryl Pickren, Debbie Pickren; **Chalet FSC of Rockford:** Scott Johnson, Patricia Simaitis, Debbie Singleton; **Charter Oak FSC:** Ruth Tracy; **Dallas FSC:** Chuck Wright; **Detroit SC:** Cynthia Amelon, Clement Bondar; **FSC of Omaha:** Chuck Gingrich, Donald Thomas; **Genesee FSC:** Gary Kosbab, Robert McMahon; **Glacier Falls FSC:** Richard Kirk; **Great Neck rSC:** Carole Lorber, Lynn Mishkin; **Greater Milwaukee FSC:** Lawrence Eisman; **Ice & Blades Club of Washington:** Christine Bothner-By, Sean Naser; **IC of Syracuse:** Marcia Nosavage; **Johnstown FSC:** Dennis Byer, Diane Cameron; **Lake-wood WC:** Marianne Martinolich, Norma Newcomb, Julie Watness; **Los Angeles FSC:** Jack Shupper; **Metropolitan FSC:** Roberta Wrigg; **New Haven SC:** Cynthia Latham; **Philadelphia SC & HS:** Mrs. Charles Williams; **Pittsburgh rSC:** J. Douglas Cowieson; **Rochester FSC:** Darlene Baker; **The SC of Brunswick:** Frances Eaton; **The SC of San Francisco:** Claire Bodum; **South Mountain FSC:** Donna Statter; **Southern Connecticut FSC:** Wayne Kardos, Sheryl Rising; **Watertown SC:** Susan Risley; **The SC of Wilmington:** Rosemarie Dean, Kathy Hill; **WC of Indianapolis:** Warren Danner.

BRONZE PAIR TEST Qualifying To Compete In JUNIOR PAIRS

Individual Members: Leah Pitt & Donald Lowry; **Old York Road SC:** Karin Schnitzler & Galen Schnitzler.

CANADA

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

SEVENTH FIGURE TEST

Edmonton FSC: Carol Wishart; **Nelson FSC:** Elizabeth Barclay; **Toronto CS & CC:** Douglas Leigh.

SIXTH FIGURE TEST

Kelowna FSC: Lorraine Smith; **Leaside SC:** Cathy Gornall; **Saskatoon FSC:** Bruce Roadhouse.

SILVER FREE SKATING TEST

Calalta FSC: Jo-Anne Graham, Margaret Zappie; **Calgary WC:** Mary Sproule, Jane Thompson; **East York SC:** Donelda Fleischaker, Lucy Sharkey; **Edmonton FSC:** Donna Scott; **Huntsville SC:** Robin Giustini; **Kelowna FSC:** Lorraine Smith; **Elizabeth Clark;** **North Bay FSC:** Pam Husband; **Oakville FSC:** Michael Penhall; **Port Arthur Thunder Bay FSC:** Sanford Jones; **Royal Glenora Club:** Lynda Catrano, Nicola Gafuik, Heather McBride; **Saskatoon FSC:** Bruce Roadhouse; **Toronto CS & CC:** Cathy Howson; **Unionville SC:** Janice Grainger; **University SC:** Belinda Sugarman; **Upper Canada SC:** Adele Archer, Windy Harper, Susan Sher, John MacWilliams, Diana Williams; **Vancouver SC:** Jimmy Reid; **Vernon FSC:** Belda Neilson, Shawny Prentice.

FIFTH FIGURE TEST

Royal Glenora Club: Barbara Winters; **Upper Canada SC:** John MacWilliams; **Vernon FSC:** Shawney Prentice.

FOURTH FIGURE TEST

Copper Cliff SC: Susan Metcalfe; **Oakville FSC:** Bill Foster; **Port Arthur Thunder Bay FSC:** Faith Elsey, Fawn Elsey; **Royal Glenora Club:** Marilyn Gafuik; **Vernon FSC:** Sandra Ryan, Jo Watson.

THIRD FIGURE TEST

Border FSC: Debbie Nagurski (USFSA); **Jasper Place FSC:** Margaret Koslowski; **Lakeshore SC:** Sally Praskey; **Niagara Falls SC:** Margaret Haley; **Oakville FSC:** Dale Basteard, Ernest Withrow; **Timmins-Porcupine FSC:** Marion Farrow.

SENIOR SILVER DANCE TEST

Credit Valley SC: Tamarin Dunnet; **Glencoe Club (Alta):** Janice Florendine; **Leaside SC:** Peggy Brisley; **Nelson FSC:** Loris Olsen; **Oakville FSC:** Andrea O'Rourke; **Rossland FSC:** Beverly Eccles; **Unionville SC:** Cathy Hedges.

JUNIOR SILVER DANCE TEST

Galt FSC: Stieven Dover, Karen Whitfield; **Glencoe Club (Alta):** Noreen Elliott; **Hamilton SC:** Barbara Bowyer, Harriet MacFarlane; **Minto SC:** Joy Robinson; **Nelson FSC:** Patricia Shuty; **Oakville FSC:** Dale Basteard, Michael Penhall; **Royal Glenora Club:** Jon Gafuik; **Winnipeg WC:** Barbara Greene.

SENIOR BRONZE DANCE TEST

Calalta FSC: Shirley Gibson; **Credit Valley SC:** Stephen Piluke; **Dundas FSC:** Heather Main, Diane Von Poppel; **East York SC:** Louise Lorioux; **Huntsville SC:** Brenda Gray; **Lachine FSC:** Debbie Morris; **Minto SC:** Paul Cripwell, Carole Pelland, Marleen Theobald; **Nanaimo FSC:** Christine Hornby; **Nelson FSC:** Judy Hooker; **Ponoka FSC:** Nanette Whitford; **Strathroy FSC:** Marcia Smith; **Unionville SC:** Edward Fletcher; **Verdun FSC:** Cynthia Miller, Lesley Turner; **Victoria FSC:** Barbara Maple; **Whitby FSC:** Linda Pilkey; **Winnipeg WC:** Jean Riley.

The following tests were passed by professional figure skaters:

UNITED STATES

Sharon Kermond — Fourth; Carol Shulman & David Shulman — Gold Pair.



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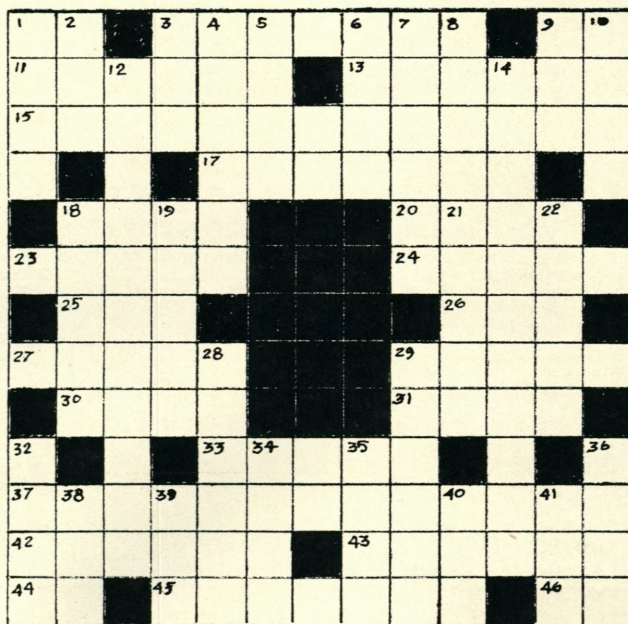
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by Christopher Barnes

Answers to Crossword Puzzle on page 44.

ACROSS

1. Outside back of skate (abbr.)
3. A spin executed in a shooting-the-duck position
9. Milliliter (abbr.)
11. Open.....!
13. Absence of the ears
15. Spins executed from camel position with body turned to side (3 words)
17. Spirit
18. Land measure
20. Baseball referees (slang)
23. Preface; introduction
24. Horn sounds
25. Prefix meaning upon', beside, among
26. Prefix meaning three
27. Make into law
29. Pairs spiral with man as pivot
30. Precisely, as in "to....." (2 words)
31. Skills
33. Name (Latin)
37. Sustained lift common to pair programs (2 words)
42. Committed offenses
43. Sitting, especially of statues
44. Initials of 1959 World Championship Pairs winner (male)
45. Edible mollusks
46. Thus

DOWN

1. Site of 1952 Winter Olympics
2. Miss Lillie
3. 1948 Olympic Women's Champion (reversed initials)
4. What a diamond might say to describe itself (3 words)
5. Common appellation for school emphasizing mechanical arts
6. Oil-tanned leather moccasins (slang)
7. Three men.....(3 words, nursery rhyme)
8. de plume
9. A unit used in measuring the diameter of wires being 1000th inch
10. Mold on which skating shoes are formed
12. Variation of regular accent patterns in music
14. Degree of hot or cold
18. Scene of skating or other contest
19. Re-cover the skating surface
21. Measure of distance
22. Slender rods for roasting meat over a fire
28. Miss Albright, 1953 and 1955 World Champion
29. One who performs steps to music
32. Homeland of 1964 Innsbruck Pairs Champions
34. Unequal numbers
35. Scottish or Irish (Gaelic)
36. Combination form denoting call or cells
38. Haunch
39. One (Spanish)
40. Public notices
41. Registered Nurses (abbr.)

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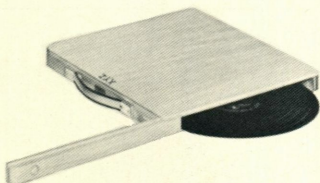
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Cleveland Skating Club
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Answers to Crossword Puzzle on page 42.

O	B		S	I	T	S	P	I	N		M	L
S	E	S	A	M	E		A	N	O	T	I	A
L	A	Y	B	A	C	K	C	A	M	E	L	S
O	N		G	H	O	S	T		M		T	
	A	C	R	E				U	M	P	S	
P	R	O	E	M				B	E	E	P	S
	E	P	I						T	R	I	
E	N	A	C	T				D	E	A	T	H
	A	T	E	E				A	R	T	S	
U	I		N	O	M	E	N		U		C	
S	H	O	U	L	D	E	R	C	A	R	R	Y
S	I	N	N	E	D		S	E	D	E	N	T
R	P		O	Y	S	T	E	R	S		S	O

The judges should go out and scrutinize the surface as a group of counselors and examiners, not as separate inspectors. If the panel is in agreement on what they seek, they should be in accord on what they see and find. They should mark the flaws in the same way (minus .05 for this imperfection, .03 for that one). There should be little room for variation in their findings. Why not walk around together, judging the figure bit by bit? As it is, one judge is there, one here. They can become confused, as I understand one did once, marking a previous figure!

A more uniform method of appraising the compulsory figures can and should be established. Its benefits would be far reaching. The competitors could appreciate their own work more readily. They would have no future fear that any judge would suddenly go haywire and then, after a warning from the referee, have to keep his marks low for every successive competitor because he was so far out of line in one instance. The officials would have a better esprit de corps if they conferred and agreed on what they saw or admitted to themselves what they didn't see. Conferences among nations, leaders of industry and sports officials are recognized procedures these days. They contribute to solutions. What keeps the skating official in limbo — isolated and untouchable?

I am convinced that better scoring in compulsory figures would be welcome all around. The bugaboo of the wicked judge would be laid to rest. It would also be a stimulation for skating clubs and eager youngsters who would be brought up to know and believe they had a better chance by a method of standardized evaluation. ■ ■ ■

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OFFICIAL NOTES

REMINDER

All clubs and Individual Members are encouraged to send delegates to the Annual Meeting of the USFSA, May 7-9, at Disneyland Hotel, Anaheim, California. The Meeting schedule is as follows:

- May 6, Thurs. 9 a.m. - 5 p.m. Executive Committee (closed)
- 8 p.m. - 11 p.m. Executive Committee (closed)
- May 7, Fri. 9 a.m. - noon, Executive Committee (closed)
- 2 p.m. - 5 p.m. Special discussion session (open to all delegates and guests)
- May 8, Sat. 9 a.m. - 5 p.m. Governing Council
- 6 p.m. Cocktails
- 7 p.m. Banquet
- May 9, Sun. 9 a.m. - noon Governing Council

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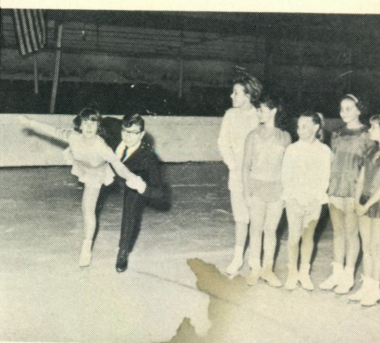
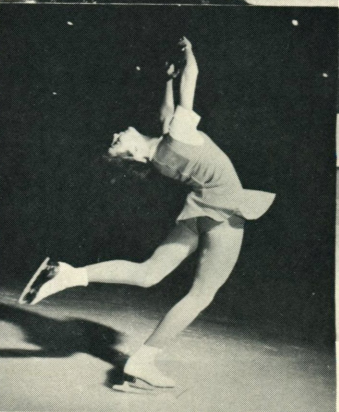
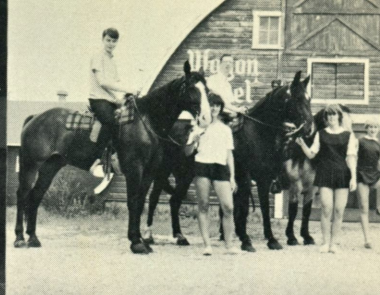
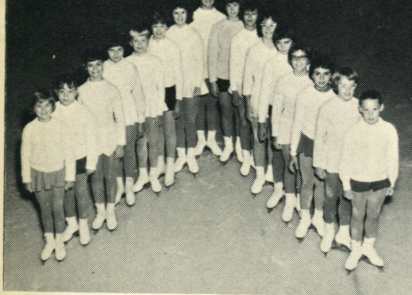
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