

Skating

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UNITED STATES FIGURE SKATING ASSOCIATION
CANADIAN FIGURE SKATING ASSOCIATION

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JUNE 1965

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NOBUO SATO, JAPAN'S CHAMPION, FOURTH AT WORLDS

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Inside This Issue:

MUSIC TO SKATE BY

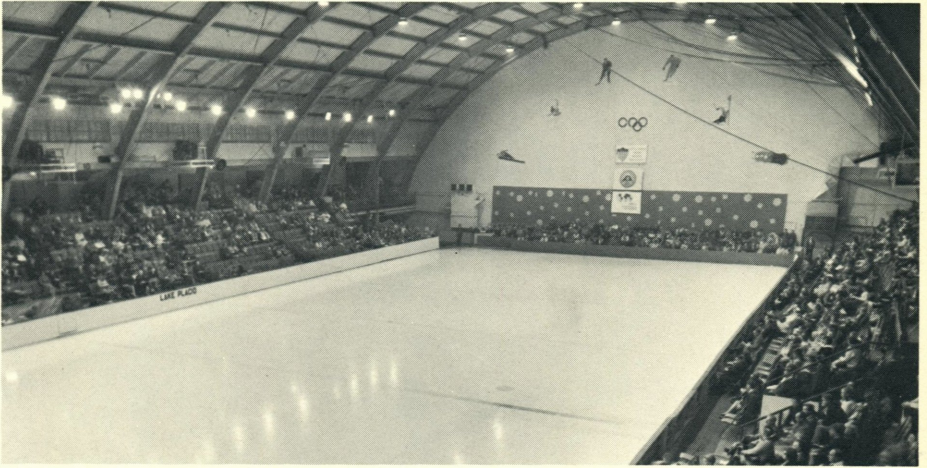
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Figure & Free Skating Judges School	July 28, 29
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Annual Dance Competitions	Aug. 12, 13, 14
Dance Judges School	Aug. 5, 6, 7
High Tests & Gold Dance Tests	Aug. 6 & Sept. 9, 10, 11
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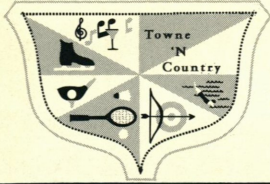
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In the past year, The 1961 World Figure Skating Team Memorial Fund has received many contributions from figure skating clubs and friends of the late Agnes Elaine Hutchinson, Montgomery S. Wilson and William H. Bruns, Jr.

Mrs. Hutchinson was the beloved Executive Secretary of the Professional Skaters Guild of America.

Mr. Wilson served figure skating through competition and, as professional at The SC of Boston, by training many U. S. champions.

Mr. Bruns, though holding a responsible engineering position, devoted most of his spare time to teaching members, especially juniors, of the Southern Connecticut FSC. With his wife, Eva, he held the U. S. Junior Pair title in 1933.

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In this issue, SKATING examines the effect figure skating has had on the arts and explores the fusion of music and the sport. John Noel, well-known writer on skating, authors "Art Within an Art" in which he penetrates the background of skating's bond with music and recommends selections particularly appropriate for skating programs.

Paul Feigay contributes "Music to Skate By." Paul's pertinent credits include being producer of Leonard Bernstein's *On the Town* and *Billion Dollar Baby*. He was producer for the New Opera Company and "Omnibus," in which he introduced both Leonard Bernstein and Agnes DeMille to television. With Dick Button, he has co-produced the World Championships for TV, *Hans Brinker on Skates* and the Memorial Fund Skating Show in Boston.

An active protagonist for new concepts of training in figure skating, Katherine Gebbie ("Drama on Ice") maintains that, in addition to ballet instruction, the theatre arts are natural partners to figure skating. Miss Gebbie is a member of the American Educational Theatre Association and the Canadian Child Drama Association.

Ann and Gregory Kelley, ardent skating enthusiasts, drew from their own figure skating memorabilia and those of their friends for material used in "Impact on the Arts."

This year marked the debut of another USFSA publication, the *1965 Competitions Annual*. It documents the performance of every U. S. figure skater who entered any of the thirteen qualifying competitions in 1964, and offers a complete coverage of the 1964 World and Olympic events. Special credits go to Lee Meade, feature sports writer for the *Denver Post*, who compiled and prepared the contents of this first edition. Serious competitors and figure skating "buffs" find this new record of individual marks and placements an invaluable library addition. Don't neglect to order your first edition copy now. The *1966 Competitions Annual* with complete results of this past year's competitions will be ready for distribution by early summer.

SUMMER SKATING PROGRAM

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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.

PRO PROFESSIONAL PARTNERS

Further to Mr. Wilder's article in April relating to professional partners for dance tests, we [the CFSA] allow amateur candidates for the Silver, Senior Silver and Gold Dance tests (since 1958), and the Senior Bronze test (1960) to test with professionals. The objections that had been raised previously in opposition to this practice have all been shown to be fallacious. Most objectors thought that we were making the tests too easy and all the candidates would be "carried" through by the superlative skating of the professionals. This statement is utter nonsense, of course, as (1) some of our amateur partners are better skaters than some of our professionals, (2) the candidates may have to skate solo anyway, and (3) they would have a tough time trying to put anything past the eagle eyes of the judges! The principle of skating a test with a professional is in no way contradictory to our rules, or ISU rules, or Olympic rules, on amateur status.

A few of our professionals have voiced a mild objection to the rule recently, but their objection stems largely from the difficulty they have in practicing with so many candidates, to say nothing of the grueling test day. With only amateur partners allowed, the test sessions would be even more grueling for a fewer number of partners, the amateur ones. — DR. SIDNEY V. SOANES, *Chairman, CSFA Dance Committee, Ont.*

60-40 OR FIGHT

After reading Sherwin Badger's article in March, I felt exactly the same about everything he mentioned — the 40-60 school figure percentage, the lack of speed and style in the figures, and the lack of musical interpretation in the free skating. Nowadays, so many of the good skaters (and they are good) rush through mechanically in order to get *everything* into their allotted time. This makes it hard for them to show real feeling, joy and beauty in their skating which, to me, is what is thrilling to watch. The onlooker hasn't time to enjoy to the full any one sequence of the program. I don't mean to sound critical of the marvelous things they do now, but why do them at the ex-

pense of everything else? — FRAN CLAUDET JOHNSON, *Conn.*

I enjoyed Spencer Cram's article in March, although I disagree with his contention to keep the 60-40 relationship. As one who formerly represented the Cleveland SC in public relations for five years, the 50-50 relationship would be best not only for competitors but also for the public, and therefore would be better promotion of figure skating. If we who are interested in figure skating aren't careful, the skiers will drive us off the face of the earth by their sheer numbers! Let's bring figure skating up to date! — MAURICE W. COGAN, *Ohio.*

COMMON GOAL

I'm delighted that SKATING now offers constructive criticism, suggesting solutions to problems affecting all aspects of figure skating. I sincerely hope that your articles will bring to the attention of those in positions of power in amateur skating the seriousness of procrastination in making necessary changes.

Television has done much to help us achieve our common goal — making our sport more popular. Now it is up to the leaders in skating to "clean our own house" in an effort to attract more active participation in the sport. The CFSA-arranged tour of the U. S. and Canada for top skaters who competed at Worlds was a great success. Ice Follies played a significant role in the tour, and for the first time, professionals and amateurs worked together — as they do in other sports — to popularize skating. Everyone benefits from such contact: valuable relationships are established; more people are exposed to skating and therefore encouraged to join skating clubs; and skaters from the U. S., Europe and Asia are given the opportunity to see the world. — DON JACKSON, *Ont.*

PEN-CLUBS

I would like to start a pen club between some of our members and an American club to exchange ideas and general information. — ANTHONY BARRON, *Competitions Secretary, Southampton Ice Dance & Figure Skating Club, 90 Shaftesbury Ave., Highfield, Southampton, England.*

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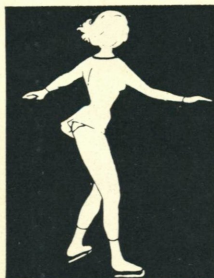
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- Chart of Figure Skating Positions
- Sample Constitution and By-Laws and Other Information Relative to Forming New Clubs
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USFSA PUBLICATIONS

- SKATING Magazine
 - *Rulebook*
 - *How To Conduct Competitions*
 - *Evaluation of Errors in Figures*
 - *Competitions Annual*
 - *Instant Skating* by Dick Button
 - *Figure Skating for Beginners* by John Noel
 - *Figure Skating* by Sally Lindsay — paperback
 - *Figure Skating* by Sally Lindsay — hardbound
 - *The Fun of Figure Skating* by Maribel V. Owen
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If members of the Southern Connecticut Figure Skating Club regard their taped skating music as among the best available in both quality and quantity they may be pardoned, since the chances are they are right. The man to applaud is Richard E. Clemson of New Canaan, a skater, past President of the club and its music chairman for many years.

Furthermore, his talent for finding good skating music and putting it on tape stems from more than local knowledge. He has made tapes for other skating clubs and is currently the USFSA's Dance Committee Vice-Chairman for Music.

His task, in brief, is to originate new dance music and to keep the two hundred USFSA-member clubs informed of the best music for dance tests, competitions, exhibitions or social dancing. Clemson's capacity is that of an advisor, not an arbiter. He cooperates with the club sponsoring a competition by making available a selection of dance music from which the referee makes the final choices.

He is qualified for the job on many counts. His skating record library is one of the largest. His current dance program of twenty-four and a half hours, used by the Southern Connecticut club, contains about six hundred tunes selected from thousands of pieces on 78, 45 and 33 rpm records and other tapes.

In making his tapes for the local clubs Clemson uses his collection of records — the majority of them organ selections originally made for roller skating. The tape for each track is a definitely planned entity, a program of dances spaced for variety so that all the various types of waltz do not come together, nor all the easy dances.

The Clemson Soundroom-In-The-Cellar of his home is an impressive sight. There are eight boxes of active 78s (400 records),

seventy-five 45s, thirty-six 33s, a dozen boxes and cartons of inactive 78s. Hanging on the wall are Speed Dial belts for the Magnecord flywheel and Rek-O-Kut turntable.

Seemingly everywhere one looks he sees another tape recorder, record turntable or pre-amplifier with its dials and lights, its buttons and wires. One gets the feeling that if it were decided to send skating music to Mars, Clemson could readily accomplish the task by adjusting a few gadgets and pulling a switch!

In his musical laboratory, Clemson helps to fill the dearth of skating music. Why the scarcity anyhow? First, ice dancing is done to set patterns in specified rhythms and tempos, with no improvisation allowed. A tempo variation, no matter how small, makes it virtually impossible to skate the dance as intended. Music too slow forces the skater to hold an edge longer than it can be gracefully kept under control, while music too fast causes the skater to rush — with a possible spill the result.

With a variable speed record player, the tempo can be speeded up or slowed down, within limits. Not only must the general tempo be correct, but each beat throughout the piece must be in fairly strict time and must be pronounced. If the band speeds up slightly during a crescendo passage or slows down in another part of the tune, the piece is ruined for skating. Clemson avoids guesswork when he tapes a record by using a large electric clock with an accurate second hand.

He's the man behind the scene whose job is vital to any performance. Yet his work is tedious and requires the determination of a perfectionist — always editing, cutting or speeding up the music. You rarely see Clemson but you do see the fruits of his work in the fluid movements of the skater and music.

PROFESSIONALS

Contrary to reports, Ice Capades has not signed Eva and Pavel Roman, according to Robert Dench, Director of Skating Activities. The Romans, said Dench, had agreed to terms with Capades, but the Czech Government Agency returned the contract.

Christine Haigler, fourth at Worlds, will teach at her home club, Broadmoor; West Germany's Champion Sepp Schonmetzler has signed with Capades; Gene Floyd, Jr., U. S. Pair skater, has joined Follies.

The International Professional Skating Union elected the following officers: President — Sheldon Galbraith, Canada; Vice-President — Erich Zeller, West Germany; Treasurer — Bruce Hyland, Canada.

Donald Laws of Philadelphia will be on the Toronto CS & CC staff this summer. Gerry Crispo is no longer pro at the club.

Anxious to meet the skater whose films are used to train young Russian aspirants, the U.S.S.R. invited Barbara Roles Chorak to give a Soviet exhibition tour.

Fame hasn't changed Sjoukje Dijkstra who surprised her many friends when she flew in from Paris to spend twenty-four hours at Richmond Rink in London.

Theresa Von Hagen, Los Angeles FSC, has turned pro to teach at Topanga Plaza Rink; Maralee Rutley is the new instructor at the Arbutus Club (B. C.); Estelle Newcomer and Peter Sabonis have left Capades to teach at Little Sun Valley FSC (Mass.).

New Dance Chairman for the International Professional Skaters Association is Jean Westwood of Victoria, B. C.

"It's good to be interviewed again," was David Jenkins' comment to the press after his first public skating appearance in four years at the Cleveland SC (Ohio) show. After winning the Gold Medal at the 1960 Olympics, David joined Ice Follies for one season, then began serious preparation for his medical career. It's Dr. David Jenkins now, as he begins his first year of residency.

The Johnny Williams' don't believe that family acts disappeared with vaudeville. They will open in the 1966 Los Angeles premiere of Ice Follies.

Correction: Mimi and Jeff Johnston will be at Towne N' Country Summer School this summer, not at St. Thomas (Ont.), as reported in May SKATING. ■ ■ ■

NEWSMAKERS

"What an evening!" was the audience reaction to the touring show of top World competitors. The CFSA, assisted by Ice Follies management, sponsored the tour.

Films of Worlds were flown across the Atlantic and shown by BBC within forty-eight hours of each event. A total of two hours and fifteen minutes was devoted to the Championships.

Alain Calmat has set his next goal — to pass his medical examinations in October. As for his skating career, Alain stated that he might become a judge.

Better circulation of world figure skating news is the aim of the newly-formed International Figure Skating Writers Association. Lee Meade, of the *Denver Post*, will act as Secretary.

Of the eighteen lady competitors for the Nebelhorn Trophy held at Eis Club Oberstdorf on April 18, U. S. skater Louise Wakefield captured top honors.

The Canadian government has allocated \$23,000 to develop greater grass roots participation in skating. The program is to be implemented by the CFSA, which is the recipient of a \$5,000 government grant to aid Canadian competitors with travel expenses.

U. S. Novice Men's Champion Roger Bass was the "star of the month" for the Breitbard Athletic Foundation, California.

Many thought-provoking topics, including a panel discussion on "Extending the Recreational Skater Program" and general session talks on such subjects as "Sharpening Ice Rink Management Talents," were part of the annual conference of the Ice Skating Institute of America in Chicago, May 11-13.

An all-star cast assembled in Streatham, London, on April 3 for the wedding of Diana Clifton-Peach and Richard Misselbrook Stevens. Prominent English skaters Paul Davis, Gladys Hogg, Yvonne Sugden, Malcolm Cannon and ice dancers Diane Towler and Bernard Ford were among two hundred guests.

Top places in the Megeve Junior International Competitions on March 4-6 went to: Philippe Pelissier (France), Senior Men; Irene Vichova (Czech.), Senior Ladies; Mlle. Bazakova (Czech.), Junior Ladies; Michele Barauan (Italy), Junior Men. U. S. skater Eileen Zillmer placed third in the Junior Ladies' event.

■ ■ ■

CALENDAR

JUNE

- 18-20 ISC of Fresno (Calif.) carnival at Iceland
- 20-22 South Bay FSC (Calif.) Inter-Club Competition at Torrance
- 24-27 Desert Blades FSC (Calif.) carnival at Lancaster
- 26-27 Troy SC — Ft. Wayne ISC (Low Test) Judging School at Troy (Ohio)

JULY

- 4 "Ice Capers" carnival at Lakewood WC (Tacoma, Wash.)
- 9-10 Hershey (Pa.): USFSA Tests
- 10-11 Troy SC — Ft. Wayne ISC (Low and Intermediate) Judging School at Ft. Wayne (Ind.)
- 12-18 St. Paul FSC (Minn.): Figure and Dance Tests
- 18-21 Glacier Falls FSC (Calif.) carnival at Anaheim
- 23-24 Schumacher (Ont.): Pre. — 6th Figure, Pre. — Junior Silver Dance Tests
- 23-25 Wissahickon SC (Pa.): Pre. — 6th Figure, Pre. — Pre-Gold Dance Tests
- 24-25 Troy (N. Y.): Gold Figure, Dance and Pair Tests
- 24-25 Troy (Ohio): Pre. — 7th Figure, Silver Pair, Pre-Gold Dance Tests
- 24-25 Four Seasons (Walpole, Mass.): USFSA Tests
- 25 Wilmington (Del.): Figure Tests
- 27-28 Arbutus Club (B. C.): Pre. — 6th Figure, Pre. — Silver Dance, Bronze and Silver Free Skating and Pair Tests
- 28-31 Lake Placid (N. Y.) Figure and Free Skating Judges School (July 28-29); Free Skating and Mixed Pair Competitions (July 30-31)
- 31 Capilano WC (B. C.): Figure and Dance Tests
- 31 Minnesota Invitational — sponsored by St. Paul FSC
- 31 Royal Glenora (Alta.): Open Free Skating Competitions
- 31 Towne 'N Country (Ohio): Low Figures Tests, weekly
- 31-1 B. C. Invitational Free Skating and Dancing Competitions at Esquimalt Sports Center, Victoria, B. C.

AUGUST

- 1 Towne 'N Country (Ohio): Intermediate Figures Tests
- 5-7 Lake Placid (N. Y.) Dance Judges School; High Tests and Gold Dance (Aug. 6)

- 8-9 Arctic Blades FSC (Calif.) Invitational Championships at Paramount
- 9-15 Banff (Alta.): Figure and Dance Tests
- 9-15 St. Paul FSC (Minn.): Figure and Dance Tests
- 12-14 Lake Placid (N. Y.) Dance Competitions
- 13-14 Hershey (Pa.): USFSA Tests
- 14; Wissahickon SC (Pa.): Free Skating Competition; Figure Tests (Aug. 20-22), Dance Tests (Aug. 21-22)
- 20-21; Schumacher (Ont.): Figure and
- 27-28 Dance Tests (Gold Tests, Aug. 27-28)
- 21-22 Troy (N. Y.): Gold Figure, Dance and Pair Tests
- 21-22 Troy (Ohio): Gold Figure, Dance and Pair Tests
- 23-27 Sun Valley (Idaho): Figure and Dance Tests
- 25-27 Arbutus Club (B. C.): Pre. — 6th Figure, Pre. — Silver Dance, Bronze and Silver Free Skating and Pair Tests
- 26-29 Capilano WC (B. C.): Free Skating Tests, Pre. — Silver Dance, Figure Tests (8th, Aug. 29)
- 28 Wilmington (Del.): Figure Tests

SEPTEMBER

- 1-2 Arbutus Club (B. C.): 7th and 8th Figure, High and Free Dance Tests
- 3-4 Lake Placid (N. Y.): Labor Day Operetta
- 4-5 Towne 'N Country (Ohio): High Figure and Dance Tests (including Gold, Sept. 5)
- 6 Olympic Arena (Calif.) Ice Show
- 9-11 Lake Placid (N. Y.): High Tests and Gold Dance Tests

NOVEMBER

- 13-14 Southwest Pacific Championships at Blade and Edge Club (Calif.)
- 19-20 Upper Great Lakes Championships at City of Lakes FSC (Minn.)
- 26-28 New England Championships at The SC of Boston (Mass.)
- 26-28 North Atlantic States Championships at Buffalo SC (N. Y.)

DECEMBER

- 9-11 Pacific Coast Championships at All Year FSC (Calif.)
- 10-11 Southwestern Championships at Dallas FSC (Texas)
- 10-12 South Atlantic States Championships at The SC of Wilmington (Del.)
- 16-18 Eastern Great Lakes Championships at Columbus FSC (Ohio)



CARNIVALS — FUN OR HEADACHE?

by Hans Gerschwiler

Swiss, European and World Champion; Olympic Silver Medalist; Pro at Essex SC of New Jersey

If there's a one-word recipe for a successful show, it's *organization*. This is the most important ingredient for either the small club revue or the big benefit spectacular which highlights top skaters.

The approach to getting the two types of shows on ice is almost the same, but the financial picture is different. The ticket sales committee — all-important for the small show — has the goal of filling every seat in the house. Arrangements with small, non-profit groups like the P.T.A. or the Scouts will do much to boost ticket sales, undermining the deadly prospect of skaters playing to an empty house. The big show is usually presented in co-operation with a charitable organization willing to invest in advertising, lavish costumes and travel expenses for stars. There is rarely a ticket problem and usually the reward of profit. Few clubs are in a position to "go it alone" in a venture of this size.

A strong foundation is imperative for a smooth, finished product. This aim can be achieved by the club trustees' appointment of an executive committee, its members selected on the basis of past experience, stability and willingness to work well together. It is wise to avoid including a person who might have a conflict of interest, such as the parent of a possible soloist. The executive committee makes all decisions pertaining to the carnival and is responsible only to the club trustees.

Ten months prior to the show, the

executive committee should meet to formulate plans, appoint committee chairmen and discuss the theme. Soloists are also considered at this time, although final decisions cannot be made until after the competitive season.

To avert any misunderstandings, a definite format for selecting soloists should be followed. To be eligible, a skater should be a club member for at least one year; competitive skaters should be considered according to placement and class of competition; outstanding or unusual talent, recognized for its merits. The committee should adopt rules to which all skaters must conform from the first day of rehearsal. The judgments of the executive committee are *final*!

About six months before the show, each chairman should have concrete plans for her group's costume design, dressmaking and appropriate music ready to submit to the director or choreographer for approval. Frequent meetings of group chairmen are advisable. Progress (and problems, if any) should be reported to the executive committee.

Publicity for both shows needs to be handled by a person who can remain impartial when it comes to deciding whose picture will appear in which newspaper, magazine or program. One way of resolving this potential nightmare is to use a rotation system: those whose photos are in the program are not in the newspapers, etc. This spreads the limelight among a larger number.

Hospitality extended guest stars is important. If they are received and treated courteously, they will be less apt to reject future invitations. News of an unpleasant experience travels fast.

The atmosphere surrounding a small show is often more harmonious and light-hearted than that of the bigger production. Everyone's efforts are needed and are usually contributed unselfishly — the success of the show being of prime consideration.

Here are a few hints for a smooth and better show: keep props at a minimum and production numbers short; prepare cue sheets for the men working lighting and musical equipment; have a good MC who can keep the audience alive; employ the talents of every club member, even those who don't skate. For rehearsals, the choreographer, while moving about on the ice, will find the use of a transistor microphone a great help in working with large groups.

Carnivals *can* be a great deal of fun if kept in the proper perspective!

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and the

CANADIAN FIGURE SKATING ASSOCIATION

**Under the Auspices of the
NORTH ELBA PARK DISTRICT**

and

THE SKATING CLUB OF LAKE PLACID

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Art within an Art

by John Noel



Miroir-Sprint photo

One hundred years ago, chagrined by his country's lack of interest in his ideas, Jackson Haines came to Europe and revolutionized the art of figure skating. Much credit goes to him for the inception of the "International Style" which includes the performance of free skating programs to *music*. For the next eighty years most skaters paid only perfunctory attention to musical interpretation, but since the end of World War II, this aspect of skating has taken on a new and increasing importance. Subsequent pioneers in the development of this "art within an art" included Canada's Marilyn Ruth Take, the Americans Yvonne Sherman and Andra McLaughlin, the Germans Paul and Ria Falk and, greatest of all, Jacqueline du Bief of France.

Eventually, the International Skating Union itself, in 1959, recognized the importance of the interpretative element in skating to the point of altering the marking system. Free programs are now marked first for technical merit, then for artistic impression in which the judges assess, among other things, the "conformity with

the music chosen." Thus, music becomes unequivocally an integral part of every figure skater's working tools.

The treasure house of three hundred years of music lies open to you. Why not explore it? Go to concerts and recitals. Listen to the radio. Take lessons in ballet. The more you're exposed to good music, the greater your enjoyment. You will rapidly discover that not all great music is suitable for skating. Composers like Beethoven, Brahms and Wagner did not intend their music to be mere accompaniment to human movement. They wrote, like Shakespeare and Goethe, to give expression to the most profound emotions of the soul.

Symphonies and concertos, with their lengthy themes, are not usually recommended for skating programs, although some world-renowned skaters have used them successfully. Probably the best form of music for free skating is the opera overture because it includes in miniature all the elements of the complete opera.

Truly Classical music (that written before the early nineteenth century) is not

often heard at ice rinks. It is more concerned with form than with feeling—some of Bach's fugues are more like exercises in mathematics—but there is no reason not to explore the work of the later Classicists, Mozart and Haydn in particular.

Music of the Romantic Period (from the 1820's to the late 1890's) is rich in subjective expression, giving free rein to emotion. This music is especially suitable for skating—so much so that many pieces have been worked to excess. Grieg's piano concerto, Verdi's "Force of Destiny" and "Sicilian Vespers" overtures, Tchaikovsky's First Piano Concerto and *1812*, and Suppé's "Jolly Robbers" are all works which should be allowed a holiday from skating programs.

Modern music, the music of the twentieth century, is less likely to be useful because much of it is deliberately harsh and atonal, reflecting the uncertainty, fear and violence of the age in which we

live. Some modern composers have not forgotten how to write melodies and have produced some new and piquant harmonies.

In my list of composers and their music, I have purposely searched for pieces not frequently used in championships. All of the works named have been available on gramophone records within the last few years. You will find it helpful to study the lists of lesser-known companies like Vanguard, Monitor, Lyrichord and the Haydn Society. A Schwann's catalogue is practically a must.

I have included the dates of the composers' lives to give you an idea of the period in which they worked and the kind of music they wrote. I hope that the few pieces I have the space to mention will stimulate you to make some discoveries of your own. Good luck in your search! May your appreciation for music enhance your enjoyment of figure skating!



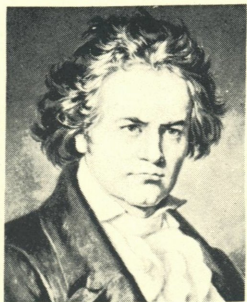
Partners in the marriage of music with figure skating were: (left) Jacqueline du Bief of France, World Champion in 1952; (below, left) Ria Baran Falk and Paul Falk of Germany, Olympic Pair Champions, 1952; (below, right) Yvonne Claire Sherman, U. S. Champion, 1949-50, and North American Ladies titleholder in 1949. Lou Lippi photo



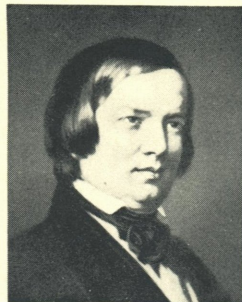
Music to Skate by



MOZART



BEETHOVEN



SCHUMANN

Music calls the turn in skating. While the ability to read notes is not essential, the ability to *hear* music is. After selecting a musical program, the skater must then live up to it. A program that is a perfect fusion of choreography and music is one which will be difficult to forget.

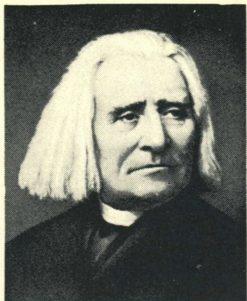
The skater is identified with his music and this fact necessitates his being objective about himself. Is he athletic? lyrical? tall? small? lightweight? heavyweight? All these characteristics are reflected in his style of skating. A small skater should not choose an overwhelmingly orchestrated symphony. Nor should a lyrical skater perform to a military brass band — unless some specific point is being made of the incongruity.

Many a skater has continued with the same music for a long time. This is pos-

sible and, with the right choice, it could become a part of him. Don Jackson and Bizet's "Carmen Suite" are almost synonymous in the world of skating.

Most skaters, however, should change music when style and ability improve. A fresh musical approach not only exercises the mind but also stimulates the body.

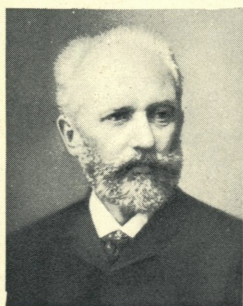
The USFSA *Rulebook* says nothing about the *choice* of music for free skating, nor are any marks given for choice per se although the skater is judged for conformity to his music and ability to keep time. This would seem to give him a great deal of freedom, but actually it doesn't. A perfect skating program should have variety, unity and theatricality. It should have highlights which underscore and accent the difficult as well as the personal moves a skater performs.



LISZT



RACHMANINOFF



TCHAIKOVSKY



SULLIVAN

by Paul Feigay, TV and Broadway Producer

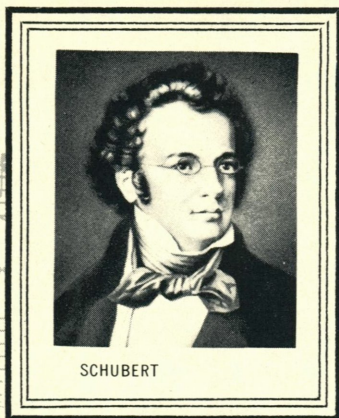
The usual method of selecting this music consists of listening to any number of records, isolating sections which seem to go together, taping them, editing the tape so that the sections blend smoothly, then transferring the whole back to a record for use in skating rinks.

If possible, a skater should try out newly-edited tape in an arena to test the clarity of orchestration before a record is made. Most arenas are plagued with inadequate sound reproducing equipment, making it very difficult to hear certain types of orchestrations clearly. It is therefore necessary to stay away from "muddy" orchestrations with an over-abundance of low and high notes since such compositions become more cloudy and distorted when amplified.

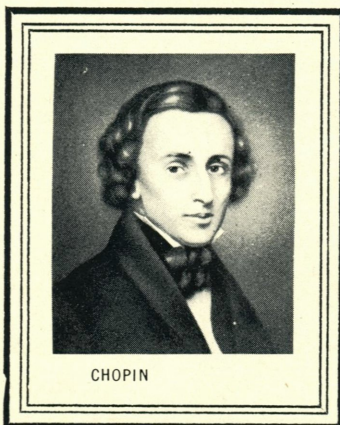
When editing tape, sections must fit

together naturally. Each portion must blend in the same key, on the same note or on a repeated phrase. If it is necessary to use two different pieces of music or different sections of the same composition, the first phrase must come to a complete and logical end, and not conflict with the sequel of the next. The second phrase must not commence in the middle of a movement, but should have a natural beginning.

As in many other things, the simple approach is the best when it comes to actual music selection. Try, if possible, to work with *one* composer and *one* piece of music. This gives unity to a program which cannot be achieved any other way. And there are endless catalogued compositions which, with a small edit or two, will serve your purposes. Good examples



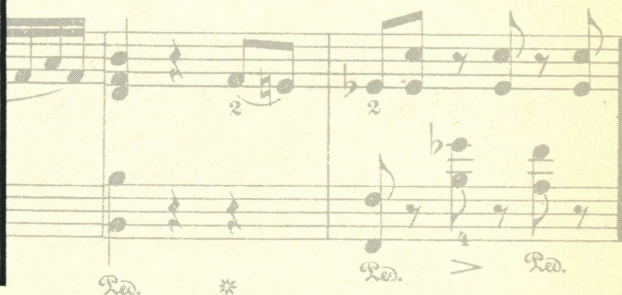
SCHUBERT



CHOPIN



COPLAND



of this approach can be found in the flawless programs of Tenley Albright and the Jenkins brothers.

It is possible, but not desirable, to combine the works of different composers. Recently, I counted as many as twenty-five cuts in a single competitor's music.

A skater should like his music — have empathy with it — and if he cannot find one piece of music which will serve him, he might effectively blend several compositions by the same composer. In such cases, the similarity of style and orchestration helps to bridge any raucous or jarring cuts. The total piece should have unity even though there are many changes of tempo. If one switches from Rossini to Delibes, from Tchaikovsky to Gershwin, in a four- or five-minute program, the result is bound to be inharmonious.

It is said that a free skating program should consist of three parts: fast, slow-transitional and fast. I think this has grown up as a myth, but the aim of conserving the skater's energy is correct. There is no reason why the order can't be upset. The best music for a skater is that which he can get through without giving the impression of complete collapse.

Musical interpretation is as important to the skater as it is to the dancer. Musical "swirls" suggest spins; loud accents — jumps; staccato notes — fast footwork; chords — climactic moves. Any combination of these, both lyrical and bombastic, helps the imaginative skater to choreograph the component parts of his program.

By acknowledging the competitor's choice of music either through rules or marks, the USFSA can be an important influence in a move for better thought-out programs to better music.

CLASSICAL MUSIC

The Bach Family. The great J. S. Bach (1685-1750) wrote most of his music for use in church, so it is appropriate for skating. Alain Giletti, however, used the organ Toccata and Fugue in D minor most effectively. Bach's youngest son, Johann Christian Bach (1735-1782), taught Mozart, and his orchestral and instrumental music is worth exploring.

Haydn (1732-1809) wrote over one hundred symphonies (he has been called "Father of the Symphony"), as well as music in almost every other form. Some of the late symphonies (especially Nos. 100, 101 and 104) and the Trumpet Concerto might be used.

Mozart* (1756-1791) and Beethoven were probably the two greatest composers in history. Mozart was also the most prolific. Of his six hundred and more works, the skater is most likely to be interested in the opera overtures (see below) and some of the slower movements in the many piano concertos and the symphonies (Nos. 29, 38 and 41 in particular).

Beethoven* (1770-1827) was one of the last of the Classical composers; he was also among the earliest Romantics. He burst the bonds of music, pouring into all the rigid classical forms the most passionate of emotions. Much of it is too powerful for skating, but the first eight symphonies, the overtures and the piano music can be considered with discretion by top-ranking skaters.

ROMANTIC MUSIC

Field (1782-1837), an Irishman, originated the nocturne in its pianistic form, and his music had a strong influence on Chopin. His nocturnes and piano sonatas would be suitable for exhibitions. His Second Piano Concerto is a fine, dramatic work.

Hummel (1778-1837): Piano Concertos in A minor (Opus 85) and B minor (Opus 89).

Weber* (1786-1826): The Oberon and Freischütz overtures have been used too often, but not his two piano concertos, the finale of his First Symphony or some of the less familiar overtures.

Schubert* (1797-1828), a supreme melodist, is perhaps best known for his *Unfinished* Symphony. The 2nd, 3rd, 5th and 6th symphonies should be considered, as well as his incidental music for the play *Rosamunde*.

Berlioz* (1803-1869) presents a strong challenge to the skater. His long, delicate tunes, complicated rhythms and brilliant orchestration are difficult to skate to, but are very satisfying in their unconventional beauty. His works include the *Symphonie fantastique*, *Harold in Italy*, *Romeo and Juliet* (a "dramatic symphony"), *The Damnation of Faust* and some splendid overtures (see below).

Mendelssohn* (1809-1847) is now unjustly neglected. It is some twelve years since I last heard the finale of his Piano Concerto No. 1 used in a championship, and skaters do not seem to know the Second Concerto, the symphonies or the overtures.

Schumann* (1810-1856) suffered from deficiencies in technique when scoring large orchestral works, but his 1st and 3rd symphonies and, above all, the lovely piano concerto would provide good program material.

Chopin* (1810-1849) wrote two piano concertos and a number of songs, but is best known for his compositions for solo piano. These offer wide scope for short ballet-style exhibitions; some of his music, in fact, has been orchestrated for the ballet *Les Sylphides*.

Liszt* (1811-1886): Symphonic poem, *Les Préludes*, and transcriptions for piano solo of themes from operas — *Norma*, *The Marriage of Figaro*, *Don Giovanni*, *Rigoletto*, etc.

Smetana* (1824-1884): Symphonic poems, *Vltava*, *From Bohemia's Woods and Fields*, *Richard III*, etc.

Bizet* (1838-1875): It is hard to imagine anyone skating to *Carmen* as well as Don Juan did, but some of Bizet's other music could be used without inviting too many comparisons — notably the youthful *Symphony in C* and the overture noted below.

MacDowell (1861-1908) was the foremost U. S. composer of the last century. His piano concertos, No. 1 in A minor and No. 2 in D minor, are very attractive; the first is similar in style to Grieg's better-known work in the same key, written 13 years later.

Richard Strauss* (1864-1949): The first horn concerto, some of the symphonic poems (*Don Quixote*, *Don Juan*, *Till Eulenspiegel*) and the *Rosenkavalier* waltzes.

BALLET AND DANCE MUSIC

Herold* (1791-1833): Ballet, *La Fille Mal Gardée*.

Rossini* (1792-1868): Ballet music for the opera *William Tell* and the miscellaneous pieces orchestrated by Respighi in 1919 for the ballet *La Boutique Fantastique*.

Lortzing (1801-1851): Ballet music for his opera *Undine*.

Lanner (1801-1843) was one of the originators of the Viennese waltz, and a rival of Johann Strauss the elder. Among his best pieces are the *Schönbrunner* and *Romaniker*

waltzes.

The Strauss Family.* The first Johann Strauss (1804-1849) is best known for his *Radetzky* march, but also wrote much music for dancing, including the waltzes *Songs of the Danube* and *Lorelei*. His three sons, of whom Johann the second (1825-1899) is the most famous, all became composers. Many of his waltzes have become hackneyed, but *Where the Citrons Bloom*, *At Home*, *Adele* and *Laguna* are less familiar. Among his brothers' best waltzes are *Edward's Doctrines* and *Josef's Music of the Spheres*, *Village Swallows* and *Secret Attractions*.

Glinka* (1804-1857): Ballet music for his opera *Ruslan and Ludmilla*.

Lumbye (1810-1874) was a kind of Danish Johann Strauss. He wrote equally delightful music which has the added advantage for the skater of being almost unknown today. Particularly suitable are the fantasia *Dream Pictures*, the *Queen Louise* and *Amelie* waltzes, and the *Britta* polka.

Verdi* (1813-1901): Ballet music for his operas *Macbeth*, *Otello*, *The Sicilian Vespers* and *Il Trovatore*, and the excerpts from his least-known operas arranged by Charles Mackerras in 1954 for the ballet *The Lady and the Fool*. This is all powerful music, full of magnificent tunes.

Tchaikovsky* (1840-1893) was the greatest of all ballet composers. Some of the extracts from *Swan Lake*, *The Sleeping Beauty* and *The Nutcracker* are almost too well known, but these are all long ballets whose possibilities have by no means been exhausted.

Sullivan* (1842-1900) wrote the music for the Gilbert and Sullivan operettas. In 1951, Charles Mackerras arranged some of this music for the charming ballet *Pineapple Poll*, later used by Nancy Heiss in the 1958 World Championships. (For other ballets see "Modern Music.")

OVERTURES

Mozart: *The Marriage of Figaro*, *Il Seraglio*, *The Magic Flute*, *Don Giovanni*, *Les Petits Riens*, *The Clemency of Titus* — all short, most very fast.

Mehul (1763-1817): *The Two Blind Men of Toledo*.

Beethoven: *Fidelio*, *Leonore* (Nos. 1, 2 and 3), *King Stephen*, *Egmont*, *Coriolanus*, *Prometheus*, *The Ruins of Athens*.

Boieldieu (1775-1834): *The Caliph of Bagdad*, *The White Lady*. (He also wrote a very attractive Piano Concerto in F.)

Weber: *Peter Schmall*, *Preciosa*, *Jubel*. (Note: the latter ends with "My Country, 'tis of Thee"!)

Rossini: *The Turk in Italy*, *The Siege of Corinth*, *Tancredi*, *Signor Bruschino*, *The Marriage Contract*. None of these is overly familiar, and all are full of cheerful tunes and powerful (if rather mechanical) crescendos.

Donizetti* (1797-1848): *Don Pasquale*, *La Favorita*, *The Daughter of the Regiment*.

Bellini* (1801-1835): *Norma*.

Adam* (1803-1856): *The Doll from Nuremberg*.

Berlioz: *Les Francs Juges*, *Benvenuto Cellini*, *Roman Carnival*, *Waverley*, *King Lear*, *The Corsair*, *Rob Roy*. Berlioz, not Rossini, is the real master of the crescendo — his always sound spontaneous, not contrived.

Glinka: *Ruslan and Ludmilla*.

Mendelssohn: *Ruy Blas*, *Melusine*, *Calm Sea and Prosperous Voyage*.

Thomas* (1811-1896): *Mignon*.

Flotow* (1812-1883): *Mariha*, *Alessandro Stradella*.

Verdi: *Alzira*, *Luisa Miller*, *A Day's Reign*, *Nabucco*.

Wagner (1813-1883): *The Ban on Love* (gay and tuneful, rather like Auber), *The Fairies*, *Rienzi*, *The Flying Dutchman*. The last three are rather heavily scored.

Maillart (1817-1871): *The Dragoons of Villars* (also known as *The Hermit's Bell*).

Suppé* (1819-1895): *The Queen of Spades*, *Boccaccio*, *Ten Girls and No Man*.

Bizet: *Dr. Miracle*.

Sullivan: *Di Ballo*.

Nielsen (1865-1931): *Maskerade* (also, dances from the opera).

Wolff-Ferrari* (1876-1948): *Susanna's Secret*, *The Jewels of the Madonna*.

MODERN MUSIC

Ibert* (1890-1962): *Divertissement*.

Prokofiev* (1891-1953): *Symphony No. 1* ("Classical").

Poulenc* (1899-1963): Ballet, *Les Biches*.

Copland* (b. 1900): Ballets, *Rodeo*, *Billy the Kid*.

Khatchaturyan* (b. 1903): Incidental music, *Maskerade*, and ballet music, *Gayaneh* (*The Sabre Dance* is already well known).

Britten (b. 1913): *Matinées Musicales* and *Soirées Musicales* (based on short pieces by Rossini); Variations for string orchestra on a theme by Frank Bridge; and *Sea Pictures* from the opera *Peter Grimes* (suitable for an exhibition number).

*This composer should also be included with Mr. Feigay's list on the following page.

PAUL FEIGAY'S LIST OF COMPOSERS

Addinsell, Richard (b. 1904)
 Albéniz, Isaac (1860-1909)
 Alfvén, Hugo (1872-1960)
 Anderson, Leroy (b. 1908)
 Arensky, Anton (1861-1906)
 Auber, Daniel-François (1782-1871)
 Bernstein, Leonard (b. 1918)
 Blavet, Michel (1700-1768)
 Borodin, Alexander (1833-1887)
 Boulez, Pierre (b. 1925)
 Cherubini, Luigi (1760-1842)
 Cimarosa, Domenico (1749-1801)
 Coates, Eric (b. 1886)
 Creston, Paul (b. 1906)
 DeFalla, Manuel (1876-1946)
 D'Indy, Vincent (1851-1931)
 Dohnanyi, Ernst Von (1877-1960)
 Drigo, Riccardo (1846-1906)
 Dukas, Paul (1865-1935)
 Dvorak, Antonin (1841-1904)
 Elgar, Edward (1857-1934)
 Enesco, Georges (1881-1955)
 Flotow, Frederick Von (1812-1883)
 Franck, Cesar (1822-1890)
 German, Edward (1862-1936)
 Gershwin, George (1898-1937)
 Ginastera, Alberto (b. 1916)

Giordano, Umberto (1867-1948)
 Glazunov, Alexander (1865-1936)
 Glière, Reinhold (1875-1956)
 Goldmark, Karl (1830-1915)
 Gottschalk, Louis (1829-1869)
 Gould, Morton (b. 1913)
 Gounod, Charles (1818-1893)
 Grainger, Percy (1882-1961)
 Granados, Enrique (1867-1916)
 Grofé, Ferde (b. 1892)
 Hanson, Howard (b. 1896)
 Herbert, Victor (1859-1924)
 Holst, Gustav (1874-1934)
 Humperdinck, Engelbert (1854-1921)
 Kabalevsky, Dmitri (b. 1904)
 Kay, Hershy (b. 1919)
 Kodály, Zoltan (b. 1882)
 Lalo, Edouard (1823-1892)
 Lecocq, Charles (1832-1918)
 Lehar, Franz (1870-1948)
 Leoncavallo, Ruggiero (1858-1919)
 Liadov, Anatol (1855-1914)
 Mascagni, Pietro (1863-1945)
 Massenet, Jules (1842-1912)
 Menotti, Gian Carlo (b. 1911)
 Meyerbeer, Giacomo (1791-1864)
 Milhaud, Darius (b. 1892)

Moszkowski, Moritz (1854-1925)
 Nicolai, Otto (1810-1849)
 North, Alex (b. 1910)
 Offenbach, Jacques (1819-1880)
 Persichetti, Vincent (b. 1915)
 Piston, Walter (b. 1894)
 Ponchielli, Amilcare (1834-1886)
 Puccini, Giacomo (1858-1928)
 Rachmaninoff, Sergey (1873-1943)
 Ravel, Maurice (1875-1937)
 Respighi, Ottorino (1879-1936)
 Revueltas, Silvestre (1899-1940)
 Reznicek, Emil Nikolaus von (1860-1945)
 Rimsky-Korsakov, Nikolai (1844-1908)
 Rodrigo, Joaquin (b. 1902)
 Saint-Saens, Camille (1835-1921)
 Schuman, William (b. 1910)
 Shostakovich, Dmitri (b. 1906)
 Sibelius, Jean (1865-1957)
 Strauss, Oscar (1870-1954)
 Stravinsky, Igor (b. 1882)
 Thomson, Virgil (b. 1896)
 Tommasini, Vincenzo (1878-1950)
 Turina, Joaquin (1882-1949)
 Vivaldi, Antonio (1669-1741)
 Weinberger, Jaromir (b. 1896)
 Wieniawski, Henri (1835-1880)



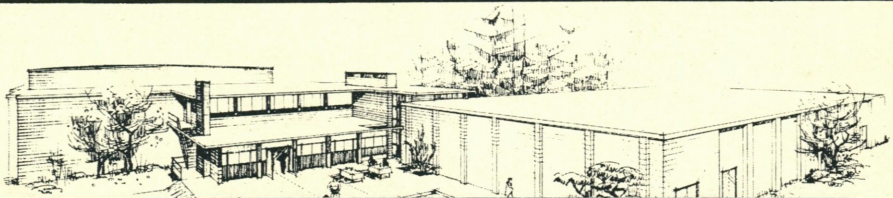
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Drama On Ice



by *Katherine M. Gebbie, A.T.C.L.*

How can theatre help a child embarking on a figure skating career? By giving him a "third edge"—the third edge of creative drama, that is. The purpose of creative drama is to enrich the child thought by unlocking the treasures of the imagination. It is a process of self-discovery using the creative ability inherent in every child.

Instruction should seek to provide for freedom of individual expression within a framework of exercise designed to stimulate thinking, arouse interest, and develop sensitivity and feeling. Carefully selected records help create an awareness of expression through bodily movement, rhythms and moods. The music, poetry and literature that are introduced at the child's own level should be of high standard to evoke uninhibited acting and improvisation. Through these make-believe experiences he gains a measure of control which is reflected in movement, individual style, poise, confidence, rhythm, timing and mastery of footwork and handwork—all essential to the art of figure skating.

High on the list of related studies in the skater's theatre is mime—playing a part with mimic action and usually without words. Because of its educational and acting value, mime could be more extensively used in ice shows.

But mime is also fundamental to another subject—the art of movement, a highly specialized field concerned with using the body as an expressive instrument. For example, a skater performing a Japanese number could incorporate the various subtleties of the Japanese, such as staccato steps and tilted head. Movement's major contribution to figure skating would be the resultant mastery of the body which would improve edges, the ability to execute school figures, free skating and dancing. Graded phonograph records have been designed to inspire the child to listen and move, to stimulate different moods and characters for dance creations.

Professionals, and adult skaters, too, benefit from educational theatre. The

teaching pro who ventures into the study of this kind of theatre will make numerous discoveries relative to his pupil's ability to learn. For example, he will find that children do not hear music in the same way as adults hear it, and therefore do not respond in the same way. He will become acquainted with the child's working habits which may influence him to alter his teaching methods. The performer with a background in theatre will be better equipped to meet the skating-acting demands of the future and will possess greater career potential.

Through the adult theatre, the advanced skater can broaden his mental horizon by a knowledge of dramatic techniques, plays, acting, etc., and perfect his skating ability through mime and movement. He may be inspired to create new forms of ice drama through the study of the Elizabethan and other stages bearing some resemblance to the shape of the ice arena. Productions staged for a children's theatre could be adapted to the ice.

With ice shows come spectators, some of whom do not skate. The empathic response of the audience is not overlooked by the playwright, and should not be ignored by the director of an ice show. How can a spectator "get into the spirit of the thing" if, for instance, the tempo of the music is such that it is physically impossible for the skater's body to move in harmony with it? Rhythmic movement of a coordinated body is essential.

The stage door of theatre is wide open, and discoveries made by those who enter may bring to pass the prophecy contained in Maribel Vinson Owen's book, *The Fun of Figure Skating*: "I foresee the day when hundreds of expert skaters, not just a few super-stars, will, by their mastery of ice movement and mimicry, be able to evoke in the onlooker the same emotions as the other forms of dance art. . . ." Figure skating is artistic expression through bodily movement. It involves rhythm, grace, coordination, interpretation, imagination, acting, setting a mood — *creative drama*.

Berkeley Gazette photo



Moulin Studios photo



"Creative drama is a process of self discovery using the creative ability inherent in every child."



IMPACT ON THE ARTS

by Gregory and Ann Kelley



A wood engraving after Winslow Homer's "Skating on the Ladies' Skating-Pond in the Central Park, New York." Courtesy, Museum of Fine Arts, Boston.

The stroke of a blade on ice has caused uncounted strokes of pen and brush. The composer's notes allow for expression and interpretation. The author's words give a voice to this most creative sport. The artist's pallet captures and enlivens the skating spirit.

The earliest skating scene recorded to date is a 1498 woodcut by an unknown artist depicting the accident to Ledwina, the "patroness" of skating. This woodcut is a graphic illustration of a mishap which had taken place one hundred years earlier.

Not until the advent of Pieter Bruegel the Elder (ca. 1520-1569) did skating reappear in art, and then not always directly. In his "Hunting Scene," showing a group of sportsmen returning to their village, one sees happy skaters and their ladies on a frozen lake in a distant valley. "Wedding Feast" by Bruegel the Younger (ca. 1564-1638) portrays many typical skating incidents whose counterparts are just as familiar in rinks today. Of course, the dress is different.

Winslow Homer, the master of seascapes, was also intrigued by water in its frozen form, and at least two of his works use Central Park as their setting. A well-known Currier & Ives print, "Central Park, Winter — The Skating Pond," was executed in 1862 by Charles Parsons, one of the firm's ablest artists. Once more, the skating scene has been set as it appears today — young gallants trying to impress the ladies, the serious skater practicing figures, a gentleman pushing his lady about in a sled chair, not unlike those still used on club grounds and resorts.

Not surprisingly, the joyful sense of being alive experienced when skating has inspired the musician as well as the artist. The pomp and pageantry of grand opera has more than once fallen under skating's spell. Ballet scenes from Jakob Meyerbeer's operas *L'Etoile du Nord* and *Le Prophète* (which featured Jackson Haines "skating" on the stage!) were combined to give us the ballet *Les Patineurs* (*The Skaters*). It is probably safe to assume that Haines so impressed his composer friend Emil Waldteufel that we are able to enjoy the familiar strains of his "Skaters Waltz."

In *The Art of Skating* (ca. 1915), Irving Brokaw gives mention to a mazurka with the incredible title, "Jackson Haines Schlitt-Schuh Polka-Mazurka!"

The marriage of skating and music has been a long and happy one. Though music originally served only for background, today its importance as a vital part of any skating program is universally accepted. Lili Kronberger of Hungary, the reigning Lady Champion of the World in 1911, played an integral role in fusing music to skating (see SKATING, April, 1965). Nigel Brown, in his book *Ice*



Jackson Haines, in the opera *Le Prophète*, feigned ice skating by wearing skates with hidden rollers



"Goethe at Frankfurt" — detail from a print by Raab after von Kaulbach, 1862. Reprinted from *The Poetry of Skating*.



Detail from "Winter," an engraving by Hans Bols (Netherlandish, 1534-1593).
Courtesy, Museum of Fine Arts, Boston.

Skating — A History, describes how this intrepid young lady brought with her to the World Championships in Vienna a military band whose sole function was to accompany her free style program! Like most innovations, this one did not immediately gain acceptance. Perhaps it is just as well. Imagine the chaos if every skater were to bring along his own band! Today, however, the advances in electronics have made this fanciful idea a possibility and, utilizing tapes and records, the skater may benefit from accompaniment by the world's great orchestras. This practice, first used by American and Canadian skaters, is now accepted throughout the world.

As music calls the skater to the ice, so poetry transfers the spectator to the nostalgic, charming sport dat-

ing back to the sixteenth century. *The Poetry of Skating* (compiled by Edgar Wood Syers in 1905) is "A Collection of Verses by Various Hands Commending and Describing That Graceful Art." Goethe, Pepys and Wordsworth are numbered among its contributors. The last page of this collection contains a verse which, though written in 1905 by Algon Grosvenor, is still true today:

*Some Prince's members skate,
Their prowess over-rating;
Some, taught by Dent,
On tests are bent;
Some in the waltz
Find sweet content;
All are entranced with skating.*



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USFSA ANNUAL MEETING



Governing Council Re-evaluates Competition Rules

A new competitions qualification system which, when inaugurated in the 1967 season, will substantially affect many figure skating competitors was adopted by the United States Figure Skating Association.

During its Annual Meeting, May 8-9, 1965, at the Disneyland Hotel, Anaheim, California, the USFSA Governing Council enacted new Competition Rules which will establish a uniform classification of events from Regional to National Championships. No longer will senior men in Sectionals qualify for junior men in Nationals, or junior men in Sectionals for novice men in Nationals. Beginning with the 1967 competition season, all contestants for each class of competition must qualify each year in their respective classes starting with Regionals and progressing through Sectionals to Nationals.

Thus, three men or three ladies in each event will qualify at Regional level to go on to Sectionals. Three of those entering senior singles in Sectionals will qualify for senior singles in Nationals. The only individual who will be allowed to repeat in any class from year to year without requalifying will be the previous year's winner.

Junior and novice classes will adhere to the same rules except for test requirements which will stipulate that any contestant passing the fourth test must go into the novice class and a contestant passing the sixth test must go on to junior competition. Anyone passing the eighth test must progress to the senior division.

In addition, a new "intermediate" class

will be introduced in singles competition at the Regional and Sectional levels. This is one class below novice and will require the passing of the third test for entry.

A juvenile class will be held only at Regionals with an age limit of twelve and the second test (but not the third test) required.

Similar rules have been established for pair and dance couples. Senior and junior pairs, except for the current champions, will qualify each year starting with Regionals. Gold, silver and bronze dance couples, except the prior champions, must also qualify through Regionals and Sectionals. Senior pairs must have passed the Gold Pair Test; junior pairs, the Silver Pair Test. Gold dance couples will need at least two Gold Dances; silver dance couples, the Silver Dance Test, but not more than one Gold Dance; bronze dance couples, the Bronze Test, but not more than two Silver Dances.

In all events, three singles or couples will qualify at Regionals for Sectionals and at Sectionals for Nationals. A description of the new system will appear in the 1966 *USFSA Rulebook*. The new rules will not be effective until the 1967 competition season.

In other competition action the Governing Council approved panel judging at the Regional level in the juvenile and novice classes at the option of the sponsoring club. New rules to this effect will appear in the 1966 *Rulebook*.

The Governing Council approved the adoption of a revised By-Law which will ensure that the USFSA By-Laws accurately reflect the long-established policy of the

Association that all amateurs in good standing have full opportunity to register with the USFSA and thus have the opportunity to take USFSA Tests, enter USFSA competitions and participate in other sanctioned activities. Under Article II of the By-Laws, the Governing Council inserted a new clause which states that one of the objects of the USFSA is "to encourage full participation in the sport of figure skating by all persons, regardless of race, religious creed, color, national origin or ancestry. . . ."

Academic scholarships totaling up to \$4,500 will be granted during the coming year by the 1961 U. S. World Figure Skating Team Memorial Fund, as announced by John F. Groden, Chairman.

Turning to questions of amateur status, the Council revised the rules with regard to "professionals — other sports." Under the Amateur Status Rules, as redrafted last year, "professionals — other sports" were allowed to take USFSA Tests, skate in sanctioned carnivals and exhibitions and hold office in a USFSA Member Club. The new legislation provides that these individuals may now also be invited to serve on USFSA committees and as Officers of the Association, if otherwise qualified. In other amateur status action, the Council decreased the restriction period for individuals trying out for professional shows from one year to thirty days following the time of the tryout.

The Governing Council further:

- Adopted a budget for the 1965-66 fiscal year allowing for an operating deficit of \$13,111.
- Directed that a simplified Annual Income and Expense Statement for the USFSA be published in *SKATING Magazine* immediately following the Annual Meeting of the Executive Committee in Chicago, Ill., Oct. 21-24.
- Introduced a new Silver Free Dance Test into the Dance Test structure. This test will not be a prerequisite to progressing to the Pre-Gold test level, but must be passed before a couple may take the Gold Free Dance Test. (Silver Free Dance Test fee: \$3.00. Increased fee for Gold Free Dance to \$4.00.)
- Adopted new Test Rules in Dance and Pairs whereby couples may take free dance and pair tests as couples rather than as individuals. In addition, a partner who has already passed a test being taken is not affected by a subsequent failure with a new partner and will not lose his earlier-achieved test status.

• Sanctioned USFSA participation through the School & College Figure Skating Committee in a figure skating clinic-workshop scheduled for March, 1966, at Ohio State University. The purpose of the workshop will be to bring together experts in the field of figure skating instruction to explore group instruction techniques and to develop methods for imparting these techniques to figure skating professionals and to school and college physical education instructors. A text on the subject is also planned.

• Adopted a recodification of the Sanction Rules which will be published in the 1966 *Rulebook*.

• Adopted a new By-Law which will allow the first member of a family to obtain Individual Membership in the USFSA for \$15.00 and each additional member of the family to receive membership for \$10.00 with only one subscription to *SKATING* and one USFSA *Rulebook* for a family.

• Raised the price of the USFSA *Rulebook* and of the booklet *The Evaluation of Errors in Figures* from \$2.00 to \$3.00 each. Ten or more booklets will cost \$2.75 each, and fifty or more, \$2.50 each. Increased production costs necessitated the change of price.

• Referred proposals made by Wally Sahlin, President of the Professional Skaters Guild of America, to various committees for study.

Mr. Sahlin presented an 8mm black and white silent film produced by the PSGA for training in the proper identification of jumps. The first half of the film shows demonstrations in slow motion of twenty-eight free skating jumps, while in the second portion the jumps are presented at normal speed in a different order without identification and the viewer is asked to correctly identify each one. The film is available for sale at \$18.50 complete, or \$10.00 each for parts one and two. Write: Professional Skaters Guild of America, 5410 Sunset Drive, Littleton, Colorado.

With the establishment by the Governing Council of a new Honorary Membership in the USFSA Executive Committee, Edmond C. Bold, Seattle, Wash., Harry E. Radix, Chicago, Ill., and Nelson F. Waters, Alton Bay, N. H., were unanimously elected as such by the Executive Committee in recognition of their long and faithful service.

In other business the Executive Committee authorized the appointment by the President of a committee to study and

establish rules for the establishment of a Figure Skating Museum at The Broadmoor, which had generously offered the site.

In recognition of the untimely passing of Gretchen Van Zandt Merrill Gay, the Governing Council adopted a resolution to observe a moment of silence.

USFSA President John R. Shoemaker introduced a new informal discussion period on Friday afternoon during which guests and delegates could chat with officials and committee chairmen regarding any question on USFSA matters. All agreed this was a very successful innovation.

Southern California left nothing to be desired in the way of entertainment and gracious living for delegates and guests. Across the street from the hotel was Walt Disney's famous Disneyland which attracted many figure skaters during their free time. Strolling from the hotel's residence buildings to the meeting rooms, guests were able to view the lush vegetation in the hotel gardens as well as the swimming pool where swimming trials were in progress. Many Olympic swimming contenders have come from this area.

Of particular note was the warm welcome accorded all at the reception desk by Mrs. William Udell, Chairman of Hospitality, assisted by Mrs. Carolyn Schwartz, Miss Joanne Schwartz, Mrs. Kae Parker and Mrs. Betty Sonnhalter. A gala reception and banquet for two hundred fifty people Saturday evening, hosted by the Southern California Inter-Club Association, was the social highlight of a busy and productive weekend.

THE NOMINATING COMMITTEE presented the following slate of Officers and Executive Committee Members, who were elected, and made recommendations for Committee Chairmen, with terms to begin July 1, 1965: President, John R. Shoemaker, San Francisco; First Vice-President, John P. Hart, Tacoma; Second Vice-President, Delaplane McDaniel, Philadelphia; Third Vice-President, William R. Haiger, Colorado Springs; Secretary, Henry R. Heebner, Philadelphia; Treasurer, John F. Groden, Boston; Amateur Status, Thomas H. Miller, Rochester, N.Y.; Competitions, Robert T. McLeod, Norwalk, Calif.; Dance, Norman E. Fuller, Long Beach, Calif.; Dance Judging, Arthur F. Freusch, Sr., Minneapolis; Figure Judging, Frank E. Holcombe, Denver; Figure Tests, Dr. Frank M. Petkevich, Great Falls; Finance, Carl W. Gram, Jr., New York; International, Spencer E. Cram, Cleveland; Membership, Frederick C. LeFevre, Troy, Ohio; Public Relations, Oscar Dystel, New York; Sanctions, Howard G. Taylor, Walnut Creek, Calif.

Central Office, Theodore G. Patterson, Boston; School and College Figure Skating, Mrs. James H. Maroney, Summit, N.J.; Rules-Drafting, Benjamin T. Wright, Boston; USFSA 1968 Olympic Games, Harry N. Keighley, Evanston, Ill.; Television, Carl W. Gram, Jr., New York; ISU Representative, Henry M. Beatty, Tacoma, Wash.; Memorial Fund, John F. Groden, Boston; Judging Standards, E. Newbold, IV, Haverford, Pa.; President's Planning, F. Ritter Shumway, Rochester, N.Y.; USFSA-ISIA Liaison, Spencer E. Cram, Cleveland; USFSA-PSGA Liaison, Harry N. Keighley, Evanston, Ill.

Elected members of the Executive Committee with terms expiring June 30, 1966: Dr. Gordon C. Brown, Ann Arbor, Mich.; Kenneth L. Brown, Fort Bidwell, Calif.; Patrick Donnelly, Seattle; George W. Fisk, Buffalo; George B. Jenkinson, Tulsa; Harry N. Keighley, Evanston, Ill.; H. Kendall Kelley, Cleveland; A. A. Lais, Los Angeles; John W. McNair, Baltimore; C. Dallas Mauk, Jr., Denver; Theodore G. Patterson, Boston; Robert Sackett, Palo Alto, Calif.; Raymond Satterwhite, Dallas; F. Ritter Shumway, Rochester, N.Y.; Brooks Stewart, Southampton, Pa.; Dr. Kenneth O. Turner, Palos Verdes Estates, Calif.; Ray Winder, Seattle; Benjamin T. Wright, Boston.

JUDGE, REFEREE AND ACCOUNTANT appointments were as follows: National Judges — Dr. Hugh C. Graham, Jr., Tulsa FSC; Mrs. Robert B. Ridder, St. Paul FSC. Honorary National Judges — J. Howard Bobbitt, San Diego FSC; Charles A. McCarthy, Chicago FSC. Sectional Referees — Ray Alperth, San Francisco; G. J. Hurley, Tacoma. National Accountants — Ray Alperth, San Francisco; E. W. Harvey, Seattle. Sectional Accountants — G. Kingsley Brown, Ann Arbor, Mich.; Sidney A. MacSween, Glendale, Calif.; John R. Shoemaker, San Francisco. Gold Dance Judges — Mrs. Lloyd B. Sanderson, The SC of Lake Placid; Arnold W. Schroeder, Lansing SC. Honorary Gold Dance Judge — Charles A. McCarthy, Chicago FSC.

THE FOLLOWING CLUBS were admitted to the USFSA as Full Members: Austin FSC, Texas; Berkshire Hills FSC, Pittsfield, Mass.; Boulevard ISC, Philadelphia, Pa.; Chevy Chase Club, Chevy Chase, Md.; East Cleveland FSC, East Cleveland, Ohio; FSC of Madison, Madison, Wisc.; Long Island FSC, Copiague, L.I., N.Y.; Oil City FSC, Oil City, Pa.; Red River Valley SC, Fargo, N. Dak.; The SC of Florida, Ft. Lauderdale, Fla.; The SC of Hartford, Hartford, Conn.; Weber FSC, Ogden, Utah; Westminster FSC, Erie, Pa.

Probationary Membership in the USFSA was granted to: Aspen SC, Aspen, Colo.; Bay Path FSC, Framingham, Mass.; Burien SC, Burien, Wash.; Huntsville FSC, Huntsville, Ala.; Independence ISC, Independence, Mo.; Oswego FSC, Oswego, N.Y.; The SC of Clark Memorial, Winchendon, Mass.; The SC of Lewiston & Auburn, Auburn, Me.; SC of Rhode Island, Providence, R.I.; The Southern New Hampshire SC, Manchester, N.H.; Valley FSC, West Covina, Calif.; Yakima ISC, Yakima, Wash.

THE FOLLOWING TROPHIES were accepted by the USFSA or were awarded for the first time during the past year: Dona Lee Carrier-Roger Campbell Memorial Trophies for the USFSA dance couple placing highest in the North American Figure Skating Championships, presented by Rev. and Mrs. Floyd C. Carrier and Mr. A. H. Campbell; Ruth Trowbridge Memorial Trophies for Bronze Dance in the North Atlantic States Regional Competition, presented by the Essex Skating Club of New Jersey; Eastern Bronze Dance Trophies, presented by Mr. F. Ritter Shumway.



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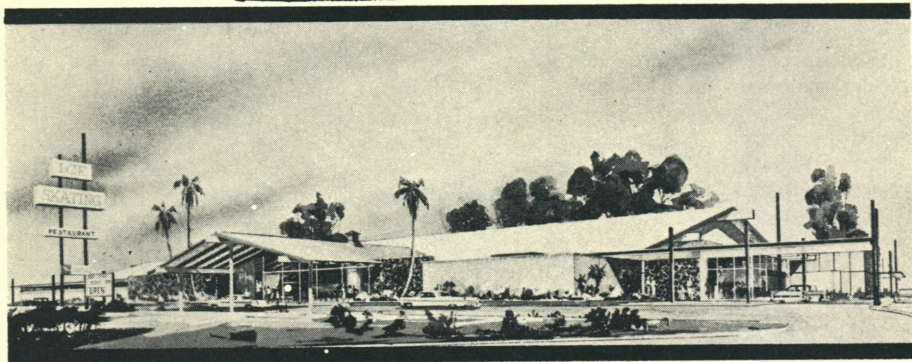
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Swing into a new waltz

by Margaret G. Ridgely

When the IC of Baltimore celebrated its thirty-third birthday in April, 1964, former club President S. Vannort Chapman could think of no better gift than a new "anniversary waltz." The Ice Club Waltz received its public debut at the club's annual birthday party, with the creator and Miss Anna Baetjer skating the dance at the Meadowbrook Rink in Maryland.

Mr. Chapman's objective was to present a smooth, rhythmic dance with emphasis on the steps around the end of the rink rather than on those along the length. Skaters should enjoy a suitable twice-around sequence for social dancing in club sessions, according to Mr. Chapman. The pattern is repeated to complete the circuit of the rink.

The partners start in Kilian position facing the side of the rink, with an intro-

duction of four three-count steps starting on the left foot. The Kilian position is maintained until the lady performs her first three turn, at which time Waltz position is assumed and maintained until the sequences following are completed. The Kilian position is then resumed on the last count of six, which is a touch down step preparing the lady to repeat the pattern. The steps between the lady's three turn are *chassé* rather than progressive steps and are executed on hard edges.

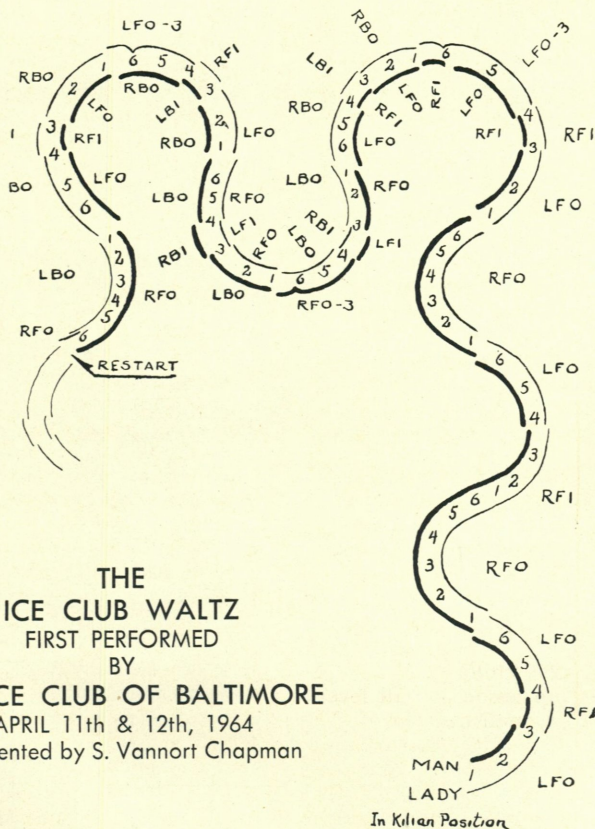
Bronze Test Dancers may perform the steps, which are simple in themselves. The drop three turns, made on the count of six rather than on four, are the only steps that present any difficulty. All edges are reasonably deep.

On an ice surface of 85' x 185', ten couples (five at each end of the rink) starting at intervals of twelve counts are most satisfactory.

MUSIC: Waltz $\frac{3}{4}$

TEMPO: 46 measures of 3 beats per minute

This is a Set-Pattern Dance



In Kilian Position

Skating plus...

CLUB OF THE MONTH



Photo Courtesy Mathews Photo Lab

The largest family club in Canada was completely routed by fire on January 9, 1962. Two days later, architects were appointed and given the go ahead to plan the new Glencoe Club in Calgary, Alberta.

Reconstruction of the building, with almost twice the square footage of the original one, was accomplished in less than twenty months after the fire, at a cost of \$2,700,000. Fifteen hundred families enjoy sports facilities including a skating rink, badminton courts, curling ice, bowling alleys, tennis and squash courts and indoor and outdoor swimming pools. Also available are steam baths, a nursery, dining room, coffee shop, cocktail lounge, exercise and massage rooms, and a large formal lounge where the club sponsors regular social activities.

In The Glencoe Club, about nine sports are represented. The skating section must vie with each of these for its members. As it is impossible to increase The Glencoe Club membership, the most effective method of enlarging participation in skating seems to be in providing organized activities. To lure adults onto the ice, there are two evening dance sessions a week and a number of parties each season.

Approximately 250 children of all ages participate in group lessons on all levels.

Each year finds a small number of children keenly interested in figure skating. To encourage them, there are hour-long Sunday afternoon dance sessions, followed by twenty minutes of exhibitions. Competition

is provided by the club championships held at the end of each season.

The Glencoe Club was founded in 1931 when a group of sports-minded businessmen united the Calgary Skating and the Royal York Clubs to produce a family recreational club.

The early years were ones of constant financial struggle, particularly during the war when most of the younger members were absent. The financial picture improved greatly after 1948 when artificial ice was installed in the skating and curling rinks.

Improvements were continually being made up to the time of the disastrous fire. Facilities were modernized and enlarged where space permitted, but often one area would suffer when another was repaired. Thus the squash court was lost when the dining room was enlarged, one badminton court became an observation lounge, and two tennis courts disappeared when the swimming pool was built. The outdoor pool was the sole item to survive the fire.

Now Glencoe Club's full membership encompasses people of all ages and all degrees of athletic interest and ability. Most people take an active part in at least two sports, but for those who do not, a social membership is provided. Thus, the club aims to please, and all members, whether spectators or participants, can find enjoyment there.

— Mrs. L. M. Severson

CLUB NOTES

■ Along the carnival circuit: *Pittsburgh FSC's* (Pa.) "Frosty Frolics" featured Eastern Silver Dance Champions Dolly Rodenbaugh and Tom Lescinski, runners-up Suzanne Gillespie and Jeffrey Wilkens, and Eastern Junior Pairs runners-up Martha and Harold Webb. . . . More than one hundred children appeared in the "Wizard of Oz" at *Princeton SC* (N. J.). . . . April's Easter Bunny received "pretty" rough competition at the *Louisville FSC* (Ky.) "Spring Scene Carnival," where the younger skaters were costumed à la Peter Cottontail. . . . "Around the World on Ice" was the theme of *The SC of San Francisco* (Calif.) carnival. . . . *Toronto CS & CC's* (Ont.) "Will Charlie Brown Succeed?" featured World Champion Petra Burka. . . . Headliners in *Old York Road SC's* (Pa.) "It's a Small World" were French Champion Nicole Hassler and Eastern Senior Pairs Champions Betty Lewis and Richard Gilbert.

■ Some clubs donated the proceeds from carnivals to worthy charities. *Providence FSC's* (R. I.) "Ice Fantasy" returns went to the Rhode Island Division of the American Cancer Society. Many *Los Angeles FSC* (Calif.) members skated in the Topanga Plaza Ice Show, which benefited Build for Mental Rehabilitation, Inc. Sonja Henie was among the stars present. The *Westchester* and *Rye FSCs* (N. Y.), assisted by *Metropolitan FSC* (N. Y.) presented "Blades on Ice" with proceeds going to the Guidance Center.

■ Skaters from nine clubs competed in the fourth Senior Skaters' Dance Competition held by the *Genesee FSC* (N. Y.). Winners (all but one from Genesee) were: Dorothy Stenzel & Dr. Lester Cramer — Preliminary Dance; Shirley Harrington & George Veillard — Bronze; Nancy Baker & Roger Cash — Pre-Silver; Nancy Baker & Dr. Wilson Hess — Silver; Elizabeth Stroufokk (Manhattan FSC) & Dr. Wilson Hess — Gold.

■ *Williams Lake SC* (B. C.) invited *Quenel FSC* (B. C.) members, left rinkless by a fire, to skate with them on Sundays, free of charge.

■ Members from eleven clubs participated in the Philadelphia Area Figure Skating Championships, conducted by *Boulevard ISC* (Pa.) Mar. 20-21. First were: Margaret Toland — Pre-Juvenile Girls; Peter Bilous — Pre-Juvenile Boys; Marguerite Roey —

Juvenile Girls; Janice Fornwalt — Intermediate Girls; Richard Weisman — Intermediate Boys; Ann Millier — Novice Ladies; Darlene Wright — Junior Ladies; Holly Snyder & Sonya Fager — Juvenile Girls, Similar Pairs; Wendy Kennedy & Tom Lombard — Juvenile Mixed Pairs; Jane Diehl & Richard Ross — Senior Dance.

■ Results of the Niagara Invitational, including clubs from Canada, Ohio, Indiana, Michigan and New York: Kathryn Kozell — Sub-Juvenile Girls; Jack Colern — Sub-Juvenile Boys; Deborah Wallace — Juvenile Girls; Kenneth Polk — Juvenile Boys; Diane Hall — Novice Ladies; Craig Lyall — Novice Men; Donna Taylor — Junior Ladies; Kenneth Schroeder — Junior Men; Barbara Fitzgerald — Senior Ladies; Eugene Heffron — Senior Men; Nikki Black & Karen Kresge — Similar Pairs; Susan & Bud Gearhart — Mixed Pairs; Nancy Baker & Roger Cash — Veterans' Dance; Linda & Jack Comberger — Bronze Dance; Sandra Gundry & Ronald Clawson — Silver Dance; Wilma Piper & Thomas Easton — Gold Dance.

■ Costumes spoofing TV commercial slogans enlivened *Wissahickon SC's* (Pa.) Fun Night Party for senior members. Of note: "Witch Twin has the Toni?"

■ A show depicting the pleasure, fun and exercise provided by skating was performed by *Little Sun Valley SC* (Mass.) members on Tom Colton's nightly TV broadcast, "Western Mass. Highlights."

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PEOPLE

BIRTHS

Lakewood, Calif. — To Mr. and Mrs. Allen Arnold, a son, Gregory, Mar. 9.

Los Angeles, Calif. — To Mr. and Mrs. Jack Curtis, a daughter, Marcelle, Mar. 30.

Toronto, Ont. — To Mr. and Mrs. Donald Mann (Mildred Harris), a son, Apr. 10.

ENGAGEMENTS

New York, N. Y. — Miss Deanna Weiss to Mr. Lester Goldstein.

Pontiac, Mich. — Miss Sally Wells to Mr. G. Roger Babcock of Detroit. Wedding July 24.

MARRIAGES

Cleveland, Ohio — Mr. David Dobberkau and Miss Carol Szilagyi, Apr. 3.

DEATHS

Buffalo, N. Y. — Stephen A. Archie, son of Mr. and Mrs. Don Archie, Feb. 20.

Suffield, Conn. — Mr. Douglas L. Swan, past-President of the Charter Oak FSC, Apr. 10.

Toronto, Ont. — Mrs. William Barrett (Patricia Chown), 1938 Junior Pair Champion — Dr. Howard B. Lane, father of Robert H. Lane, Apr. 13 — Maurice H. Mairs, in April.

Gretchen Merrill Gay

Gretchen Van Zandt Merrill Gay, lovely, lively leading lady of American figure skaters for six years (1943-48), died last April in Windsor, Conn., at the age of 38.

Her distinctive mark was the empathic projection of her warm, sparkling personality into her skating.

The peak of her amateur career came when the Olympics were suspended because of World War II, but thousands of soldiers for whom she skated affectionately called her "Queenie."

She began skating at the age of ten, and within a year had won her first title, U. S. Novice Ladies (1938). In 1939, she became U. S. Junior Ladies' Champion. Six consecutive National Senior Ladies' titles followed, beginning in 1943. She always skated under the banner of The SC of Boston.

In recent years, she continued her skating career as a teacher.

She leaves her mother, Mrs. Gretchen Merrill.

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Troy, New York

GOLD MEDAL WINNERS

Listed below are figure, dance and/or pair medal winners according to USFSA and CFSa records received by April 20, 1965.

UNITED STATES

GOLD FIGURE — **El Camino ISC:** Jacquelyn Weiss; **Genesee FSC:** Karen Gundry; **Hershey FSC:** Wendy Lee Jones.
GOLD DANCE — **Chicago FSC:** JoAnne Leyden; **IC of Syracuse:** James Sladky; **Lansing SC:** Janet Burhans, Jary Crandall; **Princeton SC:** Norman McLeod; **The SC of Lake Placid:** Patti Gustafson; **WC of Indianapolis:** James Pennington, Sandra Schwomeyer.

GOLD FREE DANCE — **Lansing SC:** Janet Burhans, Nicholas Burhans.

CANADA

GOLD FIGURE — **Galt FSC:** Linda Ward.

GOLD DANCE — **Victoria FSC:** Richard Madden, Wendy Nordby.

GOLD FREE DANCE — **Victoria FSC:** Mary Ellen Hibak, Jim Hibak.

CANADA

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

SEVENTH FIGURE TEST

Leaside SC: Heather Pattenick.

SIXTH FIGURE TEST

Lachine FSC: Brook Parkinson; **North Bay FSC:** Pam Husband, Camille Vannier.

SILVER FREE SKATING TEST

Border FSC: Mary Martha Klymko; **Copper Cliff SC:** Jane Class, Susan Metcalf; **Coquitlam FSC:** Andrea Dodds; **Fredericton FSC:** Shirley Doherty; **Glenarry FSC:** Colleen Madill; **IC of Greater Winnipeg:** Susan Clark, Valerie Oake; **Linwell SC:** Ricky Gruhl, Chris Hill, Karen McSween; **Mount Paul SC:** Joanne Hallmark; **Nanaimo FSC:** Jane Lake, New Liskeard FSC: Arlene Farlinger, Barbara Farlinger, Mary Ann Koniewicz; **Newmarket FSC:** Maureen Peever; **North Bay FSC:** Camille Vannier; **North Shore WC:** Sandra Lee Nichols; **Palestre Nationale FSC:** Suzanne Bonneau; **Point Edward FSC:** Judy Harmsworth, John Hubbell, Margaret Salter; **Stamford SC:** Jack Driscoll, Donna Perins; **Summerland FSC:** Janet Munro; **Verdon FSC:** Dall Bankley; **Victoria FSC:** Paul Fisher, Judy Roe, Barbara Rutley; **Welland WC:** Carol Pazitka; **Weyburn FSC:** Brenda Berry, Bonnie Miller.

FIFTH FIGURE TEST

Glencoe Club (Alta.): Donna Howell, Rebecca Mackie; **Glenarry FSC:** Beverley Marshall, Colleen Madill; **Halifax SC:** Robert Murdock; **Mount Paul SC:** Ted Price; **New Liskeard FSC:** Barbara Farlinger; **North Bay FSC:** Vickie Hollows; **Point Edward FSC:** Judy Harmsworth; **Summerland FSC:** Janet Munro; **Victoria FSC:** Dawn Wakelyn.

FOURTH FIGURE TEST

Edmonton FSC: Lynn Adams; **Kapuskasing FSC:** Paul Banks, Mary Graham; **Lachine FSC:** Debbie Morris; **Lethbridge FSC:** Gladys Lake, Ann McNally; **Mount Paul FSC:** Sherry Biagioni, Fae Stroulger; **North Bay FSC:** Patricia Curry, Candis Curry; **Toronto CS & CC:** Leigh Anderson, Nora Galbraith; **Vernon FSC:** Dianne King; **Weston SC:** Marieanne Matyssek.

THIRD FIGURE TEST

Amherst FSC: Wendy Watson; **Calgary WC:** Lynn Miller, Colleen Sproule, Annie Zonda; **Credit Valley SC:** David Dunnet; **Fredericton FSC:** Lynn Swift; **Glenarry FSC:** Raymond Campbell, Susan Johnson, Marleen Madill; **Kapuskasing FSC:** Kathy Brady; **Mount Paul SC:** Mary Creech, Barbara Hedges, Nancy Irvine; **Norlight FSC:** Judith Waugh; **North Bay FSC:** Michelle Boucher, Debby Drummond, Terry Fahlgren, Margaret McCormack; **North Shore WC:** Lindsay Davies; **Red Deer FSC:** Florence Nelson; **St. John FSC:** (N.B.): Linda Vahtra; **Stamford SC:** Louise Martin; **Stratford SC:** Peggy McGrath; **Sudbury SC:** Patti McGarry; **Summerland FSC:** Shelvey Erickson, Ann Forster; **Town of Mount Royal FSC:** Joan Land; **Weston SC:** Diane Minshall.

SENIOR SILVER DANCE TEST

Edmonton FSC: Gail Semenchuk; **Halifax SC:** Sherry Abramson, Robert Murdock, Dick Shedlowski; **Heather SC:** Pat Roach; **Kerrisdale FSC:** Kelly McRae; **North Bay FSC:** Camille Vannier.

JUNIOR SILVER DANCE TEST

Bathurst FSC: Madeline Ferris; **Credit Valley SC:** David Dunnet; **Glenarry FSC:** Colleen Madill; **Granite Club:** Sybil Patterson; **Guelph College FSC:** Elizabeth Arnold; **Kapuskasing FSC:** Judy Brackenbury; **Lakeshore SC:** Beth Ralbosky; **New Liskeard FSC:** Arlene Farlinger; **North Bay FSC:** Vicki Hollows, Beverley Manary; **Stamford SC:** Lionel Southwell; **Victoria FSC:** Barbara Rutley.

SENIOR BRONZE DANCE TEST

Amherst SC: Teddy Coldwell, Allan Davidson; **Bathurst FSC:** Karen Hoelke; **Blenheim FSC:** Katherine Fleming; **Credit Valley SC:** Heather Howie; **Edmonton FSC:** Jane Bako, Linda Burt, Linda Edwards, Dorothy Hamilton, Carol Hoarockes, Bonnie Lundeen, Dennee Mace; **Gateway FSC:** Danielle Rousseau; **Glencoe Club (Alta.):** Lauren Hunt; **Glenarry FSC:** Hallie Fugata, Sharon Kincaid, Jane Tannant; **Kapuskasing FSC:** Janet Bell, Kathy Brady, Rosalie Millette, Linda McCartney; **Leaside SC:** Kyle Pattenick, Joanne Smith; **Newcastle FSC:** Ted Howe; **New Liskeard FSC:** Lois Farlinger; **Trudy Grant, Carole Murchie, Niagara Falls SC:** Heather Halliday, Pat Ver Hoeve; **Northwestern FSC:** Maureen Moody; **Richmond Hill FSC:** Susan Hannah, Ainsley Walford; **South River FSC:** Debbie Drummond; **Stamford SC:** Sharon Hovey; **Trail SC:** Beverley Purdy; **Victoria FSC:** Judy Corbell; **Wallaceburg FSC:** Becky Mallette.

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

Detroit SC: Ann Seror; **Individual Member:** Michael Fiore; **Old York Road SC:** Robert McBrien, Jr., Dorothy Voss; **Philadelphia SC & HS:** Leslie Boyer; **Pickwick SC:** Sharon Martens; **The SC of Lake Placid:** Susan Halliday; **The SC of New York:** Lisa Fulweiler; **Troy SC:** David Neal.

FOURTH FIGURE TEST Qualifying To Compete In JUNIOR SINGLES

FSC of Minneapolis: Lynn Anderson; **FSC of Omaha:** Leslie Halliday, Sharon Monsky; **IC of Baltimore:** Andrea Drozda; **ISC of Fresno:** Starla Gobel; **Midland FSC:** Vivi-Ann Lloyd; **Quaker City FSC:** Janet Besz, Karen Graf; **Queen City FSC:** Mary Reynolds, Susan Wehrmann; **South Side IC of Chicago:** Frank Daniels, Michele Worsham; **Troy SC:** Ellis Enlow; **WC of Indianapolis:** Barbara Freyer.

THIRD FIGURE TEST Qualifying To Compete In NOVICE SINGLES

Arctic Blades FSC: Susan Stone; **Duluth FSC:** Shelley Pendleton; **FSC of Omaha:** Bruce Anderson, Judy Sklenicka; **Gateway FSC:** Deanne Bacon; **Genesee FSC:** Carol Bidwell; **Great Lakes FSC:** Pamela Mason; **Great Neck FSC:** Lynn Rothschild; **ISC of Fresno:** Jane Guchee; **Pickwick Center SC:** Claudia Werner; **Plaza FSC:** Stacey Smith; **Quaker City FSC:** Joan Iglar, Sally Stierstorfer, Jean Wolfe; **Rye FSC:** Mary Bonacci; **The SC of Lake Placid:** Wendy McLeod; **Troy SC:** JoyAnn Grinke; **Tulsa FSC:** Jan Olin.

TWO GOLD DANCES Qualifying To Compete In GOLD DANCE

Detroit SC: Gene Heffron.

SILVER DANCE TEST Qualifying To Compete In SILVER DANCE

Columbus FSC: Judy Azaren; **Genesee FSC:** Stephanie Fitch, Kayalyn Marafioti; **Manhattan FSC:** Blair Hammond; **North Jersey FSC:** Beverly Kubick; **Penguin FSC:** Jane Diehl; **Princeton SC:** Joanne Eichenberger; **Seattle SC:** Jill Miller; **Southern Connecticut FSC:** Roger Bennett; **Wagon Wheel FSC:** Sandy Scott.

BRONZE DANCE TEST Qualifying To Compete In BRONZE DANCE

Bear Mountain FSC: Mary Ellen Ryan; **Beaver Dam WSC:** Melba Brinkerhoff; **Berkshire Hills FSC:** Jeffrey Caird; **Brooklyn FSC:** Wendy Pollack; **Clinton FSC:** Beverly King; **Colonial SC:** E. William Keen; **Columbus FSC:** Susan Johnson, Mark Randles; **Denver FSC:** Susan Dutton, Dorothy Talbott; **Detroit SC:** Maureen Contway, Kathy DuBois, Karen Somers; **FSC of Cincinnati:** Al Truscott, Shirley Truscott; **FSC of Minneapolis:** Dianne Dahlberg; **FSC of Omaha:** Gordon Deas, Linda Srb; **Garden State SC:** Peggy Montgomery; **Genesee FSC:** Nancy Baldwin, Audrey Boslov, O. V. Germano, Jean McMahon, Pauline Saunders; **Great Lakes FSC:** Kathleen Grier; **Greenville FSC:** Larry Peterson; **IC of Baltimore:** John McNulty, Jr.; **Lakewood WC:** Sheila Marsden, Judie Perry, Marian Perryman, Penny Rumbaugh, Rebecca Zelenak; **Louisville FSC:** Iris Amundsen, Bruce Betz, Alexandra Brown, Sandra Stark, Debbie Taylor; **Manhattan FSC:** Charlotte D'Amato; **Midland FSC:** Sherry Montgomery; **North Jersey FSC:** Joanne Darakjy; **Old York Road SC:** Hope Brandschain, Miriam Jarden; **Penn State FSC:** Jeanne Tammen; **Portland ISC:** Kathy Mourer; **Princeton SC:** Louise Leshner, Terry Stansfield; **Queen City FSC:** Betsy Rowold; **Raritan Valley FSC:** Deborah Butterweck, Robin Kessler, Joanne Mravlag, Genevieve Norante; **R.P.I. FSC:** Gloria Blum; **Rye FSC:** June Fox, Carmany Heilman; **St. Lawrence FSC:** Douglas Howe, Susan Taylor; **Seattle SC:** Nina Emden; **The SC of Boston:** Elizabeth George; **The SC of Lake Placid:** Carol Vaughn; **The SC of New York:** Edwin Cossitt; **Skokie Valley SC:** Janet Needham; **South Side IC of Chicago:** Barbara Swade; **Sun Valley FSC:** Edwin Godwin, Jane Godwin; **Toledo FSC:** Connie Mast; **Troy SC:** Lynda Grinke, Tamara Weikert; **Utah FSC:** Duane Fox; **Washington FSC:** Roberta Chadd, Dorothy Mills, Jean Radcliffe, Peggy Whilden; **Wauwatosa FSC:** Sandy Speaker; **Westchester FSC:** Lilyann Barther; **Wissahickon SC:** Walter Boocock, Mrs. Brooks Stewart.

BRONZE PAIR TEST Qualifying To Compete In JUNIOR PAIRS

Laurelton Pines SC: Susan Friedman & George Magill (Individual Member); **Westchester FSC:** Lilyann Barther & Warren Newcomb.

The following tests were passed by professional figure skaters:

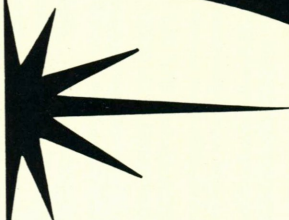
UNITED STATES

Mary Brennan — Bronze Dance; Frances Dachille — Bronze Dance.

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WESTERN ONTARIO CLUB (Ridgetown) requires pro for 1965-66 winter season. Please reply to: Mrs. G. Cope, Sec'y., Box 568, Ridgetown, Ont., Canada, giving qualifications and experience.

CANADIAN GOLD MEDALIST, Silver Dance Medalist, capable of teaching Gold Dances, three years' teaching experience. Seeking winter club for '65-'66 season. Please reply SKATING, Box 23, 575 Boylston St., Boston, Mass. 02116.

PROFESSIONAL WANTED — Assistant Professional to teach figures, free skating and all dance categories including Gold. Good ice time available. Reply in writing giving all particulars, qualifications and experience. Replies treated confidentially. Kerrisdale Figure Skating Club, 5670 East Boulevard, Vancouver 13, B. C., Canada.

CREATIVE DRAMA — Movement and Mime classes specially planned for Figure Skaters, with the initiation of creative skating sessions in mind. For Particulars write to Miss Katherine Gebbie, A.T.C.L., 1292 Silverwood Crescent, North Vancouver, B. C.

HELP WANTED: Dancers — Read "The Key to Rhythmic Ice Dancing." \$3.95. Order from Muriel Kay, P. O. Box 653, Bellingham, Wash. Add 25 cents for handling.

MALE PRO, experienced, top references. Wants new position. Reply SKATING, Box 24, 575 Boylston St., Boston, Mass. 02116.

WANTED: Professional for the '65-'66 season with qualifications to teach High Test Figures and Dances. For information write: Mrs. Rodney Wilton, 1538 E. 39th St., Hibbing, Minn.

WANTED: A female professional with high qualifications to teach figures and dance starting with the 1965-66 season. Send full particulars to: -Buffalo Skating Club, Dann Memorial Rink, Amherst St. & Colvin Ave., Buffalo, N. Y. 14216.

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SENIOR PROFESSIONAL required by Wascana Winter Club. Must be Gold Medalist in figures and minimum of Senior Silver Dance. Approximately 6-month season with full ice time. Membership during 1964-65 season of 350, with a large group of high test skaters. Carnival experience preferred. Reply giving qualifications, experience, etc., to: A. E. Sunquist, Chmn., Skating Section, Wascana Winter Club, Regina, Sask., Canada.

HIGHLY QUALIFIED Lady Professional available for the 1965-66 season. Teaching experience in Europe, South Africa and Canada. Excellent results with Test and Championship skaters; Figures, Free, Pair and Dancing. Also experienced in show choreography and group instruction. Details on request. SKATING, Box 26, 575 Boylston St., Boston, Mass. 02116.

WOMAN PROFESSIONAL seeks Summer and Winter position. Qualified to teach High Test, Figures and Dance. Excellent competitive record and show experience. Kindly address inquiries to SKATING, Box 25, 575 Boylston St., Boston, Mass. 02116.

SENIOR PRO. Must have Gold Dance and High Figures. Pacific Northwest. Full-time — all year — permanent. Reply SKATING, Box 27, 575 Boylston St., Boston, Mass. 02116.

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