

December/ January 1999
Issue No. 67



**National Museum of
Roller Skating**

**Historical Roller
Skating Overview**



Dear members,

1998 was a good year for the National Museum of Roller Skating. Over the past year, the museum received two grants, developed exhibits, published another book, received many donations to the collection, and the museum now has voice mail!

Now you can communicate with the museum any time--day or night. Remember, the museum shares operating space with USA Roller Skating, the national governing body of the sport of roller skating and therefore when you call our number, the voice will answer, "USA Roller Skating." Please, don't think you have dialed the wrong number, but wait for your choices to be prompted and the first choice you have is the museum. From there you will be able to listen for museum operating hours, location, parking, setting up an appointment or a tour, and if you so desire, to leave a message. As changes have been made to implement this system, so too will changes be made as time progresses.

The Nebraska Humanities Council, a division of the National Endowment for the Humanities, awarded the museum a grant that helped build two totally interactive exhibits. These exhibits, Snyder's Roller Skate and The Evolution of the Wheel, are both designed so kids and adults can learn more about the history of roller skating and have fun at the same time.

Besides our two new interactive exhibits, we continue to explore new ideas to provide more educational opportunities to our visitors. New exhibits include "Mineola Skating Rink, The Home of Dance Skating" and "Stay In-Line."

The museum was also awarded a Museum Assessment Program (MAP III) grant by the Institute of Museum and Library Services (IMLS). Over the past six months, the museum has gone through a self-study. In 1999, a museum professional will visit the museum to evaluate our current practices, establish priorities to achieve professional museum standards, and plan how to best serve our community.

The MAP III program is one of several programs offered by IMLS to help museums actively improve their programs and operations in order to achieve the highest standards of quality and professionalism.

In May, the museum published the updated *Award & Honors of the Roller Skating Association*. This book compiles seventeen awards with some dating back to 1955. This newly updated publication serves as a report to the

roller skating community about its members and people who have been instrumental in the development of the sport.

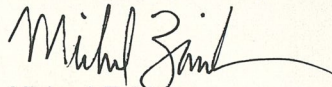
Last month, the museum and generous supporting members contributed money to purchase a very rare collection of 455 roller skating patents. These patents hail from London and show some wonderful designs of roller skates from the 1800s. I would like to thank the following for contributing to the purchase of this great collection:

Annelle Anderson
Charlotte Groves
Mills Lynn

John Chrien
CW Lowe
Gordon Van Roekel

The feature article was written by museum member, Margot Hager. Margot won the 1940 Senior Ladies Championship and has decided to share her memories.

Thank you for your continued support and please have a safe and Happy Holiday season!



Michael Zaidman
Director & Curator



Susan Curtis is the new Assistant Curator. She joined the museum in July and continues to provide needed support to this museum.

On the cover: Margot Allred smiles for the camera at 3 a.m. at the newspaper office after winning the Senior Ladies National Championship in 1940. The photograph was taken by Cleveland Plain Dealer photographer Dudley Brumbach. Gift of Margot Hager (96.70.10)

The last issue's cover also featured Clifford "Satch" Wilkins holding the flag.

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Museum Hours

9 am to 5 pm, Monday through Friday.
Closed holidays and weekends, open by appointment.

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Evergreen Memories of Margot Allred

By Margot Hager

Like most competitive roller skaters who have left skating and gone on to another lifestyle, I put the medals, the scrapbooks and old newspaper clippings away in the cedar chest along with the wedding dress, the babies' first shoes and my husband's paratrooper boots, and the trophy ended up gracing the spare room beside the sewing machine. I assumed that my recollections of my skating days would fade away, lost in more relevant and current events of daily life. But now and then when engaged in routine tasks, peeling potatoes or weeding flowerbeds, I find my thoughts wandering back over the skating years and images coming back as clearly as though they occurred yesterday.



Program from the 1940 US National Championships in Cleveland, Ohio, April 17-19.

day competitors, but in 1939 the best women ice skaters were limited to axels and only a few men were performing double revolution jumps on ice. I had been practicing hard all year on figures and free skating, bundling up to skate in a cold, unlighted rink on a slick floor before the cleaning crew came in. I was fairly confident about my free skating routine. Present day skaters must forgive my use of old-fashioned terms, we did not use the term "artistic" back then.

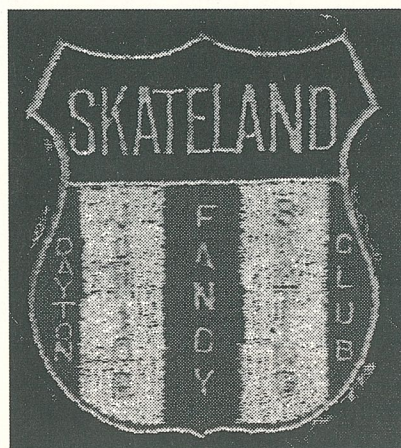
I had my routine thoroughly committed to memory and felt happy with the music I had selected. Fred Bergen, the manager of Skateland Rink in Dayton, Ohio, my hometown, had prevailed on me to let him cut a special record to make sure of having the music play the proper length of time. My figures had been feeling good, too. Skaters try to bring their skating up to a certain standard right before competing and the trick is to time it just right; too soon and you go past your peak and begin losing some of the movements, too late

In 1940, I was getting ready to compete in the first complete National Championship ever held in the United States. I had competed the previous year in the competition held in Detroit which had consisted only of one division in figures for both men and women, of all ages and experience. I had, to everyone's surprise including my own, placed second in that earlier meet, losing first place to Jane Peace Holcombe of Detroit. Jane had aroused my envy and admiration by completing the first full revolution jump I had ever seen performed by a woman. That may not sound noteworthy to present



Brochure from Skateland in Dayton.

and you never skate as well as you could. I always preferred in competition to skate what I thought of as a good practice session. In the spring of 1940, I had been skating some very good practice sessions and I was looking forward to the National Championships in Cleveland.

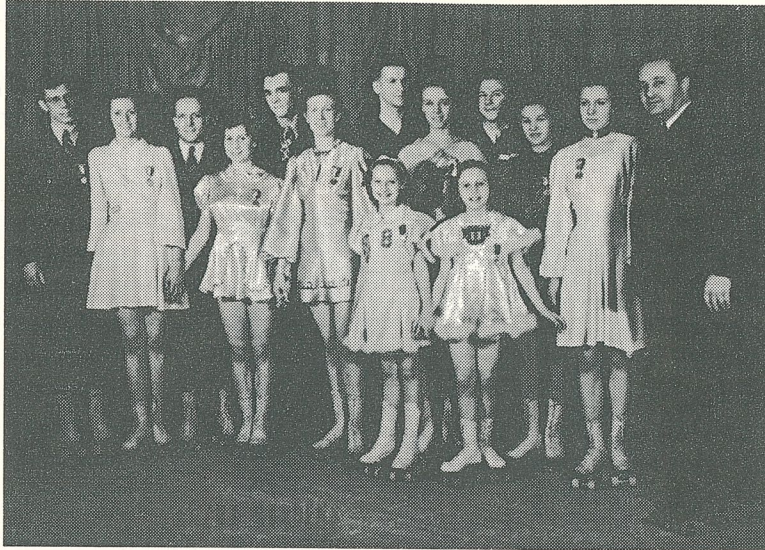


Skateland, Dayton, Ohio Junior Fancy Skating Club patch.

This was the first time loops had ever been a required figure and they were to be skated on powdered resin instead of on a painted tracing. I had caught on early that the skate must pivot with the skater's weight on one truck at the top of the loop or the resulting tracing would be a circle

and not a loop. I had to find this out for myself since no one had ever yet skated loops on roller skates and there was no one else to teach me. The senior women were skating eight or nine figures, as I recall, forward loops would be the fourth figure and we would draw on the day of the meet as to whether or not we would skate inside or outside loops. The week before we left Dayton for Cleveland, I lost my inside loops. Most skaters are familiar with the temporary setback in which a favorite jump, spin or figure suddenly seems to become impossible to complete. My inside loops suddenly stopped being loops and became little round circles. Any attempt to correct this seemed to make matters worse. There wasn't time to go back to basics and work through the figure again. I fought down panic and managed to calm myself. We would not know whether we skated inside or outside loops in the competition until just before the judging began, and there was an even chance we would skate outside loops, so I decided to say nothing to anyone. I felt it better to appear as calm and confident as possible. A skater's mental readiness is just as important as his physical readiness to compete. I have always been subject to butterflies in the stomach which can lead to nervous shaking that, unchecked, can turn the finest routines or figure into a disaster. As we got ready to leave for Cleveland I put loops firmly out of my mind.

We were going to Cleveland on the train and since we had a large contingent of competitors, parents, and friends, we had an entire carriage to ourselves. Fred Bergen was driving up and insisted on taking all the competitors' skates in his own car. He promised to meet us at the railroad station and distribute the skates then. I was lucky enough to have a hotel room to myself. Competitors were apt to be two, three, and



Bill Best, Eldora Andrews, Bill Opatrney, Virginia Mount, Lloyd Young, Lois Mae Goehler, Walter Stakosa, Jane Holcombe, Lillian Schroeder, Hugo Laine, Eloise Burrows, Margot Allred (second from right), and Fred Martin at the Arena Gardens in Detroit, Michigan, circa 1939-40. Gift of Margot Hager (96.70.1)

even four to a room to save expense money. I loved eating in the dining car, writing my order on those little order blanks, and watching the world flash by while I ate. Fred met us at the station, and we picked up our skates and headed for our hotel. We were very close to the building where the meet was to be held. It was not in a rink, but in an enormous auditorium. I had been practicing in a small rink, which meant my free skating routine had to be spread out to cover the entire floor.

We checked in and then went straight to the auditorium to register and receive our name tags and schedules. We saw some friends and competitors from other states and looked around, checking for changing rooms and selecting a good spot among the seats at the railing for our Dayton contingent to sit. There were numerous seats on the ground floor and a large balcony up above. There was also a large room with a well-stocked snack bar, ever important to competitors who may be, for various reasons, unwilling or unable to leave the building for hours on end. All of the senior events would be held on the last days of the meet. The free skating, pairs, and dance finals were scheduled for the evening hours when the audience would be larger. All figure skating was always scheduled for the daytime. Daily general practice sessions were also scheduled to enable skaters to get used to the unfamiliar floor. My first three days were spent trying to get enough sleep, eat properly, and make the practice sessions. I had good friends competing in various events in all divisions and while some of these friends won in their own divisions, it was almost by accident I saw them skate. Competitors, of necessity, are self-centered, concentrating on their own well-being.

The morning the Senior Ladies skated their figures dawned and I ate only a little breakfast. I tried to time myself so I would neither be ready to skate hours too early nor racing to be ready at the last minute. I was ready in skates and costume about the right time, but I found myself having to deal with a few butterflies after all. As I recall, there were six of us competing

for the Senior Title, Jane Holcombe, Eldora Andrews, and Ann Manion of Detroit, and Eloise Burrows and Jean McMichael of Dayton, besides myself. Bob Martin called us together and we drew the order in which we would skate figures. I drew fourth, which meant, since we would skate in rotation, that I would lead the skating of the fourth figure and the fourth figure was loops. We were to draw next for whether we skated inside or outside loops and it was suddenly brought home to me how important this moment was to me. Bob Martin wrote "inside" and "outside" on two pieces of paper, dropped them in the box, and then walked toward me saying: "Would you like to draw for the loops, Margot?" He was smiling as he said it and I remember smiling back and saying brightly: "Oh, I'd like to." Inside I was in turmoil. At that moment it seemed to me that I had a fifty-fifty chance of winning the National Senior Ladies Title. I reached into the box and picked up a piece of paper and handed it to Bob. It said "outside!" My turmoil subsided at once and I began to feel better. We had a short warm up session before we were judged and a section of the floor was powdered with resin so we could warm up on loops if we wished. I decided against this and went ahead warming up on the first figure. My butterflies had come back and my first three figures brought only mediocre grades. These were the low factor figures preceding the loops. Having drawn fourth place to skate I was first out on the loop figure. It took some time to powder the area on the floor for the loop figures and while I waited I could feel my nervousness subsiding. Most of

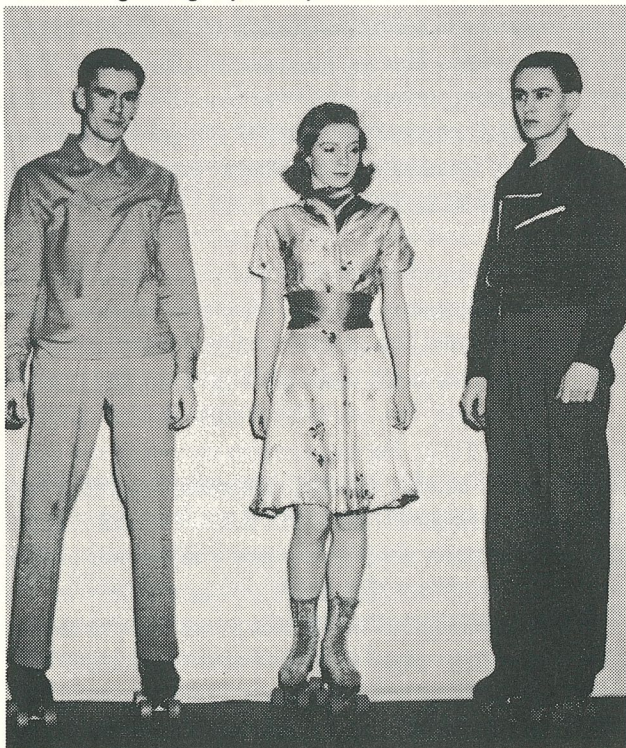
Jack & Margot (Allred) Werts on their skates, circa 1940-44. Gift of Margot Hager (96.70.3)



the Senior Men had been skating good loops for some time but it was my impression that none of the other Senior Women had yet mastered the figure. When I skated out on to the resin, however, I got a slight shock. I am nearsighted and while I could see the tracings, I was used to skating on a smaller rink and lining up the axis of my loops with the pillars at the end of the rink. In that enormous arena I could not see clearly to the ends of the floor, and I was going to have to guess at the axis for my first tracing. I did, and the loop felt good. I went on to the left outside forward loop but when I started my second right outside forward loop I saw I had laid the loop off axis and not more than a third of the way around the circle. I had to make a snap decision, retrace my off-axis loop or correct it. I chose to correct it and put the rest of the loops on the axis. I skated back to the railing and listened to the scores. As I had expected my scores were in the three-five's and lower. This didn't worry me excessively. If my competitors were not skating true loops, than their scores would be lower than mine and this was the first of the high factor figures. I tried never to listen to competitor's scores but this was an exception, and this time I listened. Their scores were in the very low three's and even two's. My butterflies subsided entirely. I did not realize it until much later but my nervousness was being replaced with a feeling of euphoria brought on by the release from tension about those loops.

I skated second on the next figure and, while I wanted to cheer, prance about and sing, I skated soberly out, smiled at the referee, and told myself I was behaving in a perfectly normal manner. The figure I skated felt good. Not just a "good practice" figure but one of my best. The next figure went as well as the next. Actually I was enjoying myself. Mary Tudor Bergen, the organist from Skateland in Dayton, came over and said, "Margot, did you know you are taking all the

Dick Chambers, left, Margot Allred, and Jack Werts were all judging the Pennsylvania State Meet in Pittsburgh in 1940. Gift of Margot Hager (96.70.4)



figures?" I looked at her and smiled and said, "Oh that's nice." She gave me an odd look and walked off. When the score sheets were finally posted I waited until the other girls had already skated over to inspect the score before I joined them. With a lead in figures I didn't want to seem aggressive. When I skated over to the score sheets I passed over the area that had been powdered for the loops and a quick glance proved my suspicion had been correct. None of my competitors had skated true loops. Standing in front of the score sheets, for the first time, I got an inkling that my behavior was not, perhaps, just exactly normal. I couldn't read the score sheets. They may just as well have been written in Arabic. I couldn't even find my own name. Several people checking the sheets complimented me on my scores and I smiled and said, "Oh, thank you. Yes, it's nice."

The entire meet had been running late all week, and the skaters for the next event were already warming up when I skated back across the arena. We were to skate our free style routines that evening, but there would not be time for a proper rest. We went out to eat and I would have sworn I ate well though I couldn't tell you what I ate, and then I picked up my costume and we returned to the arena. The events from the afternoon were still going on when Bob Martin called us together to draw for skating order. There were only four of us skating free programs and fourth was the desirable place to skate if only because the judges would not hold back on your scores in case a better skater was to come. The girls all seemed eager to draw but I held back a bit, partly because of my lead and partly because I didn't see what difference it made. Bob Martin finally held the box out to me and I drew. It was number four.

Fred Bergen picked that moment to tell me some news that should have been devastating. My home made record would not play on the equipment provided by the arena. However, he assured me, he had borrowed a record of "The Blue Danube" and I could skate to that. Ordinarily, such news just before a performance would have sent me into a purple fit with green and yellow stripes but my euphoria was still operating. I remember assuring Fred the "The Blue Danube" was an excellent choice since it had no pauses or special accents and I could just skate my regular routine to it and he could turn the record off whenever I stopped skating. Fred gave me a very strange look and backed hastily away. All we had to do was wait until we were called to skate. The judging was still going on for the event ahead of us that should have ended earlier in the afternoon. We all found seats and waited. And waited. It was getting very late and I was beginning to feel tired and rather stiff when it was announced that the Senior Ladies would not skate their free programs until the following evening. After checking to make sure I had understood the announcement correctly, I went back to the hotel and to bed.

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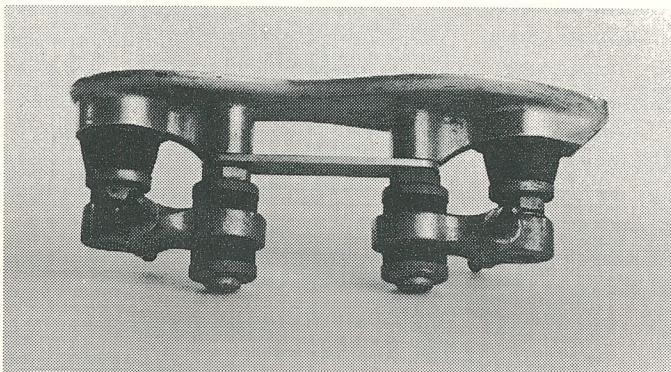
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I was up early the next morning. The Senior Men were skating and I had a particular friend, Jack Werts, competing in that division, and I had promised to keep score for him. I should, perhaps, say, very particular friend, since I later married him. The Senior Men had quite a number of figures to skate and their loop figure, as I recall, was forward change loops. Jack skated well, but not his best, and his competition was harder than mine had been. He was not the only Senior man skating good loops. The morning dragged and so did the afternoon. We went out for dinner and I picked up my costume again. We went through the same routine again. We were called together and this time the other three girls suggested drawing again for our skating order. There was no reason for this, but since I had the lead in figures and had already drawn the last place once, I thought it best to be agreeable. We did draw again. Again I let the other girls draw first, and again, I drew last place. Sometimes fortune does seem to smile.

After the drawing we all sat down to wait again. The events scheduled earlier were still being judged and running late again. We waited quite a long time. When they finally announced warm-up for Senior Ladies it was very late indeed. I warmed up a little bit; no jumps, some footwork, and a spin or two. My euphoria had worn off a bit but I was feeling reasonably confident and ready to skate. I did watch the first three girls skate and was glad I did. When they called my name I was aware that I had the best content of any of the Senior women. If I could clean my jumps and stay on my feet I was confident of winning, even to the saccharin strains of "The Blue Danube." Just before they called my name, I had checked, as always, first my costume to make sure all snaps and fastenings were tight. No use having bits and pieces come loose while in action. Then, last but not most important, I had checked my shoestrings. And then I went out and prepared to skate.

That is the moment when, win or lose, the entire arena and its audience are all yours. It's a great moment. Everything quiets down, it's very still, and then you hear your music. I landed my jumps well, I didn't fall down, and I remembered my routine. The only bobble I made was on my right outside forward spin. For some reason my weight was wrong and I had to stumble out of it. Otherwise my routine went well. When I finished I did expect to win. I sat down again to wait for scores and then to wait for the final announcement of the winner. When they called my name there was a general flurry of hugs and handshaking. I do clearly remember being wrapped in Jane Holcombe's arms and sobbing, "Oh, Jane, I'm so sorry" and Jane sobbing back, "Don't be sorry. You won."

Advertisement for the Samuel Allred Rocket Skate.



The Allred skate originally made to supply the inventor's daughter, Margot Allred with quality roller skates, turned into a new business for her father, Samuel, when Margot won the US Senior Ladies National Championship in 1940 (as seen in The Evolution of the Roller Skate: 1820-Present).

By this time it was very late and I was feeling very tired and very hungry. I felt as if I had not had enough to eat for days and I probably hadn't. I did some posing for pictures and answered some questions for reporters such as how old I was and how long I had been skating. I kept telling myself if I could just get back to the hotel before the coffee shop closed I could get something substantial to eat, like waffles or a cheese rarebit, and then I could go to bed and just lie back and sort of savor the day's events and maybe start to enjoy being a champion.

And then Fred Bergen came up and told me that one of the newspapers wanted me to come down to their offices right then so they could take a photograph for the next day's paper. Fred had to tell me twice before it sank in. I took off my skates and put my coat on over my costume and we left for the newspaper office. It was nearly three o'clock by the time we got there and I was nearly numb with weariness and actually feeling faint from not eating for so long. The newsroom was brilliantly lit and nearly empty. I put on my skates and posed for some pictures and then answered some questions for a reporter. I remember the photographer said I didn't look old enough to be seventeen which is not a compliment when you are seventeen. Fred wanted to drop me off at the hotel but I knew the coffee shop was closed and I was ravenous. We finally found an all night place, probably one of the old "Purple Cow" restaurants, and I ate at the counter. Jack and my father were waiting up for me in the lobby. I could barely get to my room I was so tired.

The phone woke me the next morning. My father wanted to know if I would come down to breakfast. I hurried down and ate an enormous breakfast. Neither Jack nor my father said anything about my winning so I said nothing either. After breakfast we went over to the arena and once in the door I had a surprise. I was surrounded by people shaking my hand and congratulating me. Some were old friends, but most of them I didn't know at all. It took us nearly twenty minutes to make our way to our seats.

People continued all day to come up and offer congratulations. Just after we sat down, my father, who had been constantly with me, disappeared and was gone for about half an hour. When he came back he handed me a small box with a wristwatch inside. My father never said very much to me but he made sure I knew he was proud of me.

I had been told to put on my skates to be ready to pose for more pictures so I did. When a photographer and a reporter showed up from a news service they suggested finding a less congested place for a picture since there were still some last minute judging going in the arena. On this last day of the meet the auditorium was packed and even the halls were crowded. The only clear space was in the room with the refreshment counter and the photographer suggested going there. Jack went along with us to sort of run interference through the crowd. At the door of the snack shop someone had made a large, messy spill and I hesitated about skating through it. Jack laughed and gathered me up in his arms and carried me over it. The photographer, ever alert for a good picture, yelled, "hold that pose" and snapped our picture. The reporter, equally alert for a good "human interest" story questioned us about our feelings for each other. When the resulting photograph and the effusive companion story appeared in our hometown paper I was a bit embarrassed at first but then decided to consider it as a rather unique way of announcing our engagement.

I knew I was to give an exhibition that night so I ate a light dinner. There was a general handing out of medals and trophies with more pictures and then I skated. Under no pressure and enjoying myself I skated well, even completing that elusive outside forward spin. And when I finished and heard the applause, for the first time, I finally really felt like a champion.



Francis Kleinhaus Ryan, left, and Margot Allred Werts at Skateland in Dayton, Ohio, in the 1940s. Gift of Margot Hager (98.21.3).

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Jacqueline Lankowski
Michelle La Vonne
Joseph Leanza
Kimmie & Brad Leff
Richard Leighton
Linda Lester & Dave Moody
Debbie Lewis
Steve Lister
Connie Long
Austin Lyddy III
Frank & Sophie Magrino
Ralph Marinelli
Heather Martin
William Martin
Larry Masumy
Susan Mathason
David Mathews
Diane & Hobby Maybury
Paul & Gwen McClintic
Jean McCluskey
Kym McElwee
Donna-Linn McLaurin
Dana Meyer
Caroline Mirelli
Sam Morady
Nancy Moore
Edward Morton
Kenneth Moyer
Marie Mullins
Tom Murphy
Donald Myers
Rose Ann Myers
Robert & Roberta Nagel
Mildred Neschke
Elizabeth Nightlinger
Arthur Nodine
Stephanie Noel
Pamela Onges
Anne Pals
Ellen Patterson
Elisa Paul
Charles & Carol Peele
Sarah Plante
Edie Plimpton Reynolds
Elizabeth W. Plimpton

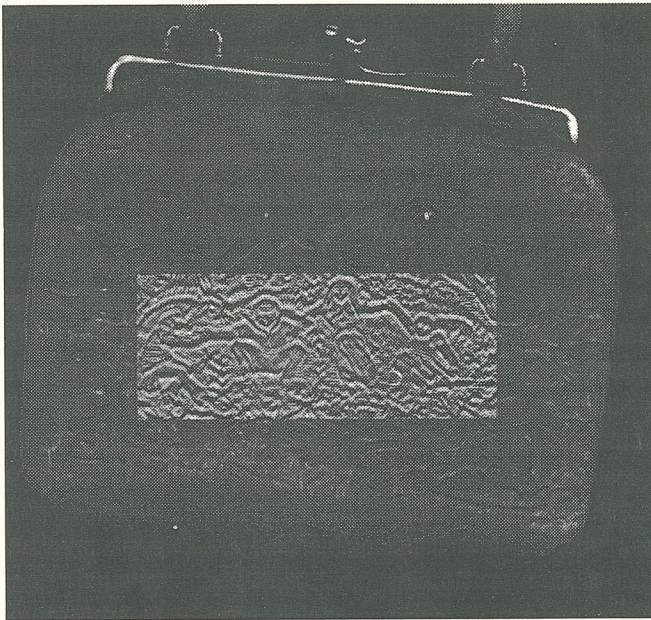
Pat Prozzillo, Warrington Rink
Wilma & John Pummill
Robert Purcell
Teresa Purvis
Thomas Queret
Bobbie Ramsey, Castle Fun
Chuck Redman
Ryan Reeves
Lenore Remley
Bettina Revilla
Jeanne & Bentley Robison, Skyline Skate
H. E. Rohlfing
Roller Dome Skating Rink
RollerSkateland
Pat & Dennis Romanczak
Arlene Rowland
Nicholas Rozzi
Ernest St. Germain
Graham St. Peter
Joni K. Salmon, MD
Lori Ann Schade
Rolf Schade
Suzi Schmitz
Doris Schonning
Charles Schroer
Florence Schuneman
Patricia Schwebke
George & Dorethy Schweigert
Frances Scott
Shadow Mt. Skate Center
Leon Shapiro
George & Ann Sheridan, Gibson Arena
Kaitlyn Shipe
Thelma Sirkin
Janice Smith
Sandra & Bennie Spear
Dale Sprague
Jack Springer & Family
Andy Starr
James Stauder
William Steigner
Velma Stein
Charles Stiles
Marsha Swanton-Plummer
Irene Taylor
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THANK YOU!

In 1998, 63 individuals contributed a combined 528 artifacts. The National Museum of Roller Skating's collection has grown each year because of donors who have contributed to the growth of the museum. If you have an artifact that you would like to donate, please contact the museum before donating. Thank you for your continued support! The following donors have contributed since September:

Leann Arndt; Jim Ball; Richard Best; Hon. Ann M. Chargin; Chester Fried; Lois Gondek (in memory of Joseph Gondeck); Cecelia Kelley; John Love; Gloria Manning; Celeste Marino; Ruth Raynor Miller; Caroline Mirelli; George Pickard; Phil Pinto; Don Ritchie; and Mark Rudolph (USA Hockey Inline).

Leann Arndt donated this purse with the unusual roller skate design. Her parents found this purse in their 1880s farmhouse wall.



Mark Rudolph, director of USA Hockey Inline donated several championship jerseys and these instructional books.



Menasha Ridge Press donated this copy of *Inline! A Manual for Beginning to Intermediate Inline Skating* by William Nealy.



Capstone Press donated this copy of *Roller Hockey* by Charles & Linda George.



Roller Derby is back, sort of . . .

TNN announces the premiere of ROLLERJAM, the next generation of an American classic, Roller Derby. Combining hard-skating excitement and aggressive action with

behind-the-scenes color analysis and personality profiles, the two hour action-packed program will premiere on Friday, January 15 (8:00-10:00 pm, ET/PT) on TNN.

An American sports/entertainment legend will be reborn as ROLLERJAM bring Roller Derby to TNN, updated and re-energized, but true to the classic spirit of the original. An athletic contest of speed against skill, strength against agility, the action-packed show will feature a bigger, faster track and the ultimate high-tech, in-line blades.



The inaugural ROLLERJAM teams include the New York Enforcers, the California Quakes, the Florida Sundogs, the Nevada High Rollers, the Texas Twisters and the Illinois Inferno. Each team is comprised of seven women and seven men.

This new generation of skaters was chosen from a search to find the best athletic, mental and physical skaters.

ROLLERJAM telecasts will initially originate from Universal Studios Florida in Orlando, on the largest sound stage east of the Mississippi. The state-of-the-art facility will host a capacity crowd to cheer on their favorite ROLLERJAM teams. At a later date, the schedule of live games at major arenas throughout the United States will be announced.

ROLLERJAM will feature constant interplay of offensive and defensive skating. Two teams will battle it out in head-to-head competition on a 120 ft by 65 ft banked oval track.



Elizo Kruck of the New Jersey Jolters gets the masonite treatment from "Toughy" Brasuhn of the Brooklyn Red Devils during a jamming battle in the National Roller Derby league, circa 1950-60. Gift of Joe Weinmeier (96.59.52).

DONATIONS IN 1998

In Honor of Ed Young's 80th Birthday
Marvin & Lois Facher

*In Memory of Bruce Pearson**
Bert & Lynn Anselmi
Charlotte Groves

In Memory of Brandon Agbayani
Tiffany Tyra-Zendejas

*In Memory of Lewis Quintin**
Bert & Lynn Anselmi
Robert Bollinger
Charlotte Groves

*In Memory of Ruth Chrien**
Bert & Lynn Anselmi
John Chrien
Howard Engle
Linda & Bob Schneider

In Memory of Fred Rendfrey
Bert & Lynn Anselmi

In Memory of Buzz McClelland
Robert Bollinger

In Memory of Jim Tyra
Michigan Chapter of USA Roller
Skating

In Memory of Marge Martin McLaughlen
Rose Martin

*On occasion of the Precision
Skating Teams, Brookpark
Skating Club, Ohio*
John Chrien

**Placed on the Patron Memorial Plaque.*

The National Museum of Roller Skating would like to thank these members who have either joined or renewed the museum since our last issue. Your support is appreciated!

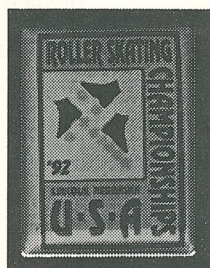
Patron (\$250)
Charlotte Groves

Associate Patron (\$100)
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Mary Burghardt
Jim & Aleva "Cookie" Gantz
Scott Jakalow
Laura Johnson
Austin Lyddy III
Donna-Linn McLaurin
Duane Trembath

Do You Know?
prize below, the
1992 National
Championship pin.



The **Patron Memorial Plaque** was created to honor those individuals who have contributed to the growth of roller skating as a sport, recreation, or business. A plaque may be purchased for a minimum contribution of \$250. Please fill out the information below if you are interested.

In Memory of In Honor of On Occasion of
Name _____
Event of Occasion _____

Please check one:
 \$25 \$50 \$100 \$250 (plaque) Other \$ _____

This contribution was made by:
Name _____
Address _____
City _____ State _____ Zip _____

Make check payable to: NMRS. All gifts to this fund are tax-deductible. Mail this form and payment to the museum.

Did You Know?

MEMBERSHIP QUIZ RESULTS

At the Mineola Rink, the owners had two pets. The cat was named Doc and the other pet was named Mr. Lutz. What kind of pet was Mr. Lutz?
Answer: Mr. Lutz was a dog.

Winners: Connie Bontempo, Larry & Mary Hayes, and Florence Schuneman.

Do You Know?

NEXT MEMBERSHIP QUIZ

What song did Margot Allred dance to at the 1940 National Championship?
The first two correct answers will win a championship pin from 1992. Please mail your answers to the museum.

Join Here!

New Renew
Check one:
 Benefactor \$500
 Patron \$250
 Associate Patron \$100
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Thank you for joining!
Gift Membership Form

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Memberships make great gifts!

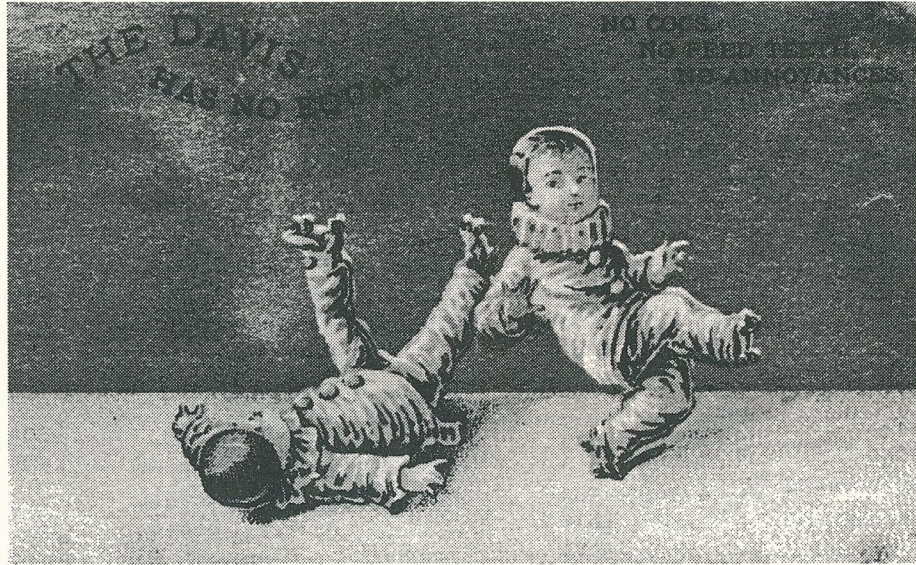
Benefits extend one year from join date. Please allow 3 weeks for processing. Membership includes a subscription to the member's newsletter, *Historical Roller Skating Overview*, 10% off museum store items, a membership card, and a copy of *The History of Roller Skating*, ©1997 ISBN 0-9658192-0-5. All donations are tax-deductible up to the amount permitted by law.

Please clip and return to: Nat'l Mus. of Roller Skating, PO Box 6579, Lincoln, Nebraska 68506

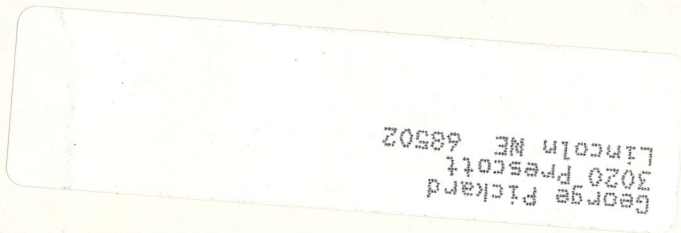
HAPPY HOLIDAYS!

—from the staff and Board members of the National Museum of Roller Skating.

This advertisement illustration was used for Page & Davis, a clothing manufacturer on the east coast, circa 1890. Gift of Gordon Van Roekel (84.46.15i)



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