

*Welcome to the “Barbara Ann Scott: Come Skate with me” exhibit podcast presented by the city of Ottawa archives.*

*In the podcast, City Archivist Paul Henry interviews Barbara Ann Scott at her home in Florida, and Educational Programming Officer Olga Zeale interviews Paul Henry and Elizabeth Manley in Ottawa.*

PH: My name is Paul Henry, I am City Archivist for the City of Ottawa.

OZ: *Why was it important for the City of Ottawa Archives to acquire Barbara Ann Scott’s collection?*

PH: Uh, well the mandate of the City of Ottawa Archives is to document the corporation of the City of Ottawa as well as serve as a repository for records that would otherwise be lost to history; records that in particular tell the story of the individual contributions of notable citizens, organizations, businesses, community organizations, that have contributed to the fabric of Ottawa and which tell, essentially, the story of the gap between what the City does and what our known history of an area is. So, the private records really flush out and make interesting a story of Ottawa beyond its role as a nation’s capital.

The Barbara Ann Scott collection fulfills that in many ways. Barbara is our most decorated citizen, our most decorated Olympic athlete, and if you think back to those days in ‘47 and ‘48 when we had, and gave Barbara the key to the city and had events and parades in her honour. The number of people that came out in those days to celebrate her accomplishments was certainly something, and in many ways, the city, in some way belongs to Barbara. This is Barbara’s city. But in many other ways, Barbara is the city’s. Her contributions to putting Ottawa on the map have stood the test of time.

OZ: *What kind of items did Barbara Ann Scott donate to the city of Ottawa?*

PH: Well, what’s interesting about her collection is that it is primarily three dimensional. It is mostly an artefactual collection, which is interesting, because normally archives, or traditionally archives, have not been collectors of things, we’ve been collectors of documents. But in many ways, sports collections represent some of the more day to day activities of ordinary citizens. So, when you were younger and you were in figure skating or you were hockey or t-ball or whatever it was you would get a medal, you wouldn’t necessarily get a certificate. And so what we have as time goes forward, what we as ordinary people collect are the tangible bits of things that we acquire, not so much the pieces of paper. So particularly with sports collections and in direct reference to Barbara’s collection, we collected things, or she collected things like her medals and her trophies and her awards, all of which were three dimensional in character.

We have a lot of photographs as well from her collection, but again, those tend to be in photo albums, which tend to be more three dimensional. So we don’t have a lot of letters, for

example, but we do have a lot of the more three dimensional purposeful items that you would find in a collection that represents the kind of life that Barbara had.

*OZ: What's your favourite artefact in the Barbara Ann Scott collection?*

PH: That's a difficult question. There are a lot of interesting artefacts in the collection that each in and of themselves tell an interesting story. I did find that a lot of the acknowledgments that she received of her contributions and her success told a story above and beyond the actual nature of the artefact itself. I think it's significant, what I mean by that is that she won four major championships all within the same calendar year, which no one else had managed to do and no one else has ever done since. In fact, they changed the rules after she did it so no one else would ever do it again. But that in itself was a significant contribution. But the recognition that she received immediately after and the years immediately following was phenomenal. And all of that acknowledgment and recognition of what she had actually accomplished were represented in all of the myriad of artefacts that she received: keys to the city, life memberships, gold cards, parades, letters of acknowledgment and congratulation from all a variety of folks...everyone from small skating clubs in the interior of B.C. up to Her Majesty the Queen inviting her to a royal audience and everything in between. And it's that acknowledgment, I think, that speaks to the nature of her contribution, more than any of the gold medals or artefacts that you see on the exhibit.

*OZ: What happens to the Barbara Ann Scott collection now that it is part of the Archives' collection?*

PH: Well, what's interesting about the collection, about the archives – we see once we bring something in to the archives, we see it being our responsibility 'til the end of time plus or minus a day. And, so, we invest that time to preserve and look after the collection. So, during the lifetime of the exhibit, we will be cycling artefacts through the exhibit as part of conservation concerns. For example, some of the textiles – we have some textiles on display- can't be exposed to light for too long or the object itself will start to disintegrate. So, we will replace that with another item so that both items can be seen, but also to protect the item so that it will last for another 250 to 500 years rather than 100 years.

But, the collection will also be available for consultation and research here at the archives as part of our broader sports collections and as part of the overall private collections that we have here at the Archives.

*OZ: So when you get the collection, walk us through what actually happens to it. What physically happens to the collection?*

PH: Well, in this particular case, we brought the collection from Florida, so it was actually catalogued and condition-reported onsite, so we took notes on every single item and photographed it so that we would be able to tell if there were any changes to the collection by

virtue of it going from Florida to Ottawa. When it came here, we then carefully unpacked everything and had our staff conservator look at all the material to identify any media concerns. Florida, where Barbara lives, is very much next to the ocean and so there was some salt water and higher humidity than what one would normally expect in this part of Ontario. So, we had to intervene in some instances to stabilize some of the artefacts. Once they're here, they will be catalogued and documented. If they're not immediately on exhibit they'll be stored in containers in our climate controlled vaults.

Because the majority of the collection is three dimensional, we have to make special mounts to store materials in the vaults that are not being used, but also to facilitate their use by researchers. But we're looking at putting as much of the collection we possibly can on exhibit within the constraints of the space that we have available to us. And, of course accessing the collection and looking at the collection is available to anyone who wishes to see it. You can come to the archives and you can access the collection at any time that the archives is open, you can do that free of charge.

But, we also of course have specialized staff at the archives who will be able to help you not only look at the Barbara Ann Scott collection, but also look at other related collections that help to tell Ottawa's sports history and the contribution of other notable women to both sport nationwide as well as to the fabric of Ottawa's culture.

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PH: *The first question is: how did your father inspire you?*

BAS: From the time I was a little girl, he always taught me that Canada must come first. And, if I was going to do something, I must do it as well as I could. He was quite annoyed with me when I was about six years old and I was trying a test at the Minto Club for, you know, one of the first, in those days it was called 'the fourth test' and he came to watch from the office. It was in the late afternoon. And, I sort of made fun of it and I didn't do very well. And he was so annoyed with me. Not that I didn't do well, but that I had behaved like that. He said, "these three gentlemen came down from their office to judge you and you make a joke out of it". He said, "I don't ever want to see you compete again if you don't do it properly and seriously," so, that stuck in my mind very much so. But, he was so much for Canada and if there's anything you can do for Canada, you must.

PH: *Now some of the staff have been reading your biography, the research material that you sent up. And we understand that Sonja Henie had inspired you as well.*

BAS: Oh, that was my idol. Oh my goodness.

PH: *How did she inspire you?*

BAS: Well, I loved skating and I wanted to have figure skates. This is when I was maybe five and six. Well, four and five because I finally got the skates. She was so wonderful and her

costumes; and she just- I wanted to be like Sonja very much. And, so that inspired me and my parents joined the Minto Club and gave me lessons and whatnot and I started in about...I was six years old, I think, when I started. But she was always my idol. And in fact, when I was about ten years old, Otto Gold was my coach from Czechoslovakia. And Daddy, they didn't come to Ottawa, they were in Montreal, the show. And Daddy took Mother and me and Otto Gold to Montreal to see the ice show. And so, at intermission Otto sent a note back because he had known her in Europe. And of course she got all excited and said, 'you've gotta come back after the show to my dressing room'. And so he took me back and oh, there was my idol standing there in her costume. And her costumes hanging in the dressing room and of course she and Otto talked in I don't know which language, but maybe Norwegian, but, and then she gave me a great big autographed picture. Well, I was in seventh heaven.

*OZ: So, did you know who Barbara Ann Scott was when you started figure skating?*

EM: I actually didn't know when I first started skating. I kind of have a funny history, I'm an air force brat, so we were moving around everywhere. But my father and my mother were stationed in Ottawa in the days that Barbara Ann was so big and so popular. And then when I came about, when I came on Earth [laughs] I started figure skating and I remember my mom telling me these great stories about her. But I didn't actually move to Ottawa until I was about nine years old. And it was when I moved to Ottawa that I really started learning about who Barbara Ann Scott was and what she meant to figure skating and her whole history and the story behind her. I remember the first story was her getting the car. I remember thinking, "she got a car?" [laughs]. You know, with these little kid eyes, "she got a car? I should skate". When I was eight or nine years old, I was just coming into real skating, like I was starting to compete and doing it as a more serious thing instead of a social thing. And the more I did that, I was skating at Minto, which is where Barbara Ann was from, I learned a lot about her in those days. She became a legend in my mind, just because I kind of grew up in skating with her story.

You know, she does become that person that you dream about being. And maybe get the car – no [laughs]. And the funny part too, is you always look at what they were wearing, right? You'd always say "I can't believe they wore that and they skated outside". And I'd always get that. When I couldn't get ice time here in Ottawa, my coach would take me on the canal or to the outdoor rink at the Hull city (well, it was Hull then), City Hall just to get extra ice. And he used to always say, "well Barbara Ann skated outside". So, we would just go out there and skate and try to pull off some extra jumps just to get some extra ice time.

I had never actually met Barbara Ann and the afternoon of my free program, the night that I won the medal, she asked to meet me. And so I got to meet my hero. She was always just such a huge name in my life and in my sport. And so I had a private meeting the afternoon before the night I won and that was just such an inspiration. It was such a motivation. I just remember her hugging and kissing me like she'd known me my whole life and she knew so much about me which impressed me so much that someone like Barbara Ann Scott would know so much about

me. You just don't think someone like that would. She's just such an approachable person. And I remember when I walked in the room, I was like, "I'm going to meet Barbara Ann," and from the moment I walked in she just made me feel at ease and she inspired me and she gave me great encouragement and motivation. But, going back to that, I just wanted to tell you that little story.

But, going back to that night, I don't know if you know the whole story of me and Calgary, but I was very very sick. Twenty-four hours before that night I almost withdrew. They almost took me out of the Olympics because I was so sick. They didn't think I could do it. And there was nothing I could take because of the drug testing. Just, you have to fight your battle and everything. I had a great moment. We were sitting in a room like this with about eight people at like two o'clock in the morning after the short program and I was sitting in third place. I was in a blanket, I was shivering, my fever was at 105. I was just sicker than a dog. And all these people were talking and I stood up at the end of the table and I said, "Ok. You're all deciding my life at two o'clock in the morning at the Olympic games and it's a day off tomorrow. I just want to practise, and we'll make a decision. Let me have my day and I'll practise and see how I'm feeling and then let's make a decision when we're all not so tired."

Earlier in the day I had a practise and I had this great moment. I don't know if I have time to tell you this, but I went out on practise, we were only going to practise twenty minutes because my fever was still really high and the entire Canadian hockey team walked in to my practise. And I freaked out. And they came in and they all marched into the players box and they weren't talking and they sat down. They weren't talking to each other at all. And the coach sat behind them like this. And they watched me practise. And of course my coach is like, "easy girl", and I was so sick, but any other day I would have been in heaven, right. The Canadian hockey team coming to watch me skate, right. After I got off the ice, as soon as I started leaving the ice, the team got up and walked off and I ran into the coach in this dark corridor, all the lights were out. It was just the coach and me and we ran into each other. And I stopped him, and I said "I'm Elizabeth Manley". And then he laughed, and he said "I know exactly who you are" and I said "thank you for coming to my practise" and Katarina Witt wasn't even at my practise, right [laughs]. And he says, "I'll let you know why I came", and I said "why?" because it's very rare that that happens and he said "My team has the hardest game of the games tonight, and I needed them to see a real champion train. I needed them to be inspired". And that was when I made the decision that I was going to compete. It was that stranger that out of the blue that said that. And then, two hours later meeting Barbara Ann, just inspired me more, and I just told everybody, "I don't care if I'm crawling, I'm going to compete, I'm here, I've trained, I've worked my life for this and I'm not going to pull out because I'm sick". The rest is the story.

So, the night when I won the medal, you ask, what are my memories? I have no memory of skating, none. Zero. The first things out of my mouth when I was off the ice was "Did I land everything?" I couldn't remember anything. The whole end of that night was just so relieved that I won. I was so psyched that I made it, I did it. And all the hardships and everything, and then

those two little meetings I had the day before that changed my mind to compete. I don't even know if Barbara Ann knows that, but she had a lot to do with my decision to go for it.

*PH: And can you tell us the difference between figure and freestyle skating?*

BAS: Figures they don't do anymore, which I think is a sad thing. It would be like a pianist not doing finger exercises before they play the sonata. But there were a great many, there were 72 figures that you had to know as you grew and went into higher and higher competitions. But to me, that is the basis of figure skating. I think a lot of people my era, and even into Scotty Hamilton and Peggy Flemming's, they all did school figures. They realize that this is the basis for figure skating. It teaches you edges, strength and it teaches you discipline. I happened to enjoy doing the figures, it was fascinating to me. A lot of them didn't care for that, but it is the basis of figure skating. Now they don't do that and there are a lot of falls. But school figures I used to spend seven of my eight hours doing because in senior competition, in some competitions they drew the figures, the six figures, the night before, so you almost had to know all of them because you didn't know what was going to happen. And I thoroughly enjoyed it, to this day, if something is a little off angle it bothers me and I have to straighten it. But that's a little silly. It's a disease. But it was instilled in me. And this free skating in my day, you were allowed to have four minutes for your program for the jumping and spinning. And in that four minutes, you could use any music, you could do your own (or your coach's) choreography. You knew what the more difficult things were, so you'd try to put those in. But it was your choice of how they would do it, and where and you footsteps. And I think in those days it was pretty to watch as well as being technical.

Everyone laughs at me because I was the first to do a double lutz, at the Canadian Championship and nowadays they do a quadruple lutz. And I always say to Donny Jackson that "I started and did the first one, and then you had to come up and do a triple and left me in the lurch!" So, it's progressed, as all sports have and now they're amazing. But I do think if they would go back to allowing the skater...nowadays by the time they do all the mandatory things they do, they're all doing the same thing, and they don't have time to be themselves or to be original. So that's the difference to me from way back when in the stone age.

*OZ: You've had the opportunity to skate compulsory figures and freestyle. Do you have a preference?*

EM: Definitely freestyle [laughs]. I won the freestyle in Calgary and I won the freestyle at the World Championships. I was always a really good free skater, I was always a jumper, a real technician. Free skating was always my strong point. Figures I became very good at, but because I wasn't good at it in earlier years, you kind of carry through that reputation and they don't have to give you the good marks. Like, suddenly if you become good in the figures, because I had a past they didn't have to put me up there. So it was very frustrating because I really did become a good figure skater. So that was a tough battle for me to prove that I became really good in

figures. Well, as I was going to say, do you want me to jump to the next question? Do I regret them taking them out? I lost the Olympics because of figures, but they should never have taken them out.

OZ: *Why?*

EM: And that is the most bizarre statement that I'm sure you're ever going to hear. Because figures taught skaters real technical ability. From working the edges on the blade to concentration to focus to commitment and determination to really focus in on something. What's happened today with skating I find is you're throwing these young kids out on a session with forty kids, zippin' around with 89.9 blaring on the speakers, like rock music and everything playing. There's no sense of teaching them how to focus and control their mind.

When we used to do compulsory figures we were in a dead quiet arena. No one was allowed to talk, and you spent 4-5 hours a day just in this quiet- it was almost like meditation. And the edge work that you learned from the compulsory figures is so important to skating to – that's why you always hear about these hockey players hiring figure skaters to work on their skating. That's because figure skaters know how to work the blade properly: they understand the edges, they understand the quality of the blade, what it can do for you, the different angles you can work it and that's what figures taught. And that is really what makes a true, good skater. Freestyle is the extension of all that. Now, you take away that and I feel what's happened with skating today is the kids are getting injured earlier, they don't have the concept of true edge work and true skating. They're throwing themselves into the air without understanding their blade, without understanding the edge it's going to take to go into the air.

So, I lost the Olympics because of figures, but I'm the first one to say they should never have gotten rid of them. Because I'm a coach now and I see what it's done. I see it. I can't teach a kid a typical – turns of skating are like a counter and a rocker, they're just different turns – they don't understand it. Because they don't understand out to get on that edge – but figures would have taught them that.

OZ: *Do you teach them figures, then?*

EM: I did when I was in the States. Before I moved back to Ottawa I was coaching in the States, and I actually did because it was a rink just for figure skating, so we had all the time in the world, so I would. But, it was a different blade, it was a different skate, it was everything, right? So it's a little difficult to do that today because the kids don't have the technology in their equipment to do those things.

OZ: *So then how do you teach those things?*

EM: There's different things in skating now called 'Moves in the Field' and things like that, but I don't think it's the same.

*OZ: How has the role of female figure skaters changed from Barbara Ann Scott's time in the 1940s to today?*

Just the technical ability. You even look at the difference from me to now. Like I was the only girl in the world doing a triple lutz. Now that's a required element. Every girl in the world does it. But I was the only girl in the '80s, so it's just the technical ability, the jumps. Like Barbara Ann was doing only a couple doubles, and now all the girls do all the triples. As the years have gone on the level of skating has increased, but as well as the equipment, as well as the technology behind it, the different off-ice training, stuff to make the bodies be able to do it more. That wasn't available to Barbara Ann in those days, Barbara Ann just did it. Same with me. I look at the knowledge of how to mechanically work a body and how to do that, and that didn't exist in the '40s. So that's where skating – you know, twenty years from now skating's going to be totally different again, you're going to see girls doing quads. Thank god I'm out of it before that happens!

*OZ: How did Barbara Ann Scott influence figure skating and women's figure skating in particular?*

EM: I think she influence sport for women. Not so much just figure skating. She was so popular and so famous that yes, she put figure skating on the map, but I think she put sport for women on the map. I really, I really believe that. Because she is the one person that you can throw her name out and everybody knows that name. And I think it's because she was one of those first female athletes that really succeeded, really caught people's attention and I think it opened a lot of doors for women to not be afraid to go into the sporting world. Because there was always that time, right, when the woman was supposed to stay at home. She really broke through a barrier. And because of her being such a sweetheart and everybody loved her, it opened up a door where it wasn't a bad thing for a woman to do sport. (If that makes any sense to you). But I think it wasn't just about figure skating, it was sport in general for women.

*OZ: So you feel like maybe it was the right time?*

EM: It was the right time. It really was. I mean, there were probably many women doing sport, but they weren't popular. It was always the hockey and it was always the men's thing and I think she broke that barrier, opening people's eyes- "oh, women can do this"- and she did it well.

*PH: In 1947, you won the European, World, and North American Championships. How did it feel winning each of these in the same year?*

BAS: Well, you don't sort of think of it that way. I couldn't compete in the Canadian's because they held them while we were in Europe – we skaters that were going over there. But, it was kind of exciting because there hadn't been European, World and Olympics since '36 because of the Second World War. And so it was thrilling to be selected and such an honour to represent your country in the first time since '36. But it was outdoors, so that took a little bit of time to get used



to the wind and the snow and regardless. And then sometimes the people who swept the ice went on strike, but you know, it taught you not to worry, you know, it's the same for everybody. My father always said "just get on with what you're going to do and do it and don't complain," which is pretty good. And my coach Sheldon Galbraith, who was my coach then, always said the same thing – "well, we'll manage, let's get on with this". But, I think the first one was in Davos, Switzerland – the Europeans – Davos was so good to me, they kind of adopted me, which was so nice and I won there and I was excited. I thought Daddy would be pleased.

And then we went to Stockholm, of course, in Davos the sun was out during the day, so it was really quite pleasant. But we went to Stockholm for the World's and it was twenty below zero. The ice was as hard as a marble floor. It was very different, but we did our school figures. The poor judges! We'd go out and do a school figure and then go back and sit in the heat in the dressing room. But the judges would stand on these thick mats and they were all in these boots and I don't know how they stood it but they did to judge us. And then the free skating was at night. Swiss people like my music so they would beat to the time of my music, which was encouraging and made you feel better. Well it was just a thrill, it's was hard to express that now I wanted to go onto the Olympics the next year. I think that was really what I was thinking of. And I couldn't believe it. I thought maybe a few friends would come and greet me at the station. Ottawa, my goodness, they turned out. And the school children liked me, I'm sure they didn't know who in the world I was, but they got the day off from school, so I was ok with them. And Mayor Lewis and Prime Minister King met us at – I think it was – the Parliament Buildings or maybe it was City Hall. It was long ago, that was 1947. A little bit long ago. But I couldn't believe that anybody would care that much.

And that's when I received the yellow canary Buick convertible with the red leather seats. Of course, that was outstanding! I'd never had a car of my own. I said to Mayor Lewis, "I can't accept this" because we're only allowed to accept a gift of 25 dollars and I want to go to the Olympics and he said, "well, don't worry, we've checked it with all the athletic organizations and they said 'well ok'". So, I drove it down to Prescott to stay with friends for the weekend and I had a friend that went with me. And we had the windows down, and when it started to snow we couldn't get them up! They were stuck in that brand new car. But anyway, and then I didn't drive it very much after that. And then shortly after we got home, I competed in the North American's for the second time. I won it in '45, and that's good for two years, so I defended that in Ottawa, actually. And then it was on to summer training. I had like a month off or something then back to summer training for the next year. But everybody was so nice to me and I couldn't believe it. And when I had to make a speech I was terrified, because I'd always been the little house mouse, skating away for eight hours. It was unbelievable that anybody would care that much.

PH: *Has there ever been a place or a person or an event that has stood out in your life?*

BAS: Well I think what I said before about seeing Canada's flag go to the top of the flag pole and hear 'O Canada' so far away from home. I think that's one of my most wonderful memories. And coming home, and everybody in Ottawa being so good and kind to me all my life.

OZ: *Why do you think figure skaters from Ottawa have done well on the world stage?*

EM: I'll be really honest about this: because Ottawa really supports their athletes. They recognize them, they go out of their way to acknowledge them. Even from the littlest thing like, I was twelve years old and Prime Minister Trudeau put me in a table in front of Queen Elizabeth when she came to sign the constitution. He opened his arms to the local athletes, the local talent. And I just feel Ottawa's always been like that and you go into the Sports Hall of Fame downtown and you just look at the athletes that come out of here, and if you talk to any one of those athletes, they're always going to say something about Ottawa.

I've been to a lot of other cities, I'm not saying they don't support, but there's something about Ottawa. I would never have won an Olympic medal without Ottawa, and I've always said that. And it's my way to give back to the city, because the city is the backbone of Elizabeth Manley. They would give me ice at the civic centre. We had no money and they supported me. They would go out of their way to do such helpful things to help my dream come true. Things that they didn't need to do. But they did, they were aware that I existed and they were aware of my dream and they went out of their way. And I think that's what Ottawa has always stood for, I feel, for their athletes. If I had never ended up moving to Ottawa, I would never have been an Olympic champion. I really believe that. Ottawa has been the backbone of my career.

PH: *When you came back in '48, back to Ottawa and they had another parade for you, how was that different?*

BAS: It was just marvellous again, and I think it was '48 that mother and I were honoured to be taken down to the floor of the Parliament buildings. They were in session. So many of them were friends of my father's. I didn't realize what a great honour – well I knew it was an honour – but I didn't realize that women didn't get invited down on the floor.

PH: *What did you do after you hung up your skates, as they say, and retired from figure skating?*

BAS: Well I didn't really have turned professional. I should help my mother, who was a widow, and it hadn't been easy for her with all the lessons and everything. So I started out..not sure if I toured Canada first or...I skated at the Roxy Theatre during two weeks at Christmas, and that was certainly a different thing on a little stage. And I think on Christmas – no, New Year's morning we had to do a show. I think there were three people in the audience New Year's morning, everyone had been partying. But that was an experience and I learned to skate on a little tank show, and then I did tour Canada, which was great. 'Skating Sensations of 1950' I think it was. Tommy Gorman organized that. And we toured every town and village that had a memorial arena. Instead of building statues they built memorial arenas, and so we played a lot of cities. I

loved that. And we had mostly Canadians in the cast. And I think it was the next summer that I went to London, England to do *Rose Marie on Ice*, which was fun. We had to go to acting school on the floor, so that we looked like we were saying what we were supposed to be saying.

*OZ: Do you think there's a difference in how figure skaters are received by the public today compared to Barbara Ann Scott's time?*

EM: Figure skaters today are...well, Barbara Ann was a celebrity in her own way. But, the way figure skaters are today, they're more marketable, I guess you can say. My coach was always...it's interesting. And it's interesting that I got the nickname 'Canada's Sweetheart' because Barbara Ann was 'Canada's Sweetheart', and then somehow I got 'Canada's Sweetheart'. And I think I was always raised to be a respectful athlete: to respect my competitors, to respect my family, to respect my coaches, you know, to maintain a certain amount of respect. And I think the skaters today – they're looked at as athletes, but there's still a hint of people want Barbara Ann. People still want that sweet girl, that nice girl. But I think Canada's always treasured their sweethearts, and the ones that have really touched people's hearts. And I think that is what Barbara Ann has carried through in our sport. Because she has always remained the same person, and I have always remained the same person. But I think the way the skaters are today, they're looked at not so much as maybe sweethearts but as athletes. But I was always raised to stay like Barbara Ann.

*The City of Ottawa Archives would like to thank Barbara Ann Scott, Elizabeth Manley and Paul Henry.*

*A special thanks to Barbara Ann Scott's husband Tom King and his Jazz band "Tom King and the Royal Chicagoans" for providing the music.*

*Visit the exhibit at Ottawa City Hall, 110 Laurier Avenue West from 9 am to 6 pm daily. Admission is free.*

*Thank you for listening. We hope to see you there!*