

## WFSC Skaters On Top at Junior Nationals; Five Skaters to Compete at Nationals

Congratulations to all of those WFSC Skaters who represented the WFSC this season at South Atlantics, Easterns, Junior Nationals and who will represent the WFSC at the State Farm U.S. Figure Skating Championships in Portland OR, January 9th through January 16th.

A lot of hard work went into every skater's performance this past fall, whether it was in preparation for South Atlantics, Junior Nationals or Easterns. We are proud of all the WFSC club members who so diligently prepared their programs, stilled their nerves and performed their jumps, spins, foot work and dances at these competitions. Among our skaters there were 5 who qualified for Nationals, 13 who qualified for Junior Nationals and 6 for Easterns. Congratulations to all of them.

WFSC has five skaters competing in the State Farm U.S. Figure Skating Championships in Portland, OR this January. Our best-known skater, **Michael Weiss**, Silver Medalist at the 2004 National Championships and third alternate for the 2005 Grand Prix Final, received a bye to the National Championships. Joining him in the Senior Men's competition is **Derrick Delmore**, who skated very well at the Eastern Sectionals in Massachusetts, winning both the long and short programs to become the Senior Men's Eastern Gold Medalist. **Craig Ratterree** advanced to the Junior Men's event by placing fourth at Easterns. Junior Pairs skaters **Michael Jorgens** and his partner, Catherine Rigoulot from Charter Oak Figure Skating Club, won



**Gabrielle Friedenberg and Brett Dunie-Neustadt are the U.S. National Juvenile Pairs Champions after victories at both the South Atlantic Regional Championships and the 2005 U.S. Junior National Skating Championships.**

Photo by Michelle Wojdyla, courtesy of US Figure Skating.

the Bronze Medal at Easterns and will also be competing at Nationals in Portland. WFSC Junior Dancer **Katrina Reyes** will compete with her partner, Jon Wright from the All Year Figure Skating Club, in Junior Dance at Nationals. They were the pewter medalists at Easterns.

WFSC skaters had a strong showing at the 2005 U.S. Junior National Skating Championships in Jamestown, New York. Two WFSC Intermediate Men, **Armin Mahbanoozadeh** and **Anthony Dang**, were medalists. Armin won his qualifying

round and the short program and placed 3<sup>rd</sup> in the free skate to win the silver medal. To quote an article by Michelle Wojdyla found on the USFSA website under Junior Nationals, Armin had a great short program. He "...took the lead with seven first place marks. Skating to music by Bond, Mahbanoozadeh reeled off his double Axel-double toe combination, double Lutz, single Axel and circular footwork all with great speed." Even though he had some difficulty in the

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**WFSC skaters,** from page 1

second half of his freeskating program, Wojdyla notes that Armin dropped only to third thanks to “the overall quality of his skating.” Anthony Dang won the Pewter Medal with a strong second place free skate after placing 12<sup>th</sup> in the short program. In Juvenile Pairs, **Gabrielle Friedenberg & Brett Dunie-Neustadt** were the Gold Medalists, winning both their qualifying round and the final. A review on the US Figureskating web site stated that “the [Juvenile Pairs] programs were fun to watch, and the skaters themselves looked like they were having fun...[Gabrielle and Brett] skated a western-themed program to win gold. They had a unique beginning that had him grab her foot and pull her around him. Their lifts were nice, and side-by-side spins were in unison... The pair has been together for four years and had a goal of placing in the top four. They were more than happy to win the gold.”

Both **Zachary DeWulf** (Intermediate Men) and **Samantha Veloso** (Juvenile Girls) skated well in the initial rounds to qualify for the finals in their events at Junior Nationals. A total of 13 skaters represented WFSC at the 2005 U.S. Junior

National Championships (See below for more details).

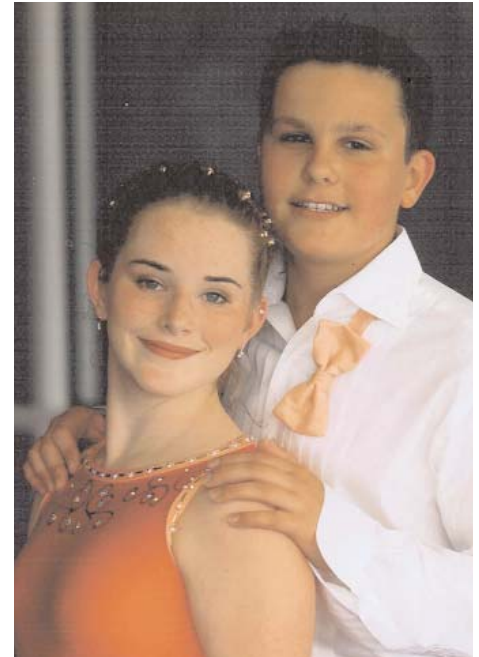
It all begins at South Atlantics and WFSC had many skaters competing there. **Victoria Conolly** was the Pewter Medalist in Senior Ladies, thus qualifying for Easterns (see related story on page 3). Junior Lady **Jessica Richards** also qualified for Easterns by winning the Bronze Medal with a third place in the short program and the free skate as well as in the qualifying round. In Junior Men, **Craig Ratterree** earned his Gold Medal by placing 1<sup>st</sup> in both the short and long programs.

Other WFSC skaters were medalists at South Atlantics. WFSC Intermediate Men seemed to have a corner on the medals this year. **Armin Mahbanoozadeh** won the Gold Medal, **Zachary DeWulf**, the Bronze and **Anthony Dang** the Pewter. In Juvenile Girls, **Samantha Veloso** won the Bronze Medal

Two WFSC Intermediate Dancers and their partners also medalled with a one-two finish. **Timothy Petrie** and his partner, Erin Maskell of Columbia Figure Skating Club, won the Gold Medal by placing 1<sup>st</sup> in the First Dance, 2<sup>nd</sup> in the Second Dance and 1<sup>st</sup> in the Free Dance. **Lauren Corry** and her partner, Benjamin Michael from the Richmond Figure Skating Club, were the Intermediate Silver Medalists. Juvenile dancers **Rachel Kane** and her partner, Patrick Mays from the Skating Club of New York, won the Juvenile Dance Gold Medal with a strong free dance. **Casey Smith** and **Boris Nouchtaev** also medalled in Juvenile Dance, placing fourth. **Alexandra Veremeychik** and her dance partner, Benjamin Nykiel from the Bowie Figure Skating Club, qualified for Junior Nationals by placing eighth in Juvenile Dance.

The Intermediate Pairs team of **Kendall Church & Dustin Cohen** had a 5th place finish at South Atlantics, which qualified them to go on to Junior Nationals. **Gabrielle Friedenberg & Brett Dunie-Neustadt** won the Gold Medal in Juvenile Pairs.

In addition to the medalists, a number of the club’s skaters qualified for final rounds at South Atlantics. **Bakoly Rakotomalala** was 7<sup>th</sup> in Senior Ladies.



**WFSC members Casey Smith and Boris Nouchtaev live and train in Florida, and therefore do not have the opportunity to participate in club activities such as the South Atlantic Send-off and club competitions. Casey and Boris were pewter medalists in Juvenile Dance at the South Atlantic Regional Championships, qualifying to compete at Junior Nationals (8th in QR 1A).**

WFSC’s Junior Ladies were particularly strong. Along with **Jessica Richards**, **Vanessa James** (5<sup>th</sup> in final, 2<sup>nd</sup> in short program and Group A), **Kristina Moore** (6<sup>th</sup> in final, 1<sup>st</sup> in Group B), **Teresa Lin** (7<sup>th</sup>), and **Kristi Ehlinger** (9<sup>th</sup>) medaled in the initial rounds to qualify for the final. Two Intermediate Ladies qualified for the final: **Katrina Gumbinner** (5<sup>th</sup> in final, 1<sup>st</sup> in short program group 2B) and **Kristine Musademba** (9<sup>th</sup> in final, 1<sup>st</sup> in initial round Group E). Joining **Samantha Veloso** in the Juvenile Girls final were **Kendall Church** (6<sup>th</sup>, 3<sup>rd</sup> in initial Group E), **Charlotte Robbins** (7<sup>th</sup>, 1<sup>st</sup> in Group D), **Sharon Yin** (9<sup>th</sup>, 2<sup>nd</sup> in Group E, 2<sup>nd</sup> in 2B), and **Amanda Olimpio** (15<sup>th</sup>, 3<sup>rd</sup> in Group A). **Drew Kozusko** placed 5<sup>th</sup> in Juvenile Boys.

We wish the best to all of our skaters who competed this year and hope to see them all again next.★

–Caroline Thorington

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# Using Ice to Manage Inflammation from an Injury

By Dr. Raymond S. Solano, D.C.

How many times have you, or someone you know, suffered from a fall on the ice or during off-ice practice? Were you prepared to treat the injury immediately? Do you use ice or heat? Whether you are a young skater just starting out or a world champion, the mechanism of the injury will always remain constant. The area of injury becomes compromised and most of the time there is inflammation.

The first step should always be to rule out an emergency or life threatening situation and the second step should be to administer ice treatment right away. The use of ice, also referred to as cryotherapy, should always be the initial treatment for sudden non-emergency conditions in the musculoskeletal system. The application of ice after a sudden injury has been proven to be the most effective in not only manag-

ing pain, but essential in controlling muscle spasm and inflammation. The application of ice after an injury produces a three-to-four stage sensation. First there is an uncomfortable sensation of cold followed by a stinging, then a burning or aching feeling, and finally numbness. Each stage is important and related to the nerve endings as they temporarily cease to function as a result of decreased blood flow. Therefore, ice should be used for 15-20 minutes in order to achieve maximum results.

There are different forms of ice treatment from ice/gel packs, ice massage, cold whirlpool, and even cold sprays to name a few. Consult with your coach or doctor to find out which is most beneficial for your form of injury.

There are other cases where ice treatment can be beneficial to an injury. These are called micro trauma injuries. These are not sudden injuries that produce immediate inflammation, but rather a repetitive small strain/sprain to the same part of the body over a long period of time. Some of my patients/skaters in the office are advised to use ice after every practice or competition. This is to prevent inflammation to an area of the body that has been proven to be a nagging injury by having a history of pain and inflammation. Common areas for nagging skating injuries include the hips, knees and ankles. Since we use these parts of our body every day, they can sometimes take a long time to heal fully. Healing takes even longer when you start to factor in the stress from falls and landing jumps.

The application of ice after an injury is safe, simple, and rather inexpensive. It is highly effective and almost always readily available. It may one day help you whether you are applying treatment or receiving it.

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## View from the Ice: The Road to Easterns

By Victoria Conolly

My experience in Charleston at the South Atlantic Regional competition included all of the known emotions from feelings of disappointment to the highest elation of making it to Easterns. On our way down to Charleston, SC, I spent most of my time in the car studying for my SAT and occasionally thinking about Regionals. I kept thinking about what the rink would be like, who was going to be there, and how all my friends were doing. When we arrived, I remember having to carry my extremely heavy backpack filled with SAT practice books, while also carrying my skating bag.

On Friday evening, I had my first official practice for my senior ladies short program. I loved the ice and I had a great practice, which made me feel confident and ready to go. Since, there was open-judging and I was the last skater in the flight, I had a long wait before I skated. When I got on the ice, I stroked around and mentally prepared myself with a couple of last thoughts before I got in my beginning pose. I skated OK in the short, but I was a bit disappointed. As every skater does, I really wanted to skate a clean program because not only was this my first South Atlantic as a senior lady, but next year I will be going away to college and I really wanted to skate my best. I left the rink before my results were posted, so that I could have dinner and go to bed early, since I had my SAT early in the morning.

When I woke up in the morning and got ready to take my test, I kept mentally reviewing my vocabulary words and math equations. As I entered Northwood Academy, all I was thinking about was how I had to do well on this SAT if I wanted to get into the college of my choice. I took the test from eight in the morning till noon. I was relieved when the test was over and I was happy to finally get to stand up. After my test, we went to lunch and then to the rink. I warmed up and had my official practice before my event.

For my long program, my coach brought her dog, Lulubelle, to watch me skate. That was exciting! I have never had a dog watch me skate before! And I must say, not many skaters are fortunate enough to have a dog watch their every move in a competition.

When the results came out, I looked for my name, and I had placed fourth overall! I was extremely excited and happy that I had skated my best, and I had made it to Easterns. Before Souths, I was worried about having to take my SAT the morning of my long program, but now I think that was a good idea because it kept my mind off of skating. It is always hard to juggle skating and school, because it is choosing between priorities and a passion. But, now I have realized that you can succeed in both if you never give up. ★

## Member Spotlight...

### Intermediate Dance team Lauren Corry and Ben Michael

Hosting the 2003 World Figure Skating Championships was a memorable experience for many club members. For one of WFSC's dancers, Worlds was the catalyst for a competitive dance team partnership. **Lauren Corry** and Ben Michael met as flag holders at the World championships. Since then they have traveled four times a week between Springfield, VA—where Lauren is a student at Thomas Jefferson High School—and Richmond, VA—where Ben is a student at the Collegiate School—to train with coaches Susan Hermann and Carissa Fraser. In their first competition as a team—the 2004 South Atlantic Regional Championships (held in October 2003)—the team placed 9th in Intermediate Dance. This year, the hours of commuting and training were rewarded: Lauren and Ben were the silver medalists at the 2005 South Atlantic Regionals, earning a trip to Junior Nationals.

During the summer of 2004, the team's weekly schedule looked like this: Ben (a member of the Richmond FSC) stayed in Northern Virginia from Monday to Wednesday so the team could train with Carissa Fraser. On Wednesday afternoon, the team traveled to Richmond to work with Susan Hermann on Thursday and Friday. Then Lauren took the train back home on Friday afternoon. For two weeks, the team also worked with Gary Irving at the University of Delaware.

Despite the demands of commuting and training, both Lauren and Ben attend school full-time and are honors students. Clearly these skaters are very focused and adept at time management, because Lauren is a cheerleader for her school, and both are avid singles skaters as well. Lauren's long-time freestyle and moves coach is Holly Eisenhower and Ben's freestyle/moves coach is Barbara Easley.

Kudos to this talented and dedicated team, and best wishes as they pursue their competitive career. ★

## Report from Challenge Cup

Although WFSC did not win the Challenge Cup this year at the annual competition hosted by the Philadelphia SC & HS, the club did have seven gold medalists (including a sweep of the Juvenile Girls groups), six silver medalists, and seven bronze medalists. In this tune-up for regionals, a top placement is a good predictor of success in qualifying competitions. This was certainly true for 2004-05. The club's gold medalists included **Victoria Conolly** (Senior Ladies), **Kristine Musadamba** (Intermediate Ladies A), **Armin Mahbanoozadeh** (Intermediate Men), **Amanda Olimpio** (Juvenile Girls A), **Samantha Veloso** (Juvenile Girls B), **Kendall Church** (Juvenile Girls C), and **Parisa Sadeghi** (Pre-Juvenile Girls A).

The silver medalists were **Eva Przygodski** (Adult Silver Ladies), **Zachary DeWulf** (Intermediate Men), **Drew Kozusko** (Juvenile Boys), **Amber Scholl** (Pre-Juvenile Girls A), **Raya Willoughby** (Preliminary Girls A), and **Raemond Bergstrom-Wood** (Preliminary Boys). Bronze medals went to **Melissa Glasscock** (Senior Ladies), **Sigrid Young** (Intermediate Ladies B), **Kendall Church** & **Dustin Cohen** (Intermediate Pairs), **Grace Gilday** (Pre-Juvenile Girls B), **Kimberly Morrill** (Preliminary Girls B), and **Julian Bergstrom-Wood** (Preliminary Boys). **Beverly Kimes**, the club's most ardent supporter at this competition, served on the judging panel and provided the official results. ★

## In Memoriam

WFSC mourns the passing of a number of special members in 2004.

**John Edgar Ainsworth**, an avid ice dancer and frequent skater on club and rink sessions in the 1990s, passed away on September 30. An article in *The Bowie Blade-News* (Thurs., Oct. 7, 2004, p. A6) identifies Ainsworth as the "father of Bowie Ice Arena." His passion for skating—"every winter, he built an ice rink in his back yard for his children, which invariably attracted the neighbors" (Patricia Sullivan, *Washington Post*, Sunday, Oct. 3, 2004, p. C10)—led him to spearhead a campaign to persuade the Bowie City Council to build the rink in 1971. Before his retirement in 1984, Ainsworth worked as an atmospheric physicist at NASA Goddard Space Flight Center. According to both articles, he was the primary designer of the Pioneer Venus probe and "won numerous awards for his contributions to the Venus mission." Patricia Sullivan writes, "A man who believed in a well-rounded life, Mr. Ainsworth was an accomplished ice dancer and, with his wife, won a jitterbug contest in his 60s. He started taking flying lessons at age 79, when arthritis curtailed his ice-dancing..." Gaby Rudderow is compiling remem-

brances from fellow skaters who shared John's love of ice dancing. Please contact her at GRudderow@Lukmire.com if you have information, stories, or pictures to share.

**Dallas Bort** passed away in the spring. According to Connie Povich, he served as President of the WFSC Board of Governors in the 1950s and was at the helm when the club co-hosted the U.S. National Figure Skating Championships in Baltimore.

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### Planning to attend Nationals in 2006?

Frances Stroschio is seeking a female (obviously!) roommate(s) to share hotel expense at the 2006 U.S. National Figure Skating Championships in St. Louis. She plans to reserve a room at one of the offered hotels as soon as they appear on the website. Would simply split expenses with one or two roommates. If interested, please contact Frances at (301) 293-2503 or wolfhoundwoods@starpower.net.

## For Art's Sake

"The music tells me what to do, I don't tell it," says Rob McBrien, of a career dedicated to the development of artistic expression through figure skating.

A competitive skater in his youth who "used to make it to Easterns every year, never to Nationals—I'd be up in figures, down in freeskating," McBrien graduated from Northwestern University in 1974 with a BA in speech and began teaching skating at the old Sky Rink in New York to help finance pursuit of a career in the theatre.

Several years later, after leaving the theatrical life in disillusionment, he was recruited by 1976 Olympic champion John Curry to become ensemble director for the artistic skating ensemble, like a ballet company on ice, that Curry was attempting to form. "It was an intense experience," according to McBrien. The venture met with critical success but proved a financial failure after mechanical troubles cancelled some of their most important performances. "It was very sad for John," McBrien notes. "He eventually lost all his money." He considers Curry and theatre director Meredith Monk his biggest artistic inspirations, while noting that "I don't have influences in terms of trying to do pieces like them."

It was during his work with the Curry company that McBrien developed the Plié Power classes, which he has taught throughout the United States and Canada.

McBrien returned to teaching at Sky Rink and was then offered the position of artistic director of the Ice Theatre of New York. After 10 years in that capacity, he came to Baltimore and directed the Diamonds, a pioneer ensemble in the discipline of Theatre on Ice, and a younger group (juvenile to novice level skaters) known as the Emeralds.

A serious illness several years ago has limited his ability to teach full-time, but he was able to offer a weekly class through the Washington Figure Skating Club until it was recently discontinued for insufficient enrollment, and he is currently teaching at the Naval Academy rink in Annapolis.

The common thread throughout this career has been artistic expression through the medium of skating.

As a child learning to skate in the 1950s, McBrien felt restricted by the then-prevalent emphasis on a standard, "correct" form for how to hold the body while skating, with fewer variations considered acceptable for male skaters. "I tried when I was very young to raise my arms above my shoulder," he relates. "My teacher said 'If you ever do that again! That kept my arm down, kept me from doing anything 'girly.'"

The Plié Power class is "designed to teach the body how to move on ice, what is most beautiful. Grace is economy. The least movement, the least muscular effort to produce something is the most beautiful. That's my guiding light on ice, to try to find the least movement to accomplish something."

The class does not address freestyle technique such as spin entrances or jump takeoffs—"that's the province of 'the coach'—we work on second arabesque, which is how to land jumps. I don't change anybody's view of skating. I can't—the coach sees the student maybe seven times a week, I only see them once. That's the luxury of it, I can say things that are earth shattering."

McBrien considers choreography for ensemble performance as an art, whereas competitive choreography is more akin to working a puzzle: "Artistic choreography is to creative writing as competitive choreography is to crossword puzzles."

In competitive skating, "They have to do certain things. The more they can package that artistically, the better. Artistic means following the rules of good skating, point the toes or flex the feet, hold the arms nicely." But he expresses frustration with the limitations of the competitive format: "I don't know what an artistic competitive program is, the two words don't go together. Artistic doesn't apply because the choices are so limited. You have to try as much as possible to choose music that the skater can land stuff to, give them the

entries they need, use spins as little rests . . . and that's that. In ensemble skating you're not limited, you can use an infinite number of people, infinite choices of vocabulary."

In competition, skaters are encouraged to include as many difficult elements as possible, to "push it to the max," whereas "a fantastic artistic program may stay totally on the ice, one axel or one jump or one overhead lift, one twirl of the lady"—whatever moves best express the music and the theme of the piece.

McBrien's vision of artistic skating is all tied to the music. He says that all the Diamonds ideas came to him totally formed; it was just up to him to decide what steps the skaters were doing. "I feel at this point, in my mid-50s, as if I'm trained to receive ideas. . . . The best ideas come fully formed. I just have to figure out the steps. I slow it down in my head and watch their feet."

The movement he comes up with for each piece is dictated by whatever the music says. In the opening of the Diamonds' piece *The Swans*, for example, the skaters all entered in canon, whereas for the Emeralds' piece *Beginners*, in which the performers represented beginning skaters, they entered in random fashion and covered the ice quite randomly.

"Real magic, that's what I'm looking for, magic," he says. "You don't get magic through strings of things, you get it through developing an idea, a concept. Take the concept all the way through to the end, and that will tell you the magic that should be there, that has to be there for it to work." For example, a notable moment in *The Swans* was the part where the skaters clicked their blades together, so it sounded like beaks. That image just came to McBrien during rehearsal, so he told the skaters, "Stand still and click your blades together."

With the Diamonds, more so than with the younger, less experienced Emeralds, he could workshop pieces in rehearsal, drawing on the skaters' own creativity to generate movement ideas.

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# An Interview with Ellyn Kestnbaum

**Q:** How did you become interested in skating and then in skating as an academic area of study?

**A:** I started taking skating lessons when I was 10, and skated fairly seriously at 13 to 14-1/2, passing the preliminary figure test and spending almost a year working toward the first test. This was a couple of years before the separate freestyle tests came in.

Then I quit to focus on school stuff and skated only sporadically for the next 15 years or so, sometimes not stepping on the ice for several years at a time. I came back to it as an adult when I was in grad school in Wisconsin, in part because my first temp job happened to be right across the street from the campus rink so I could skate on my lunch hour. I got into taking lessons again, and took up ice dance for a while, too. I passed the adult bronze freestyle test and up to 2 bronze dances, and eventually got back the (bad) lutz and axel that had disappeared in the meantime since I was a teenager.

So I was almost, but not quite, good enough for pre-juvenile at 14, and nearly 30 years later I think I'm a better skater but still not quite up to the pre-juvenile level.

Meanwhile, I had started watching skating again on TV with the 1991-92 season. When I went to Wisconsin for grad school the next year and started skating again, I continued following it on TV and got to thinking about what it all meant in terms of the kinds of academic theories I was studying—about social construction of identity, especially gender identity. I wrote a paper for one class that started out trying to talk about skating in general, but I soon discovered that there was a lot more to say than I could fit in one paper. So that paper ended up being about ice dance, with a focus on the Duchesnays, and then I started looking at ladies skating—how the media covered it and what they were leaving out—to look at a broader picture than what got onto TV. I started attending events—both club competitions and elite events like Nationals and the

1994 Olympics—and touring shows, and also seeking out videotapes from the past to fill in my sense of history. I also looked at tapes from Canadian or European broadcasts that showed different skaters and competitions than we'd gotten to see in the U.S. The range of what skating could be “about” is much wider than the narratives any particular network chooses to focus on.

There were a couple of other grad students around the country doing similar work at the same time, and once the whole Tonya Harding scandal happened a lot of other, more established academics had opinions about issues of femininity and skating as well. I ended up publishing an article in a book that came out in 1995, *Women on Ice: Feminist Responses to the Tonya Harding/Nancy Kerrigan Spectacle*. But I realized that I was the only one of these authors who actually skated and knew more about the sport than what gets shown on TV. So I felt that I still had more to say about skating, that there should be a theoretical basis for analyzing it and a dialogue between the skating world and the academic world. Since I was writing all these articles about skating anyway, my advisor advised me to turn it into my dissertation.

**Q:** I heard your book is based on subject matter from your doctoral dissertation. What school did you attend and what is your major area?

**A:** University of Wisconsin, Theatre and Drama, Ph.D. 1999.

**Q:** Do you know if there are currently any classes available or planned about figure skating at any colleges, especially if in our area or if they are using your book?

**A:** I don't know of any colleges with academic courses about figure skating other than the University of Delaware.

I would hope that a course on something like women in sports might assign sections of the book to look at issues about this particular typically “feminine” sport. I don't know of any yet that have done so.

**Q:** Any plans for the future?

**A:** I'd like to continue writing about skating. Probably the next step would be choosing a particular topic (I'm leaning toward focusing on the development of skating choreography) and starting with conference papers or articles. ★

—Linda Laurel

## Culture on Ice: Figure Skating and Cultural Meaning by Ellyn Kestnbaum. Middletown, CT: Wesleyan University Press, 2003.

*Culture on Ice* proves an interesting read, discussing the origins and development of figure skating as a sport, gender roles of the competitors and, to a lesser extent, the general public's interest in the sport. As an adult skater who reads history on his subway commute, I found it refreshing to read a book that did not contain the shallow and soon-to-be-dated interviews with current national or world champions typical of the books populating store shelves and websites. *Culture on Ice* provides a solid overview of the origins and development of the sport with a discussion of how a sport originated by men has evolved to be predominated by females. As a male, I was particularly interested to learn how cultural meanings, skating techniques, body positions and gender expectations interact to affect the final product... a skating routine. Clearly the target audience for *Culture on Ice* appears to be more academic rather than adolescent. The work has an appendix, extensive notes and a suggested reading list. Given the dominance of team sports in school systems, *Culture on Ice* would be a welcome reference tool in school libraries for those pursuing goals in and needing support for this more solitary sport. The work is a worthwhile effort by an author who obviously knows her subject.

—Michael F. Branagan

## Synchro Update

### Ice Force One Off to a Golden Start

Ice Force One, WFSC's Adult Masters synchronized skating team, successfully kicked off their season with a gold-medal winning performance at the 10th Annual Cape Cod Synchronized Skating Classic. The team, coached by Jenny DeSimone and Stacey Sickels Heckel, has been practicing since the end of August. The coaches choreographed a challenging, fun and cutting-edge program to the music of Carlos Santana. This year's team is comprised of 20 strong skaters from Virginia, DC, Maryland, Pennsylvania and Delaware. The team will compete in the Eastern Sectional Championships in Buffalo, New York, January 27-30, 2005. They are in a good position to qualify for the National competition in Lowell, Massachusetts in February.

ATTENTION ALL ADULT SKATERS: Ice Force One is looking to expand its organization next year with the addition of an Adult Open team. If you are a skater age 21 and up, we welcome your interest!! Send us an e-mail with your contact information so that we can keep you informed as things develop. Of course, ALL adult skaters are encouraged to check out the Masters Team as well. Please contact Coach Jenny DeSimone at coachjenny@iceforceone.org. Should you be interested in the Capitol Classics, Adult Intro Team, please contact coach Peter Murfitt.

For more information about Ice Force One and/or synchronized skating, please contact Jenny at coachjenny@iceforceone.org. You can also check out our website at www.iceforceone.org. ★

## Congratulations to...

...**Sharon Yin**, Eastern Section Juvenile Girls gold medalist in the 2004 Future Champions Series.

...**Chelsea Gill, Kristen Kennedy, Shira Selis**, and **Sigrid Young** for passing the Senior Moves in the Field test.

...**Caroline Thorington** for passing the Adult Gold Moves in the Field test.

...**Christine Brown** for winning the Division I Varsity Girls Cross Country race at the Georgetown Prep Invitational and the ISL (Independent School League) Cross Country Championship. Christine was also named to the All-*Journal* Cross Country team.

...**Lauren Eden**, who completed her first Marine Corps Marathon in the excellent time of 4:47:28 to finish 15th in her division.

### For Art's Sake, from page 5

McBrien recalls working with images the first summer he worked with the Diamonds. The skaters were being animals making their way across, fish swimming across . . . One girl portrayed a crab walking along the sea floor by walking on her picks. That moment has stuck with him as "the most artistic thing I ever saw. It was a total transformation, you didn't see her any more, all was the image."

McBrien's advice for a young skater interested more in artistic expression than in competition would be to join an ensemble, noting that the Chesapeake Skating School in Laurel, Maryland still runs an ensemble program. Theatre on Ice, even in that discipline's "competitions," is not limited by rules in the same way as competitive freestyle.

"In ensemble skating," he notes, "you can't express yourself every year, but you're part of a group, expressing an idea."

He recalls the members of his ensemble fondly, speaking with pride of those who have gone on to perform with professional skating ensembles or to achieve success in other professions, and he longs to put

together such a group to work with once again. "I've been given another idea by the spirits," an Americana piece based on composer John Adams's *Shaker Loops*. "I hoped our class might do it but there weren't enough people. I need at least 10."

Whether or not McBrien can find the skaters to realize this vision, he remains passionate about the artistic possibilities of the figure skating medium, celebrating "the magic that ice can produce over anything you can see on the floor. On ice," he declares, "we have the ability to really portray life." ★

—*Ellyn Kestnbaum*

## On Campus...

Last spring, **Shira Selis** graduated with honors from Walt Whitman High School in Bethesda. She attends the University of Delaware and is looking to major in Exercise Science with a concentration in Figure Skating Science. She was a member of the Capitol Steps synchronized skating team for 9 years and plans to skate on both the Collegiate Synchro and individual skating teams offered at the University.

### Correction

The July 2004 issue of the *Blade* mistakenly identified Judy Reiner and Jim Maltby as gold medalists at the 1997 U.S. Adult Championships ("Photogenic Members," p. 3). Although Judy and Jim were champions at other competitions, in 1997 the gold medalists were two other WFSC members—**Barbara McDonnell** (Walker) and **Tim Bookwalter**. Tim joked about being the "unphotogenic team" because *Skating* magazine used a photo of Judy and Jim in 1997 (and again on the cover of the April 2004 issue), instead of photographing Dance Champions Barbara and Tim.

## Club News

## In Memoriam, from page 6

### Judges Critiques Scheduled for January 3 and 10, 2005

The club is offering critiques for freestyle, moves in the field, and dance on Monday nights, January 3 and 10, 2005 at Cabin John rink. Judges Judy Reiner, Connie Povich, Debbie DiCamillo, Barb Kapinus and Tim Fisher will provide feedback on FS and MIF from 6:30 to 7:30 p.m., and on dance tests from 7:30 to 9:00 p.m. Cost will be \$12 for the MIF/FS critique and \$17 (pick-up cost for the dance session) for the dance critique. Take advantage of this opportunity to have a judge preview your test! For reservations, e-mail or call Judy Reiner at JudyQ@rocketmail.com or

703-536-8239. Please include your name and test level.

### 2005 Club Freeskating Competition: February 19

The 2005 WFSC Freeskating Competition will be held February 19, 2005 at the Mt. Vernon RecCenter, Alexandria, VA. The competition features No Test to Senior level freeskating events, Adult events, and an exciting team event. Applications are available at the rinks and on-line. To receive an application by mail, please contact Barbara Shaw at (301) 493-5133 or Shawtype@aol.com. The deadline for entries is January 22, 2005.

**Bill Dodson**, husband of Dorothy Dodson and a valued supporter of both WFSC and the CRC, passed away on September 10. Donations in his name can be made to either Christ Church S.O.D., 118 N. Washington St., Alexandria, VA 22341 or The Boys Home, 306 Boys Home Rd., Covington, VA 24426.

**Muriel Parry**, a long-time WFSC member, passed away on October 21. Although she had been inactive in recent years due to illness, Parry served the club in many capacities and made lasting contributions.

We would like to provide more detailed information on these members in a future issue of the *Blade*. Please contact Barbara Shaw (shawtype@aol.com) with your remembrances. ★

**Aidan Daley-Hynes** is performing with the Ice Theatre of New York in the 2004 Winter Festival Performance Series, from December 27-30 at Sky Rink, Chelsea Piers in New York City. For information on the group's performances, visit their web site at [www.icetheatre.org](http://www.icetheatre.org).



### The Blade

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