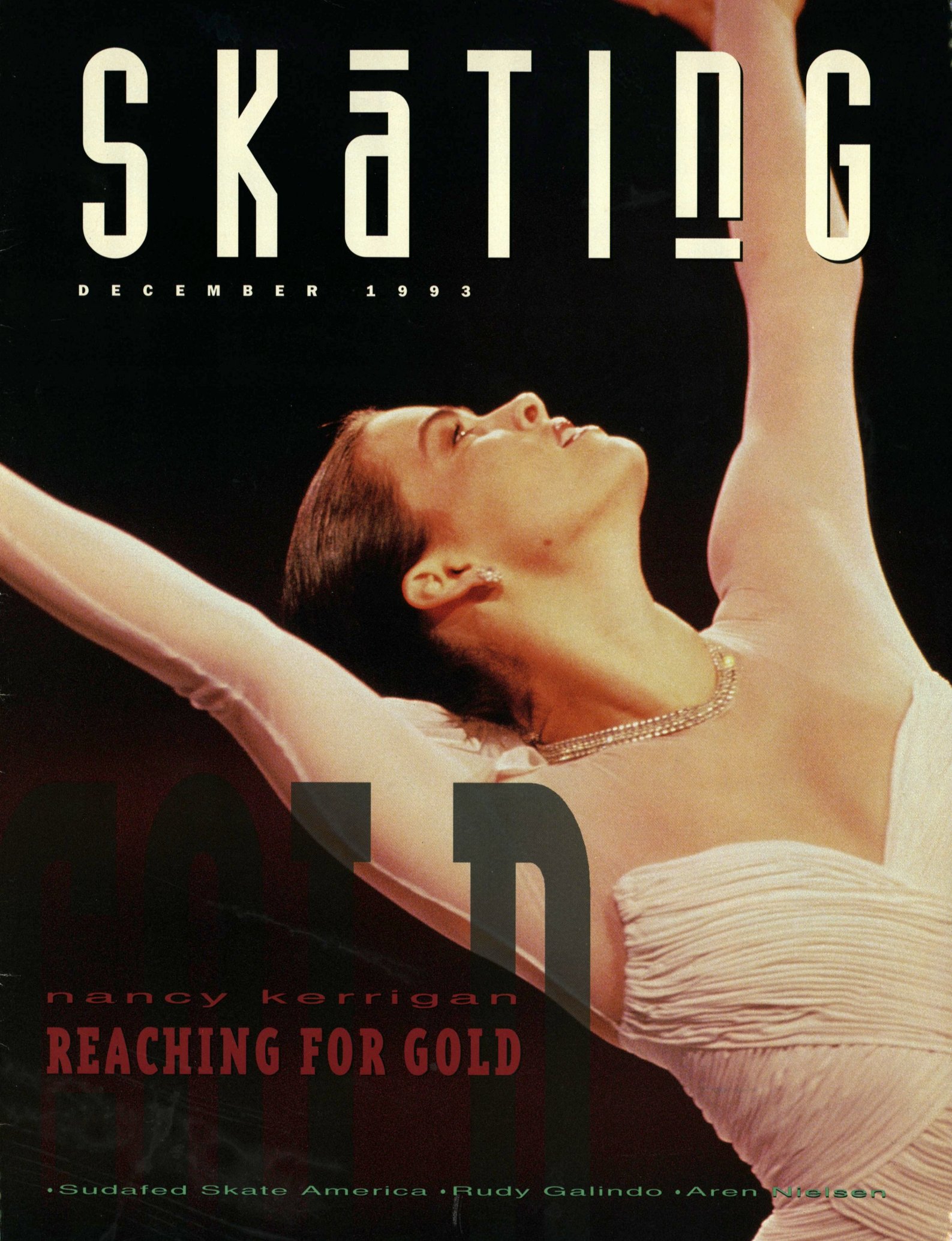


SKATING

D E C E M B E R 1 9 9 3



nancy kerrigan
REACHING FOR GOLD

• Sudafed Skate America • Rudy Galindo • Aren Nielsen

DOUGLAS TAYLOR-GEBLER



Studio Photograph

Nicole's Layback

Figure, created as seen here in wax, will be cast in bronze with steel blades.

Approximately 34" figure
Bronze and walnut base in progress.

Figure will turn above base 360°

Douglas and Meghan Taylor-Gebler wish to publicly extend our deepfelt honor and gratitude to the following individuals whose true generosity of faith, inspiration and knowledge helped create this reflection of strength and beauty.

Jana Bobek
Nicole Bobek

Lois Nesselhauf
Dale Mitch

Janet Champion
Kathy Casey

—And with special thanks to the
Broadmoor World Arena Staff,
Coaches, Champions, Parents and
Students who came to visit and
contribute.

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VOLUME 70 NUMBER 10



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COVER PHOTOGRAPH BY ALLSPORT/MIKE POWELL

U.S. Champion, World and Olympic Medalist Nancy Kerrigan is braced for '94 Olympic competition. See her story on page 20.

Editor's Note: We anticipated a large response to the Skating magazine redesign but were surprised by exactly what we received and how much. We encourage you to continue to write to Skating and to bring forward any issues of concern or curiosity that you may have. Here is a sampling of the many letters we have received in the past two months:

HURRAYS!

Dear Editor:

I just finished reading the "new" *Skating* magazine. I love it! You have more room to provide more information and more articles about people. I am a non-skater, but I greatly enjoy the sport of figure skating. Your new format is giving me more opportunities to learn about skating and the people who are making it so popular. Congratulations on a successful change!

Dawn M. Harris
Cuyahoga Falls, Ohio

Dear Editor:

Skating magazine has grown up! What a wonderful surprise to receive it in the mail today! Finally, a magazine that competes with others on a higher level. You did a magnificent job. The magazine is attractive to look at, and for the first time in years, I read every page, including the ads!

Ricky Harris
Newport Beach, California

Dear Editor:

Congratulations on your new 7 x 10 format for *Skating*. The first edition is outstanding and gives a good idea of what can be accomplished when the main news and story sections are separated from Association data which is of little interest to the general public. Again, a fine job.

Arthur R. Goodfellow
Kerrville, Texas

Dear Editor:

I wanted you to know I love your *Skating* magazine. There is more news about what the skaters are doing both on and off the ice. I enjoy all the colored pictures too. I really like the new in-depth interviews—I hope to see future interviews with Nancy Kerrigan and Mark Mitchell.

Lisa Lindwurm
Council Bluffs, Iowa

Dear Lisa:

Quick! Turn to page 20 for our latest interview with Nancy Kerrigan.

Dear Editor:

Congratulations on an excellent new format. The problem will be substance, quality content for the space. For all the publicity figure skating has recently received, there is a dearth of competent writers in the area. Most sports reporters ignore it or relegate copy to a score card at the bottom of a page. That gives you and your staff a marvelous opportunity to fill a void, though it may initially be quite a chore. Libby Slate seems to be your best and most consistent contributor. She doesn't hesitate to discuss off-ice conflicts, romantic or political, an invaluable service. All of us who follow the sport hear the rumors around the rinks about what pairs are splitting, what fees coaches are charging, what sponsor deals are being made, etc., but facts are often lacking. We could use the kind of hard news and insights other sports receive.

It would do much for your publication if you could have a serious, tough-minded reporter at every major event, at least in this country, one who wouldn't hesitate to question judges on their decisions or otherwise pursue a story.

Louis A. Goth
Madison, Wisconsin

SKATING

EDITOR

KIM MUTCHLER

ASSISTANT EDITOR

MARY ANN PURPURA

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USFSA



Dear Louis:

We agree. Libby Slate is a fine writer who brings a degree of professionalism to her articles that is hard to match. Incidentally, she wrote the article about Nancy Kerrigan that appears in this issue.

We are working to add reporters to our pool of feature writers for the very reasons that you mention. Let us know how we're doing.

BOOS!

Dear Editor:

The new *Skating* arrived and it was almost thrown out. It looked just like the glossy Phillip Morris puts out—or any one of dozens of glossy catalogs I receive. The cover showing Miss Kwan in sneakers hanging over a swimming pool for the FIRST issue of a new format, did nothing to support the fact that indeed it was the FIRST issue of the new formatted *Skating* magazine!

I miss the small size with News Briefs, People and Places, and Memorial Fund Donors which is the one way I can keep up with deaths of "ordinary" people who are not important enough to have a feature article/notice/spread.

As far as I can see, you have about the same amount of content but double spaced. In this day of conservation—for *Skating* to be enlarged with less content, the point fails me and a glossy cover at that.

Further—why a dash almost an umlaut over "a" and an underline under "n" in *Skating*?

Your new format on a scale of 0-6, scores a 0 with me.

P.S. The glossy cover and thin content make the magazine floppy to hold.

Beverly Kimes

Alexandria, Virginia

Dear Beverly:

The cover photo of Miss Kwan in sneakers hanging over a swimming pool was chosen precisely to bring home the fact that this was the FIRST issue of the NEW *Skating* magazine. We felt it best conveyed the idea that *Skating* had not only a new look, but a new multi-dimensional way of looking at the people in our sport—that they have lives beyond the rink—and one way of doing that is showing them outside their element.

By now you have received the new *Skating* newsletter and can rest assured that you will not miss out on news about the "ordinary" people who also contribute to the sport. Several others complained that we were no longer running test results, Memorial Fund Donors, etc., (see the following Letters) which are also in the *Skating* newsletter. We have simply sorted the Association news—or black and white copy—from the skating features and expensive, color portion of the magazine. This, in fact, does allow for more athlete and competition features. Also, you have completely overlooked one of the functions of the glossy cover. It not only enhances the look of the cover, it also protects it. That feature only adds slightly to the overall cost of the magazine (which, incidentally is less expensive to produce and print than our previous format).

Our only instructions for the redesign of the *Skating* logo was that we wanted to lose the lowercase "g" as its descender would always interfere with the subject on the cover and we wanted the type to give a feeling of depth. The designers came up with an interesting mix of uppercase and lowercase letters—the lines you refer to above the "a" and below the "n" are merely design elements to fill the space created by the different heights of the letters, so that the logo is even along the top and bottom.

In consideration of the above, we ask the referee to request the judges to reconsider their scores.

Dear Editor:

I was very disappointed after receiving my first "new" issue (to see) that there were no listings of USFSA test results. I greatly looked forward to the news of accomplishments from across the country. Also, this was, I thought, the official report on all who passed the tests. *Skating* magazine used to be a record keeper, but now it seems you want to compete with other commercial magazines with umpteen ads. I hope and pray that you will not forget your important role as record keeper, when improving the magazine and charging us more for the privilege.

R. Marie Hopkins

Arlington, Virginia

Dear Marie:

Like Beverly above, I trust you have received the new *Skating* newsletter and realize that its function is to provide the public record of test results, competition results, a calendar of events, and official appointments previously found in the magazine. Also, please keep in mind that revenue from ads helps pay for the magazine.

Dear Editor:

I hate the new format of *Skating* and I am debating whether to continue to subscribe:

1. The coloring over the stories, such as the Bonaly article, the yellow over the writing is most disconcerting and difficult to read.
2. There are no memorials, obits, news bits. No real listing of the coming year's events.

Too many ads and I could go on. Please go back to the old format or something similar.

Ann Kurtz

New York, New York

Dear Editor:

This is the first time I have written to complain about a new format for a magazine or newspaper. I feel so strongly about this change that I want to make it known how I feel.

The 8 1/2" x 11" size is acceptable although I preferred the smaller size because it fit in a bag so well. The first thing I noticed was it was harder to read. Color over type and pictures makes them hard to see. Colored type is hard to read. I was really disappointed in the lists of competition standings—I had to get a magnifying glass.

You probably did some research to see what people could do without. One thing I always read were the test results in the back of the old magazine. I was sorry to see that gone.

It seemed like there were a lot more ads too.

Paula Hopping

Edmonds, Washington

Dear Paula:

I can only reiterate that our new look (graphics, photos and colors) is designed to appeal to the under-20 age group—they comprise 75% of our readership. Whenever possible, we will try to allow more space for the competition results in order that you and some other readers don't need to seek out a magnifying glass. ■



It's not surprising that people have been trading in cars for the Town & Country minivan. What's surprising is which cars.

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CBS SPORTS IN conjunction with Michael Hotopp Associates of New York has conceived a unique design for the its prime-time and morning show studio sets which will be used for the broadcasts of the 1994 Olympic Winter Games in Lillehammer, Norway in February.

Due to the time difference and the cold temperatures Norway experiences in February, CBS determined that an outdoor primetime host location would be impractical. Therefore Greg Gumbel, the primetime host, will work in a studio in CBS Sports' facilities at the International Broadcast Center (IBC) in Lillehammer. The studio set was designed to reflect the unique locale of the Games. According to Doug Towey, CBS Sports, who coordinated the project, "The prime-time set will include a panoramic pictorial background of a Lillehammer scene, combined with a crystal graphic design pattern in rich hues of blues, purples and oranges. We've used wood generously to reflect the Norwegian standards of architecture and materials." Also, the pictogram designs used

by the Lillehammer Olympic Organizing Committee (LOOC) and styled after 4,000-year-old cave drawings, will be incorporated into the set design.

Each weekday a live morning broadcast featuring *CBS This Morning* hosts Harry Smith and Paula Zahn will originate from an actual barn of a large working farm located less than two miles from Lillehammer, across Lake Mjosa. The barn will be customized to accommodate CBS's needs: its back which faces the town will be removed, a host location will be built and a control room installed. "The outdoor location provides the morning broadcast a breathtaking setting to bring a combination of live events, interviews and special features," said Ted Savaglio, Executive Producer of the broadcasts. "It's a working farm. You never know who—or *what*—might stop by."

The 120 hours of coverage from Lillehammer by CBS Sports is the most ever for the Winter Olympics. In 1992, 184 million people watched the 16 days of broadcasts, another Winter Olympics record.

SKATING COLLECTORS and fans of Kristi Yamaguchi will be interested to learn that the 1992 Olympic gold medalist and World champion has been selected as the subject of the first-ever female series of collectibles produced by Gartlan USA.



This collection features personally autographed limited-edition figures and collector plates. The figure, limited to a worldwide edition of 950, stands 10 1/2 inches tall on an acrylic base and is cast in bonded porcelain. Each meticulously hand-painted figure is a rendering of Yamaguchi in her Olympic costume and is personally autographed by her. These figures retail for \$195. A 5-inch mini-figure, limited to a worldwide edition of 5,000 is also offered. The mini-figures retail for \$79. Both figures are accompanied by respective certificates of authenticity and are sequentially hand numbered.

The series includes a personally autographed,

limited-edition 10 1/4 inch collector plate. Limited to a worldwide edition of 950, each plate is sequentially numbered on the obverse and is issued retail priced at \$150. An 8 1/2 inch plate, limited to 5,000 pieces worldwide, is offered at \$49; an unlimited 3 1/4 inch plate is available at \$19.

A ceramic trading card, a new collectible rapidly growing in popularity among young collectors, also features Yamaguchi. The card, which measures 2 1/2 inches by 3 1/2 inches, is an unlimited edition and retails for \$19.

The collection is offered through 500 gift and collectible stores. For the store nearest you, call Gartlan USA, 714-897-0090.

1991 U.S. LADIES' Champion and World Silver Medalist Tonya Harding withdrew from the 1994 Northwest Pacific Regional Championships in response to an anonymous phone call threatening her life.

The call was received at the Clackamas Town Center Ice Capades Chalet shortly before the Senior ladies' event was scheduled to begin.

The Senior ladies' technical program was originally rescheduled by the organizers to occur later in the evening after the mall, in which the arena is located, would be closed. However, after being advised by event officials and mall security that neither her safety nor the safety of the other competitors could be guaranteed, Harding decided it would be best if she withdrew. Harding was granted a bye to Sectionals, but plans to satisfy her national qualifying requirement by competing in the NHK Trophy in Japan this month.

THE SITE FOR THE 1994

Juvenile-Intermediate National Figure Skating Championships has been moved from the Stone Mountain Ice Chalet in Stone Mountain, Ga. to the William G. Mennen Sports Arena in Morristown, N.J. The move was necessitated by the fact that the Stone Mountain Ice Chalet was already undergoing preparations for its role as a venue for the 1996

Summer Olympic Games. The Juvenile-Intermediate Championships will be held April 20-23, 1994 and will feature figure, free skating, pairs, and dance events for girls and boys ages 8 to 18. For ticket information contact the Mennen Arena at 201-326-7651.

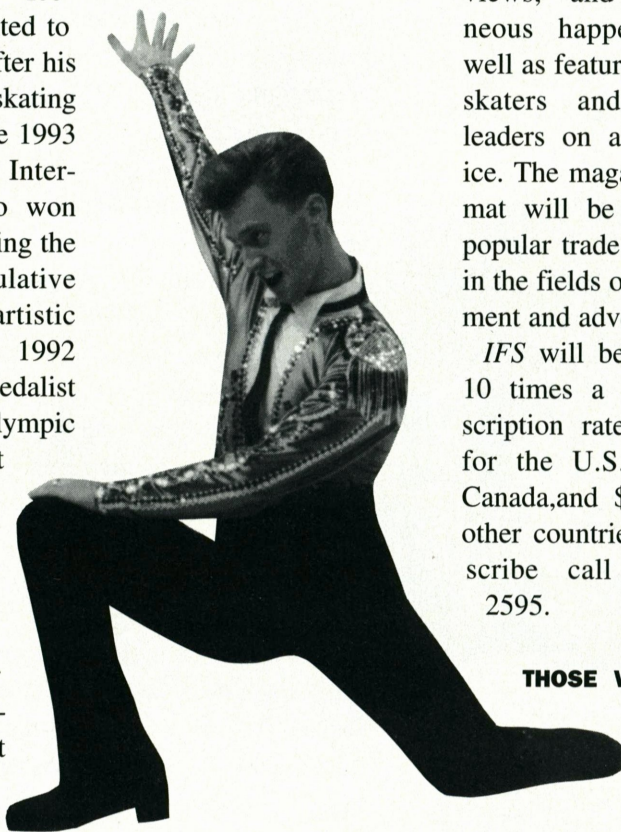
THE FIRST-EVER "KORBEL

Champagne on Ice" award was presented to Viktor Petrenko after his outstanding free skating performance at the 1993 Skate America International. Petrenko won the award by earning the highest cumulative points for artistic merit—81.2. The 1992 Olympic Gold Medalist beat out 1988 Olympic Gold Medalist Brian Boitano by three-tenths of a point. Korbel presented the award, an engraved silver champagne bucket, to Petrenko at the event's Exhibition of Champions.

"We are proud to recognize Viktor for his outstanding creative and artistic talents and congratulate him on his victory," said Gary Heck, president and chairman of the board, Korbel

Champagne Cellars. "We look forward to presenting the Champagne on Ice award at upcoming United States Figure Skating Association competitions."

"It is an honor to be the first recipient of this award after all of the hard work that went into training and preparing for this competition," said Petrenko.



The "Korbel Champagne on Ice" award, also will be presented at the AT&T Pro-Am Figure Skating Challenge in Philadelphia this month

and at the L'eggs 1994 U.S. Figure Skating Championships in Detroit next month.

INTERNATIONAL FIGURE Skating, a new publication created by Paragraph Communications, will make its debut in March.

IFS will report on events in all facets of the sport: business news, legal issues, coaches' views, and miscellaneous happenings, as well as feature photos of skaters and business leaders on and off the ice. The magazine's format will be similar to popular trade magazines in the fields of entertainment and advertising.

IFS will be published 10 times a year. Subscription rates are \$25 for the U.S., \$34 for Canada, and \$45 for all other countries. To subscribe call 508-756-2595.

THOSE WHO WERE

unable to attend "Skates of Gold"

a unique exhibition held in Boston which featured only Olympic gold medalists, will be pleased to learn that ABC has tentatively scheduled to broadcast this event during prime time on February 5.

What Do You Mean, Pro-Am?

by Claire W. Ferguson

At the June 1992 International Skating Union (I.S.U.) Congress held in Davos, Switzerland, the international skating community took a bold and progressive step forward in bringing new competition eligibility and reinstatement rules to the forefront of competitive skating. The reasoning was simple: the reinstatement rule change would allow ineligible skaters to be reinstated (one time only), thereby regaining their eligible status to compete in qualifying competitions that lead to national championships, Olympic Games and the World Championships.

It is important to note that the I.S.U. rule changes made in 1990 allowed skaters, from that date forward, to find sponsors, skate in exhibitions, and accept prize money. Skaters who received money for the same acts before 1990 were still considered ineligible and were not grandfathered under the new rules. Now, the playing field is level for all past and future skaters.

This was an important step to reunite the skating family and bring all skaters back into the loop—as was the abolishment of the skaters' trust funds. Skaters now are able to see the value of remaining eligible which can only heighten the visibility of our sport and its participants.

Each national governing body (NGB) is in a position to offer events to be run under the regulations of the I.S.U. and its organization which will bring consistency to the competitive structure. The most important role of the USFSA, as the NGB for the sport of figure skating in the U.S., is to supervise and control legitimate competitive events.

The Pro-Am competitions have served several valuable purposes to our Association and its athletes. They generate additional sponsorship opportunities for the Association, and the elite athletes also have the opportunity to garner monies directly by competing. Because of the Pro-Ams, additional funds have been generated for USFSA grassroots programs.

Additionally, the Pro-Am events have served the purpose of bridging the gap between professional and amateur skating. What other means do we have of bringing all skaters back into the same circle to compete in USFSA sanctioned events in which the USFSA guarantees a certain standard of judging, accounting, uniformity of rules, medical

services, music, and any other features offered by a legitimate international competition?

The International Olympic Committee (IOC) is looking for the best athletes to participate in the Olympic Games without taking away from the overall development of the sport.

In an attempt to ensure that a high standard is maintained at competitions worldwide, USFSA representatives will propose to the next I.S.U. Congress (June 13-17, 1994 in Boston, Mass.), that all international events require a sanction from the respective member organizations and the I.S.U. This is intended to ensure that all figure skaters worldwide compete under the same set of rules—the I.S.U. rules. It is important to foster consistency which will only lend more credibility to the sport itself. If this rule passes, all skaters will remain eligible. Retaining eligibility does not necessarily mean that these skaters will want to go into national, world or Olympic events. If this rule passes, the Pro-Ams could, conceivably, become "Challenge" events.

The USFSA does not intend, nor has it ever intended, to go into the business of promoting. There are other organizations and businesses that specialize in this. What the USFSA does intend, is to regulate the events—via a national federation sanction—in which USFSA skaters participate.

If the USFSA is successful in furthering these endeavors at the next I.S.U. Congress, then the Pro-Am competitions will have fulfilled their purpose—a bridging of the professional and amateur skaters to the same level, that of eligible skater, and to bring the Association one step further into the '90s.■

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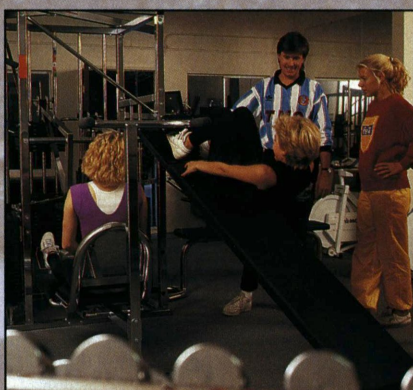
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Dallas

October
19 20 21
22 23 24

If Sudafed Skate America International '93 was any indication, this season will be one of the most competitive in figure skating history.

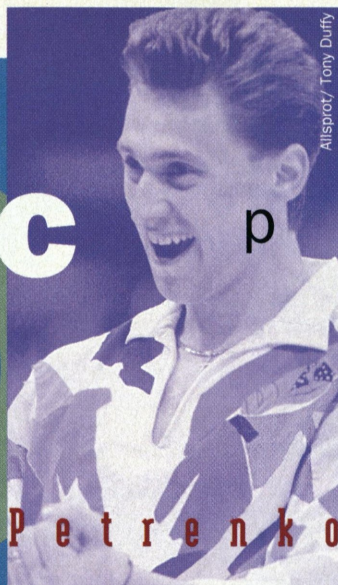
With the 1994 Olympic Winter Games just over 100 days away, Skate America offered a preview of the major battles ahead as 60 top international competitors went head-to-head at Reunion Arena from Oct. 19-24 in Dallas, Texas.

While the ladies' field featured reigning World Champion Oksana Baiul of Ukraine, World silver medalist Surya Bonaly of France and 1991 U.S. Champion Tonya Harding, the men's competition was characterized by the classic duel between 1988 Olympic Gold Medalist Brian Boitano and 1992 Olympic Gold Medalist Viktor Petrenko (Ukraine).

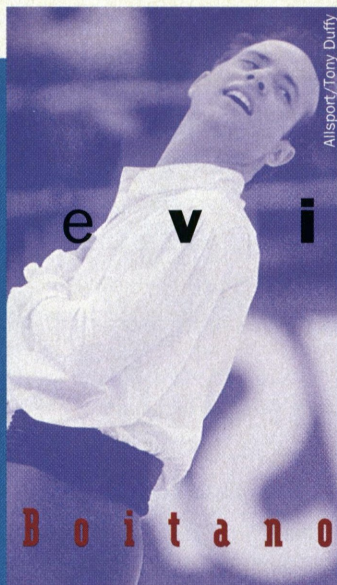
The two had competed against each other 11 times going into Sudafed Skate America, with Boitano winning all but one of the clashes. Thus, the stage was set for the two skaters to begin their quest for a return trip to the Olympic Games less than five months after they had been reinstated by the International Skating Union (I.S.U.).

But after the men's technical program in Dallas, only one of the Olympic champions seemed to be responding to the challenge. While a nervous Boitano skated a relatively clean technical program that was good enough to put him in first place, Petrenko's program had several errors, including a fall on a triple Lutz, that landed him in third. Surprisingly, in between was 1993 World Bronze Medalist Alexei Urmanov of Russia.

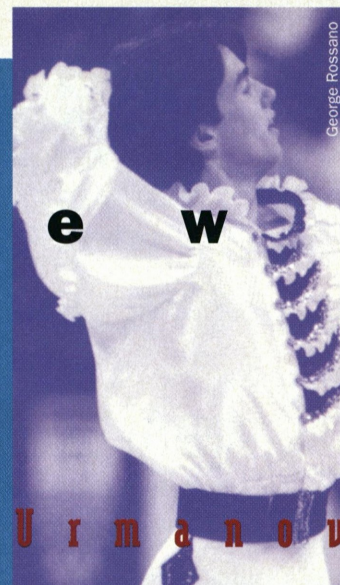
pic preview



Petrtenko



Boitano



Urmannov

"I can't imagine that it can get harder than this was today," Boitano said afterwards. "This was a real accomplishment for me. I was fighting nerves all day today and yesterday, but once I got out there I wasn't really that nervous."

Philippe Candeloro of France was fourth after the technical and a rejuvenated Todd Eldredge was fifth. U.S. Olympic Festival-'93 champ Michael Chack was in sixth and Aren Nielsen stood in seventh.

In the free skate, Petrenko came out with renewed focus to perform a nearly flawless program. He completed six clean triple jumps, and put his hand down on a triple Salchow at the end of his routine, en route to racking up three 5.9 artistic marks from the seven-judge panel.

"This was better than Albertville in my opinion," Petrenko said, remembering his gold-medal performance. "I had a happiness feeling like you do when you do a good job. But I made a few mistakes and that means I still have something to work on."

Boitano, who skated last, seemed to sense the pressure as he came onto the ice. But as is typical for the 30-year-old, he responded with focus and determination in his program. Boitano skated brilliantly, hitting five triples, and brought the Reunion Arena crowd to its

feet before he had even finished. His only glitch was popping his second triple Axel into a single near the end of his program.

It was a small error that would normally have little impact on his scores. But in such a strong field of technically adept and artistic skaters, the slightest mistake can cost a title. And Petrenko edged out Boitano for the victory.

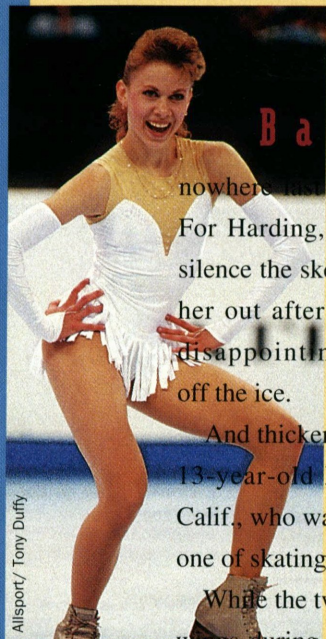
"I'm happy with how I skated," Boitano said. "There's a lot of work that I have to do and a lot of improvements that I have to make. But I feel that for this moment, for the program that I was practicing, I couldn't have asked for more."

Petrenko seemed somewhat hesitant to acknowledge how significant his victory was, but he was undoubtedly relieved to top his nemesis Boitano.

"I think I don't really understand yet what I have done," Petrenko said. "But I believe it's just a first step in a long year and a hard year. I will wait until the Olympics to be more excited."

Meanwhile, the ladies' competition added its fair share to the drama and surprise generated by the men's event.

For the 15-year-old Baiul, it was her first opportunity to legitimize her rapid ascent into skating's elite since she arrived from



Allsport/Tony Duffy

Baiul

nowhere this season to take the World title. For Harding, it was her first real chance to silence the skeptics who had virtually counted her out after last season's tumultuous and disappointing performance both on and off the ice.

And thickening the plot was the presence of 13-year-old Michelle Kwan, of Torrance, Calif., who was looking to continue her rise as one of skating's newest stars.

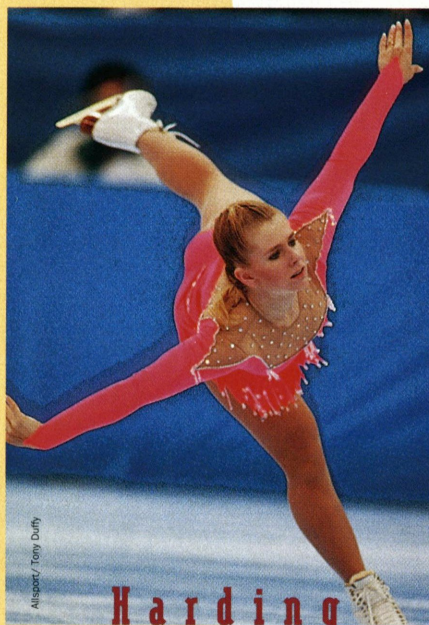
While the two younger skaters waited in the wings during the technical program, Harding came out and gave her youthful counterparts a taste of how tough the Senior circuit can be. An impressive technical program put Harding in first to stay as a nervous Baiul experienced several errors in finishing second. Harding had proven that she was back.

"I'm really happy with the performance that I did," Harding said. "I felt like I had to go out there and prove that I am the Tonya Harding that everyone believes in, and I think they do now."

"This was better tonight than I did in 1991 (when she won the U.S. title)."

Bonaly was an impressive third going into the free skate and Kwan was in sixth followed by Lisa Ervin, of Lakewood, Ohio, in seventh.

In the free skate, Baiul came out looking to gain ground on Harding. But nerves still seemed to be a factor as she fell on both a triple flip and a triple Salchow. All told, she



Allsport/Tony Duffy

Harding

landed only two clean triples but her brilliant artistry and charisma left her in striking distance.

Harding's destiny was solely in her own unpredictable hands as she followed Baiul onto the ice. Even Harding's music selections for this season seem indicative of her rocky past: her technical program was to music from "Much Ado About Nothing" and her free skate was to the movie soundtrack from "Jurassic Park."

Harding opened her long program with three triple jumps that looked to have her on her way. But she then stopped her program over half way through because of a loose blade on one of her skates. Although the referee allowed her to continue after a quick repair, Harding never regained her poise and eventually slipped into third place.

Harding's pitfall allowed Baiul to take the title and Bonaly, who unsuccessfully attempted a quadruple Salchow, to finish second. Ervin finished in sixth and Kwan in seventh.

"I wasn't that happy with my own performance because I didn't accomplish everything I set out to do," Baiul said. "I hope to do better next time. But I am very happy to have been here. I like this competition very much and I liked the way the public supported the skaters."

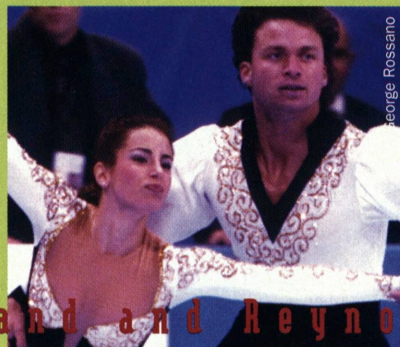


Bonaly



Allsport/Tony Duffy

Courtland and Reynolds



George Rossano

Ina and Dungjen



Allsport/Tony Duffy

Although the pair competition was dominated by the Russian team of Evgenia Shishkova and Vadim Naumov, the 1993 World bronze medalists, the event was really about the rise of several U.S. pair teams.

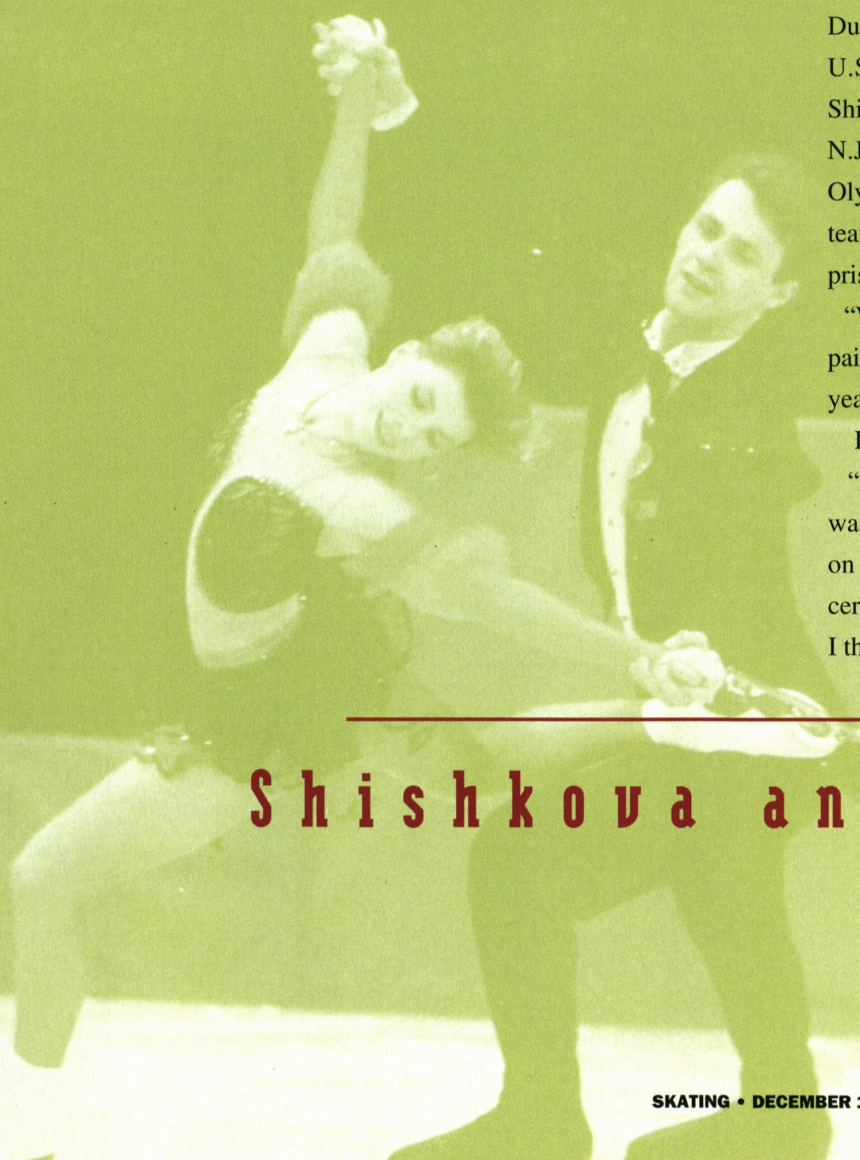
Kyoko Ina, of Englewood Cliffs, N.J., and Jason Dungjen, of Troy, Mich., continued to move up in the U.S. pair ranks by finishing an impressive second to Shishkova and Naumov. Karen Courtland, of Whippany, N.J., and Todd Reynolds, of Houston, Texas, the U.S. Olympic Festival-'93 champs, placed third and the new team of Tristan Vega and Joel McKeever finished a surprising sixth.

"We're off to a great start this season," Ina said. "U.S. pairs have made a great improvement over the last few years. I feel great."

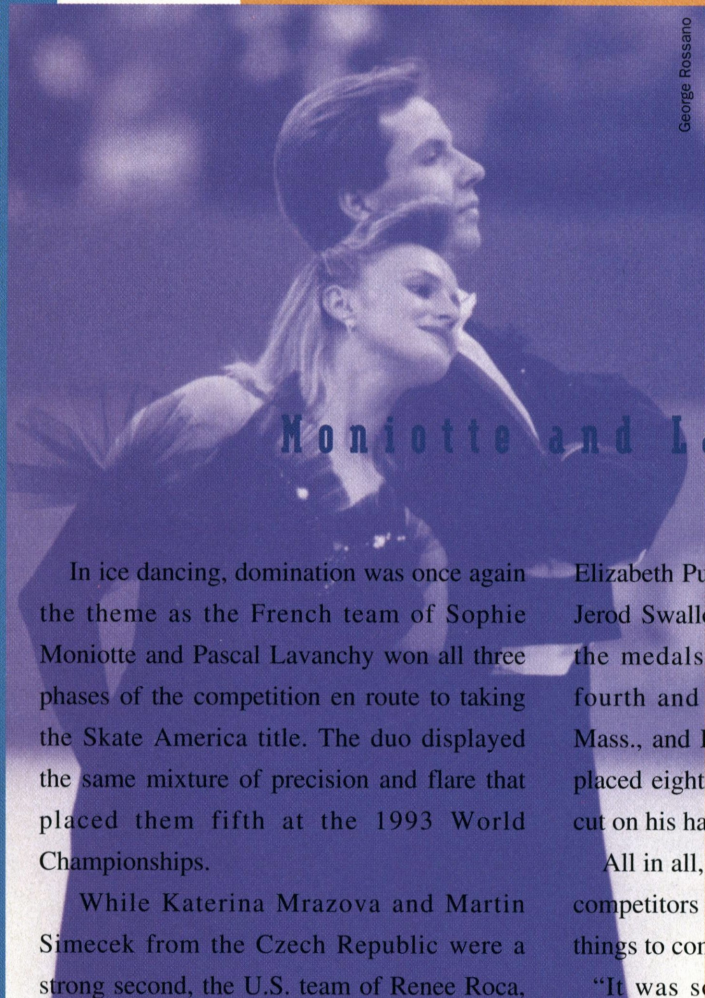
Dungjen went on to echo his partner's words.

"I felt pretty at ease out there," Dungjen recalled. "It was a good showing for us. We haven't focused as much on the individual elements this year, we're more concerned about the overall appearance of the programs and I think it shows."

Shishkova and Naumov



George Rossano



George Rossano

Moniotte and Lavanchy

In ice dancing, domination was once again the theme as the French team of Sophie Moniotte and Pascal Lavanchy won all three phases of the competition en route to taking the Skate America title. The duo displayed the same mixture of precision and flare that placed them fifth at the 1993 World Championships.

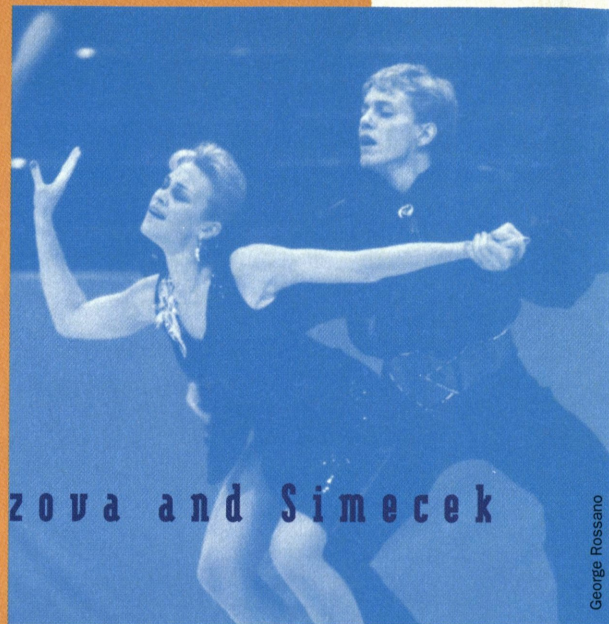
While Katerina Mrazova and Martin Simecek from the Czech Republic were a strong second, the U.S. team of Renee Roca, of Rochester, N.Y., and Gorsha Sur, of Moscow, Russia, rebounded from sixth place after the compulsories to finish third.

In doing so, Roca and Sur edged out

Elizabeth Punsalan, of Northville, Mich., and Jerod Swallow, of Sheffield Lake, Ohio, for the medals. Punsalan and Swallow took fourth and Rachel Mayer, of Wellesley, Mass., and Peter Breen, of Brockton, Mass., placed eighth despite Breen suffering a deep cut on his hand during the free dance.

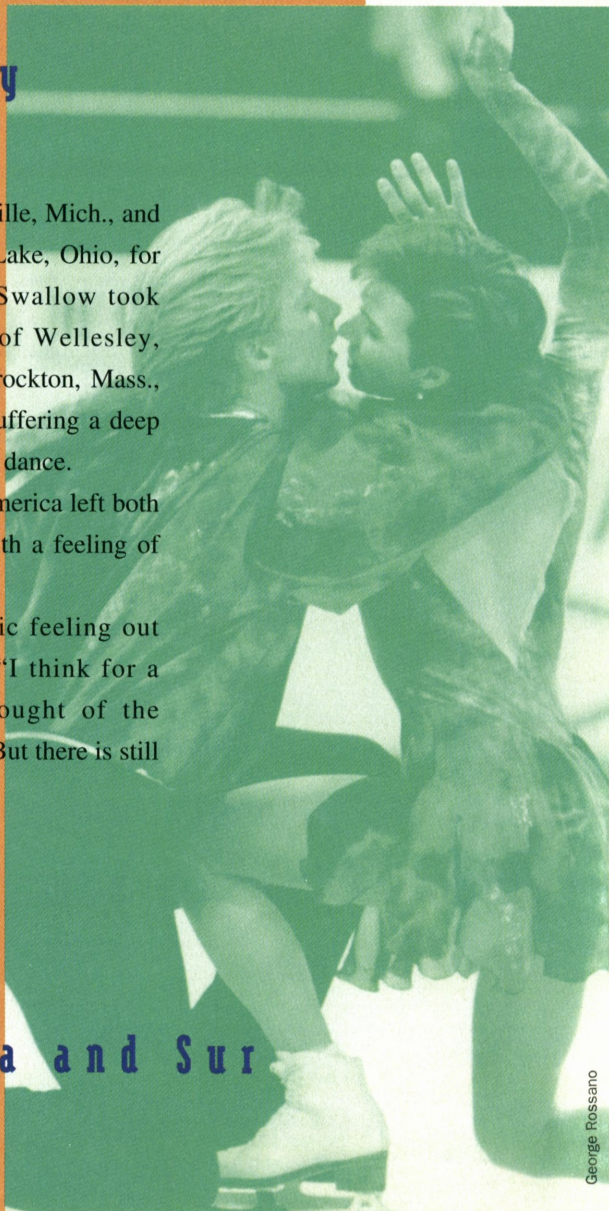
All in all, Sudafed Skate America left both competitors and spectators with a feeling of things to come.

"It was sort of an Olympic feeling out there," Boitano reflected. "I think for a moment I might have thought of the Olympics hopefully to come. But there is still a lot of work to be done."



Mrazova and Simecek

George Rossano

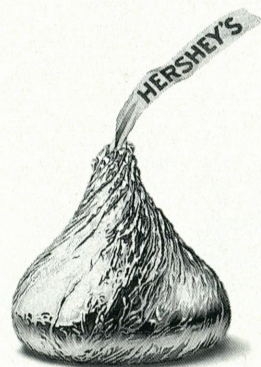


Roca and Sur

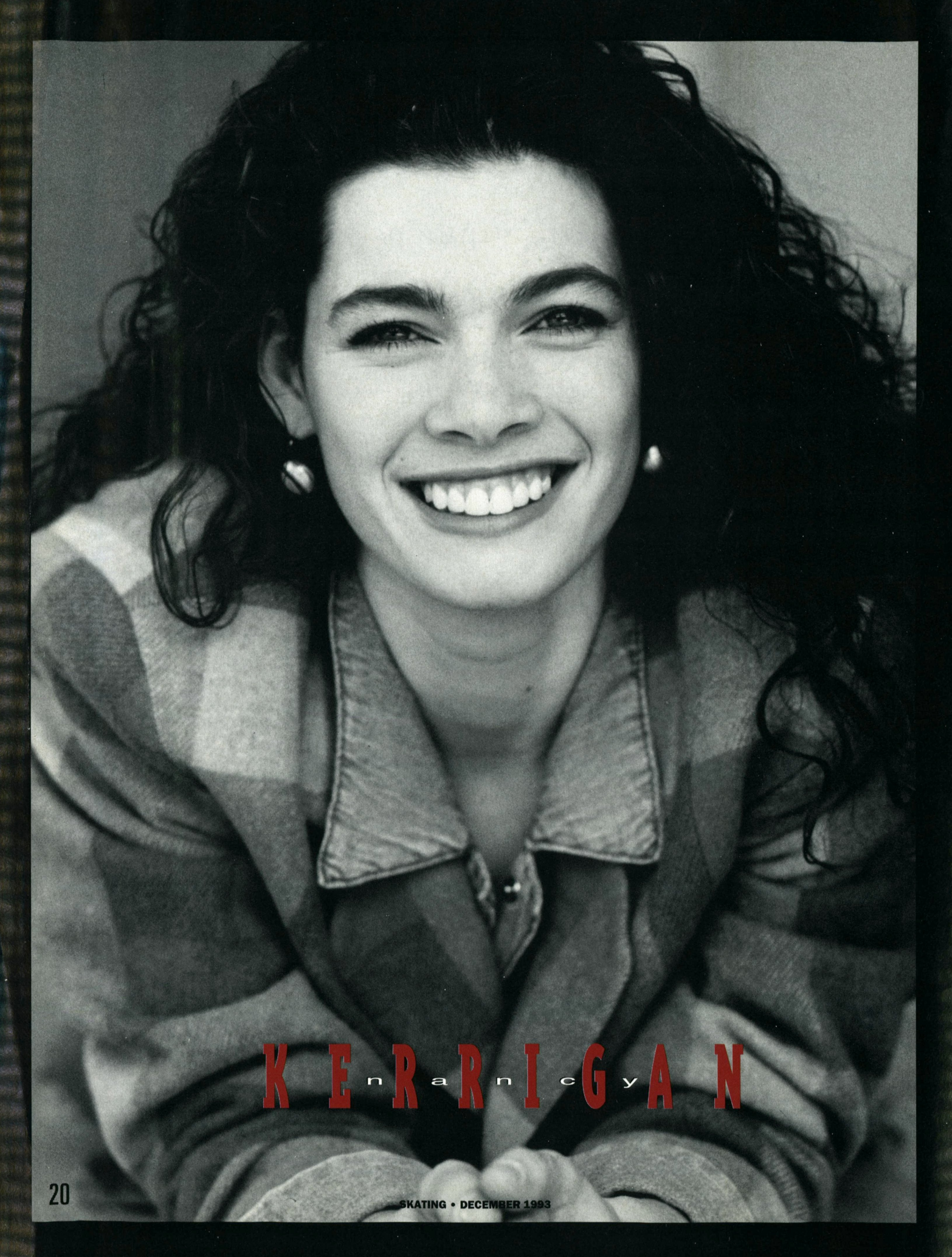
George Rossano

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K E R R I G A N
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Reaching for Gold

B y L i b b y S l a t e

Nancy Kerrigan would like to set something straight. It's the hockey thing. Media profiles about her almost never fail to mention the dichotomy that this striking young woman from Stoneham, Mass., with the model-perfect looks and elegant balletic line, really knows her way around a puck.

Well, that side of skating didn't help a bit en route to capturing the 1992 World ladies' bronze medal, the 1992 Olympic bronze and World silver medals, and this year's U.S. national crown. And furthermore, she hardly ever plays.

"Everyone's made such a bigger deal about it than it is," she says by phone from Plymouth, where she rents a condo.

"It's not how I started skating—I took lessons when I was six at a rink close to my home, because it was something to do. I go out with my brothers but we don't play games, we just shoot. I don't have much time, so it's only on holidays. It's not a big deal."

What is a big deal, of course, is the time she's spent on figure skates this year. It's been a period of growth, of re-building both

physically and emotionally, following her disastrous free skating performance at the World Championships in Prague: Ranked first after the technical program, she made so many mistakes that she finished ninth in the final segment, dropping to fifth overall.

What made her World debacle worse, she

says now, wasn't that it happened before a television audience of millions, but that "Everyone keeps talking about it. It's like, 'Get over it.' I'm over it. So why keep bringing up something that wasn't nice to remember?"

"In some ways though," she adds, "it was good. It made me stronger, more determined."

Besides stepping up training with coaches Evy and Mary Scotvold, Kerrigan, now 24, has been seeing a sports psychologist. "I think it's helped a lot," she says. "I've never been so positive. I feel everything is going well. And I've lost weight, which helps."

Participating in the Tour of World and Olympic Champions was also a morale-booster. "It really worked well for me. At the



All Sport/Tony Duffy

beginning, it was tough to go out in front of people and skate. But the reaction from the crowd was incredibly supportive. I said, 'Oh, good. They haven't given up on me. Because I haven't given up on me.'

The leaner, more self-assured Kerrigan let the skating world know she was back in business at the Piruetten meet this October in Hamar, Norway, unveiling her Nationals program to music by Neil Diamond and Mark Militano, and winning the competition with a second in the technical and first in the free skate.

"It felt

great!" she says.

"When doesn't it feel great to win? I was pretty excited and really confident. I'd been training hard and I felt ready to compete."

Since mid-November, Kerrigan has been devoting her time solely to training rather than trying to balance training and endorsement work like she did last season.

After her Olympic performance, Kerrigan garnered sponsorships from such companies as Seiko, Reebok, Campbell's, and Evian.

She and the Scotvolds have been working on maintaining consistency and improving her spins, which, she says hap-

pily, have become much faster. This will be her last season as an eligible skater, though she has no specific plans following the World Tour.

One off-ice endeavor

she says passionately. "Eighty percent can be cured or prevented, though my mom's couldn't because the nerves are dead."

She has another concern on her mind, as well, directed specifically to this magazine's young readers: "I didn't finish college," she says, "but I do have a two-year degree. I think it's really important to know that school is so important, that skating isn't everything. I see kids so absorbed in it. Your body

can't last forever, but your mind does. And even if you do go further in skating, that's not all people talk about. So you need an education."

Kerrigan's own skating did cost her something: After being away most of last year, she is no longer engaged. She laughs in genuine disbelief, though, when told of rumors that she is dating Tom Collins' son Michael, one of her best friends.

As for defending her National title and making the Olympic team, she says, "I'm going to be ready. I've put a lot of effort into this. Even if something happens, I'll know I gave it everything I have. In the past, that was scary. But this time, whatever I get, whatever I do, I'll be happy."

Libby Slate is a Los Angeles-based freelance writer specializing in entertainment and figure skating who writes for The Los Angeles Times.



J. Paul Simeone

her work as spokeswoman for Lions Club International's Campaign SightFirst, which hopes to raise \$130 million by next June. She became involved because of her mother Brenda's own loss of sight. "There are 40 million people in the world who are blind, and if something isn't done, in 25 years that will double,"

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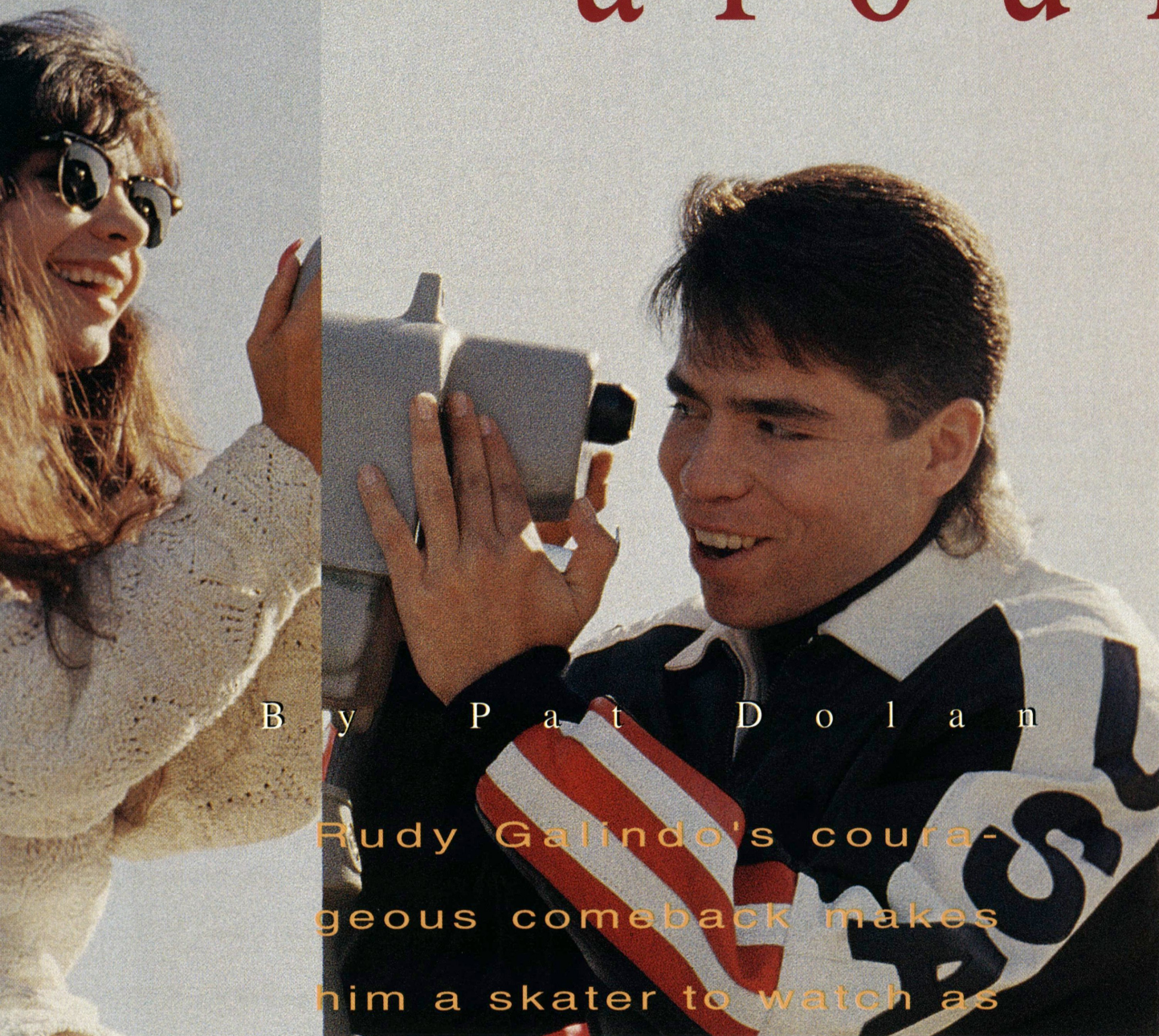
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Second around

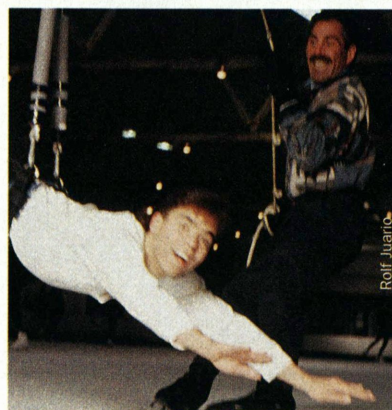
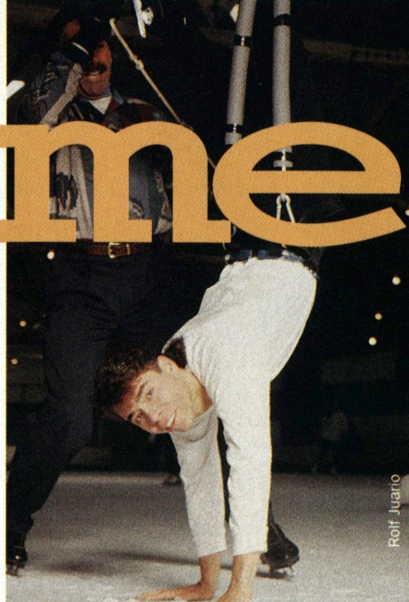


B y P a t D o l a n

Rudy Galindo's courageous comeback makes him a skater to watch as

he wages his next big battle to earn a spot on the U.S. World team

Time



To help support his own skating, Rudy coaches alongside his sister Laura at the Eastridge Arena in San Jose.

If he wasn't so busy pursuing his skating career, Rudy Galindo could write a book on how to survive hardship. Life has thrown more curves at the beleaguered young athlete in 24 years than many people experience in a lifetime. But Galindo is not about to let it keep him down.

Since his painful breakup with pair partner Kristi Yamaguchi in 1991, the small, wiry skater from San Jose, Calif. has struggled to transform himself from The Heartbreak Kid into a once again promising singles competitor. His emotional fifth place finish at the 1993 U.S. Championships and a silver medal at the 1993 U.S. Olympic Festival are proof that his career is on the upswing again.

Galindo's transformation from an admittedly temperamental, overly dependent pairs star to a mature young adult is readily apparent. Physically, he is 10 pounds lighter than a year ago which has helped him nail his triple Axel and triple-triple combinations. Mentally, he is calmer and more self-assured with a warmth and offbeat wit which is remarkable given all he has been through lately.

Galindo was born into an Italian-Mexican American family which was beset with personal and financial problems. His father, Jesse, worked long hours as a truck driver hauling rocket fuel for NASA and housed the family in a trailer to pay the skating bills. Galindo says he was basically on his own since the age of 5. He began skating at 7, and at 13 was teamed with then 11-year-old Yamaguchi with whom he quickly and unexpectedly rose to the top culminating in two U.S. pair titles in 1989 and 1990.

Yamaguchi's decision to quit pairs and concentrate exclusively on skating singles temporarily devastated Galindo, who had abandoned his own singles career for the pair in 1988, even after winning the 1987 World Junior men's title. "We were like brother and sister. We did everything together for seven years. When we split I cried every day. Sometimes it was hard to get up in the morning and go into the rink because I thought people were laughing at me," Galindo candidly reveals. The relationship cooled for awhile, but the two are now quite cordial again.

A self-described survivor by necessity more than choice, Galindo says he relied heavily on the support of close friends to help him regain his confidence. "I never thought about finding a new partner although I had a lot of offers. I'm a free bird



and that's what I like—to be my own person and to be creative. I think what's also made me more positive is seeing that I could do it. I feel I've earned a lot of respect just by staying in it and working hard," he says.

The hard work paid off when a stunned Galindo saw the record crowd of 25,000 rise to their feet after his Olympic Festival long program. "When I saw it I thought, 'Whoa!' 'Finally!' I'd gotten a lot of ovations in pairs, but it's a lot harder in singles because you have to be almost perfect," says Galindo, who received his first ever singles ovation at the 1993 Nationals last January after landing seven clean triple jumps. However, the Olympic Festival triumph was overshadowed by the death of Galindo's father three months earlier. Jesse was the inspiration behind Galindo's skating. He died without realizing his dream of seeing his son compete in the Olympics.

"It was weird to come home from the Olympic Festival and not show him my medal. He was blind for the past four years and he always liked to feel my medal around his neck and hold it," said a subdued Galindo recently, the strain from months of grief showing on his face.

His father's death was one of many losses the young skater has endured in recent years including the death of his pair coach, Jim Hulick, a cousin, and Yamaguchi's grandfather, with all of whom he was close. Galindo also witnessed a murder while staying in Los Angeles,

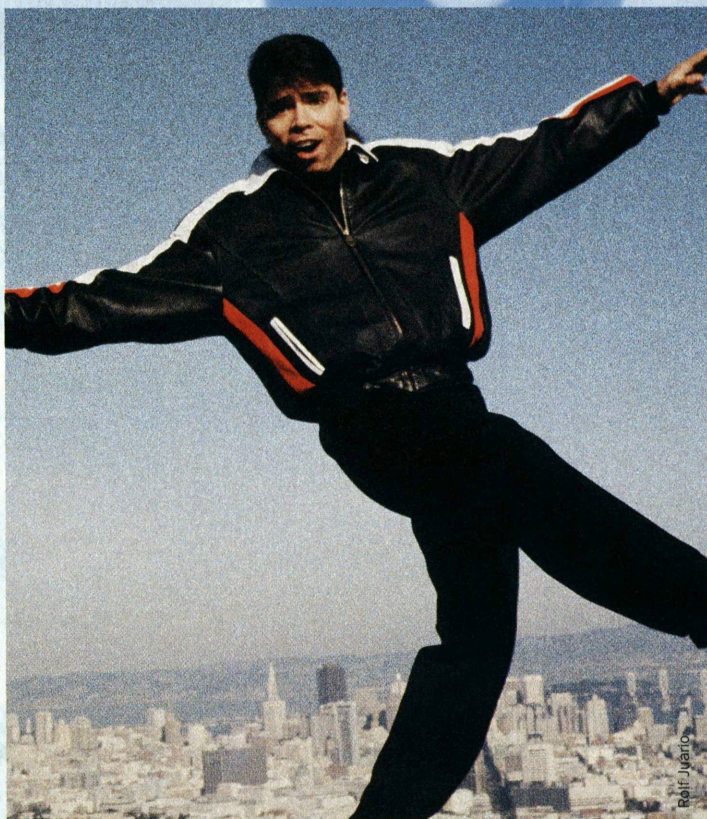
and last summer two good friends died as a result of AIDS.

Galindo trains mornings at the Belmont Iceland in Belmont, Calif. and coaches in the afternoons, along with doing occasional choreography. He takes ballet, lifts weights, rollerblades, and rides his bike around town to keep fit. A well-rounded, balletic-style skater, he has beautiful spins and combines expressive arm and torso movements with strength in his skating. He feels that by competing triple Axel to triple Axel against the reinstated 1988 Olympic Champion Brian Boitano every day at the rink will give him a mental edge over the other men at the upcoming 1994 Nationals.

Rick Inglesi, Galindo's coach, often donates his time to ease the skater's financial crunch. Galindo also receives monetary support from Hulick's parents and from his two roommates who provide free board and occasionally play some of his skating bills.

Galindo's courageous comeback makes him a skater to watch as he wages his next big battle to earn a spot on the U.S. World Team. "A few years ago, Rudy was a very moody, little kid. Now, he's grown into a real strong young man with a lot of direction. He's really hungry for it now and that's what it takes," predicts Inglesi, in discussing his pupil's future. That—and perhaps the continued inspiration from the man who made Galindo's career possible in the first place. As Galindo poignantly states: "My father sacrificed everything for my skating. I'm going to stick around a long time to make that team. If Paul Wylie can do it at 27, so can I, I think that would probably be my best gift to him."

Pat Dolan is a social worker in San Francisco and former radio news reporter. she is a sports reporter and longtime skating enthusiast





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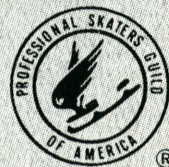
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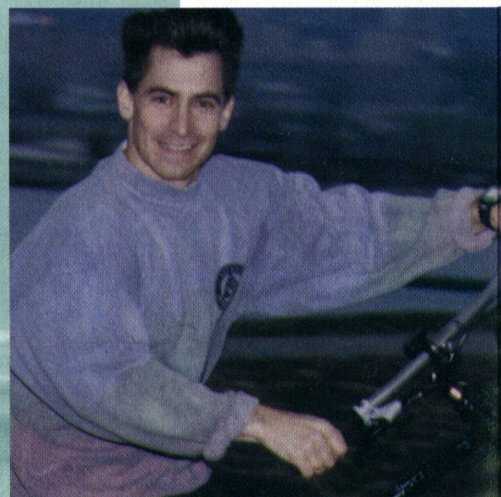
Olympic Berth

Aren Nielsen always seems to have a hint of laughter in his voice and a bit of mischief sparkling in his eyes.

He showed up at a practice session at Skate America 1993 wearing a Lillehammer '94 sweatshirt. When he removed that, underneath was—a Lillehammer '94 t-shirt.

"I'm sending subliminal messages to the judges," he said with a wink and a grin.

"Aren's great—but he makes it hard on his coach," said a smiling Carol Heiss-Jenkins, Nielsen's coach for the past two years. "I get all ready to bawl him out about something and he comes up with some one-liner that makes me laugh. What can you do?"



Photography by Paul Harvath / Competition photo by Pam Lucas

Pin

Fun-loving Nielsen may be, but he is dead serious about some things, like reaching goals that include winning a spot on the U.S. Olympic and/or World team sometime soon.

After his performances at 1993 Nationals and Skate America in Dallas, it's obvious Nielsen is a threat to do just that.

"I'm taking one season at a time—I'm not sure where I'll end up. I just want to reach my potential," explained Nielsen, 25. "How long will I stay? For sure, at least through next year. I want to make the World team, go on the World Tour, do things I know I can do.

"I don't want to hang up my skates until I do that. Or, at least until I'm sure I've given it a full shot. I think I'll know when that happens."

In pursuit of those goals, Nielsen has dropped one sport in order to concentrate on skating, moved from his home in Kansas City to Cleveland, and doggedly chased an elusive triple Axel.

The 5-foot-4 Nielsen, a part-time accounting major at Cuyahoga Community College, began skating and wrestling at the age of 6 (his mother is a former ice dancer and his father a former collegiate wrestler). He worked on both sports through junior high, always near the top in wrestling—"I was state champion in the 55-pound class in third grade," he recalled—and pretty good at skating, too.

When he reached his mid-teens, he gradually decided to drop wrestling and

concentrate on skating. But, he admitted, he still didn't work as hard as he could have. However, when 1985 Nationals came to his home town, the then 16-year-old Novice—"I was really too old to be a Novice," he said with a grimace—found the motivation he had lacked.

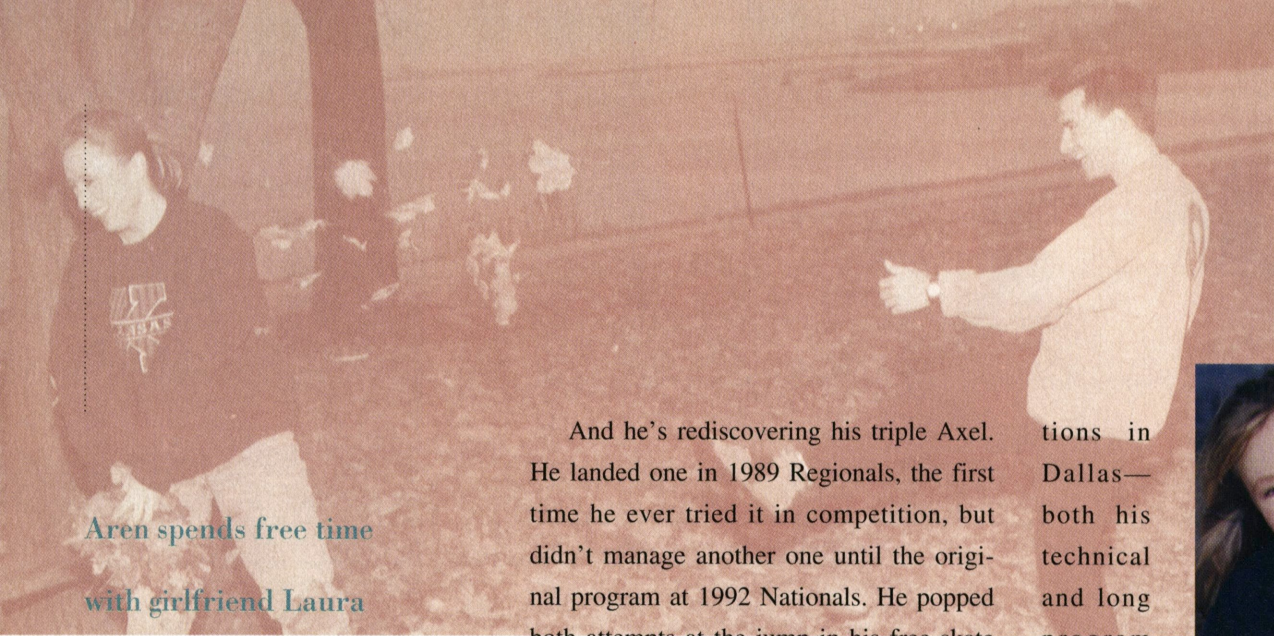
"I was always kind of lazy and sloppy, but I had made Nationals. I don't know what it was—maybe because I didn't want to be embarrassed in front of all my friends and family—but I skated great and won the free skate and was second overall. When I finished, the audience was clapping, I was thinking, 'I like this. I want to feel this again.' I knew I wanted to make sure I had fully attempted to do everything I could before I finished," he said.

It took time to move up, and he was 19 before he advanced into Senior competition in 1989. However, the situation with his coach was not good and when he skated "terribly" at 1991 Nationals in Minneapolis, finishing 12th, he decided he had to make some changes or quit.

"I always felt I'd have to stay in Kansas City forever, because of monetary reasons. But fortunately, I got some help and was able to move," he said.

He went to work with Heiss-Jenkins and choreographer Glyn Watts in Cleveland, which made a big difference in his skating and his life. Mutual respect stabilized what was an "awful, up-and-down" coaching situation before, and Nielsen said he's happy on and off the ice now.





Aren spends free time
with girlfriend Laura

Davis, a former

Novice competitor.

The two met six years

ago when training in

Kansas City. He also

enjoys biking and

playing his guitar.



And he's rediscovering his triple Axel. He landed one in 1989 Regionals, the first time he ever tried it in competition, but didn't manage another one until the original program at 1992 Nationals. He popped both attempts at the jump in his free skate at 1993 Nationals, the only problems in an otherwise spectacular performance. With even one triple Axel, he sighed, he may have been on the World team.

"That's one of my goals—hit the triple Axel in performance like I do in practice," he said. "You don't want to open up—you keep telling yourself, 'pull in, pull in,' but you don't. I know can do it and I want to prove it."

Which is exactly what he did at Skate America. In the technical program, he pulled in and did the triple, stumbling on the landing but staying upright.

"I told Carol if I was on my head, I was still going to pull in and do it. Considering everything, I was happy," Nielsen said after.

He was even happier following the free skate. In the opening moments of his program to music from "The Rockateer," he pulled in and landed a beautiful triple Axel. The rest of the program was equally good and Nielsen drew a standing ovation.

"It felt great!" Nielsen said hours after the competition. "Now I've just got to hold that feeling through Nationals."

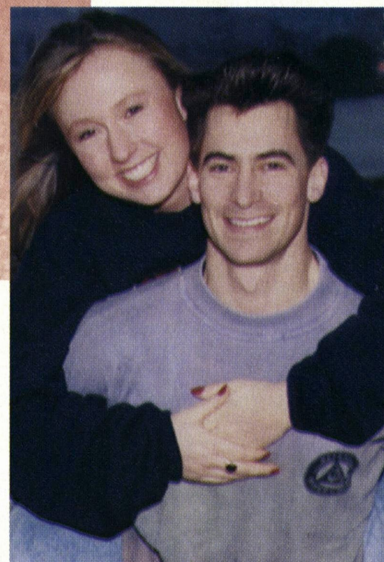
If he can hold on to the triple Axel, Nielsen feels he has as good a shot as anyone at an Olympic team berth. Crowd reac-

tions in Dallas—both his technical and long program drew enthusiast i c responses—indicated that his style, as well as

his technical ability, was appealing.

"I feel I have the package. I know I can jump—the upper body strength I got from wrestling gave me a jump-start on that—and I'm told I have the look. That's what it's all about—doing the moves and making people feel something, too. It's all there, I just need to smooth off the rough edges."

And for the fun-loving Nielsen, that's serious business.



Dorothy Knoell has been a sportswriter for The Daily Herald newspaper in Provo, Utah for 11 years. Patricia Knoell works in women's sports publicity in the Sports Information Office at Brigham Young University.

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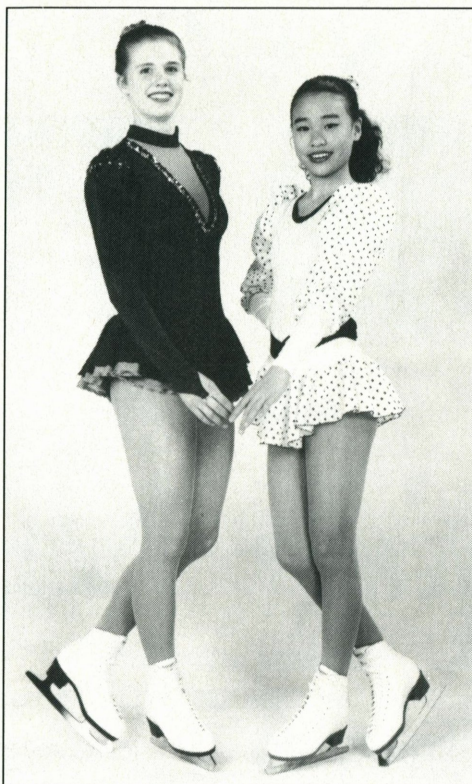
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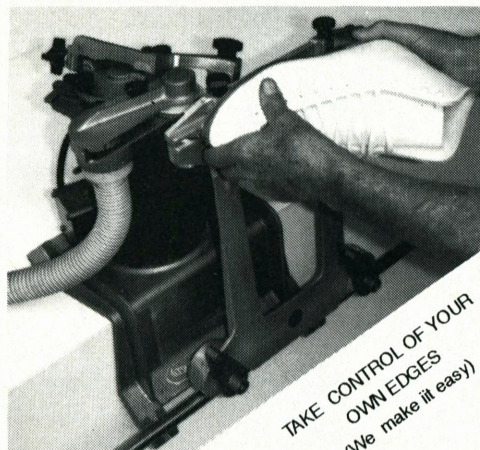
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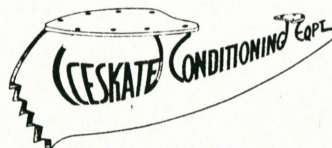
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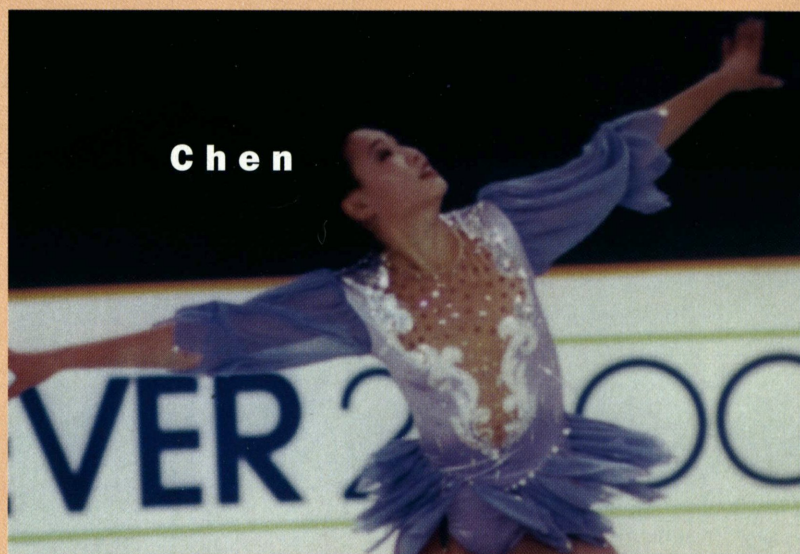
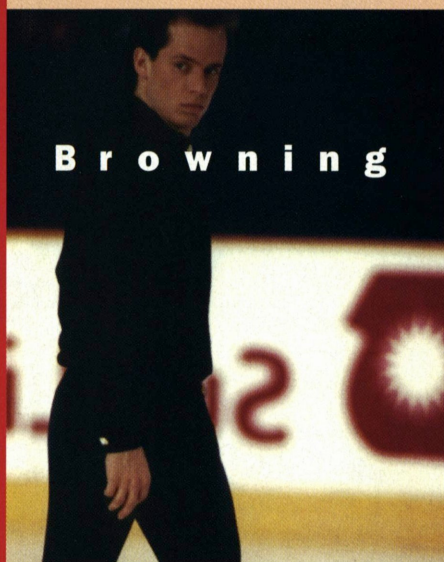
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Don and Olympic Medal Former World



By Peter K. Robertson

Surprises and upsets were in short supply as Skate Canada returned for its 20th anniversary to Ottawa, Ontario, the nation's capital. Each event boasted a clear favorite who took the gold as expected. However, Ottawa is a city with a rich skating heritage and the audiences were as appreciative as always of good skating. The presence of the current world men's champion and the newly reinstated 1988 Olympic pair champions helped the competition draw nearly full houses throughout the week.

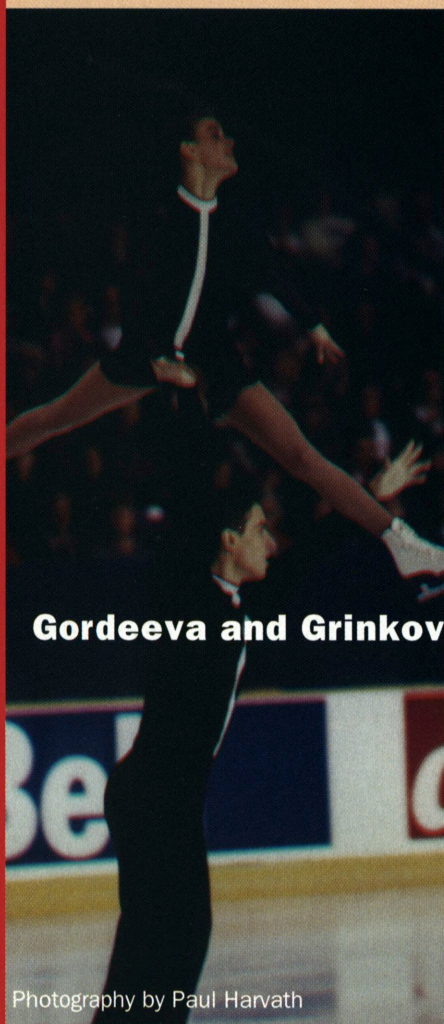
World Champion Kurt Browning of Canada took all nine first place ordinals in both the technical program and the free skating. His new technical program was one of the high points of the entire competition and earned a standing ovation. Set to "St. Louis Blues," it is a fast-paced jazzy number that suits him perfectly, highlighted, of course, by a solid triple Axel/double toe loop combination. For the long program, he chose to repeat his

popular "Casablanca" routine from last season.

Mark Mitchell picked up the silver medal, the only medal that the American team would win at this competition. He had problems with the jump combination in the technical program, inserting a turn between the triple Axel and the double toe loop, but came back with a strong effort in the free skate.

The surprise bronze medalist was Britain's Steven Cousins whose two programs were both crowd pleasers. Although he lacked some of the technical skills of the others—his combination in the technical program was triple Lutz/double toe loop and he did not attempt a triple Axel in the long—his choreography and exuberance more than made up for it.

China's Lu Chen, the current world bronze medalist, topped the field in the ladies' event with two lyrical and elegant programs. She was the only lady to land



Photography by Paul Harvath

minimate

a clean triple Lutz/double toe loop combination in the technical program and she was successful with four of her five triples in the long. The Russian skater Olga Markova was third in the technical program after touching down from a triple Lutz but moved up a notch to second after the free skating. She landed four good triples in a performance that two of the judges rated first.

Canadian Karen Preston was in a good position after a second-place finish in the technical program thanks to her triple flip/double toe loop combination, but had to settle for the bronze medal after a lackluster free skating performance.

Perhaps the biggest source of excitement at this year's Skate Canada was the return to amateur competition of the 1988 Olympic Pair champions Ekaterina Gordeeva and Sergei Grinkov of Russia. Like Browning, they were ranked first by all nine judges in both the technical program and the free skate. In their Spanish-themed technical routine, they landed effortless side-by-side double Axels and a very high split double twist. The long was equally impressive, with a triple twist and a beautiful throw double Axel. The only blemish was Gordeeva hitting the boards after a throw triple Salchow.

Runners-up were Radka Kovarikova and Rene Novotny, who now represent the Czech Republic. Canadians Michelle Menzies and Jean-Michel Bombardier were another couple with an excellent technical program which very nearly put them into second place at this stage. During the free, however, Menzies fell from a double Axel after landing a great

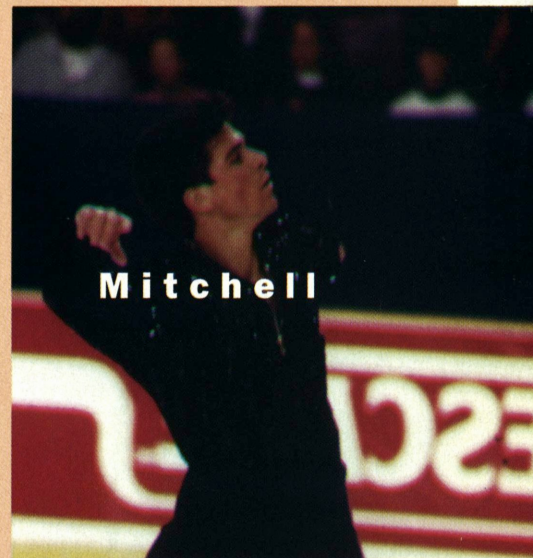
throw triple Salchow, and they settled for the bronze.

Unfortunately, Mandy Wotzel and Ingo Steurer, the 1993 world silver medalists, were forced to withdraw from competition after he suffered a concussion in practice.

The highest-ranked competitors in ice dancing were Sophie Moniotte and Pascal Lavanchy of France, who were fifth at the World Championships in Prague last spring. Accordingly, they won both compulsory dances, the Starlight Waltz and the Tango Romantica, in convincing fashion. They also won the original dance, the rumba, but this time the margin over the second and third place teams was much narrower. Their free dance was a delightful salute to Fred Astaire and Ginger Rogers, set entirely to music from their films by Irving Berlin, George Gershwin and Jerome Kern. If ice dancing is regarded as ballroom dancing on ice, one could hardly ask for anything more appropriate than this.

In second place throughout were Tatjana Navka and Samuel Gezojlan of Belarus, ninth at last year's worlds. The rapidly rising Canadians Shae-Lynn Bourne and Victor Kraatz took the bronze medals, excelling where their deep edges and soft knees can really show off to their advantage.

Peter K. Robertson is a longtime admirer of figure skating and has been writing for Skating since 1988. He resides in Toronto, Ontario, Canada where he teaches computer programming.





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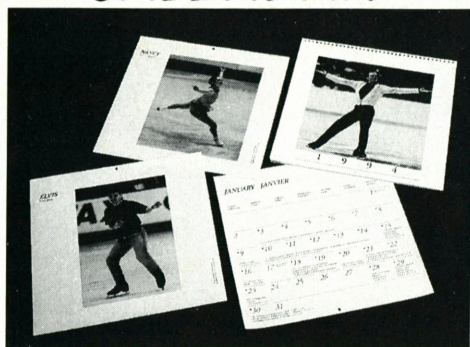


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Testing Oly

by Ronald A. Scheurer

Sixty-six skaters from 27 nations competed in the 14th annual Piruetten competition held October 27-31 in the Hamar Olympic Amphitheater, Hamar, Norway. It's on this ice where the next Olympic medalists will be decided in February.

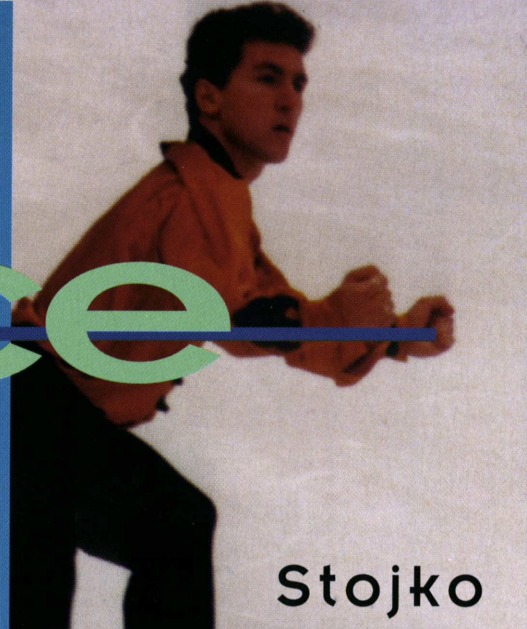
Elvis Stojko of Canada won the men's event but had to work up to it from his second place position after the technical program. In his free skate program, Stojko earned five first place marks for his interpretation of music from the "Bruce Lee Story." A background in karate authenticated his footwork, and six triples, two of which were Axels, proved his prowess to express the master.

American Scott Davis' only problem during his technical skate to "Zorba the Greek" was a faulted landing on the triple jump combination, but music that worked well with his style, and an otherwise clean short program, gave him the lead. His free program, a repeat of last year's "West Side Story," was not a full success. After falling on an early triple Lutz, he "lost a little focus," and playing it safe with only one triple Axel (he popped the second one) was not enough. In fact, Davis, who placed third in the long and won the bronze medal, was upstaged by France's exuberant Philippe Candeloro.

Candeloro's free skate is well crafted, and contains six triples. A failed second triple Axel near the end of the program was his only error. He moved ahead of Davis after the free to take home the silver medal.

Kerrigan

mpic ice



Stojko

Nancy Kerrigan did not begin this competition as she had hoped. During the technical program she fell on her opening triple Lutz which resulted in a second-place spot after the short. Tanja Szewczenko of Germany was in third and Surya Bonaly of France was fourth.

The technical portion of the event belonged to Canadian Josee Chouinard. After her triple Lutz/double toe combination, she beamed with such joy that everything she did looked great. She won the number one spot going into the long.

In the free skate, Kerrigan's championship form prevailed. She skated last and finished first. She nailed a triple flip at the beginning of her program, and followed it immediately with a triple/triple combination. Kerrigan's best performance in years captured the competition gold.

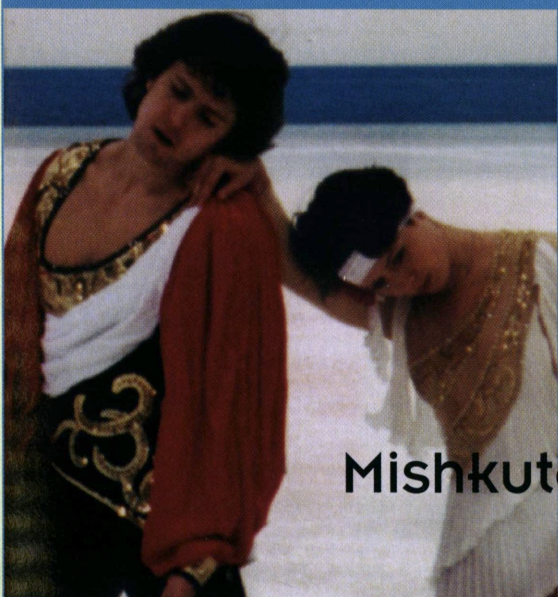
Chouinard's free program to "An American in Paris" brought out the charismatic French side to her, but best was lost when her two triple toe jumps failed. The result was third place in the long, which dropped her to second overall.

China's Lu Chen came into the long with "The Mission," and indeed, she achieved the miracle desired. With a beautifully choreographed program, she placed second in the free skate, and moved up to capture a bronze medal.

Bonaly's free skate performance (which didn't include any clean triples plus a failed attempt at a quad Salchow) left her in fourth. Szewczenko dropped to fifth.



Rahkamo and
Kokko



Mishkutenok and Dmitriev

Photographs by Charles C. White

Americans Karen Courtland and Todd Reynolds had the unenviable opportunity to open the pair competition. Their "Tarus Bulba" could have worked; it's a strong and dynamic program but their performance was plagued with minor deductions. Their fifth place position after the technical was maintained throughout.

Ina and Dungen's technical program suffered deductions for speed. They seemed hesitant at times, and lacked all of the smooth transitions needed for marks that would move them above fourth. Regrouping for the free skate, they rose to the occasion with music from the film "Robin Hood" and moved into third.

World Champions Isabelle Brasseur and Lloyd Eisler from Canada skated a typical early season program noting that they expect to be ready for the Olympics. "We came here to see the site and we weren't concerned with how we skated," Eisler added. They finished with silver.

Russians Natalia Mishkutenok and Artur Dmitriev showed they are ready for the Olympic Challenge, however. Their free skate to Rachmaninov's "Piano Concerto No. 2" was choreographed by Tamara Moskvina and included side-by-side triples, innovative lifts, and unique spins. It was unquestionably deserving of the win.

The dance competition was dominated by Susanna Rahkamo and Petri Kokko of Finland. Through the tango romantica and blues compulsories, past the rumba, and into Nino Rota's music "A Strada," they led with nary a challenge from the other 11 dance couples.

Second-placed Katerina Mrazova and Martin Simecek of Czechoslovakia, did not make that position until the free dance. And, ironically, it was "The Russian Gypsy Dance" by Aladar Mozi that gave the Czechs the narrow edge over the Russians.

Russians Yelena Kustarova and Oleg Ovsiyannikov's free dance lacked the excitement of Mrazova and Simecek's program, but for a relatively unknown couple, the bronze was a good prize.

If there was any audience disappointment with the United States' own Susan Wynne and Russ Witherby, it was not with their skating but with the judging. Their smooth and sultry rumba was a hit, yet it dropped them to fifth place in the original dance. Their free dance to "Cotton Club," "Swing Kids," and "Slowest Mood Indigo" took fourth place, and put them in that spot overall.

Ronald Scheurer is a free-lance journalist and short story writer and has written for numerous skating publications.

Results

PIRUETTEN
LILLEHAMMER, NORWAY
OCTOBER 27-31, 1993

MEN

JUDGES: 1 Ronald T. Pfenning, USA; 2 Agnes Morvaj, HUN; 3 Bente Halvorsen, NOR; 4 Mieko Fujimori, JPN; 5 Anna Sierocka, POL; 6 Odile Guedj, FRA; 7 Elizabeth Clark, CAN; 8 Lone Villefrance, DEN; 9 Wendy Utley, GBR. SUBSTITUTE JUDGE: Eva Typoltova, CZE. REFEREE: Sally-Anne Stapleford, ISU. ASSISTANT REFEREE: Ingelise Blangsted, DEN.

NAME, COUNTRY, TP-FS-PLACES

1. Elvis Stojko, CAN, 2-1-2.0
 2. Philippe Candeloro, FRA, 3-2-3.5
 3. Scott Davis, USA, 1-3-3.5
 4. Masakazu Kagiyama, JPN, 6-4-7.0
 5. Igor Pashkevich, RUS, 5-5-7.5
 6. Michael Shmerkin, ISR, 7-6-9.5
 7. Nicolas Petorin, FRA, 4-8-10
 8. Michael Tyllesen, DEN, 11-7-12.5
 9. Ronny Winkler, GER, 10-9-14.0
 10. Steven Cousins, GBR, 13-10-16.5
 11. Henrik Walentin, DEN, 9-12-16.5
 12. David Liu, TPE, 12-11-17.0
 13. Andrei Vlaschenko, LAT, 8-13-17.0
 14. Jan Erik Digernes, NOR, 15-14-21.5
 15. Jaroslav Suchy, CZE, 14-16-23.0
 16. Szabolcs Vidrai, HUN, 21-15-25.5
 17. Luiz-Mariano Talas, ROM, 19-17-26.5
 18. Patrick Meier, SUI, 18-18-27.0
 19. Tobias Karlsson, SWE, 20-19-29.0
 20. Raimo Reinsalu, EST, 16-22-30.0
 21. Marek Szaszor, POL, 22-20-31.0
 22. Dino Quattrocere, SAF, 17-23-31.5
 23. Marcus Deen, NED, 23-21-32.5
- Bessarion Tsintsadze, GEO, withdrew

LADIES

JUDGES: 1 Shirotori Noriko, JPN; 2 Minna Backlund, FIN; 3 Denzer Ulf, GER; 4 Mona Olavsen, NOR; 5 Helene Bylund, SWE; 6 Tatiana Danilenko, RUS; 7 Patrick Ibens, BEL; 8 Olga Zakova, CZE; 9 Jeroen A. Prins, NED. SUBSTITUTE JUDGE: Audrey Williams, CAN. REFEREE: Britta Lindgren, ISU. ASSISTANT REFEREE: Wolfgang Kunz, ISU.

NAME, COUNTRY, TP-FS-PLACES

1. Nancy Kerrigan, USA, 2-1-2.0
2. Josee Chouinard, CAN, 1-3-3.5
3. Lu Chen, CHN, 6-2-5.0
4. Surya Bonaly, FRA, 4-4-6.0
5. Tanja Szweczenko, GER, 3-5-6.5
6. Yuka Sato, JPN, 7-6-9.5
7. Simone Lang, GER, 5-7-9.5
8. Maria Butyrskaya, RUS, 10-8-13.0
9. Mila Kajas, FIN, 8-9-13.0
10. Katerina Berankova, CZE, 9-10-14.5
11. Laetitia Hubert, FRA, 11-11-16.5
12. Anisette Torp-Lind, DEN, 13-12-18.5
13. Alice Sue Claeys, BEL, 12-13-19.0
14. Anna Rechin, POL, 14-14-21.0
15. Nicole Skoda, SUI, 16-15-23.0
16. Linda Pramelus, SWE, 15-16-23.5
17. Emma Warmingston, GBR, 20-17-27.0
18. Monique Van Der Velden, NED, 19-18-27.5
19. Emilia Nagy, HUN, 18-19-28.0
20. Kaia Davis, NOR, 17-21-29.5
21. Marianne Aarnes, 21-20-30.5

PAIRS

JUDGES: 1 Audrey Williams, CAN; 2 Wendy Utley, GBR; 3 Ronald T. Pfenning, USA; 4 Tatiana Danilenko, RUS; 5 Mieko Fujimori, JPN; 6 Ernestien Bakker, NED; 7 Anna Sierocka, POL; 8 Wendy Langton, AUS; 9 Ingrid C. Wolter, GER. SUBSTITUTE JUDGE: Odile Guedj, FRA. REFEREE: Elfride Beyer, GER. ASSISTANT REFEREE: Marianne Overby, SWE.

NAMES, COUNTRY, TP-FS-PLACES

1. Natalya Mishkutenok & Artur Dmitriev, RUS, 1-1-1.5
2. Isabelle Brasseur & Lloyd Eisler, CAN, 2-2-3.0
3. Kyoko Ina & Jason Dungen, USA, 4-3-5.0
4. Yelena Bereznaja & Oleg Sclahovs, LAT, 3-4-5.5
5. Karen Courtland & Todd Reynolds, USA, 5-5-7.5
6. Yukiko Kawasaki & Alexei Tikhonov, JPN, 6-6-9.0
7. Danielle Carr & Stephen Carr, AUS, 7-7-10.5
8. Yelena Grigoreva & Sergei Cheyko, BLR, 8-8-12.0
9. Mandy Hannebauer & Marno Kreft, GER, withdrew
10. Jacki Soames & John Jenkins, GBR, withdrew

DANCE

JUDGES: 1 Isabella Micheli, ITA; 2 Katalin Alperi, HUN; 3 Gennady Alexeev, RUS; 4 Eva Typoltova, CZE; 5 Jean Robinson, USA; 6 Jean Bernard Hamel, FRA; 7 Maria Miller, POL; 8 Ingrid C. Wolter, GER; 9 Brenda Long-Simons, GBR. SUBSTITUTE JUDGE: Erica Sonderegger, SUI. REFEREE: Joyce Hisey, ISU. ASSISTANT REFEREE: Gerhardt Bubnik, CZE.

NAMES, COUNTRY, D1-D2-OD-FD-PLACES

1. Susanna Rahkamo & Petri Kokko, FIN, 1-1-1-2.0
2. Katerina Mrazova & Martin Simecek, CZE, 3-3-3-2.5.0
3. Yelena Kustarova & Oleg Ovsiyannikov, RUS, 2-2-2-3.5.0
4. Susan Wynne & Russ Witherby, USA, 4-4-5-4.8.6
5. Marina Anissina & Gwendal Peizerat, FRA, 5-5-4-5.9.4
6. Barbara Fusar Poli & Alberto Reani, ITA, 7-7-6-6.12.4
7. Agnieszka Domanska & Marcin Glowacki, POL, 10-9-8-7.15.6
8. Michelle Fitzgerald & Vincent Kyle, GBR, 9-8-7-8.15.6
9. Radka Chrobokova & Milan Brzy, CZE, 8-10-9-9.18.0
10. Eniko Berkes & Szilard Toth, HUN, 12-12-11-10.21.4
11. Yvonne Schulz & Sven Authorsen, GER, 11-11-10-11.21.4
12. Irina Le Bed & Alexandre Piton, FRA, withdrew

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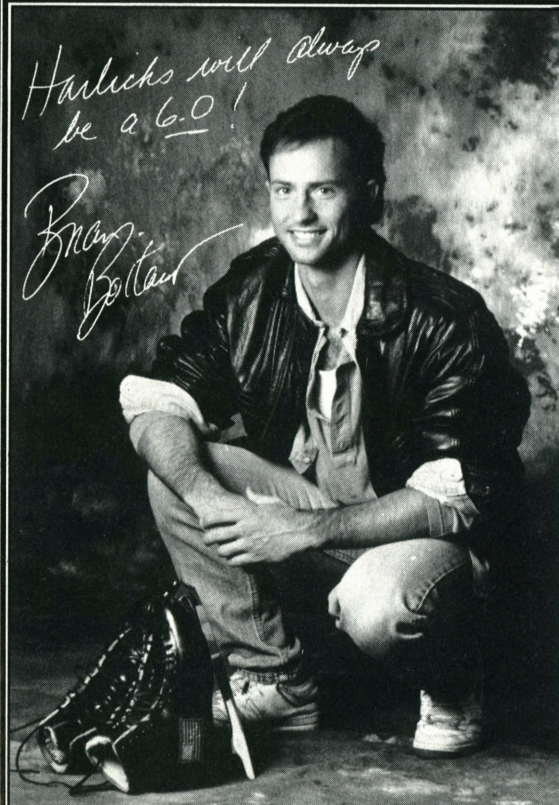


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Peak Performance

BY DALE MITCH

Earlier this year, popular national and international champions skating at the Broadmoor World Arena in Colorado Springs gained less attention than the man in the room under the stands. Skaters, coaches, and visitors of all ages were drawn to the hockey locker room—transformed into a studio—to watch renowned sculptor Douglas Taylor-Gebler at work.

They stopped by each day to follow the progress as the power and beauty of skating figures came to life from lumps of molten wax and clay, built up around a metal wire support. Discussions were held on certain poses and technical details, and the figures continued to develop.

One of America's leading sculptors, Taylor-Gebler sees "the human form as the quintessence of beauty" and tries to reflect that beauty in his work, which is a

deeply realistic and accurate interpretation of the skater in motion.

Born and raised in Phoenix, he studied and perfected his craft at the University of Northern Arizona, where he also became a master at bronze casting. His early pieces were small figures and dancers, but today he works in a grander scale, usually one-third life size or larger.

While at the University, he met and married Meghan Taylor. A painter and sculptor in her own right, she declares her work to be "completely different and separate from Douglas's," describing it as "more expressionistic, and less concerned with the physiological accuracy" seeking rather to create the mood and emotions of a piece.

Yet throughout the creative process of his sculptures she is at her husband's side, his third eye. She draws attention here to



Taylor-Gebler and "Natalia's Crescent"

the fall of the hair, the flow of fabric, the curve of the arm that accentuates the line of the total piece. Their relationship is at times symbiotic as his fingers work rapidly cutting, building, shaping, molding.

The Taylor-Geblers became attracted to skating through television, studying the various moves and poses. Many were not unlike some of his previous works in a series of gymnasts. They became regulars at the annual Tour of World Champions and last year attended Nationals in Phoenix.

By then, working from photographs and videos, he had finished his first skating piece, "Death Spiral" interpreting the dynamic line of this mover as performed by both Natalia Mishkutenok and Artur Dmitriev as well as Barbara Underhill and Paul Martini. (Measuring almost four feet across, a special casting is now in the col-

lection of the World Figure Skating Museum.)

In the spring they traveled to Colorado Springs to further study skating and found a warm welcome. Space was arranged for the makeshift studio at the arena, and they met and worked with several skaters, on subsequent visits, taping practices and photographing specific moves. Among those involved were Mishkutenok and Dmitriev, Nicole Bobek, Renee Roca and Gorsha Sur, Carla Schulz, coaches Tamara and Igor Moskvina, Kathy Casey, Sandy Hess, Janet Champion, choreographers Shanti Ruchpaul and Alexander Matveev, and others.

The first figure created in Colorado, with Bobek as model, was that of a lay-

back spin, sculpted from wax at half actual life size. Working from life as well as freeze-frame videos and photos, he sought absolute accuracy. Scrutinized by coaches and skaters of all ages and experiences, "Nicole's Layback" is exacting in detail down to the dress she wore at the 1993 Nationals, but at the same time exudes the high energy and freedom exemplified by the skater and the move.

However, Taylor-Gebler sculpts more than just the perfect pose with intense attention to the correct musculature. His figures capture forever in bronze the peak of a performance, a moment of ultimate beauty, that on the ice is only briefly held.

Nowhere is this more evident than in his new dynamic sculpture "Roca and Sur" (modeled after Renee Roca and Gorsha Sur, 1993 U.S. dance champions). With its dramatic interlocking angles and forms of the couple in an original lift, it is a lasting tribute to one, brief moment of peak performance—

of beauty in motion.

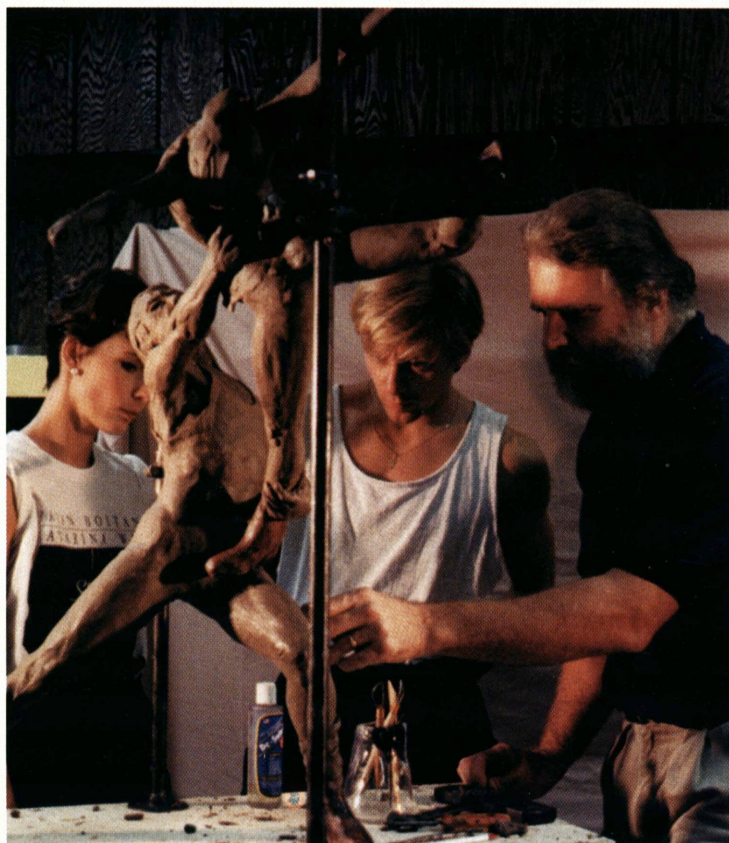
The same is true for "Natalia's

Crescent," modeled after World and Olympic Champions Mishkutenok and Dmitriev. The couple are caught in their dramatic one-handed overhead hip lift, with

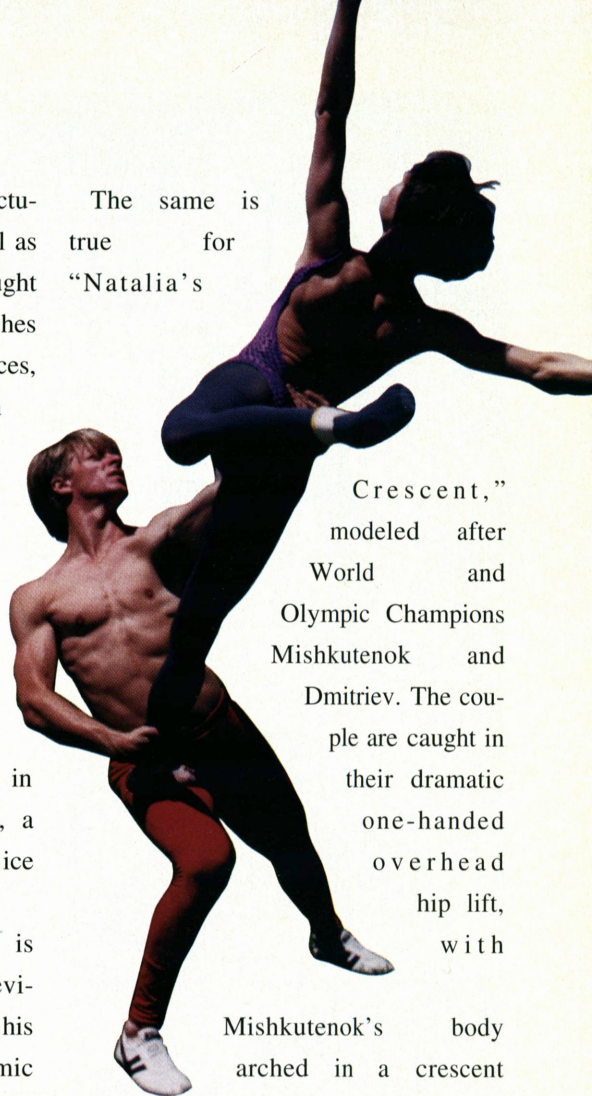
Mishkutenok's body arched in a crescent curve.

Many of the skaters watching Taylor-Gebler work were in awe of such talent, at which he laughs. "They astound me with their skill and beauty of motion. They inspire me. They are the power behind what I'm doing. Yet, they watch me as intently as I watch them." Then thoughtfully he adds, "Maybe the artist and the athlete aren't that far apart."

Dale Mitch is the former Director of the World Figure Skating Hall of Fame and Museum.



Roca and Sur with the artist and the sculpture for which they modeled (above right).



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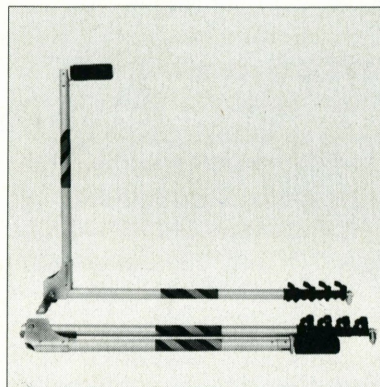
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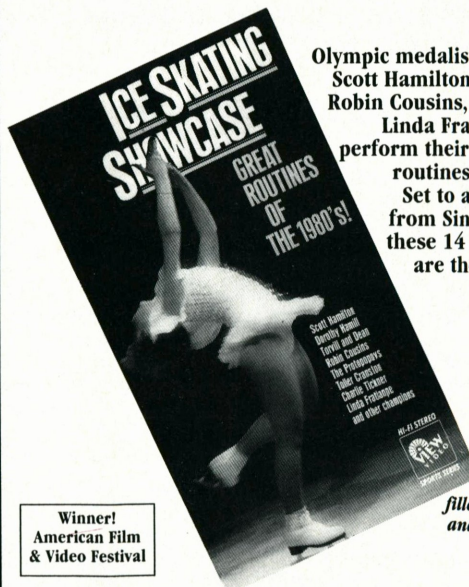
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1994 WORLD FIGURE SKATING HALL OF FAME NOMINATION FORM

All nominees for the World Figure Skating Hall of Fame are selected by the general public. Nominees are not limited to living persons nor to U.S. citizens and need not be members of the USFSA. Any person meeting the qualifications below is eligible.

Use this form to nominate those persons that are worthy of election to membership in the Hall of Fame and who meet the qualifications in any one of the categories listed below. Only one nomination form per person each year will be accepted and no more than 10 nominees in total may be included on each form.

1. Skaters from throughout the world who have compiled an outstanding competitive record and who have made a noteworthy contribution in style or technique and have been retired from competitive skating for at least five years.

2. Persons who have made a noteworthy contribution to figure skating in a non-skating capacity through service to an amateur figure skating association and have not been active in such capacity for at least five years.

3. Persons who have made a noteworthy contribution to figure skating in a non-amateur capacity. Non-teaching professionals must have been retired at least five years, while teaching professionals must have at least 25 years of experience as such.

Following compilation of all nominations received by the closing date of February 1, 1994, the 27 World Hall of Fame Electors will vote for the eligible nominees in each category. The announcement of the nominees elected will be made at the Annual Meeting of the USFSA Governing Council in May 1994.

MY NOMINEES TO THE WORLD FIGURE SKATING HALL OF FAME ARE:

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Reproduce this form and mail to: Mrs. Josephine Lawless, Chair, World Hall of Fame Electors, c/o USFSA, 20 First Street, Colorado Springs, CO 80906. **Deadline for receipt is February 1, 1994**

USFSA NATIONALS REVIEW TASK FORCE REVEALS PLAN

The Nationals Review Task Force was charged with the responsibility of developing a plan to bring the U.S. Championships into a more manageable event. The focus of this six-member committee was to maintain, with any change, an increase in integrity, quality, exposure and longevity of each discipline. Four issues were studied, balloted and discussed by this group. School figures were discussed in the preceding issue of *Skating*. Scott Cormier, chairman of the School Figures Committee, is investigating competition sites for the School Figure National Championships.

Recently Novice events have not been held at the main arena but are still considered part of the U.S. Championships. The committee also examined this issue and remains committed to having Novice events held during the week of Nationals and when possible, in the main arena.

The length of championship level events final performances (i.e. free dance, free skating programs) can easily exceed four hours. This is a long ordeal for skaters, judges and the paying customer. In order to shorten the length of the competition, the committee considered the number of skaters that should qualify from Sectionals to Nationals. The committee studied the issues including byes—both medical and competition—and voted to continue having four skaters qualify in Junior (and lower) events. In the championship level events, the committee voted to have only the champion from the previous year automatically qualify. Additionally, only three will qualify from Sectionals to Nationals. Because international competitions (NHK and World Juniors and perhaps a Pro-Am event) are taking place at the same time as Sectionals, and an unknown number of medical byes are given, the number of skaters in the championship event could exceed 18. The Task Force concluded that a quality championship event would result from having three qualify from each Section.

As a result of these decisions, USFSA competition rule (CR) 35.039 will be revised.

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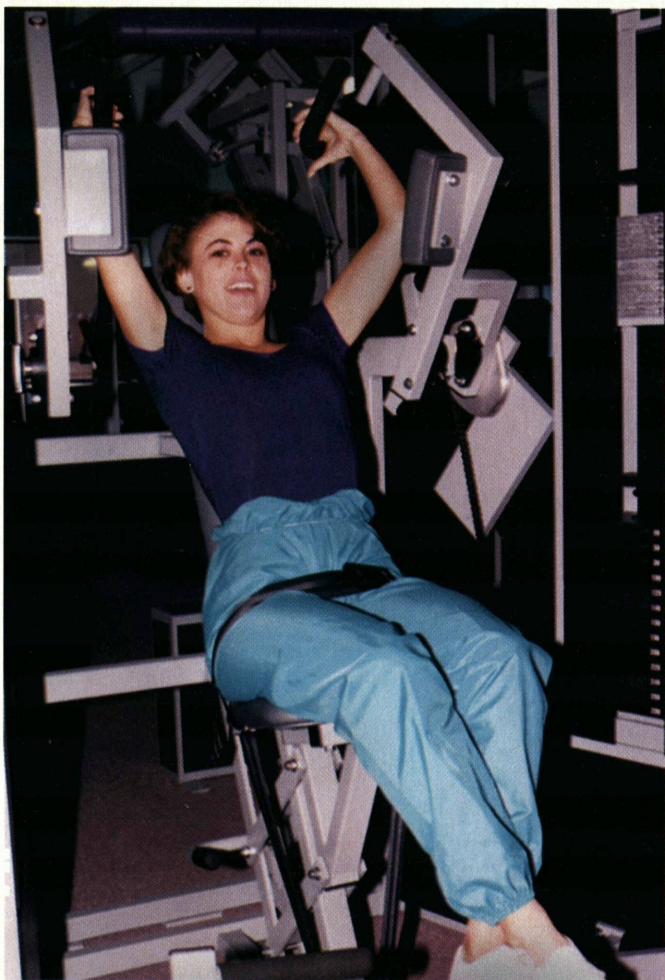
THE INCREDIBLE SHRINKING WOMAN

By Kim Goss

Photography by Jack L. Knight

Karen Carpenter, a 5'3" ice dancer who retired two years ago, let her weight creep up to 149 pounds. "It's not like I sat down one day and said 'I can't make it in this sport so I'm going to eat and get fat,'" says Carpenter. "I just gained a few extra pounds." And it's not as if she was obese. "If I was walking down the street people wouldn't say, 'Oh my God...she's so fat!'" And it's not as if she didn't care about gaining those extra pounds—she just wasn't obsessed about losing them. Until she decided to come back.

Because skating is an aesthetic sport, Carpenter knew she had to change her appearance dramatically. "If I was to be taken seriously as a skater I needed to lose weight. Lots of weight."



These circumstances led her to a bodyshaping program that would *safely* bring her weight down to 106—a loss of 43 pounds.

A QUESTION OF STYLE

When most people think of figure skating, they think of the powerful jumping styles of Dorothy Hamill and Brian Boitano. But ice dancing has its own style, and its own set of standards about how its athletes should look. The skating world embraces a skater with a powerful body, but in ice dancing too much muscle is as bad as too much fat. "When I freestyled I carried a lot of normal muscle in my upper thighs. An ice dancer must be lean, with long body lines like a ballet dancer," says Carpenter.

Besides pleasing the judges, there was a special reason Carpenter wanted to lose weight. "I started working with a new coach," says Carpenter. "I didn't want her to think I was a big, fat, sloppy ice dancer. I wanted her to know I was serious."

THE DIET DILEMMA

If she was to acquire a dancer's body, Carpenter needed to diet. Her first step was to reduce the amount of fat in her diet. "I started by only buying foods labeled 'low fat.' After that I only bought foods labeled 'fat free.'"

Most low-fat diets get old fast, but Carpenter's desire and discipline enabled her to settle for bagels, boring salads, fish and chicken. Within two months she lost 18 pounds, a change that pleased her—"the faster I could lose weight the better!"—but alarmed her doctor. "She was concerned," says Carpenter, "and told me it wasn't healthy to lose weight so quickly." That's when Carpenter asked for my help.

Carpenter completed a health questionnaire detailing foods she preferred regardless of fat content. The questionnaire was run through a special computer program which produced 30 daily menus listing not only the precise number of calories, but also the appropriate percentages of protein, carbohydrates and fats. The computer also produced a weekly grocery list to help with her shopping.

Carpenter's new diet averaged only 15 percent fat per day, but there was a lot of variety. For example, Day 21 of the diet told her to eat a bagel (with margarine) and cantaloupe for breakfast;

spaghetti (with fat-free sauce), peas and carrots for lunch; and 12 large boiled shrimp, a tossed salad with low-calorie dressing, a tomato and a half-cup of grapes for dinner. "There was so much food in this diet, but I felt safe—secure—because all the fat grams were calculated for me," says Carpenter.

THE PERFECT EXERCISE

Although dieting was important, exercise also played a vital role in Carpenter's success. The exercise protocol progressed from primarily aerobic exercise to primarily anaerobic exercise.

Free skating can develop big legs, and running and step machines tended to maintain Carpenter's leg size. To reduce the size of her legs Carpenter needed to perform activities that would not work the legs too hard. Therefore, the primary aerobic exercise should be swimming. (Also included were a few abdominal exercises—you can never do too much ab work—and a little weight training for the postural muscles of the upper back.)

Long distance swimming is primarily an upper body activity, with the major contribution of the legs being to counter the torque of the upper body. (Tie your legs together and see how fast you can swim—there's not much difference.) Swimming demands hard work from the muscles that flex and extend the hip, but the large thigh muscles are relatively inactive.

Another reason I chose swimming is that Carpenter is asthmatic, a condition that's even worse at the high altitude (7,000 feet) of Colorado Springs. Many doctors believe swimming is the aerobic sport least likely to aggravate asthma, "But you have to be careful with exercise because asthma is very tricky," says Carpenter. "What works for me may not work for other asthmatics."

With the diet and swimming, Carpenter's leg size began to decrease. However, this program left her upper body underdeveloped, giving her a triangular shape that made her hips look bigger. "My upper body was out of proportion," says Carpenter.

When her weight seemed to become stuck at 120, she switched from aerobic workouts to a weight training program designed to burn fat. The basics for this program came from Charles Poliquin, a Canadian strength coach who has worked with Josee Chouinard and Elizabeth Manley. Coach Poliquin has had great

success in reducing the body fat of his athletes without aerobics.

What's so bad about aerobics? Besides compromising an athlete's strength, many aerobic activities place tremendous stress on the knees and ankles. Also, like most skaters Carpenter has ugly feet. She has a huge bone spur on the back of her right foot and an overuse injury in her right ankle. For a skater, aerobics can be that last straw that leads to injury.

Although the details of this weight training program are beyond the scope of this article, the workout involves reduced rest intervals. One effect of this program is that it stimulates the release of growth hormone, a naturally occurring substance that controls bodyfat. Also, this program uses weights that will not develop a high enough level of muscle tension to increase muscle mass substantially—if at all.

A SKATER'S LIFE

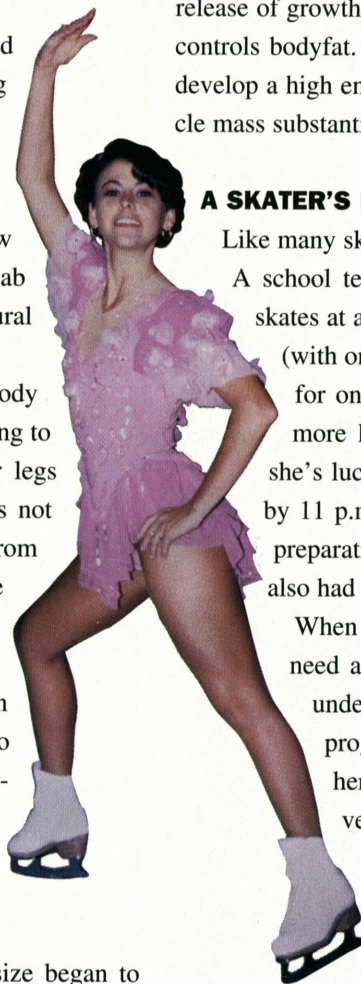
Like many skaters Carpenter's lifestyle borders on insanity.

A school teacher, Carpenter typically wakes up at 5:00, skates at a local rink until 7:15, teaches from 8 to 3 p.m. (with only 20 minutes for lunch), does off-ice training for one hour, then finishes off with ballet or a few more hours of skating at a rink 60 miles away. If she's lucky (and drives really fast), she can get to bed by 11 p.m. Such a schedule leaves little time for meal preparation and leads to poor eating habits, so changes also had to be made in her diet.

When Carpenter reaches her ideal weight she will need a diet with even more calories to prevent any undesirable weight loss. Also, her conditioning program will not have to be as long to maintain her ideal weight, and it will emphasize injury prevention rather than weight loss.

Despite the claims of those energetic personal trainers on TV, there's no simple, single way to lose weight. Carpenter's sensible weight loss program involved education, discipline and hard work. Karen Carpenter is an inspiration to the skating world because she did what it takes to proudly say "I'm back." ■

Kim Goss is the Assistant Strength Coach of the U.S. Air Force Academy and a former senior editor for Runner's World publications. He has worked with ice dancers and figure skaters for the past five years.



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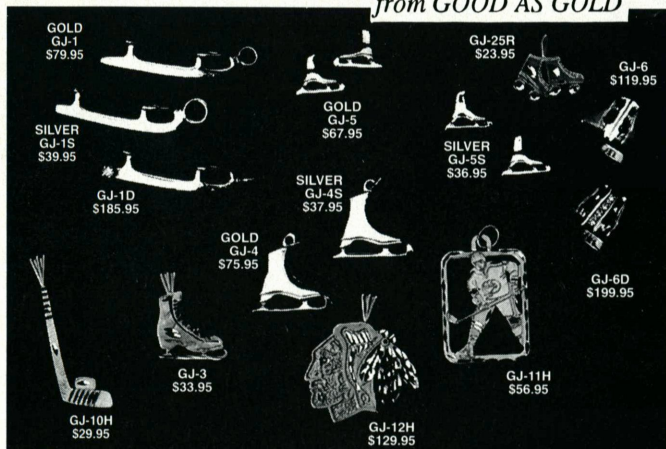
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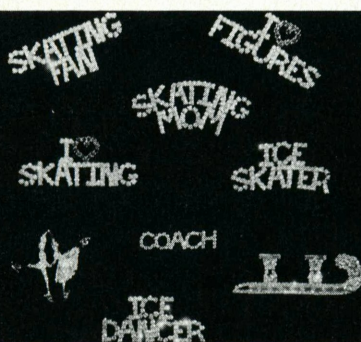
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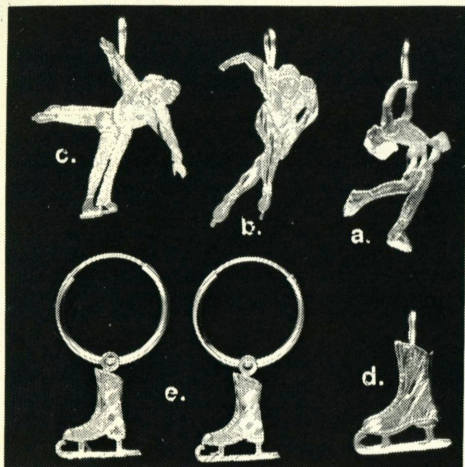
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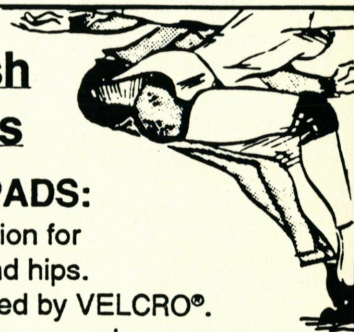
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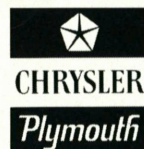
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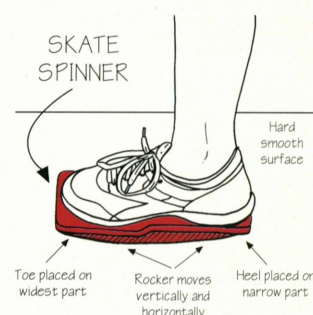
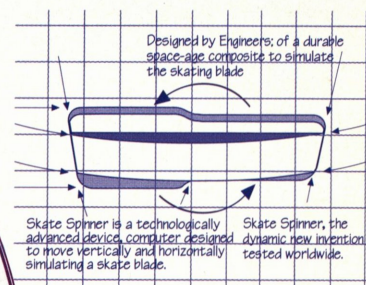
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