

November 2010

After a very difficult yet very happy year, Federica Faiella & Massimo Scali are showing up at the starting blocks for the 2010/2011 season of ice dancing.

At the eve of the main competitions of the season, we find Federica and Massimo ready to face all the new challenges that the season will offer them, with the strenght of a palmares that as of these days boasts 7 Italian National Senior titles, two silver medals at the European Championships (2009 and 2010) and a bronze medal at the 2010 World Figure Skating championships.

The 2010-2011 season for Federica and Massimo will start with the seasonal debut in the Grand Prix of Figure Skating and will follow these steps:

- 5 - 7 Nov 2010 - Grand Prix - Cup of China (Beijing, China)
- 19 - 21 Nov 2010 - Grand Prix - Cup of Russia (Moscow, Russia)
- 9 - 12 Dec 2010 - GP Final (Beijing, China - qualification to be obtained)
- 16 - 19 Dec 2010 - National Championships (Milan, Italy )
- 24 - 30 Jan 2011 - European Championships (Bern, Switzerland)
- 21 - 27 Mar 2011- World Championships (Tokyo, Japan)

In the following few pages you'll find more informations and explanations, reflections and details on the competitive programs of this season - the SD and FD - and the introductions of the team of technicians and dancers that guided and supported Federica and Massimo in the creation of said programs, and which will follow them throughout the season.



# SHORT DANCE: MY FAIR LADY

In addition to their historic bronze medal in Torino 2010, Federica and Massimo have secured a spot in the chronicles of figure skating for being the last couple to skate a compulsory dance during the competition at the World Championships: in fact the biggest news this season was the competition format change decided by the ISU; from the three events we all are used to (compulsory dance, original dance and free dance) we are moving to a format with only two events: next to the free dance, we have now only the “short dance”, which aims to be a mix between the two dances it is replacing.

The short dance requires a part of choreography which is equivalent to what used to be the original dance, with several required elements, and also incorporates one or more sequences of a pattern dance (what used to be the compulsories) which have to blend into the program (and are scored as required elements).

For this new season, the compulsory dance incorporated into the Short Dance is the Golden Waltz, which can be combined with one or more of the following rhythms: Foxtrot, Quickstep, Tango.

The music for Federica and Massimo’s short dance:  
from the OST of “**My fair lady**”:

**On the street where you live** (instrumental - fox)

**I could have danced all night** (waltz)

**The rain in Spain** (tango)

But now we’ll leave it to Massimo’s words to explain this program and how it came to be:

*“In this program we are taking direct inspiration from the movie, giving great emphasis to theatricality and interpretation: even our costumes will be basically copies of the ones from the movie (of course adapted to our necessities!). We also worked with a fabulous actress - Gabriella Franchini – who helped us in building our interpretation, taking care of even the smallest details. Our program starts from the moment when Eliza is introduced to the high society, and will narrate the dynamics of the love story between her and professor Higgins.*

*At the start we were quite skeptical on the good outcome of this combination between compulsory dance and original dance, but in the end I have to say that I think that during the construction of the program the compulsory dance mixed really well with the rest of the program, and what we obtained is quite pleasant, and the whole building process was quite easy.*

*I also have to say that I was really happy about the rule that imposes that we cannot start or end the program with the compulsory pattern, as it really forced us to make it become a central, but seamless, part of the whole program.*

*What we were not expecting is the physical fatigue that the Short Dance involves, because we imagined that the compulsory part would provide some kind of breathing room in the general effort required by the Short Dance... but we were wrong, as the compulsory part has become a physically demanding section, on which we have had to work quite a lot. But also the part of the program that comes after this is a section that will require a lot of work from a physical point of view, because the compulsory pattern takes a toll on your legs, and right after it we have a lift and the midline step sequence, so we know we’ll have to work it extra hard, even comparing it to the free dance, and frankly we were not expecting this. Actually, talking with the other skaters, we noticed that we all came to this same unexpected conclusion!*

*Another thing that may prove difficult especially for us, used to quite theatrical programs with a lot of story to tell and lots of research backing us, will be trying to blend seamlessly the accuracy which we always reserve to the OD with this more technical part; I think it would be ugly to see a marked difference between the two, and this means that we will have to perform a compulsory pattern which really integrates with the rest of the dance: this is the most complicated thing to do this year.*

# FREE DANCE: MANOLETE

All another atmosphere surrounds the program chosen by Fede and Massi for their free dance this season: we are transferred to a passionate and dramatic world that moves on a flamenco rhythm. The inspiration for this program comes from the figure of Manolete the bullfighter, an almost legendary character divided between two very different but equally mesmerizing passions: bullfighting, and the woman he fell in love with.

Just like the Free dance of the last season, the program starts with a spoken introduction, in which a Spanish woman's voice says, like in a movie trailer, ***"this is the story of the greatest bullfighter of all times, it is the story of a passion that became legend..."***. But unlike the Short Dance, even if there is a movie to take inspiration from ("Manolete", from 2007, with Adrien Brody and Penélope Cruz), it is not from its soundtrack that our music will come from, as even the only famous song out of it ("Mamita" by Buika) was not a good fit. The music will then come from the magical guitar of one of the greatest masters of modern classical music: Pepe Romero.

The music for Federica and Massimo's Free Dance,  
from **"Flamenco!"** by Pepe Romero:  
Que se ven desde el Conquero  
De mi vera te fuistes

Once again, we'll leave it to Massimo to explain more about this program, and to tell us how it was born:

*"The idea of skating a flamenco is not new to us, we even considered it last season for the original dance – but then we preferred to choose Italian rhythms for the Olympic year; anyway, the idea of skating a flamenco again - we have not done it since the Olympics in Salt Lake City in 2002 (it was among the rhythms for the OD) - stayed with us, and we even said it during a press conference after the last World Championships: if we would decide to continue with our skating, our next idea would probably be a tango or a flamenco.*

*The flamenco is a music that both Fede and I feel deeply, and we thought it was a good choice for the program with which we'll end our career – we started it with a flamenco (note: it was the in the OD rhythms on the 2001-2002 season), and we'll end it with a flamenco.*

*So from the point of view of the music we were pretty sure of ourselves, but looking at the construction of the program we still had some doubts, because in the last few years our characteristic has been that of always having programs built around an important story, with a very deep research on every aspect, from the story to the music to the costumes, etc. So, showing up with a flamenco - surely a music well suited to us - but without a story to tell, felt almost like a deception to us, and that we were giving less than we had done the previous years.*

*The right idea came from an intuition which arrived to Barbara Melica: last season she came to see us live at the Euros in Tallinn, and that was probably her very first experience at such a big, important event; so when she came back home, she thought back of all the emotions she lived those days, and what came to her mind was this image of an arena, of a toreador facing a bull - she saw the figure of the bullfighter in me, full of adrenaline while waiting to go out on the ice just like the toreador waiting to enter into the arena, always full of courage and fierceness; she saw the same kind of desire in Federica, but veiled by an aura of darkness, like it could be the excitement of the bull in those moments: with all the people circling around us, she relieved a scene straight out of a movie.*

*So this is how this whole idea came to be born: and we matched it to the figure of this extremely famous toreador named Manolete, and his two passions: bullfighting, and the love for this woman who stole his heart.*

*We will be using a flamenco music, but we won't be dancing a pure flamenco – meaning that we won't be doing a pure flamenco dance but we'll be telling the story of two people, a man and a woman. The music will be a flamenco because this is the rhythm that is associated with the world we're describing, and it is the perfect music for this passion, but we'll not necessarily dance a pure flamenco.*

*We'll be telling the story of a man and a woman – I will be the famous toreador Manolete, and Federica will represent both his passions: his woman, but also the bull-fighting: she will be dressed in red - the red of blood, of the bull and the red of passion, of love – this is the idea.*

*There is a tragic aspect - the death of Manolete, who is struck by the bull's horns, and the legend says that he was actually struck twice in his life - first by love - as it was said that he was a very cold, reserved person not open to love because of his very dangerous job which demanded him to be a very rational and cold person - and only later came the second blow by the bull which killed him.*

*The Free Dance is all built around this story: as an example at the start we have decided to portray their first meeting, so we start in separate positions and at first for every gesture I make, there is a corresponding one done by Federica: this symbolizes the destiny of these two people who were already bound by an invisible thread, which would bring them close to live their lives together.*

*We have put all of this in the FD; the two of them meeting getting to know each other; the burning passion of the beginning; a veil of sadness - because theirs was a very sad story, with many people not agreeing with their love because he was a great famous toreador and she was a small actress, unworthy of him... so there is a sad portion that tells the story of how they were forced to separate, renouncing to their love for a period of their very complicated story. And in the final part, there's a section dedicated to their passion, to the anger that built between them as they had lots of occasion for arguing and leaving each other; there's a whole part that revolves around a particular pose where we represent the duel between the two of them, and between the bull and the bullfighter when they challenge each other in the arena, staring and circling each other.*

*All the program was built this way, full of movements that refer to both the duel between the bull and the bullfighter; and movements that talk about the relationship between man and woman... right until the end, when he's struck by the bull and dies in her arms.*

It all started from an e-mail.... (translated)

>----Original message----

>From: -----

>Date: 05/27/2010 9.46

>this is the original project... but we already made some changes....

>

>BETWEEN MYTH AND PASSION

>...it's simple, intense story. It tells of the choices and the emotions of Massimo and Federica, who, after a season full of moments of great suffering, but with great victories and strong emotions... they had a moment of disagreement in which one wanted to go on and the other wanted to stop... but they chose to go on.

>He: an enthusiast who can't renounce to the competition, as he need to continually test himself, loving the and the adrenaline.

>She: intense and frail, yet so strong and determined to be able to transform the pain in courage. She fell in love, and wants to change. She loves life.

>But the passion is stronger than anything else: "WE'LL GO ON"

>This story made me think of the passionate, rough, sensual dance of a toreador in the arena. Where Massimo seeks the challenge, the adrenalin - a perfect toreador and Federica is pure passion, strenght and sensuality.

## THE TEAM - THE TECHNICIANS

### **PAOLA MEZZADRI**

The most famous and respected Ice Dancing coach in Italy, has been working with Federica and Massimo since the 2005 season. Forever the coach of Barbara Fusar Poli and Maurizio Margaglio, she guided them till their world and European titles, and to an historic Olympic bronze at the 2002 winter games. Countless couples have grown under her guidance – to name a few, Anna Cappellini & Matteo Zanni, Alessia Aureli & Andrea Vaturi, Valentina Anselmi & Fabrizio Pedrazzini, Gloria Agogliati & Luciano Milo.

### **NATALIA LINICHUCK AND GENNADI KARPONOSOV**

Natalia Vladimirovna Linichuk is a Russian former competitive ice dancer and current ice dancing coach. With partner Gennadi Karponosov, she was the 1980 ice dancing Olympic champion and two-time World champion in 1978 and 1979. After retiring from competitions in 1981, they have become successful ice dance coaches, guiding many teams to European, World and Olympic medals, to name a few: Oksana Grishuk/Evgeny Platov, Angelika Krylova/Vladimir Fedorov, Angelika Krylova/Oleg Ovsyannikov and Irina Lobacheva/Ilia Averbukh, Galit Chait/Sergei Sakhnovsky, Alben Denkova/Maxim Staviski, Tanith Belbin/Benjamin Agosto and Oksana Domnina/Maxim Shabalin.

## THE TEAM - THE CHOREOGRAPHERS

### **BARBARA MELICA**

Dancer, dance teacher and successful choreographer - Barbara Melica was part of the national ice dancing team. She specialized in Modern Jazz at the Broadway Dance Center and at the Alvin Ailey School of New York. Then came the tv, where she creates for several years the choreographies of kid's shows such as Solletico and Piccoli Fans. Founder of the dance school "Scuola di Danza del Cigno", where dancers and athletes study technique, expressivity and creativity. Teacher of Masters for the International Dance Association (IDA). Creator and teacher of the first course for choreographers for the Italian Federation of Ice Sports. Choreographer in the show "Notti sul Ghiaccio" with Milly Carlucci. She is the choreographer for champions such as Federica Faiella and Massimo Scali, and Marco Fabbri.

### **LYUDMILA VLASOVA**

A true diva of classic ballet, star of the Bolshoi Theatre, she has been collaborating for years with the world of ice skating, with an important presence next to the Italian couples. Now assisting Federica and Massimo, she has been adviser of Fusar Poli/Margaglio, Cappellini/La Notte, and all the couples that studied under the guidance of Paola Mezzadri. After appearing on many top news for the vicissitude of the defection in America of the former-husband Alexander Borisovich Godunov, she found a new serenity and a new wedding, and now it lends her collaboration to athletes all over the world – to name a few, the duo Kerr/Kerr, the Armenians Grebenkina/Azroyan, Alexander Uspenski.

### **CORRADO GIORDANI**

After the studies in Milan, he enters into the prestigious Aterballetto company, becoming soon lead dancer of the company and interpreter of their immense repertoire. He performs in the most prestigious theatres of the world, from New York to Buenos Aires, from Rio de Janeiro to London to Mexico City and many many more. He works in the Zurigo Opera House and in several worldwide-broadcasted productions next to the greatest artistic personalities, from the dance world or not, from Alessandra Ferri to Luciano Pavarotti. After retiring from the scenes, he enters the world of figure skating, collaborating with the best Italian and foreign athletes, among which we cite Valentina Marchei, Francesca Rio, Cappellini/La Notte, Alessandrini/Vaturi, Javier Fernández, Paolo Bacchini.

AND ALSO:

Interpretative consulence: Gabriella Franchini

Costumes: Sartoria Brancato, Milano