

2014 BENEFIT GALA

honoring Olympic Champion DR. TENLEY ALBRIGHT

Ice Angel Award to Sonya and Peter Dunfield

Arts Foundation Award in memory of Lisa McGraw Webster

VERAWANG

IN LOVING MEMORY OF PETER XX VERA



CELEBRATING THE JOY OF DANCING ON ICE





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Founded in 1984 by Moira North, Ice Theatre of New York (ITNY) has changed the face of figure skating, by creating works that integrate the sensibilities of dance, music, and art challenging the perceptions and conventional definitions of figure skating. Its mission is to elevate dance on ice as a performance art. Through its performances in both traditional and site-specific venues, ITNY presents ice dance that opens ones eyes to seeing skating in unexpected ways. ITNY was the first ice dance company to receive dance program funding from the National Endowment for the Arts, the NYS, the New York State Council on the Arts and the New York City Department of Cultural Affairs





"Since its establishment in 1984, the Ice Theatre of New York has combined the best of ice skating, dance and theater to create cutting edge performances that represent the very best New York's creative community has to offer."

— Mayor Michael Bloomberg



ANDREW M. CUOMO

October 17, 2014

Ice Theatre of New York 59 Chelsea Piers, Suite 5911 New York, NY 10011

Dear Friends:

It is a pleasure to send greetings to everyone gathered for the 2014 Benefit Gala and Performance of Ice Theatre of New York.

Since its inception in 1984, Ice Theatre has been dedicated to the development and advancement of figure skating as a performing art. Through community outreach, it enables New York City's public school children to get out on the ice, and is widely recognized for the "New Works and Young Artists Series," its innovative educational program that utilizes figure skating as an effective and empowering motivator and teaching tool.

Tonight, you pay tribute to distinguished individuals who advance ice skating as an artistic expression of athleticism and I am pleased to join in congratulating the first female U.S. Olympic figure skating champion, Dr. Tenley Albright. Her historic performances on the ice have inspired countless skaters, both young and old, to grow in ability, confidence, and leadership. I commend, as well, Sonya Dunfield and the late Peter Dunfield, and the late Lisa McGraw Webster and her Figure Skating Foundation, for their support of this worthy enterprise.

With warmest regards, and best wishes for an enjoyable evening.

Sincerely,

ANDREW M. CUOMO

WE WORK FOR THE PEOPLE
PERFORMANCE * INTEGRITY * PRIDE



October 17, 2014

Dear Friends:

It is a great pleasure to welcome everyone to Ice Theatre of New York's 2014 Benefit Gala and Performance.

Since 1984, the talented skaters of Ice Theatre have introduced audiences to this innovative performance art, which combines music, dancing, and ice skating into contemporary works. With a repertoire of production pieces by leading dance choreographers and outreach programs that introduce our city's public school students to the world of figure skating, Ice Theatre is committed to advancing and preserving this distinctive art form. I am delighted to recognize this organization and all of the talented skaters who will perform here this evening for their terrific work and for all they contribute to New York's thriving arts scene.

On behalf of the City of New York, congratulations to this year's honorees – Dr. Tenley Albright, Sonya and Peter Dunfield, and The Lisa McGraw Figure Skating Foundation. I offer my best wishes for a wonderful performance and continued success.

Sincerely,

Bill de Blasio

il de Blasi

Mayor



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Debbie Gordon and Sarah Hughes, Co-Chairs

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As of 9/4/14

SPECIAL ACKNOWLEDGMENTS

to these individuals and others whom we might have missed













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Ice Theatre of New York is supported, in part, by public funds from the NYC Department of Cultural Affairs, in partnership with the City Council.

THANKS TO ALL OF OUR ICE THEATRE VOLUNTEERS



Dear Friends,

Tonight we are here to celebrate Tenley Albright, Sonya and Peter Dunfield and Lisa McGraw Webster for their considerable contributions to the world of figure skating. We are also here to celebrate the beauty, elegance and originality of Ice Theatre of New York!

For almost 30 years skater/dancers, choreographers and other collaborators have given their time and talent to help challenge and enchant audiences; to help develop ensemble skating and to break barriers between the dance, art and ice worlds. Much has been accomplished but there is still so much to do, to realize our dreams!

We continue to set our gaze on ambitious long-term goals: founding a performance on ice school; establishing a world-class performance facility for theatrical ensemble skating; creating evening-length ice ballets; commissioning original works with renowned dance choreographers and other artists; expanding the troupe's visibility and performing at Dance and Winter Festivals throughout the world.

We are also dedicated to continuing and expanding our Ice Theatre of New York's Premier Education and Outreach programs for public school children in all five boroughs!

To quote Anna Kisselgoff, writing in The New York Times: "The Ice Theatre of New York is onto something, and it deserves greater support."

Proceeds from tonight's Benefit Gala will go towards our public school educational outreach programming as well as our artistic endeavors.

Our goal is not only to maintain Ice Theatre of New York's existing programming, but to also keep moving forward with our values of innovation and excellence.

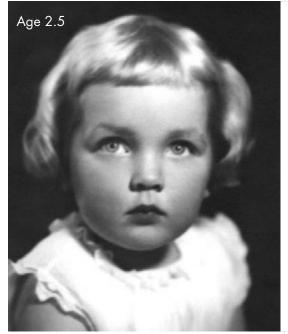
With your help, we will!

Warmest wishes,

Moira North
Founder/Director

CONGRATULATIONS TENLEY ALBRIGHT

2014 Ice Theatre of New York Honoree





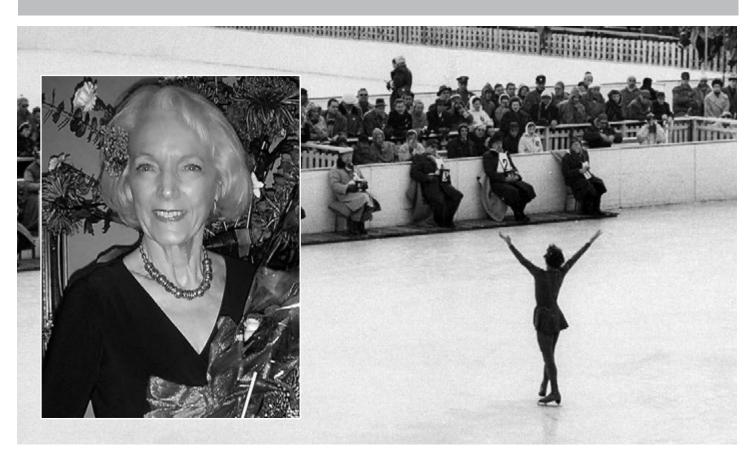
SO MANY GREAT MEMORIES

A champion right from the start.

ALL THE ALBRIGHTS

NILE • LEE

MARTINA • TARA • LARS



"I FELT I WAS FLYING!..." THE AMAZING DR. TENLEY ALBRIGHT

- by EDWARD Z. EPSTEIN

As far as young Tenley Emma Albright was concerned, figure skating was a thrilling endeavor: "I felt I was flying! As a child, I wanted to fly, and at the peak of my delayed axel — that instant when you feel suspended in the air — I truly felt I was flying!" It was her favorite jump, that and the split jump, which gave her the same sensation. For one seated rink side when Tenley performed these jumps, it was not unusual to see, at the peak of the jump, a smile on her face, not a strained, tight expression, which characterizes most skaters.

But, unlike most other skaters of her generation, she never, while growing up, saw the films of Sonja Henie or Belita, nor was she taken to glamorous ice shows. Focusing on skating resulted from a medical emergency, and the diagnosis was chilling.

Just the very word, polio, was ter-

rifying. The vaccine against the disease had yet to be discovered. Tenley was ten when the illness struck, and she has recalled holding her six-week-old cousin when her arm suddenly felt weak. "I said to my mother, please take the baby, I think I'm going to drop her..."

She spent weeks in a hospital bed, her neck, back and right leg affected by the malady. It was fortunate that Tenley's father was a noted surgeon, but her road to recovery was hardly a certainty. That road was literally a slippery one — it was ice skating. Before polio had struck she'd been a recreational skater — now the activity blossomed into a passion. Only a year after the polio diagnosis, Tenley won Eastern Juveniles. Within seven years she won the U.S. Senior Ladies and a Silver medal in the Oslo Olympics.

She has remained a champion, although the venue has changed.

"She won her first Nationals the year I won my last [1952]," recalls Dick Button, who was impressed with Tenley's focus and perseverance. "She is — and was — always exceptionally intelligent, upbeat and funny! She never fails to make me smile in the course of a conversation. We have the same birthday, you know [July 18] — the day, not the year!"

In addition to her jumps, Tenley was a great spinner -- that, too, provided a unique feeling: "It was a feeling of perpetual motion — there was no friction, it was like being in a world of your own..." Her *blur* and cross-foot spins were always perfectly centered. Gracefully performed Mazurka jumps punctuated her programs, adding a touch of whimsy. Technical expertise was one of her great assets: her school figures "were works of art," according to an observer at the time.

Unlike many skaters, she was not a

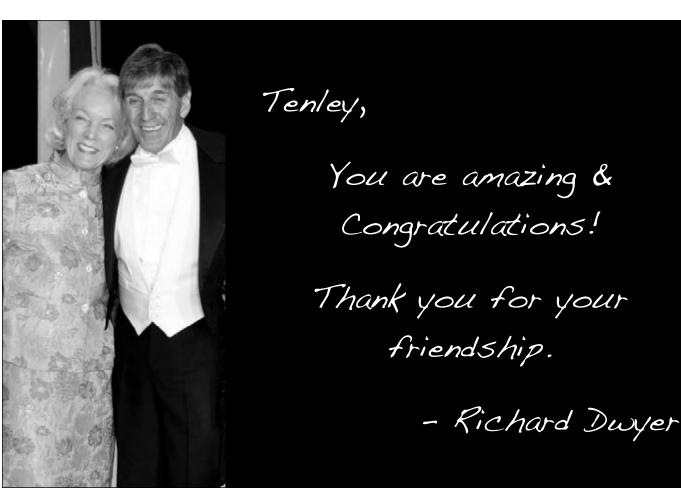


Congratulations Mama!!

You inspire us every day.

We Love You!

LillaRhys, Elin and Elee





product of one great coach whose vision would carry his pupil to the top ranks. There were a number of coaches, including "Willie" Frick, the coach of Gretchen Merrill, a champion whose skating Tenley admired as a child. "Willie wasn't the Frick of Frick and Frack, he had his own fame, he was known as 'the Austrian Wonder Boy," she recalls. There was Michael Mickeler, the great Maribel Vinson, Karl Schaefer [in Garmisch], Eugene Turner. There were a few lessons with the one and only Gus Lussi.

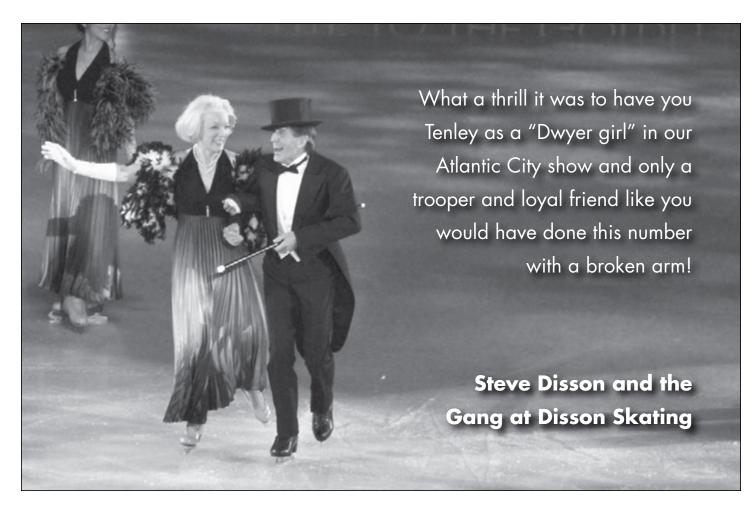
Ultimately, Tenley was in charge of her own skating, and the sport was not a newcomer to the Albright family. Her brother, Nile, four years her junior, was a North American speed skating champion. "He went from hockey to figure to speed skates, then back to hockey," she recalls. Once she took his speed skates and gave them a try. "I couldn't believe how difficult it was," she recalls, having much greater respect for her brother's achievements. Her father was a cross-country runner. Her mother was an artist, who gave her daughter a first name no one else had, although, in later years, thanks to her fame on ice, other Tenleys would emerge. Tenley asked her mother how she'd come up with the name: "I just liked the sound of it."

Dick Button recalls the Albrights: "They looked like The Perfect American Family. Her mother was very beautiful, her father and brother were handsome men. Her Dad, by the way, saved me from what could have been a disastrous

World championship back in 1951. I had a violent cold, and Dr. Albright's care enabled me to get through it successfully."

Coincidentally, as far as her performances were concerned, Tenley is pleasantly surprised to learn that she shared film star Doris Day's approach: visualization. In her singing days, Day would prepare for her performances by visualizing the final result. Then, "I'd go out and do it exactly as I did it in my mind's eye." To a great extent, that's how Tenley prepared — plus, of course, the countless hours of on-ice practice, sometimes getting up at 3AM, to insure the technical expertise and stamina necessary for athletic brilliance.

All of Tenley's considerable mental



Your star is as bright as your name.

So honored to you and your family
for all these years.

Congratulations to one outstanding woman, Tenley Albright!

With love,
Randy Gardner and Jay Gendron

CONGRATULATIONS,
TENLEY WITH WARMEST
BEST WISHES

CAROL HEISS AND HAYES JENKINS







and physical resources — that inner spark of indomitable determination — would be put to a crucial test when she'd have to contend with a totally unexpected physical ordeal ten days before competing for Olympic gold in 1956.

From the beginning, Tenley "always choreographed my own programs," she explains. "I loved the jumps so much that once, after I'd performed a routine, it was pointed out to me that 'You haven't included any spins, Tenley!"

It has been said that one's love of music is a soulful expression of true self. Tenley spent as many as six hours at a time listening to, selecting, and then editing her music. She spliced her own tapes in her bedroom, sitting on the floor with a razor, cello tape and a tape recorder. "Then I'd go to the Ace Recording Studios, and the engineer would transfer the tape to a record." Her choices were always on-target, ranging from classical to Gershwin. And the final result would be structured like a play, with a distinct Act I, Act II, and building to a show-stopping Act III.

"She was exceedingly musical," recalls Dick Button, "and incorporated music brilliantly into her programs. Her moves were original, and there was great variety, with unexpected changes of edge and direction. There was always a terrific sense of performance to her programs, and her jumps had what the French call *ballon*, a sense of suspension while floating in the air at the peak of the jump.

"Everything was performed with pointed toes, I might add, which so many skaters, then and especially now, fail to do. It brings a sense of completeness to the way a skater looks on the ice — it completes the 'line.' Tenley always had it. She was ahead of her time in body position, style — very elegant, inventive."

And Tenley was inventive in more ways than one. "I was the first to wear flesh-colored boots," she laughs.

Skaters today are unaware of the difficulties, courtesy Mother Nature, that competitive skaters faced on outdoor rinks. Conditions were totally unpredictable. There were snow banks. High winds. And the sun! "I remember [in Cortina] taking off on a double axel, in the sun, and landing in the shade," recalls Tenley. "The huge shadow line could be disconcerting, throwing off any skater's timing." And there were other situations to contend with. "I remember [in Davos, at the 1953 World Championship] one judge, Walter Powell, after observing one of my practice sessions, calling me over and saying, 'You're not going to do those silly steps, are you?" Tenley subsequently performed the steps, and won.

The rules separating amateur and professional were iron-clad. "Once, at an exhibition, after Dick Button had turned pro, I was going to skate after him," she remem-



You were the first woman to win Gold, and I loved that you were the first one to believe in me!

I always loved skating with you in the audience!

Congratulations on this recognition!

I love you forever!

Congratulations Tenley for all of your accomplishments of which there are so many!

Tonight we celebrate your beauty and grace on and off the ice.

With Deep Admiration,
Debbie Gordon









bers. "I was still a competitor. 'You didn't put your foot on the ice when Dick was still on the ice, did you?' asked an official. That would have meant I was turning pro, if you can believe that! Things like that really happened, and happened all the time."

Tenley faced two consistently formidable, exciting rivals during her competitive years, and liked and respected them both: Sonya Klopfer — "I remember Maribel [Vinson] once saying to me, 'She skates with the grace of a gazelle" — and Carol Heiss, coach Pierre Brunet's gifted star pupil.

By the time of the 1956 Olympics, Tenley had won five consecutive U.S. championships, two World titles, two North American championships, a Silver medal at the '52 Olympics. If she won Olympic gold, she'd be the first female American skater to do so.

Cortina d'Ampezzo, Italy, was the site of the '56 Games, which were considered unique in that many of the venues were within walking distance of each other; and it was the last time the figure skating event would be held outdoors. It was also the first time the competition would be televised worldwide, although the coverage was not remotely on the scale of future Olympics.

A terrible thing happened to Tenley only days before the competition. "I'd hit a rut in practice," she recalls, "and slid flat across the ice. My left heel slashed my right ankle and I couldn't get up." Fellow competitor Catherine Machado helped her off the ice. The doctor assigned to the rink, Dr. Gasparini, cut off her boot. "He poured mercurochrome on the wound, and then blew on it!" recalls Tenley. "I was in total denial."

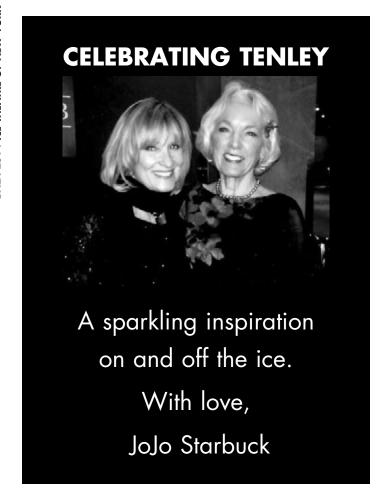
During a morning warm-up, "I fell doing a waltz jump! I couldn't even walk on my right leg." Back in her room, when her father arrived, Tenley tried to stand up. "Is that all you can do?' he said, and re-strapped my ankle so I could move it."

How was it possible that she'd be able to compete? "I don't know how I got through it," recalls Tenley today. Her ability to visualize had never faced a more monumental challenge, but she tackled it head-on. The day of the free skate, she kept telling herself, "Somehow I'm going to get through this program. But I don't know how I'll get off the ice..."

Just as her name was called to skate, ice show producer John Harris wished her good luck and planted a kiss on her cheek. What a moment for the specter of turning pro to pop up! (There would, in fact, be negative feedback. "'Hope nobody saw that,' someone said," recalls Tenley.)

Her performance? "It was mind over matter. My adrenaline reaction carried me, but what really lifted me was when the crowd started humming my music in the middle of the program."

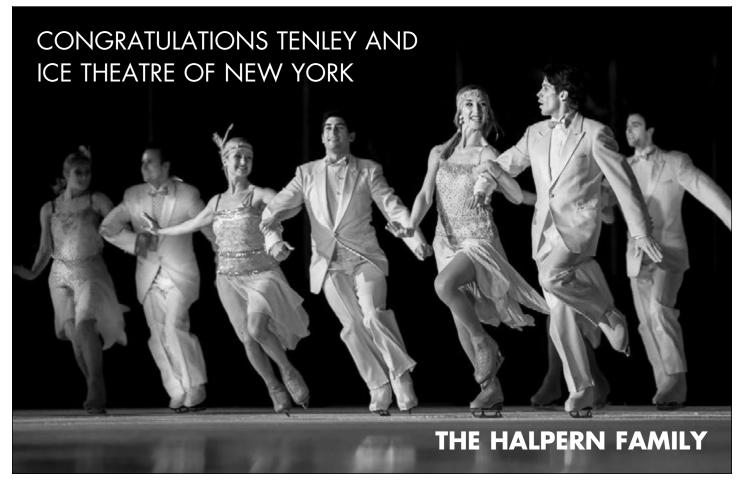
She won the Gold, topping off a fantastic competi-



Tenley, the world was always your stage!
Congratulations.



Doug and Betsy Wilson dougwilsonabcsports.com



tive career. It was a great year for American figure skaters: Carol Heiss won Silver, and Hayes Alan Jenkins won the men's event.

Tenley's next goal went far beyond the confines of an ice rink, and her plans didn't include the kind of show-biz follow-up that was standard procedure for a female Olympic champion.

Albright never sought out publicity, which came to her anyway. "She's simply not the kind of person to broadcast her achievements," notes Dick Button, adding, with a smile: "It's interesting, too, that she always won a prize for what she did. She was constantly working on something — in her skating career, and, later, in her medical career, applying the same sense of dedication, and focus, she had on the ice."

Tenley hadn't neglected her education during the skating years: she'd enrolled at Radcliffe College as a pre-med student in 1953, the year she won her first Worlds. She planned on completing her education after the '56 Olympics.

"Since I was a child, I always wanted to be a doctor, like my father," she said, hoping to specialize in pediatrics. In 1961, she graduated from Harvard Medical School, and a friend summed up, in Hemingway-esque fashion, her decision to become a surgeon: "You've exchanged one blade for another." There is a further connection between skating and surgery — there's a rhythm, a kind of musicality, that exists in a talented surgeon's hand movements.

But Olympic competition, even with a severely injured foot, had to be a breeze compared to the challenge she faced with her first surgical procedure, which was on an infant. "It took all of my mettle," she says, in what has to be, for non-medically inclined civilians, a dramatic understatement.

She practiced for over two decades, continuing as a faculty member and lecturer at Harvard Medical School. She did outstanding work in clinical medical research; chaired the Board of Regents of the National Library of Medicine at the National Institute of Health. She has served as a director for the non-profit Whitehead Institute for Biomedical Research; the Woods Hole Oceanographic Institution; and for profit enterprises such as West Pharmaceutical Services, Inc., and State Street Bank and Trust Company. She is currently the Director of the MIT Collaborative Initiatives, which, Tenley is proud to note, "brings experts together from different fields — the arts, government — the results are, to say the least, colorful and fascinating."

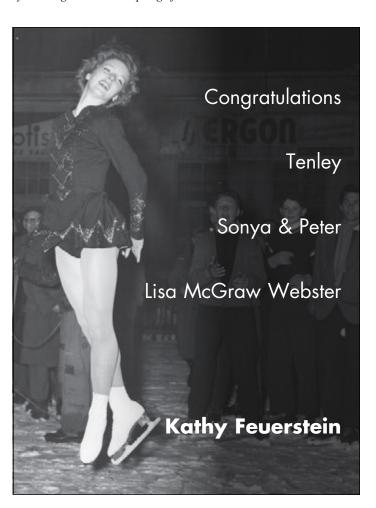
In 1988, Tenley was inducted into the U.S. Figure Skating Association's Hall of Fame. During her skating career, Tenley may have toiled away for hours on end listening to records in order to select music for her programs, but that was a listening experience. One can only imagine how thrilled she was when, recently, conductor Keith Lockhart invited her to conduct the orchestra — including a full choir -- at the Pops in Boston. "It was breathtaking," she recalls, her passion and enthusiasm so intense "that at one point the baton flew out of my hand!" She didn't need it — Lockhart later returned it to her. An audience member presented her with a beautiful bouquet of flowers. Tenley broke off a rose and handed it to Mr. Lockhart.

As the great film producer Arthur Freed once noted, "There

is no expiration date on talent." Tenley's talents, in whatever field they are utilized, remain timeless. There's always a twinkle in her eyes, and she's quick to smile. She's mother of three daughters: Elin Gardiner Schran, who is a skater-choreographer ("She teaches people to appreciate the *joy* of skating," notes Tenley); Rhys Gardiner; and Elee Kraljii Gardiner. From 1962 through '76, Tenley was married to Tudor Gardiner, a lawyer. In 1981, she married Gerald Blakeley, a commercial real estate developer, who shares her association with Woods Hole.

Her interest in skating has not abated, although she is no fan on how the rules have changed. One can offer the opinion, however, that if Dr. Albright was ten again, and just beginning a career on ice, she'd still skate her way to Gold. Moira North, founder of ITNY, observes: "Tenley Albright is that rarest of individuals in today's society: a genuine role model. She personifies everything positive about skating — and about life. Her accomplishments, in the worlds of skating and medicine, and in other venues, speak for themselves; and she does it all with quiet assurance, dignity and humor -- no mean accomplishment. Dr. Albright epitomizes all that Ice Theatre stands for, and strives for, and it's our honor to honor her this year."

Edward Z. Epstein's new book, "AUDREY & BILL: A Romantic Biography of Audrey Hepburn and William Holden," will be published by Running Press in the Spring of 2015.





Congratulations!



World and Olympic Champion

Dr. Tenley Albright

Ice Angels

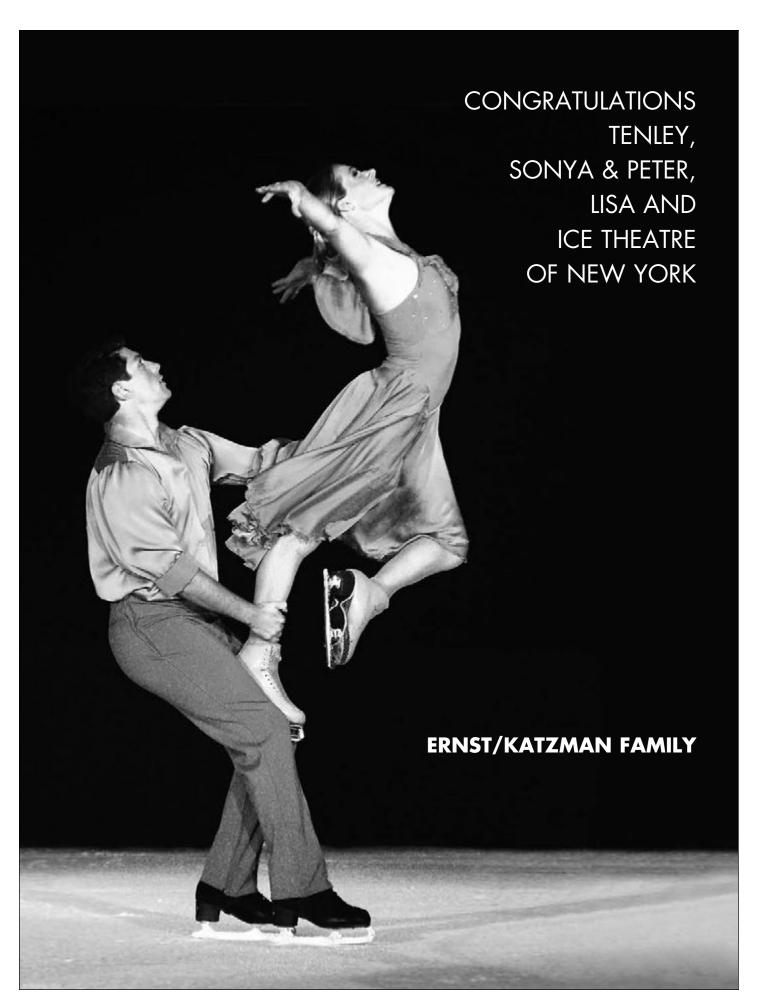
Sonya and Peter Dunfield

Arts Foundation Award in memory of

Lisa McGraw Webster

with love. Linda Fratianne







Lisa Webster Charles Fetter Peter Dunfield

With Loving Memories

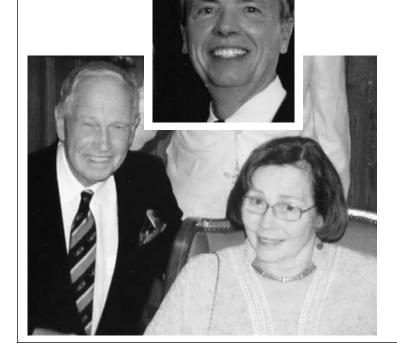
from

The Dunfield Family

Sonya

Michele & Gregory Sons ~ Nathan and Coby

> Yvonne and Roger Daughters ~ Taylor and Jordan



Sonya and Peter,

Two very special people.

I admire you so much.

Congratulations.

- Richard Dwyer

REMEMBERING PETER

by EDWARD Z. EPSTEIN

Peter Dunfield had special gifts.

He understood people's sensibilities; he was expert at dealing with the fragile egos, and sometimes explosive temperaments, characteristic of creative artists; and he knew how to inspire people to do their best.

Born and educated in Toronto. Ontario, he was once described as Canada's leading "Creator of Champions." Dunfield's impact reached into the lives of many skaters. He loved to teach, and built a prominent career as a coach, with bases of operation in Baltimore, Chicago, New York, and Ottawa [Canada]. Over the years, many medalists and champions were his pupils: Elizabeth Manley, Ronald and Vivian Joseph, Tina Noyes, Scott Ethan Allen, Patrick Pera, Yuka Sato. He worked with Janet Lynn, Peggy Fleming, John Curry, and Toller Cranston. Peter's personal style was distinctive. "I never touch the barrier when I coach," he explained. "My skates are on, and my method is hands-on."

In New York, he created, owned and operated the renowned Sky Rink Skating School. Until the mid-nineteen-eighties, he was head coach of the Skating Club of New York. With SCNY's cooperation, for fifteen years Dunfield produced and directed the ice show at Rockefeller Center for the benefit of the United Hospital Fund of New York. "I considered that my personal contribution to New York City," he said.

In 1961, Peter met the love of his life, Sonya Klopfer. While he knew who she was – one of America's most exciting figure skaters – he'd never seen her skate in competition. The year he'd won the Canadian Men's Junior Championship [1951], his coach had raved about Sonya's performance that year in the U.S. Nationals. "It was the first time I'd heard her name," he recalled.

Flash Forward ten years. He met

Sonya in Colorado Springs. "It was snowing," recalled Peter, "I was alone, walking around the beautiful lake at Broadmoor. Halfway around, I saw a young lady approaching me. Somehow, I knew... we ended up talking for hours. It was very much meant to be."

Sonya, like Barbara Stanwyck, Barbra Streisand — and Judge Judy! — was a Brooklyn girl. At thirteen, she passed her eighth test, becoming the youngest gold medalist in the

U.S.A. She won the National Junior title at fourteen and the U.S. Senior Ladies title at seventeen, reportedly the youngest female ever to win until Tara Lipinski's victory decades later.

A World Bronze and Silver medalist, Sonya turned professional after the 1952 Olympics, and went on to star in *Ice Capades, Holiday on Ice* and *Cinderella on Ice* at Empress Hall in London, England. She replaced her namesake, Sonja Henie, for a year in Henie's own ice revue, and was the final in-person skating attraction at the legendary Roxy Theatre in New York.

In New York, in 1964, Peter and Sonya got married. "I knew I wanted to be married and have children," stated Sonya. She'd turned down a Hollywood offer. "I made the decision not to take it. I wanted a home and family. I knew I wouldn't miss the spotlight."

In 1968, and 1970, sons Gregory and Roger were born. "We were careful, over the years, to educate them to tolerate our high-energy lives, our 'crazy occupation," observed Peter.

Together, Sonya and Peter were a dynamic coaching team. Sonya trained Dorothy Hamill, from her fourth to eighth tests, through her National Novice and Junior titles, her first year in National Seniors, and the 1971 pre-Olympic com-

petition in Sapporo, Japan. Peter, too, worked with Hamill on her programs. Sonya proudly notes that she taught Toller Cranston his signature camel spin, and coached David Liu for the 1994 and 1998 Olympics.

One promising young New York pupil, passionate about skating, was Vera Wang – Sonya taught her figures and free-skating, and Peter worked with her on her programs, choreography and pairs.

"Sonya and Peter worked so well together, they formed such a good team as teachers," recalled the late Nancy Streeter. "They were champions in their own right, of course, but cared as much for adult skaters as the younger ones." And, Ms. Streeter noted, in addition to their professional skills, she made the point that, off the ice, "They're fun!"

Peter passed away, peacefully in his sleep, on May 24, 2014. He was eighty-two, and is survived by his wife and family.

He will be greatly missed.



Skate Canada salutes Sonya and the late Peter Dunfield as recipients of the Ice Angel award

Thank you to the late Lisa McGraw Webster for many years of supporting Canadian skating talent



To my Dearest Coaches
Sonya and Peter

You taught me well and we shared experiences that I will cherish forever.

But, most importantly you cared about me as a person and for that

I will be forever grateful.

You are my ice angels.

Robin Wagner



To Peter,

"For teaching us how to embrace life with bravado! What fun we had during those Rockefeller Center United Way shows."

Meg Streeter



With deep gratitude

Ice Angels Sonya and Peter Dunfield

Arts Foundation Angel Lisa McGraw Webster



Board of Trustees

Elizabeth "Lisa" McGraw Webster 1926-2014



WE MISS YOU
YOU WILL ALWAYS BE IN OUR HEARTS.

ALL OUR LOVE
CURTIS, JENNIFER AND THEO



Lisa McGraw Webster was born in New York City, the daughter of Elizabeth and Curtis McGraw, and grew up in Princeton, New Jersey. Her parents were charter members of The Princeton Skating Club and introduced her to skating on Sunday afternoons in 1933. Then, as now, club sessions were held at Princeton University's Baker Rink, one of the oldest artificial ice surfaces in the United States.

She became interested in both free skating and dance, and skated regularly at the Princeton rink during the school year and at Lake Placid during the summer. The war interrupted her skating when Baker Rink was turned into a dormitory for military trainees.

Lisa did not have an opportunity to skate while completing her degree at Finch College and while working in New York following graduation. She returned to Princeton in 1947 and helped revive The Princeton Skating Club, which remained her home club all her life. She was also an honorary member of the board of the Skating Club of Vail, Colorado and a member of the Sun Valley Skating Club, Idaho where she main-

Over the years Lisa was an active but virtually invisible sponsor of some of the finest skaters the United States has produced. She started with one of the very best – Paul Wylie whom she first met when he was eleven years old during his visit to Vail for an exhibition. She began her sponsorship when he went to Harvard College in 1986. She was not only a sponsor but one of his most ardent fans right through his Olympic Silver triumph at Albertville in 1992.

With the help of Mary Scotvold, Lisa also began sponsoring Nancy Kerrigan in 1988. She was on hand as a sponsor and fan when Nancy won the Bronze medal at Albertville in 1992 and the Silver in Lillehammer in 1994.

Lisa's deep love and interest in figure skating at a local, national and international level was unparalleled. Among the other skaters silently sponsored by Lisa were three-time Olympian David Liu, six-time British Men's champion Steven Cousins and US Ice Dance Champions Naomi Lang & Peter Tchernyshev. Her philanthropy and support of internationally recognized skaters was truly appreciated in the skating world.

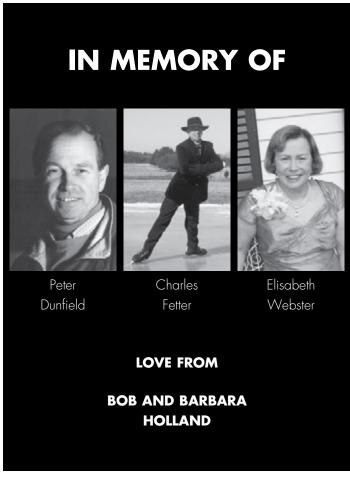
Lisa was an important sponsor of Ice Theatre of New York since its inception in 1984 and also supported The John Curry Company and The Next Ice Age. In addition she was generous in her support of so many other associations and organizations connected to figure skating.

Lisa, you will be missed! Your passion for all types of skating will live on through the Lisa McGraw Figure Skating Foundation.



Forever grateful.

Nancy





Remembering with love and gratitude Lisa Webster, Peter Dunfield and Charles Fetter

From their Sun Valley Friends Jane and Maggie Jill and Annabel

TO OUR FALLEN ANGELS PETER DUNFIELD **CHARLES FETTER** LISA MCGRAW WEBSTER



Congratulations Tenley on a lifetime of achievements, both on and off the ice.

You continue to inspire us all

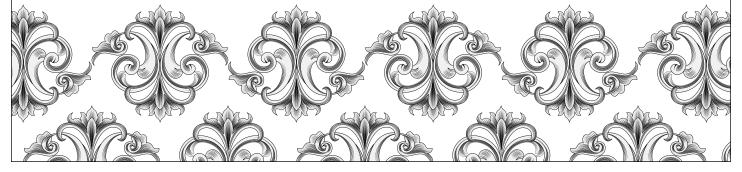


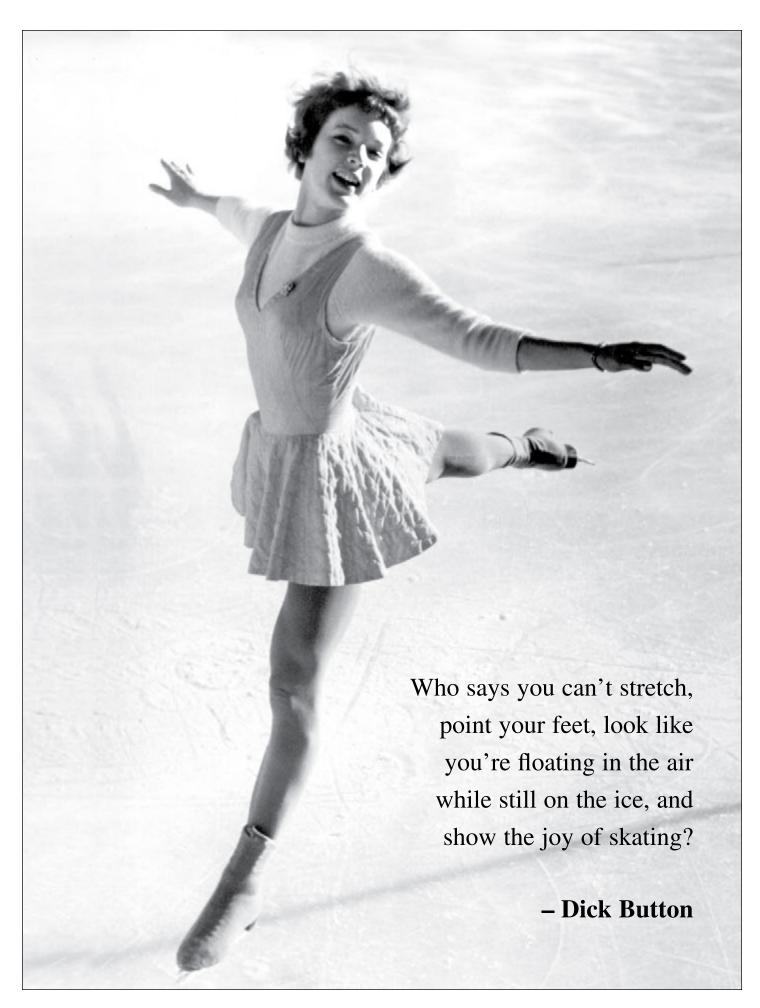


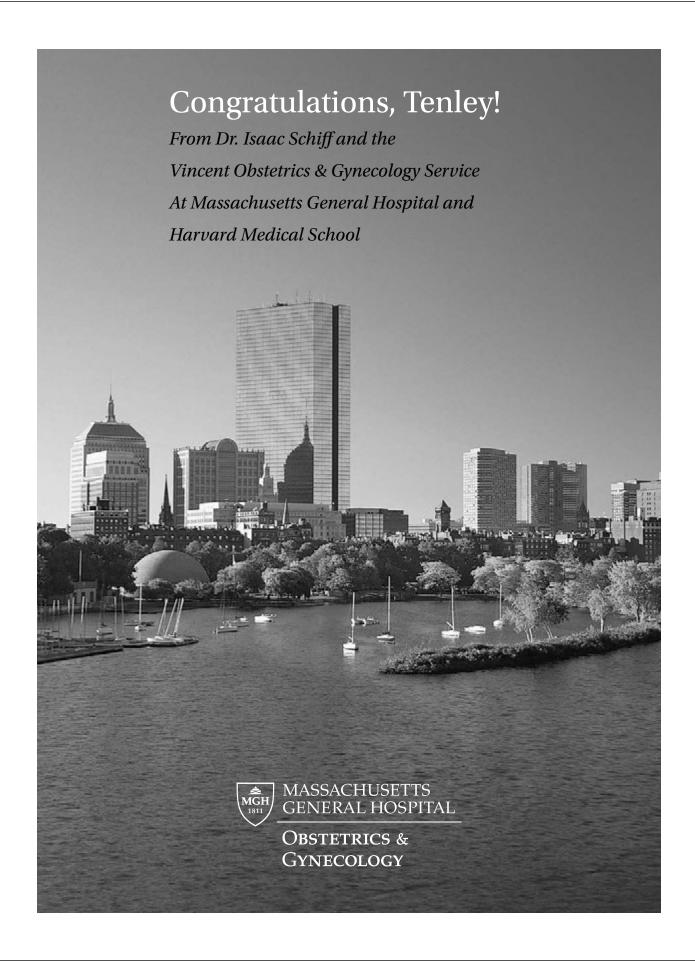




The Skating Club of Boston









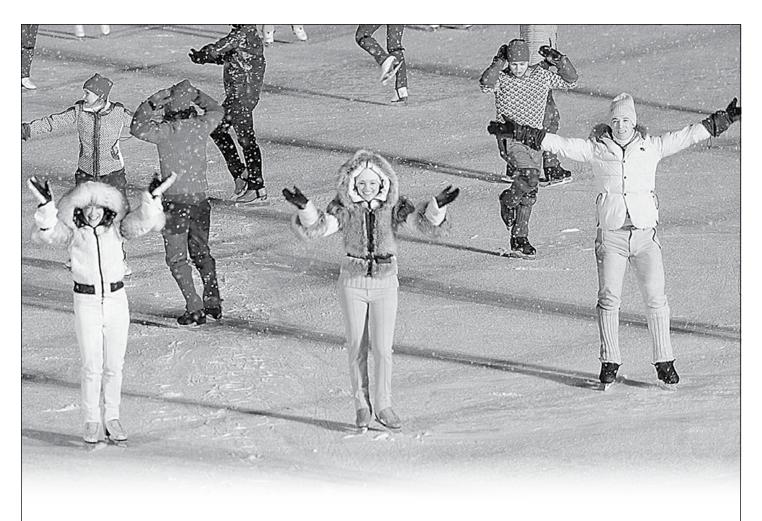
Congratulations

Tenley Albright

Ice Theatre of New York

Best Wishes for Another Great Season

Susie Gharib and Fereydoun Nazem



"It takes a village"

Thank you Tenley

Sonya & Peter

and Lisa

for believing in Ice theatre of New York

Love, Moira

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On this well-deserved honor

Thank you Sonya and Peter Dunfield, 2014 Ice Angels

With appreciation for Lisa McGraw Webster

Thank you Moira, Jirina, Douglas and everyone at ITNY!

Thank you for all that you do to demonstrate *beauty, grace* and *precision* on and off the ice.

Fondly, Clare Sheridan

Congratulations to Dr. Tenley Albright And Ice Theatre of New York For all your years of dedication to the Arts





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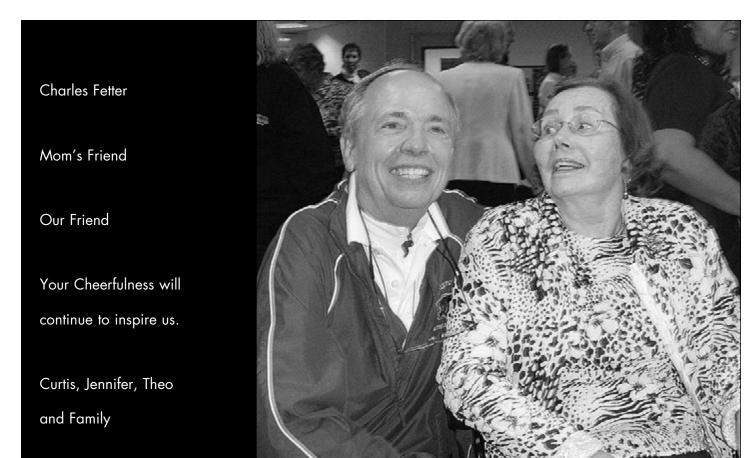
CONGRATULATIONS TENLEY FROM THE HUGHES' AND PARKERS'

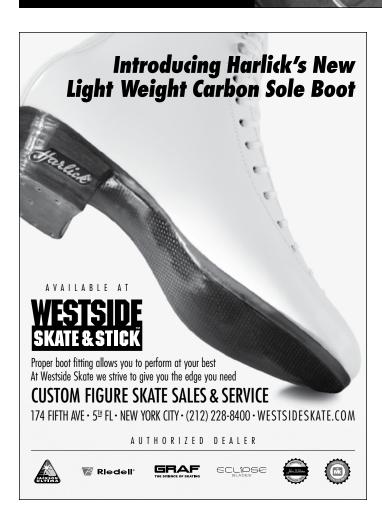
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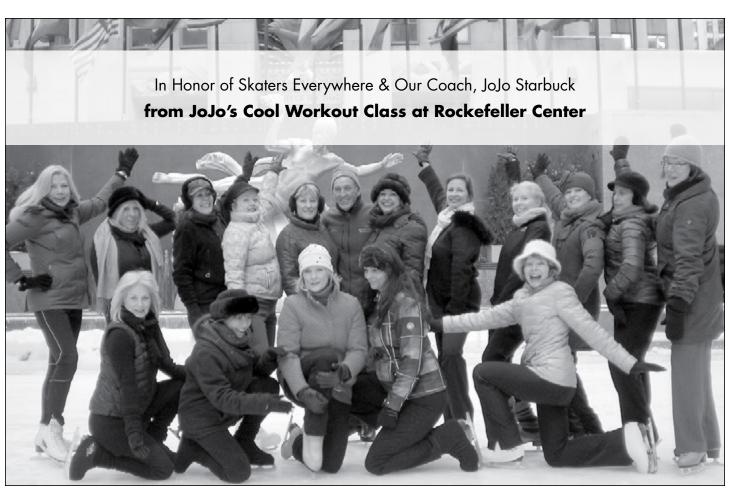
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Ice Angels and SCNY members

Sonya & Peter Dunfield









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Sonya and Peter Dunfield and the memory of
Lisa Webster

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CONGRATULATIONS MOIRA AND ICE THEATRE OF NEW YORK!

JUNE FELDMAN



CONGRATULATIONS

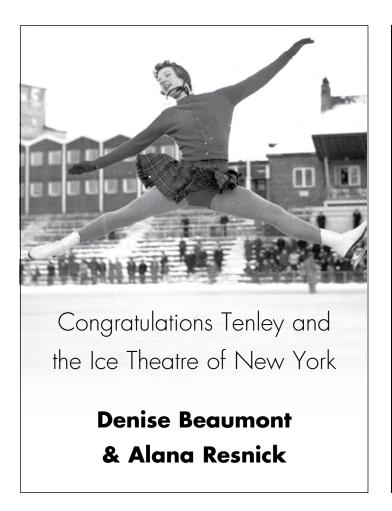
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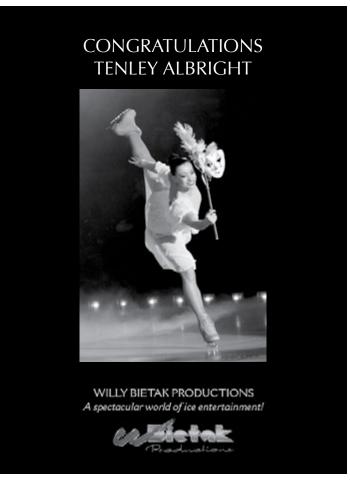
Dr. Tenley Albright

AND

ICE THEATRE OF NEW YORK

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Ari Zakarian
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To Moira,

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Ice Theatre of New York
Dr. Tenley Albright
Sonya and Peter Dunfield
Lisa McGraw Webster

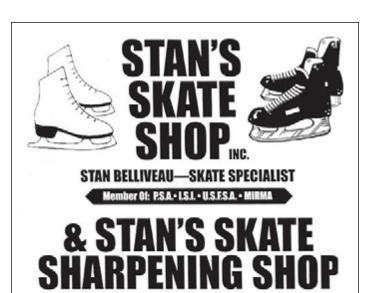
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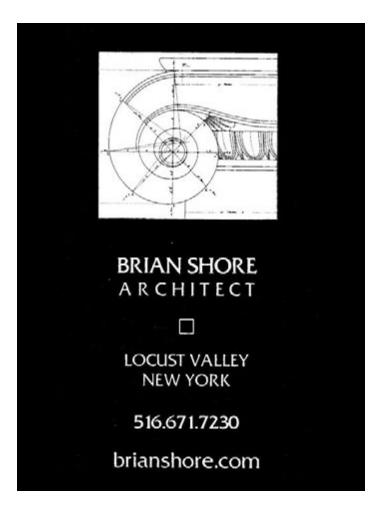
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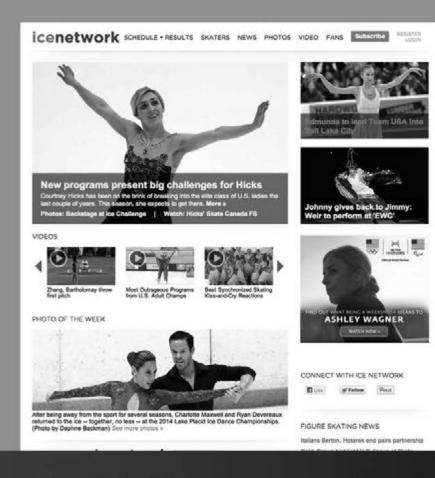
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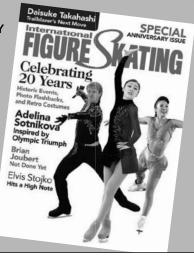
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