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American

# ENGINEERING



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AMERICAN FEI  
8436) is published  
Fencing Associa  
Street, Colorado  
tion for non-mem  
in the U.S. and \$1  
\$3.00. Members  
through their due  
concerning mem  
in Colorado Spri  
paid at Coloradc  
mailing offices.  
©1991 United Sta

Editorial Offices  
Baltimore, MD 21

Contributors ple  
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Photos should pr  
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DEADLINES: C

Fencing Association, 1988-90

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Dedicated to the memory of  
George Capriles, 1912-1969  
and  
DeCapriles, 1906-1981

Editor: Leith Askins  
Editor: Jim Ackert  
Editor: Ralph M. Goldstein,  
Editor: Emily Johnson,

AMERICAN FENCING magazine (ISSN 0002-1111) is published quarterly by the United States Fencing Association, Inc. 1750 East Boulder Springs, CO 80909. Subscribers of the U.S.F.A. is \$12.00 per year, \$18.00 elsewhere. Single copies are \$3.00. Members of the U.S.F.A. subscribe at a special rate. Address all correspondence and membership to the U.S.F.A. office at 1750 East Boulder Springs, CO and additional

to the United States Fencing Association

Address: 4 Upland Road #24,  
Boulder, CO 80501

Use note: Articles, results of tournaments and cartoons are cordially invited. Manuscripts should be typewritten, double spaced on one side of the paper only. Manuscripts should preferably be black and white and clearly legible. Unsolicited manuscripts will not be returned unless submitted with a stamped envelope. No anonymous

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# FENCING

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By Ralph Goldstein

phrase describes the Lincoln, "A house

nating Committee slate of his own to of his opponent.

opposed as it was uation where very shed. It seems that condition.

re of the hopeless- made up of many lose to 9,000 indi- ating Committee umber, a nominee ss from which we f accomplishment lligent, honest and such a candidate, a er and for the best 'e are at a critical "house" without

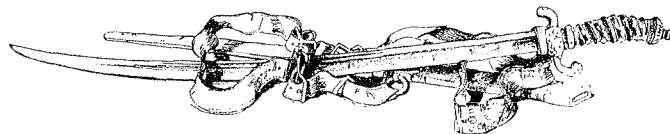
y member of this with one another, SFA in mind and

Now, as soon as the names of the new nominees are made public, imagine what a wonderful gesture it would be if the entire administration were to resign, *en masse*.

According to our bylaws, the Board of Directors would be required to replace all of them promptly. In such circumstances, whom better to select than the new nominees. They would remain in office until the end of our USFA year, when they could be renominated for a full term. We could save almost a full year!

Yes, I know it's a great deal to expect. I know it's never been done before, but this is the time for innovative, imaginative thinking and constructive action.

*Ralph Goldstein, a member of the USFA and its predecessor the AFLA since the 1930s, has officiated and fenced competitively in all three weapons for over 30 years, at the highest levels of competition. Among his many other honors, he was a member of three Olympic fencing teams. Mr. Goldstein served as editor of American Fencing from 1969 to 1977.*



## Disillusioned

I teach an introductory community college, provides insurance additional equipment

Last year, at our senior coaches manage our recreation in the USFA and USFA because it in. If a person is r except a magazine

In my 15 year number of articles romantic/recreational widely read article "Patton and his S the USFA, donate me it seems that th fencer. I hope so

*I don't think I c speaking strictly seems like a cont respond to the organization's 9, membership. Jus*

*"A Long Rang liam Goering as C it needs your inp*

*"What do you*

*"Where does*

*"How should*

*"What can th dream?"*

*Here is your c how the organiza write to the comm*

I would like to Association (USI ner, Vol. 42, No.

As a member that my place in th who enjoys the sp me with exercise in my daily life. strive to improve

# The Editor

## Ed in Alleso

roduction to fencing class and run a small club at a local  
ge, and have been doing so for ten years. The school  
e and some equipment, and club fund raisers provide  
ent.

ur division's annual meeting and elections, one of the  
ade this impassioned plea that we should all encour-  
nal fencers to join the USFA. I thought about why I'm  
d why a recreational fencer should join. I'm in the  
t gives me a place to compete and a structure to do it  
ot into electric competition the USFA offers nothing  
ne on competition.

s of fencing and membership in the AFLA/USFA the  
s worth saving number less than a dozen, and for the  
onal fencer they can be counted on one hand. The most  
le in my classes and club in the last 5 years has been  
bre." My advice to my recreational fencers is don't join  
e \$10 to the club, and I'll buy you a pitcher of beer. To  
he USFA doesn't offer anything to the non-competitive  
neone will take the time to show me I'm wrong.

**Jack C. Gillespie**  
Alleso, CA

*can prove to you that you are wrong, especially because,  
for myself, fencing without competition of some sort  
radiction in terms. I might suggest, however, that you  
request made in the letter sent to every one of our  
700 members this past August when they renewed their  
' in case you do not have a copy available, I shall quote:  
ze Planning Committee has been established with Wil-  
Chair...Since such a Committee cannot work in a "void"  
ut.*

*believe the USFA should set as its priorities?  
the future of American Fencing lie?  
it be spending its money and why?*

*ie USFA hope to accomplish – realistically or as a*

*ppportunity. People are asking for your opinion about  
tion can be made to mean more to you. I hope you will  
nittee, in care of the USFA's national office – Ed.*

respond to comments made by the United States Fencing  
A) President Michel Mamlouk in the President's Cor-  
2 of *American Fencing* magazine.

of the USFA for nearly 10 years, I have come to realize  
e fencing world is that of a moderately able epee fencer  
ort as an outlet for her competitiveness. It also provides  
and a set of frustrations completely different from those  
While I agree with Mr. Mamlouk that the U.S. should  
e its status in international competition, I vehemently

consistently have a substantial number of entries. In the U.S., Circuit  
events are the only tournaments that attract enough entries to provide  
extensive and varied competition.

Recreational fencers are the backbone of American fencing. As the  
majority of the 9,802 members of the USFA, we pay the bulk of the  
dues that keep the organization running. We also provide the labor at  
circuit events, nationals, and other tournaments. In addition, recre-  
ational fencers often surprise themselves and their coaches by rising  
to elite circles after gaining experience at Circuit events. To limit the  
pool of starting fencers in order to become more competitive interna-  
tionally seems absurdly self-defeating – where are these future Olym-  
pic medalists supposed to come from?

I also take offense at Mr. Mamlouk's denigration of the bronze medal  
won by Peter Westbrook at the 1984 Olympics and the eighth place won  
by Westbrook and the fifth place (not 14th as reported by Mr. Mamlouk)  
won by Donna Stone in the 1989 World Championships. Insinuating that  
their achievements were made easier by a "home (court) advantage," is  
an insult to these athletes who have devoted their lives to the sport.

Recreational and international fencing can coexist in the same  
organization. If other sports – such as gymnastics and swimming –  
where the U.S. has made international inroads, can manage, why can't  
fencing? It's time to stop the rhetoric and develop a program that fits  
the needs of all fencers.

**Karen J. Migdail**  
D.C. Fencers Club  
Washington, D.C.

## Guilty...with an Explanation

I believe I have one of the very few complete sets of *American Fencing*,  
dating back to Vol. 1, No. 1, November 1949. This gives me ample  
opportunity to compare not only past editors but the quality of the  
magazine.

I would like to point out that:

1. The last two issues were both marked Volume 42, Number 2.
2. In the past they printed on the magazine what months it covered.  
The last issue so doing was Volume 41, Number 2. December,  
January, February 1990, incidentally the last issue edited by  
Mr. Axelrod.

Maybe it is possible to correct the above in the future and also get the  
magazine out on time.

**George Worth**  
Orangeburg, N.Y.

*Nobody enjoys receiving critical letters, but I am glad to have the  
opportunity to print this one, because it will allow me the chance to  
respond to those of the writer's complaints which may be shared by other  
readers, to wit:*

1. We know the last two issues were numbered identically, and as  
a matter of fact, we pointed this out in the most recent Volume 42, Number

# Great Maxine Mitchell

By Werner R. Kirchner

# The Day

er final bout, with  
to have known her,  
, are thankful as we  
life upon our own.  
g a mere "acquain-  
d blessed you with

1 the entire fencing  
ss, it is sometimes  
ve her.

forgettable experi-  
ent with a quinte-  
marked, "Maxine's  
nel suit, it picks up  
nnals of fencing as  
o the sport.

Championships in  
ostile arena, I recall  
d how we all shared  
1 spectators.

n, returning from a  
ears her junior, she  
ig me as 'Madam,'  
out."

ban team advise a  
e, "Quien se mueva  
e in the picture").

1 flavor, I thought!  
o initiate attacks, a  
eft parry-riposte or

her repeated U.S.  
self, but an accom-  
siasm, good grace  
as the only ranked  
orld!

cing with the right  
eting with the left  
axine, the solution  
s as they struggled  
speed on the strip.  
ined to the fencing  
ing she did, from  
r many fencers in



## MAXINE MITCHELL

Maxine McMasters Mitchell, fencer extraordinaire, died of cancer on November 7, 1991 in Fontana, California. She was 74 years old. Behind her she has left a veritable trail of fencers who remember her with deep affection and humor.

Considered one of the best strategists in our sport, she won the U.S. national women's foil championships in 1952, 1954, 1955, 1956, 1959, 1961, and 1963. She was a member of the 1952, 1956, 1960, and 1968 U.S. Olympic teams. She won the 1955 Pan-American women's foil championships in 1955 and placed second in 1959.

Maxine is survived by her husband, Dorcie, one son, Grant, three step-daughters, one brother and two sisters.

— Mary T. Huddleson

When fencing  
up the rules deci-  
alive!" Thus, if a  
opponent was to  
eligible to "riposte  
the riposte.

The few sim-  
finer points of the  
of the parry and ri-  
when the arm of  
arm would only b-  
something solid.  
keep his arm lock  
the rules stated th-  
effective. The eff-  
a sort of "right of

Since errors i-  
resulted in seriou-  
why the duellist  
alive. However, i-  
be committed, so  
would get them a

This "first" of  
exchange of acti-  
Again, the rules n-  
example, if an at-  
tely, the attacke

But what if he  
point left in line'  
ment" and in an a  
riposte with all o  
that a remise had  
did not miss the

Then the arg-  
riposte and the  
again?" This wa  
riposte - some-  
finer points of "ti-  
so on and so on u  
their work was n-  
every contingenc  
present one and i

Now, back to  
was based, solely  
superior to his op  
the smaller punc  
known as the raj

# Of The Director

By John McKee

g became a sport and competitive, the men who set ded that everything be predicated upon “staying fencer attacked his opponent, the first duty of the parry! Once he had “saved” himself, he was then e” and the opponent must, then, parry and riposte

ple rules only brought about arguments over the e composition of the attack and the definitiveness poste. For example, how threatening was an attack the attacker was bent? In an actual duel this bent end back if the point hit a bone or a belt buckle or Therefore, it was incumbent upon the attacker to ed in order to achieve a “battering ram” effect. So at the attacker must have an extended arm to be ectiveness of any action became translatable into f way.”

n judgment or technique in actual duelling usually is injury or death, there was a compelling reason should follow the concepts that would keep him n fencing there was no physical threat if any error fencers broke the rules and tried for anything that a “touch” first.

nly brought about more controversy. In a melee or on, who was first? Then, what determined first? akers went back to the principles of duelling. For tack was parried and a riposte followed immedi- r must parry the defender’s riposte.

e left his point in line and the defender ran onto the ? This action was called a “remise” or “replac- ctual duel would have little effect compared to the f its devastating speed. So the rulesmakers stated no right of way if the riposte was immediate and target.

gument, “But what if the defender delayed the attacker, sensing the delay, disengaged and hit is approved as a replacement due to a delayed ing the defender should not have done! Then the me” thrusts, “stop” thrusts, threatening points and ntil the rulesmakers had to begin to recognize that ever done. A rule had to be established to cover y. I look at my 1940 rulebook and compare it to the it’s incredible as to its growth.

our duelling days. The development of the sword , on one man’s trying to develop a weapon that was pponent’s. The unwieldy broad sword gave way to hing weapon and that, in turn, to what become pier. When crossbars were added to the rapier, it

strength of mesh and color of uniforms and so on and so on. The rulebook got thicker and thicker. You can imagine what confronted the rulesmakers when the electric weapons appeared on the scene. Now we had circuitry, ohms resistance, voltage, types of tips, clothing and scoring machines and reels.

The rulebooks kept getting thicker. At meets the armorer had to know all of these restrictions to electric weapons and how to repair them as well. He became the “technical electrical director” or other titles of a similar nature. In the meantime the saber was undergoing electrification at the expense of the saber’s traditional usages. No longer could cuts using the cutting edge of the front of the blade and one-third on the front reverse. Now, anything that was touched by any part of the blade was considered good. So much for electrification!

Then the rulesmakers went crazy. Rules were developed for the length and width of the various strips according to weapons. Testing methods for masks, lames, gloves, and everything else entered the rulebook. It now had to be divided into equipment, tournament procedures, rights of way and classifications. At first it was enough to have a prep event followed by an unclassified, then a “C,” “B,” and finally an “A.” For years these ratings held sway and there were no circuit events or other means of ranking the competitions. This system produced the De Capriles, the Mitchells and Romarys and Linkmeyers and scores of other fencers. It was good enough for Mitchell and Romary to place sixth and fifth in the world, respectively.

And now we get to the crux of our little journey into fencing history: “The Director.” The man or woman directing the bouts is expected to know the rules of combat. He has the technical director who monitors the electric weapons and equipment. He has the scorekeeper and the computer to keep track, but does he know the rules? Better yet, can he spot the hundred or so variations on the bout to recognize and rule on them according to the rules? Ninety percent of the time he cannot. The action is too fast, fencers close and in fight and before he can sort it out the electric machine’s lights go on and the buzzer sounds.

Recognizing this as a definite flaw in the system, the USFA has sponsored “directing” clinics and tried everything to see that a director knows what to look for and how to apply the rules. Unfortunately, those who direct today have never attended a symposium, excepting a very few. In fact, my talking with directors has produced a group with a very limited knowledge of the rules. It would appear that the next step is to eliminate over one-half of the rules and simplify directing. I was watching a match the other day where two women fencers attacked at the same time, mixed it up at close-in fighting and both foil lights went on. I couldn’t tell who had the right of way but the man directing the bout had no trouble. He awarded it immediately to one woman. I asked him later how he

nd coaches will not  
e reaction to the title  
k in order to fence.”  
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outwit an opponent.  
: into a trap — you  
e a shot at the target.  
hange the distance,

pate my opponent, trying only to surprise him when he is unpre-  
pared; I keep in mind that he must be outwitted as soon as he is  
prepared to ward off my apparent attack. And this must succeed  
because my actions suggest to him his method of defense.” You  
should really spend some time (and practice) on this exceed-  
ingly revealing pointer.

The principle states that if you can control the distance, and are  
able to parry every attack then your opponent will not be able to  
score. In this form the principle is one-sided, of course, due to the  
fact that your opponent is striving for the same goal, and the end  
result would be a touchless bout. Yet this situation would resolve  
itself in favor of the fencer who is better versed in the art of  
deception. Out wit — out think! — your opponent, and you will score.

Strategy, then, means to have a plan, and to lure your opponent  
into making the wrong move. This naturally implies that you should  
never, never throw away caution, and should never, never become  
impatient with yourself. If you ignore the need for strategy, you will  
not be thinking about the real problem at hand but will degenerate  
to the level of the slasher and hacker.

Using tactics means to use all the techniques you have been  
taught, but in relation to your ability. For example, if you are slow  
on your feet, avoid the *balestra*. If you don’t have the reach and the  
speed, be careful with your lunge. If you are in the habit (bad, bad!)  
of making wide, wild parries, teach yourself to tighten them. If your  
disengage is a big circle, train yourself to make it smaller. Surely  
you can think of other bad habits you have developed over the years.

Many fencers argue that luck plays a big part in all bouts.  
Perhaps. The lucky touch often can and does take place, but it may  
simply mean that one fencer continued to think and keep his wits  
while the other gave in to impatience or frustration.

Think. If your opponent dances and hops, you can’t be sure  
when the real attack will come. If you dance too, you may be  
compounding your problem. Try, then, to confuse him/her by  
changing the distance, yet remain relaxed and on the alert to take  
advantage of whatever move comes at you.

Think. Even before your bout begins, you should have some idea  
about your opponent’s ability by having observed him/her in previous  
bouts. Here you have a basis for formulating your own strategy.

Think. Is your opponent aggressive or does he/she wait for  
you to make the first move, the first mistake? Evaluate, and  
refrain from attacking blindly. Concentrate on creating open-  
ings. If opponent uses binds, presses, and beats, look for ways to  
set a trap for these moves.

Think. Do you tense up when you face your opponent? Train  
yourself to remain calm, relaxed, on the alert. Tension (even in the way  
you hold your weapon) robs you of swift reactions to the initiated  
attacks. Tension robs you of concentration, and tires you quickly.

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## President's Corner

by Michel A. Mamlouk

At the last meeting of Directors, last October, I was asked if the election was a "hollow victory." It was not. The election was a clear indication that a strong majority of the membership wanted a change. I promised to cut back on the help of your Executive Committee and our Director, Carla Mae Richards. We reduced the follow-up travel allowance; travel costs; cost of travel to F.I.E. representatives and their travel allowance. The World Cup sabre held in Herndon, Va. resulted in savings for the USFA.

As a result, we have been able to increase the budget line item for development and make larger contributions toward the Under-20 fencers to Pan Am Championships in Europe. There is still much we can do.

My office has been criticized for not responding to the membership. I was amongst those who criticized. In my office I can say that your national office has a lot of hard-working people. To dispel further criticism we have hired the services of a consultant who could take an audit of our operation and make recommendations. This audit will take a study of seven to ten days and is likely to cost about \$10,000 to implement that we do this.

The last 18 months of my presidency was marked by a very busy year and I was and still am eager to effect changes in the way we run the athletes to Europe. Our good friend George K. told me that no change can be made without one year's prior notice. It was not a good idea to effect changes during the Olympic quadrennial. He was right.

Looking at a new quadrennial and the Olympics in 2000, as of this date, the required "one-year notice." We must improve the quality of our international fencers, give them the opportunity to train, outline a serious program, well thought out and demand total commitment. And, above all, results. If a man invests \$100 he may reasonably expect \$110. If a man gets \$40 back, he lost \$60, and he has made a bad investment. Next time we demand a better return for our investments. Looking back on the 92/93 season and for the remainder of the quadrennial, I am putting before our membership the following proposals: separate the budget in two parts, part "A" for the general membership, funded by membership dues, and part "B" derived from the USFA Foundation (which now has about 400,000), plus whatever other income is derived from miscellaneous items. Part "B," a budget dealing solely with the expenses derived from the USOC for the purpose of training our national gold and Olympic gold. It will be argued that this is a slap, and that a number of our events are considered

For one thing, if a fencer cannot participate in all required training, when traveling to Europe he or she cannot take two weeks for travel, training in Europe and then participate in a designated World Cup event. That fencer must be dropped.

Fund the "team" to Europe for the first trip. Demand a result of top 32 the first time out. If you do not make the top 32 the next trip will not be funded. If a fencer travels at his or her expense to a designated event and makes the top 32 there will be reimbursement. If we do not have at least three fencers in the top 32 in designated World Cup events we should not send a team to the World Championships.

I would also recommend that if a fencer achieves a result of top 24 then subsidize that fencer on a monthly basis, as long as the fencer remains in the top 24 and afford that fencer the opportunity to compete at designated World Cup events.

You must remember that fencing, like any other Olympic sport, demands total full-time commitment, and putting one's life on hold. If our aspiring athletes are not willing to do that, fine, they can be part of Division II.

For this coming season, based on our international results, I am told that we will receive \$100,000 less than previous years. If we are not careful, the USOC may totally reduce their subsidy.

Our Division II nationals would remain as in the past.

You must decide what the goals of the USFA are. If it is Olympic gold, there is but one way to go, and that is what I have proposed above, plus establish permanent resident training centers for future international athletes. We now have the opportunity to have such a center in Colorado Springs, let us not lose the opportunity. We have also been promised resident sport in San Diego when that Olympic Center is completed. Let us build for the future. To do that we must put our self interest behind us, and once again, we must think of what fencing needs and not what the fencer wants.

I recently had a conversation with the father of one of our past top fencers. It went something like this: "But Mike, if you demand that a fencer puts his or her life on hold it is not fair, because think of the young law student or medical student or other profession that have exams which will determine their future or demands from their jobs. They cannot take all the time needed to train."

My answer was, "Your son was amongst those who benefited from travel to Europe funded by the USFA/USOC during and after his graduation from college, and where is he now? What is his contribution to fencing today? What did he produce in international results? Nothing." Where is he now? Answer: "making money and very successful." Yes, but where does that leave the investment made in him by the USFA/USOC? Was it

By Bob Tischenkel

Unit

1750 East Boulc

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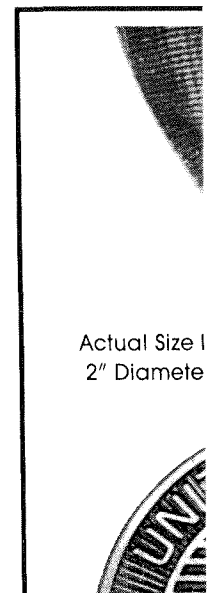
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I had made a big mistake picking Barney as my second. I forgot that enthusiasm brought out his recklessness. You want a second who is defensive by nature. A wallflower at his first dance. By contrast, you want a best man at your wedding who is aggressive — who spins a lively bachelor party, delivers a bold toast and whispers lascivious somethings in your mother-in-law's ear. Your second should be as restrained as a church bookkeeper.

Not my pal Barney, a born seducer of mothers-in-law. He dashed back from the meeting and burst into my office with the details.

"Am I wearing a mask?" I asked.  
"No." He was astonished by the question.  
"Am I wearing pads?"  
"Of course not." Barney was offended.  
"Are there tips at the ends of the foils?"  
"Hell no!"

A raw, gray October afternoon. About 300 people were gathered in an unruly semi-circle at the bottom of the chapel steps. The campus sat on top of a hill, and its center was a chapel that presided over a quadrangle of academic buildings.

There I stood, dueling sword in hand, waiting for my challenger. He was late; the dull but heartwarming idea of anti-climax entered my mind. I was wearing two sweat shirts against the cold but also in a vain attempt to provide my self some padding. Alongside me was a Swedish exchange student in a white dinner jacket. Delighted by his discovery of violent Americans, he had volunteered to drop a handkerchief to signal the start of the duel.

Suddenly, from atop the chapel steps the doors flew open. Brass door handles rang against stone pillars and echoed throughout the quadrangle. My challenger, clad in black with a black mask and cape adorning him, strode forward and slashed his signature into the air.

Then he made a soapbox speech in which he anointed himself defender of the school's honor. Then he did a Cossack sword dance. Although I had forced Barney to re-negotiate a mutual promise that neither of us would try to injure the other (and that we would use fencing team foils that would hardly cut steak tartare), my challenger's unbalanced zeal was scaring the regrets into me.

The duel began. Theatrically, he mounted and dismounted the chapel steps, flailed his sword and left me constantly parrying. For five minutes we were like boys pretending at swordplay with sticks. It soon occurred to me that he had no idea how to fence (I knew the rudiments, having learned them as one of those rainy-day activities at summer camp). In a way, this made him more dangerous. But it also meant he didn't have a strategy.

My strategy developed out of his hamming it up. The next time he mounted the steps, I followed with a series of thrusts that forced him backward up more steps. The first moment he lost his balance,

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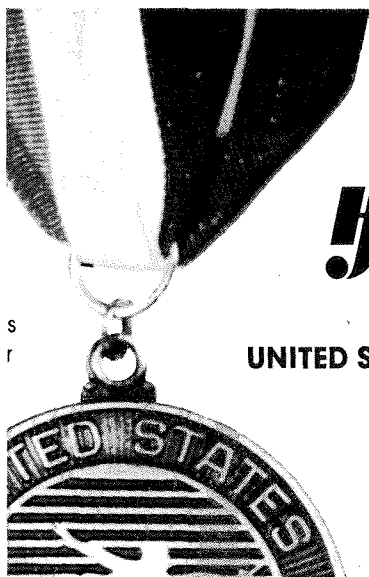
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# Lithuanian Olympic Games

By Kaz Campe

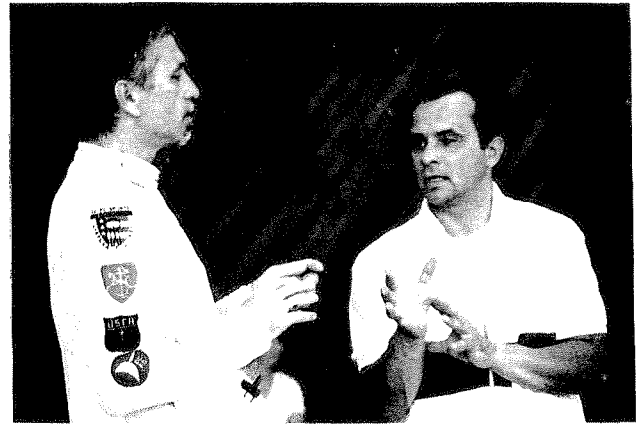
This past summer, the republic of Lithuania hosted the fourth World Lithuanian Olympic Games. The previous three had been conducted by Lithuanians in exile, the host countries being Canada, the United States, and Australia. The 1991 games covered 22 sports, including mountain climbing (Everest), and skiing (Urals), two sports that could not be held in Lithuania due to its topography. In fencing, all four weapons were represented in the open events. Also, in the seniors category, men's foil and epee were included.

I had visited Lithuania recently, in 1989, for the first time since I arrived in the U.S. in 1949 as a World War II refugee. During the visit I learned of the games being planned for this summer and immediately made plans to train for them.

A total of 64 fencers participated in the games, most of whom were native Lithuanians. Although this may not seem much, considering the size of the country (roughly 3.5 million) and the economic and political conditions of the time, the number is impressive. Lithuanians from the United States, Canada, and the republic of Georgia also participated. Although I had hoped that there would be other USFA fencers of Lithuanian descent, it turned out that I was the only entrant from the U.S.

Being 54 years old qualified me to compete in the seniors epee event. A year's worth of concentrated training at the DC Fencers Club with coach Janusz Smolenski, plus a little bit of luck, helped me win first place out of 11 entries. I also participated in the open epee competition, where the fencers were younger, faster, and well prepared. The going was a bit tougher, and I had to be content with taking sixth place out of 18 fencers.

The Lithuanian Fencing Federation (LFF) has active fencing clubs in its three principal cities, Vilnius, Kaunas, and Klaipeda. On the whole, it appears that the level of fencing in present day Lithuania is perhaps comparable to that of the United States. In general, the outlook of the LFF seems to be positive and upbeat. They are looking forward to increasing and strengthening their ranks. To this end, the recent success of the Lithuanian National Olympic Committee in regaining its former membership in the World Olympics should help all Lithuanian athletes, including fencers, to participate in the fellowship of international competition.



Kaz Campe of DC Fencers Club, comparing notes after the final bout in Lithuanian seniors epee event with second place winner, R. Jogela of Vilnius, Lithuania.



*From want of habit in the exercise of the wrist in the common occupations of life, the weight of the sword will at first be found extremely irksome. The action of the arm bears no comparison with that quickness of which the wrist is susceptible, for the motions of the arm are so wide and circuitous, that they are easily counteracted; from which, in a clear point of view, the strictest perseverance will be found necessary, in order to attain perfection in the first lessons, which are merely confined to acquiring a suppleness in the wrist and shoulder; as without this indispensable requisite, no person can become a good swordsman.*

— Rules and Regulations  
for the Sword Exercise of Cavalry (1796)

# Safer Fencing For Everyone

By Cynthia Carter and John Heil

The benefits of sport participation are many and varied. But there are risks as well – of which injury is the most commonplace. It is estimated that there are over 17 million sports-related injuries each year in the United States alone. As a fencer, you have luckily chosen one of the safer sports: serious accidents are infrequent. Nevertheless, accidents occur with both top-level athletes and the casual recreational fencer. When serious accidents occur, the results are traumatic for all involved. Day-to-day aches and pains of minor injury are far more commonplace, but of no less concern.

To the recreational fencer who looks forward to a once a week social fencing evening, injury takes the fun away. For the highly competitive athletes who must maintain rigorous training, the task of coping with the aches and pains of minor injury is of critical importance. These fencers must avoid letting minor injury interfere with their concentration and at the same time prevent it from developing into more serious injury. This article describes USFA activities that will lead to a safer fencing environment and a first-time USFA-wide survey of fencing injuries.

Within the last three years the Sports Medicine Committee of the USFA and the USFA/American Society for Testing and Materials (ASTM) Fencing Safety Committee have embarked on a vigorous program to develop a better scientific understanding of fencing. The recently-established Sports Medicine Committee numbers more than 35 persons with medical, therapeutic, research, computer, physiological, biomechanical, psychological, and educational background. The USFA/ASTM Committee works through the participation in the ASTM's Committee on Sports Equipment and facilities.

The purpose of the work is to better understand the effectiveness of fencing training, equipment, and injuries – and to develop plans and programs for keeping fencers safe and healthy. This article describes the work that is planned and in progress by the USFA's Sports Medicine Committee including a carefully planned project on fencing injury statistics, and other activities of the USFA's Safety Committee.

## Developments in Fencing Safety

After the adoption of electric fencing, foils and epees became stiffer and heavier – and the game became more athletic. Directors allowed the game to continue longer and often at closer distances because visibility of the touch by the director was less crucial. Thus, over the years, injuries seem to have increased. Certainly serious injuries have.

The question of standards of quality of equipment and facilities has gained scrutiny in recent years, particularly by the FIE. This has followed the increasing incidence of serious injury. A great deal of effort has been directed toward improvements in equipment and facilities in order to reduce the risk of fencing injury. For example, improvements have been made in masks (now heavier), blades (now using maraging steel), and uniforms (now more resistant to penetration by a broken blade). For each of these, the FIE has set the standards that have been adopted by the USFA for its most competitive events. These changes are designed primarily to reduce the risk of injury from a broken blade – increasing the quality of steel blades and by preventing it from penetrating a mask or uniform. A summary of recent developments in equipment design and testing is presented in the following sections.

## Nondestructive Evaluation (NDE) of Fencing Blades

No matter how excellent the metallurgy of the blade, with the use of the weapon and with increasing age, weaknesses are introduced (called "fatigue") and cracks grow. In nondestructive evaluation, a blade is passed by or through a probe that is sensitive to changes in the electrical or magnetic properties of the blade that are, in turn, related to changes in the steel (for example – fatigue, crack growth, chemical changes). In this way, imperfections in the blade can be detected. The validity of the use of NDE equipment was tested at the Junior and Senior World Championships in Denver in 1988. Of the 67 foils tagged by the NDE test for defects, three broke at the site of the defect detection prior to the failure by NDE (no others broke). And, of 59 epees similarly tagged for defects, six broke at the site of the defect with only one broken blade occurring where no defects had been registered. Follow up metallographic examination verified that this latter epee blade had been broken as a result of brute force. These results are all the more remarkable when considering that some of the blades tagged with defects very likely remained as back-ups in the fencer's bag and were not used extensively in competition. From these results we can assume that those weapons tagged for defects are at far greater risk for breaking than those for which no defects had been noted. Overall these results are quite encouraging. How this form of evaluation could be introduced into American fencing to reduce the overall breakage rate without sending up the cost of fencing remains to be addressed.

## Composite Fencing Blades

The USFA has received a United States Olympic Committee grant to evaluate whether new composite materials would make better blades than the available steels. Composites are a combination of a baseline, or matrix material (usually a metal, a ceramic, or a polymer) and a reinforcement materials of high strength, high elasticity and low density (such as graphite or boron fibers). Composites are light, strong and, unlike metals, don't exhibit fatigue. They have already replaced other materials in tennis and racquetball rackets, in fishing poles and pole vaulting poles, and rowing and sailing boat hulls – as well as in other sports equipment. With a more durable and lighter blade, the fencer can be more confident of the strength and performance of his or her weapon, and perhaps movements could be made faster. Such blades would present less danger of breaking, would cause less bruising, and because of their lightness may result in fewer hand and elbow overuse injuries. The added benefit is that fencers would have to carry fewer back-up blades in their bags.

## Body Padding

While the new FIE standards have eliminated reasonable chances of blade penetration, bruising continues to be a problem. Certain fabrics that resist penetration, for instance by a broken blade, may not protect well against the impact of whips, slashes and jabs. The Fencing Safety Committee is working with the ASTM's Committee on Padding to develop a standard test method so that equipment manufacturers can evaluate the ability of fabrics to protect against bruising. This is related to the padding's ability to absorb energy and spread the local forces where the blade meets the uniform on the outside, to a wider surface area on the inside of the uniform (i.e., it serves to reduce the pressure on a specific area of the body, thus reducing bruising).

## Safer Fencing For Everyone *Continued*

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### Surfaces and Strips

Strips must not only have adequate friction but also must be firmly secured so that they don't slide with respect to the floor. In addition, they must be placed on a surface that is resilient enough so that fencers can carry out the footwork necessary for their games without sustaining injuries to their heels, ankles or knees. The USFA Safety Committee is working with an ASTM Committee to help design a simple method to evaluate the ability of fencing strips to absorb impact. Better impact absorption should translate into fewer overuse injuries in the feet and legs.

### Handles, Shoes, and More

With a better understanding of fencing footwork including angle and force of impact and repetitiveness of motions, shoe design might be improved. Currently, the design of fencing shoes is not based on these important considerations. In addition, women must buy men's fencing shoes although their feet are typically narrower than men's feet.

Another concern one of the members of the Sports Medicine Committee wants to address is the relation between handle shapes and injuries to the hand and elbow resulting from long term intensive training. Other topics such as the lighting surrounding the pistes and ambient temperatures are of interest to the two USFA committees.

### Fencing Injury Survey

Many factors interact to influence fencing injury. These include fitness and training techniques, equipment and facilities, as well as life stress and other personal factors. Research has shown that injury and illness tend to increase with the approach of major competition. This appears to be related to both increased intensity of training and greater psychological stress. Related research on a wide variety of athletes has shown that those who are undergoing a great deal of life stress and change are more prone to injury. Other factors that can influence injury range from technique training (e.g., using biomechanical advantages to minimize injury from sustained frequent moves) to tactics in competing (distance versus in fighting, lunging versus fleching, attacking versus defending).

Improvements in equipment and facilities such as those described above are important. However, there is much more to be done. With better information about the type and circumstances of injuries, coaches, trainers, armorers and officials can improve the training of fencers, at the same time as the risk of unnecessary injury is reduced. For progress to continue, there is a need for reliable information on the rates of injuries and the conditions surrounding their occurrence. Some important work has already been done by Julie Moyer who has gathered and analyzed injury data at major fencing competitions. Her important work provided athletic trainers data that was gathered after injury at major events. But her work provides no insight in other aspects of fencing injury in the USFA membership as a whole, both recreational and competitive, and hence no overall base from which to address broad progress in better fencing safety.

For progress to continue, there needs to be a thorough understanding of all types of fencing injuries. This ranges from serious injuries to minor aches and pains, as well as those sustained in training and competition, both by highly competitive and casual fencers—whether young or old, male or female. For this reason a

fencing injury survey is planned by the USFA. This survey has been developed by professionals in epidemiology, clinical psychology, statistical methods, and sports database development, in cooperation with fencing experts.

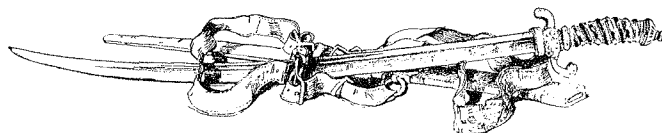
Of course, this first broad survey is only a step toward better understanding, seeking only to determine an overall description of major trends. Two important considerations guided its development. The first and most important goal was that it reach a wide range of fencers—so that all of the USFA membership can benefit from the results. The second important consideration was that the survey be relatively brief so that it could be completed in a modest amount of time, thereby encouraging fencers to participate. A trial field test of this questionnaire with the Virginia Division of the USFA at the Commonwealth State Games of Virginia shows that it does in fact meet these needs.

The survey includes questions about the “what, how, and why” of injury within the last year, as well as your most serious injury as a fencer. Injury is defined as any occurrence that required treatment (e.g., by a physician or trainer) or resulted in at least one missed practice or competition. This includes sudden traumatic injuries and gradual overuse injuries which occur during fencing or any related training activities. (In our field test of the questionnaire, one fencer responded, “I’ve never been injured in fencing,” while actually having been absent from fencing for several months with our overuse problem with the elbow: we mean very much to include such injuries in our database!).

This survey will be mailed to you by the USFA. We encourage you to complete and return it as soon as possible. Individual responses are considered confidential. However, please be assured that the overall combined results will be shared openly with the USFA membership—in order that the knowledge gained can be used widely to help you fence more safely and effectively.

### Concluding Comments

The USFA Sports Medicine Committee, and the related Fencing Safety Committee working with the ASTM, will continue to work to bring new developments in science, technology and medicine to the sport of fencing. Work planned and in progress by the Sports Medicine Committee and the Fencing Safety Committee of the USFA have been described in this article. Our committees are not charged with enforcement of rules but with studying ways to improve the quality and safety of fencing through better training, practices, equipment and facilities. It is not our intention to interfere with fencers enjoyment of the sport or with the USFA's methods of working with its membership. However, we would like to sensitize fencers to their own responsibilities for safety a significant responsibility resides with the individual fencers. Once again, the USFA's Sports Medicine and Fencing Safety Committees encourage you to join us in our efforts to establish our first general survey database on fencing injury in the USA. Look for the survey in the mail and send us your responses!



# Douglas Fairbanks, Jr.

Interview By Thomas H. Cragg



*At 81 years of age, Douglas Fairbanks, Jr. is still a very active man. When we contacted him about this article, he readily agreed, but catching him at the office took a bit of scheduling, and a fair amount of good timing. He is quick to laugh, and his wit puts you quickly at ease. He is a gentleman, actor, and one of the best swordsmen the filmmaking industry has ever known.*

"It's always nice to be remembered for something you feel you did well in your life. Sword fighting was one of the things I did in my films that I will never regret. It was hard work, but great fun.

"Originally, I did fencing as a sport when I was about 16, and belonged to an athletic club. We used to do it as just one of the sports we did like wrestling, and boxing, and I did track...just a little of everything. Like a decathlon, I did a little bit of a lot of things.

"I enjoyed fencing, but I always thought, for the layman, it was pretty dull to watch. Theatrically it's fun to watch because they exaggerate. They don't really do it properly as in the sport, but that's the artistic side, and of course, in the very old days during the 17th century, when they did it as a main form of combat, there wasn't that much science to it as we think there is. That's largely theatrical. Some people had some science to what they did, but most just got up and whacked away.

"I'd like to think sabre was my favorite weapon, and it was, after all, a good start towards my career in filmmaking. In movies such as "Sinbad The Sailor" there were many other forms of combat other than fencing. They had those great half-moon swords, and other weapons, as well as a good share of grappling.

"I do remember that in the competitions of my early teens, when I was learning, and we had the masks and pads on, I always wished I didn't have to wear them because they got in the way. We would start with a standard salute, much as we did in the military, holding the hilt up to the chin, and then bringing the weapon down crisply. This is still the sword salute of the military. When I was in the Navy, and in full dress, that was the way we did it.

"Later on, during my film career, I knew a lot of other actors that knew how to fence, but when it came to recreation in between work, we learned more towards tennis and golf for relaxation.

"I trained a lot when a film had fencing in it. We would begin training weeks and weeks ahead of time, and we would work out very carefully. We would choreograph the combat with a professional stunt

man or fencer, and we would choreograph it just as you would a dance, or ballet, so when it came to the film it would look like a combat.

"These things were always very carefully planned for weeks in advance. They were rehearsed many times...photographed many times. They would take certain shots at particular angles, and replay them, and so forth. Many people had doubles of course. I did not have one because I thought I did it well enough that I didn't need one.

"I did nearly put a fellow's eye out once. It was an accident of course. He stepped out of line when I was making my attack. He even said it was his fault, but I felt terrible about it. Fortunately they were able to save his eye. The blade had nicked it in the very corner, and caught a blood vessel there. It bled a lot, and nearly scared the life out of me.

"Usually we would film the fights in bits and pieces, but it depended. For instance, in "The Corsican Brothers" we had six cameras going at different angles, and at different distances.

"That sword fight took about four or five minutes non-stop, which is a long time in filming. That one we rehearsed for many weeks ahead of time. Otherwise, such as in "The Prisoner of Zenda," we filmed the fight in bits and pieces. In some cases, although I don't recall them doing this in any of my films, they might speed up the film slightly to make things seem faster than they really were.

"I never had one actor that was my favorite to play against for his fencing abilities. The one that knew the most about it, if it was anybody, was Basil Rathbone. We worked together, but not in a film that required sword play. It was a pity that he always seemed to be cast as the villain, and so had to lose in the end. We used to tease him about that a lot. He was the gentlest, nicest fellow, always playing the villain, and yet, he was probably less villainous than most of the heroes that he played against.

"I think, all in all, "The Prisoner of Zenda" was my favorite movie as far as the swordfighting is concerned. We had a lot of interruptions with dialog going on, and "The Corsican Brothers," because it lasted such a long time. The trouble there was my opponent. Akim Tamiroff was really much too large in girth, and not large enough in height to be a truly formidable foe. I mentioned that to them, but by then it was too late, he had already been cast, and I had received my orders to active duty in the Navy. I was in a hurry to be off, so I said, 'Do anything that you like...hurry up and be rid of me.'

"My father Douglas Fairbanks was thought of as being one of the finest examples of good sword play. He really didn't know that much about it either. He just sort of whacked away, and was very effective in the way that he did it. He enjoyed leaping about of course. He always won the fight, and the villain always got his just desserts, which is always necessary to excite the audience, and is, after all, the way that it should be."



Douglas Fairbanks, Jr. at sword's position with Akim Tamiroff.

# Electrical Sabre: Back to the Future

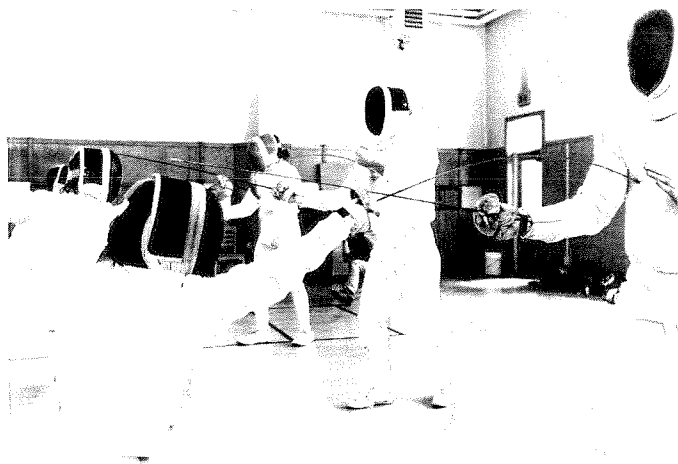
By William M. Gaugler

With the advent of the electrical sabre the current method of fencing, based on the standard weapon is obsolete. No longer will extended running attacks with multiple cut feints be effective. Instead, we shall, very likely, see a return to the sabre fencing technique of the Radaellian school, with point attacks, circular parries, and complex fencing phrases consisting of counterparry ripostes, actions on the blade, renewed attacks, counterattacks to the advanced target, countertime, and the feint in time. In other words, the electrical sabre is taking us back to the past, when sabre fencing resembled duelling practice.

The change in this direction has, in fact, already begun and was clearly evident in the 1990 edition of the *Trofeo Luxardo*. The French, Italians, and West Germans were all cognizant of the possibilities offered by the electrical weapon, and prepared their fencers accordingly. For example, I observed the Bulgarian coach of the West German team drilling his fencers almost exclusively with actions to the forearm. In the final classification of the World Cup event, Laurent Couderc of France placed first, Marco Matin of Italy, second, and Martin Wendel Of West Germany, third. Couderc and Wendel, in particular, took full advantage of the capability of the electrical scoring device to register light hits to the arm.

Because of its sensibility, the electrical sabre permits the fencer to utilize actions used in foil and epee fencing. Modern sabre is, after all, based on foil, and its most skilled practitioners during the early decades of this century were generally foilsmen, such as Carlo Pessina, Agesilao Greco, Italo Santelli, Nedo and Aldo Nadi, Gustavo Marzi, Ugo Pignotti, and Renzo Nostini.

Aldo Nadi once observed that he and his brother, Nedo, had never taken more than five sabre lessons in their entire lives. And he attributed his success, and that of his brother to their preparation in foil, *and use of the point*. It will be remembered that Nedo and Aldo Nadi placed, respectively, first and second in individual sabre, and first in team sabre in the Olympic Games of 1920. Thirty-six year-old Nedo Nadi, at the close of his competitive career in February, 1931, in a sabre match that attracted world-wide attention, defeated the powerful Hungarian swordsman, György Piller (Olympic sabre champion, 1932), 16 to 12.



Nineteen ninety-one marked the tenth year of examinations for fencing teachers at San José State University. Since 1981 the Department of Military Science has awarded 32 diplomas, 13 to Military Instructors at Arms, 16 to Military Provosts at Arms, and three to Military Masters at Arms.

Agesilao Greco, in his later years, developed a sabre technique based on use of the point; in particular, he stressed counterattacks with the point to the wrist. To Greco, an experienced duellist, it was perfectly obvious that the sabre fencer's advanced target was especially vulnerable. In September, 1931, Greco gave a demonstration of his system of sabre fencing. He reminded his audience that the arm with the double cutting edge also has a point, and that this must be applied in opposition to the Hungarian game. His method was described in *Il Messaggero* as simple and practical: he placed the sabre in line and advanced with the point of his weapon aimed at his adversary's arm; the instant the opponent attempted a time cut to the arm, he was impaled on the point. Greco invited fencers among the spectators to participate by executing time cuts against his naked arm, or any other target area they might choose. No one managed to touch him. In October, 1934, Greco provided irrefutable proof of the efficiency of his system of sabre play by defeating the renowned Hungarian fencer, Endre Kabos (Olympic sabre champion, 1936). Kabos was approximately 40 years younger than Greco.

Looking ahead, then, to the coming World Championships and Olympic Games, what can be done to enable our top-level fencers to compete effectively with the electric sabre? The answer, in my opinion, is to return to traditional methods of instruction. We must draw heavily on foil and epee technique to develop a sabre method suitable for the electric weapon. The typical modern sabre fencer tends to have poor point control, exposes his lower arm frequently during attack, relies heavily on offensive actions with multiple cut feints, employs only simple parries, and is sparing in his use of counterattacks to the advanced target. He is most easily hit with point attacks, the remise, and counterattacks.

Sixty years ago sabre fencers kept the sword arm well extended, with the point of the sabre forward. They did not hesitate to use circular cuts, and they employed a combination of simple and circular parries. Moreover, they counterattacked the exposed arm whenever the opportunity presented itself. The same tactical approach could be used today with great effect. The key is to return to the classical sabre lesson based on duelling practice. Here is an example (both fencers are right-handed):

- 1) In opposition to the master's invitation in third, the student executes the point thrust to the inside chest (first in second hand position or thumb at seven o'clock) with a lunge;

- 2) In opposition to the teacher's attempt to engage in fourth, the pupil performs the disengagement with the point in time to the outside chest (first in second hand position) with a lunge, followed immediately by a direct cut (third hand position or thumb at twelve o'clock) to the arm while recovering to the guard position in third—in other words, two rapid hits;

- 3) In opposition to the master's invitation in fourth, the student executes the direct cut to the top of the forearm (third hand position) from the guard position, succeeded instantly by a direct cut to the top of the head with a lunge, and, as the teacher shifts to third, a circular cut to the internal arm (third in fourth hand position or thumb at one o'clock) during recovery to the guard position in third—in this case, three quick hits;

- 4) In opposition to the master's attempt to engage the blade in fourth, the pupil performs *the feint by disengagement with the point* in time to the outside chest (second hand position or thumb at nine o'clock) with an advance, and as the teacher parries third,



## Electrical Sabre: Back to the Future *continued*

eludes the simple parry with a *disengagement with the point* to the inside chest (first in second hand position) with a lunge, succeeded instantly by a direct cut under the arm with the counter cut (second in third hand position or thumb at eleven o'clock) pulled back in a slicing motion while recovering to the guard position in third; and when this is firmly in hand, as an alternative, the master parries the disengagement with the point to the inside chest, holding his parry and stepping back, to trigger the students *renewed attack* with a disengagement with the point to the outside chest and recovery forward, followed by a descending cut (cut-over) to the head with a second lunge (or running attack, passing on the inside);

5) In opposition to the teacher's attempt to engage the blade in fourth, the pupil executes the feint by disengagement with the point in time to the outside chest (second hand position) with an advance, and as the master parries third, eludes the simple parry with a disengagement under and cut to the head with a lunge, followed immediately by a direct cut to the arm (third in fourth hand position) during recovery to the guard position in third;

6) In opposition to the teacher's attempt to engage the blade in fourth, the student performs the feint by disengagement with the point in time to the outside chest (second hand position) with an advance, and as the master parries counter of fourth, eludes the circular parry with a deceive to the outside chest (first in second hand position) with a lunge, and on the recovery to the guard position in third; parries fifth (semicircular movement of the blade with the point well forward) and ripostes by direct cut to the flank (second hand position); and, when this parry-riposte has been mastered, adds the counter parry of fifth and ripostes by circular cut to the abdomen (fourth hand position or thumb at three o'clock);

7) In opposition to the teacher's placement of the blade in line, the pupil executes the beat in fourth with the cut in time and direct cut to the outside cheek (second hand position) with an advance and lunge, followed immediately by a direct cut to the arm (third in fourth hand position) during recovery to the guard position in third;

8) In opposition to the master's placement of the blade in line, the student performs the beat in fourth with the cut in time with an advance, and, when the teacher eludes this action on the blade with the disengagement with the point in time, remains in place and parries *third in countertime* and ripostes by direct cut to the head (third hand position);

9) The pupil parries counter of the third with a retreat and ripostes by glide with the point to the outside chest (first in second hand position);

10) The student parries double counter of third with a retreat and ripostes by glide with the point to the crook of the arm (first in second hand position);

11) The pupil places the point in line (second hand position) and advances slowly, and, when the master attempts to engage the blade, eludes blade contact by *disengagement with the point in time* to the outside chest (first in second hand position) with a lunge, succeeded instantly by a direct cut to the arm (third hand position) during recovery to the guard position in third;

12) The student places the point in line, advances slowly, and, when the teacher attempts to engage the blade, eludes blade contact with the *feint by disengagement with the point in time* (second hand position), and on the master's parry of the counter

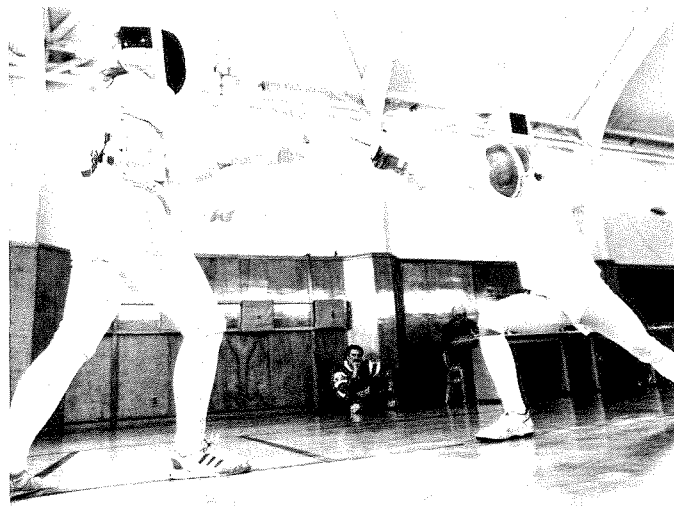
of fourth in countertime, eludes the circular parry with a deceive to the outside chest (first in second hand position) with a lunge, followed immediately by a direct cut to the arm (third hand position) while recovering to the guard position in third. Each of these actions is repeated for the length of the fencing strip.

Now the actions from numbers 5 to 7 must be performed in opposition to the master's varied responses. If he executes a simple parry, number 5 will follow; if he performs a circular parry, number 6 will succeed; if he places his blade in line, number 7 will follow; and if he executed the disengagement in time, number 8 will succeed. Performed in this manner, without verbal commands, the lesson is called a mute lesson. All that remains to be done is to add mobility, that is to say, movement up and down the fencing strip.

Throughout the lesson the teacher must emphasize correct placement of the hand. The adversary should be approached with the point threatening his advanced target, armed hand shoulder high, and well to the right. Point thrusts must terminate with the hand in first in second position so that the knuckle guard offers protection against time cuts. Cuts should be performed with the hand raised shoulder high so that the lower forearm is well shielded.

Practiced assiduously, this lesson will provide the means for success with the electrical sabre.

*William M. Gaugler is director of the Military Fencing Masters Program at San Jose State University.*



*Straight now to the underlying principle of winning the losing game. What is the chief danger from the opponent who is getting the better of you? Over and above the advantage in score comes the fact that he is in the winning vein. He is playing at his best. Yet this is but one end of a balance. It is your job to turn the winning vein into a losing streak.*

*There is only one rule: BREAK THE FLOW.*

*— Gamesmanship, by Stephen Potter*

# In The Final Analysis

By Charles A. Selberg

## The Individual Lesson

The individual lesson has established itself as the primary means by which most fencers develop skills needed for improvement. This "one on one" method of instruction has taken on an importance which transcends rational approaches to fencing skill development. I know of no sport, including tennis, golf and boxing, where such a complete dependence on individual instruction is assumed. This assumption suggests that without the personal "laying on of hands" by a "master" one cannot develop properly.

How many fencers do you know, who, after hundreds of individual lessons, are still struggling to find an effective game? The converse is also true, that many of our strongest fencers infrequently, if at all, take individual lessons.

As one who has experience and an interest in this subject, I suggest that there is a good deal more to fencing achievement than addition to an endless series of individual lessons. In fact, individual instruction can be counter-productive. Many potentially fine fencers have been victimized and retarded by an over-dependence on the individual lesson. This dependency is caused by too much emphasis on technique and style, which can interfere with the necessary flexibility required for success in the competitive situation.

Independent thought and a willingness to win, coupled with superior movement and tactical lucidity, are the earmarks of the champion. Too much emphasis on individual lessons can rob one of confidence and faith in one's self. We all have seen fencers who take a great lesson but fall apart when faced with the uncertainty of tournament realities, where creative and independent thought become mandatory to success.

A champion thoroughly knows the rules governing the sport, has genuine competitive experience; is in excellent physical condition; demonstrates superior footwork; is expert at timing; distance and tempo, and can change his game relative to the strengths and weaknesses of his adversary. All of these qualities can best be developed outside the confines of individual instruction. Group workouts and drills, proper physical conditioning, mature sparring habits, extensive tournament exposure, lucid strategy and tactical comprehension, and consistent training must become the prime ingredients for development. The individual lesson plays a vital but limited role in this plan.

Individual lessons are important, especially for relative beginners and fencers who are weakened by negative technical habits. Also, the experienced fencer will need tune-ups from time to time. The individual lesson is the best way to this end. But under no circumstances should one be seduced by the ego satisfaction that individual instruction is so inclined to generate.

Every fencer should clearly understand that lessons are important, but only in the context of the general training program. They are never an end in themselves. Beware of the fencing "master" who suggests that his or her lessons are the surest path to superior fencing. (This individual will usually suggest that everyone else is wrong.) No single fencing teacher, coach or master has ever developed a champion through the exclusive use of individual lessons. It can't be done. A thousand perfect lessons cannot guarantee improvement. The ability for championship performance comes only from the champion. That ability is not found in lessons, but rather in the heart of the fencer who brings dedication



and intelligence to a full and realistic training program. Successful fencers have undergone a wide variety of experiences and usually have learned from a variety of teachers and sources. This is because the nature of fencing is complex, requiring genuine creative thought. Each of us sees only a particular facet of the game; this requires the developing fencer to learn from many different sources. I have never known a successful fencer who has the product of one teacher or one fencing style. Our world champions all fence differently, even when they emerge from the same training program. This fact indicates that the champion is free of stylistic hang-ups. Superior performance is obviously highly individual and will always transcend the limitations of instruction: It has to. Otherwise the teachers and coaches would themselves be the champions. The thought is ludicrous to the extreme.

George Piller, one of the world's greatest fencers and fencing masters, believed wholeheartedly that the talent pool from which future champions are drawn is the most important ingredient relative to fencing's success. Piller believed that the successful fencing master discovers talent and provides a place where talent can be nurtured. In effect, talent is discovered and encouraged, rather than created. This encouragement takes the form of accessible training programs in which the individual lesson is only one small but essential part.

So my advice to young fencers who strive for development is to take lessons, but never at the expense of other modes of training. Especially, play the game a lot. Learn to spar and compete. The more you fence, the better you become. If you have faith in yourself, competitive experience becomes, in the final analysis, your best teacher. Take care.

*Mr. Selberg is a well-known fencing master.*

# The History Of Nebraska Fencing

By Albert W. A Schmid

As the United States Fencing Association ends its centennial celebration the Nebraska Division is gearing up to celebrate its 100th year of organized amateur fencing. The Amateur Fencing League of America (AFLA), now the USFA, was founded in 1891. Less than a year later the first two "divisions," Nebraska and New England, were formed on March 20, 1892.

The driving force behind the formation of the Nebraska Division was a young Army lieutenant who was the "Commander of Cadets" and Professor of Military Science at the University of Nebraska, Lincoln. This lieutenant would 25 years later become a famous World War I hero and the highest-ranking United States military officer ever.

General John J. Pershing is one of only two men ever to hold the rank of "General of the Armies" (the rank was also bestowed on George Washington by a joint resolution of Congress, approved by President Gerald Ford, October 19, 1976). Pershing was authorized to prescribe his own insignia. He never wore more than four stars. The rank differs from that of "General of the Army," better known as a five-star general. Pershing's Nebraska tour ended in 1895.

According to USFA historian Jeff Tishman, Dr. James Naismith, the inventor of the game of basketball, was the head basketball coach and fencing instructor during the early 1900s and may also have been involved in the early years of Nebraska Fencing.

When Julius Hoga moved to North Platte, Nebraska in 1911 he had just retired from the U.S. Navy, where he had learned to fence sabre. Hoga was still fencing at the age of 73 in 1936. He was coaching others in his area to keep in practice.

The University of Nebraska, Lincoln won its first and only collegiate National Fencing Championship in 1923. Henry A. Sargent, a junior civil engineering student, placed first in the epee event and second in foil to garner enough points to win the national team title. Sargent said that he was never any good at sabre but he fenced that weapon at the meet also. Sargent returned to the tournament in 1924 and placed second in foil. Sargent is the only letterman in fencing in the history of the University of Nebraska.

As a young boy, Sargent had attended school in Paris, France where his father was working. At the high school Sargent went to the only sport offered was fencing. Sargent studied epee for three years until, by chance, he was discovered by his master. Someone on the school's team fell ill and Sargent was asked to fill in at a competition. He did and won his first tournament and first title, "Junior Champion of the Armies of France."

"My master told me after the competition he regretted not using me before he did," said Sargent at a tournament in his honor in 1989. Sargent also fenced at the French National Championship and placed sixth.

Many clubs sprang up in the Omaha and Lincoln areas in the next three decades.

John Giele, a professor at UNL, Was chairman of the Nebraska Division during the 1950s. This was one of the USFA's most active divisions during that period. He was assisted by the division secretary, John Deputron who is still active in Nebraska fencing.

Giele also helped form the Kansas division and to reactivate the Colorado Division. He also helped run the 1956 Mid-West Sectional Championship.

Western Iowa was included in the Nebraska Division after a failed attempt to form a "Western Iowa Division."

The 1960s proved to be a big decade in Nebraska fencing. Many fencing teachers formed classes with the Lincoln Parks and Recreation, Omaha, University of Nebraska, Lincoln, and others.

When the Notre Dame team finished the 1967 season with an unblemished record of 18 wins, a Nebraska sabre fencer was there. Paul McCandless of Omaha, a graduate of Creighton Preparatory School, had been recruited from an intramural program by the captain of the Notre Dame fencing team.

By 1969 Jerry Novak had become the fencing instructor at UNL. He taught a Tuesday evening class that attracted over sixty students.

Doug Taylor, another Omaha high school graduate, received note for his fencing at the University of Chicago. His coach Marvin Nelson, was quoted by the Omaha *World Leader*, saying, "Doug Taylor has great potential to be a real star, a fencer of All-American calibre." Taylor was an epee fencer.

The year 1974 was a landmark year for the Nebraska Division with the arrival of Bob Deschaine. Deschaine, originally from the Michigan Division and a student of fencing master Isversor Danosi, was hired as the fencing instructor at UNL.

Deschaine started three fencing classes which, because of their popularity, quickly grew to five classes. A club was also started which had forty members at its peak. During his first few years at UNL, Deschaine set about finding the money for electrical equipment. The Nebraska Division is still using this equipment, one in the Lincoln Fencing Club, the other in the Omaha Fencing Club. One event of that time was a "fence-athon." During the event Deschaine took part in a 100 point epee bout. Deschaine won 100-99.

In 1970 World Master Champion Raoul Sudre gave a fencing workshop at UNL in 1976. Russian Fencing Master Alex Lionidze moved to Omaha to take over at Metro College. At the same time, Dan Gustafson was elected chairman of the Nebraska Division, an office he still holds.

By 1983 Kit Boesche formed the Nebraska Fencing Club, later the Lincoln Fencing Club. Boesche, a former national ranked fencer and former varsity fencing coach at Ohio State University, formed the club at UNL.

Universities of Nebraska at Lincoln and Omaha both formed clubs in 1988. Rich Watson and Melanie Chun helped with the Omaha club, while Albert Schmid, Sasha Lyons, and Curtis Owing formed the Lincoln Club.

Boesche started a youth fencing club in Lincoln in 1989 that now has 30 students and is very active nationally with youth competitions.

In 1989-1990, the Nebraska division won the USFA competition in the membership drive. The prize was \$500 for percentage increase and \$500 for raw number increase.

South Dakota was annexed into the Nebraska Division at the beginning of the 1990-1991 season.

At the beginning of the 1991-1992 season, 1970 World Masters Champion Charles A. Selberg, teammate to Raoul Sudre, was scheduled to give a clinic on foil, epee, directing, and teaching. He will be assisted by Mark Headley, Charles Higgs-Coulthard, and Albert Schmid. Nebraska is now preparing for its centennial when it will host the 1992 Rocky Mountain Sectional Championship, which will be held in Lincoln.

# On the *Qui Vive*

By Nick Jamilla

Fencing. It is not a sport, but an ancient obligation to uphold the honor of its practitioners' ancestors. It claims a noble and aristocratic heritage centered on Homeric heroics, Rolandic chivalry, and enlightened affairs of honor. It is a regal heritage, but a self-serving and pugnacious one that has persistently bred a host of elitist eccentrics, loners, and outcasts. Fencing is a classification of martial art, but its individualistic focus has relegated the practice into a genus of its own. Orcus could not have spawned a more celebrated allotment of pestiferous cleric-knights. And in all of my encounters with fencers, I have never seen a more rapacious pack of mastiff bloodhounds so deftly primed to pounce on an instant's notice.

Enter any fencing establishment – the so-called *salle d'armes* – encumbered in the traditional regalia and you enter into a nether world brimming with the sad and shallow bleetings of regaling men-at-arms. Beware, upon entering, of the ossified lintel and the secret hidden beyond. Do not enter in a state of ignorance and guard all hope with the knowledge that intelligence and cold steel will be your guide.

Piercing eyes penetrate your body in a criss-cross of unwelcome jeers. The anger is evident and the salutation of incensed hellish hosts fuel the heat of the burning inferno. It is as if you have entered the gates of a rival city in the dress of your native home. Instinct prescribes a hasty retreat, but reason and honor dictate a contrary command. You follow the eternal covenant and press forward along the righteous path.

Denizens meander the circuitous thoroughfares of the large hall in search of each other's company, and you stand alone in the company of your own presence armed with the tools of your trade. Survey the chamber and discharge the paraphernalia bearing your weapons. Unpack the Uzi magazines, lay down neatly, side by side, the dark-green colored mortar shells, and fix your trusty Bowie knife into the cartridge laden belt that hangs around your knickers. Holster your bandolier over the shoulder and find an open spot on the floor and begin your warm-up.

A low hum of conversation pervades the hall while you stretch. No one has said "hi" nor has anyone offered a simple "hello." You feign a smile in hope that you may yet to be greeted with a sympathetic face, but only dubious nods and shady expressions of supercilious candor have hailed you.

Extend the arms; move them in circular motions, first forward and then backwards. Lean to the right and then to the left. Lunge a few times, do some leg stretches, and wrap it up by shaking out your legs. Five minutes have passed, and then ten minutes, and still the entire club remains aloof of your presence.

Pay it no mind! It is expected that visitors merit neither interest nor concern. Guests must earn the attention members will give, for convention must not be transgressed. It doesn't matter. . . yet. Fence well and soon you will win their praise and adulation. You will be invited to return. But fence poorly and castigation and ostracism ensue. It cannot be helped. Learn to live with your deficiency and escape quietly into the darkness of the night. Find another club.

Warmed up and prepared for the attack, don the egg-white attire, and seek out a compatible opponent.

Saunter toward a trio of virgin-clad individuals engrossed in their little microcosm, but guard the demeanor of respectability all great fencers exhibit. Lifemanship is the order of the day and prepare for your onslaught. Do not appear as if you have identi-

fied your objective, for the course of events to follow will take its own sweet and insatiable time.

You are alone, but the time has finally come to begin. The preparation has been completed and action must now control the moment. Feign interest in the fencers of the *salle*. Watch a match being fenced and give them the token difference that must be accorded to the inhabitants of the arena.

Target Alpha is still conversing, but a lull invades their dialogue. They have finally noticed you and they cursorily examine their competition.

Prepare for further circumspect glances. As expressed succinctly in the modern vernacular: Be cool! You have been trained to maintain the poise and aplomb of your breeding. Now it comes naturally. The cohort carries on again quietly, parlaying until one of them asks another to fence.

They go off, leaving a single victim. He watches his friends as they start their bout. He seems not to notice you but any decent fencer senses impending confrontation. Survey the hall again before making the opening move. The operation begins.

He is the first you will ask to fence. By tradition, he will be obligated to answer in the negative. Like the lion's ass, he will stretch and ignore your supplications. "I'm going to fence the winner of this match," he will say, or the infamous "No. I'm sorry. I'm waiting for someone." But it's got to be done if you are to prove your worthiness.

Edge over an inch or two towards your prey. Do not look obvious, and by all means never act forward which only fosters distrust and suspicion. Turn slowly as if you have just noticed the silent, yet intent individual off to your side. It is of no import that his eyes shift in their sockets towards you and then back to their central resting positions. It is of no consequence that he sniffs at your obvious affront. It is of no significance that he sneers at an unmistakable essay to engage in some trite conversation.

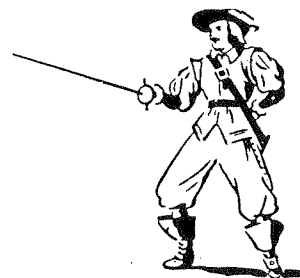
Ambulate slowly towards the contemptuous figure. He notices your advance and turns to meet your face. Now clearly enunciate the words you have been educated to articulate.

"Hey! Do you want to fence?"

"Sure," he replies and reaches for his foil and mask.

Bravo! And here concludes your first lesson of The Art of the Fence. Before I dismiss class, it remains for me to reiterate the obligations under which all swordsmen are ruled. Fencers are the guardians of the rituals that propagate the art. It is the humor, the very lifeblood, that nourishes the heart of this noble and ancient tradition. One does not fence alone. Never forget that or others will make you remember.

For tomorrow: a quiz on the new F.I.E. penalty chart. Memorize each offense and its corresponding penalty. And lastly, despite the fact that you might not believe me, do have a very nice evening.



# Strategic Balance In Chess And Fencing

by Harold C. Hayes

About ten years ago, my friend and colleague Leonard Carnighan introduced me to Lasker's Manual of Chess, by Emanuel Lasker, not only as a study of chess, but as a textbook on fencing strategy. During the intervening years, I have found that Lasker's Manual has indeed clarified the complex subject of fencing strategy a great deal for me. In fact, it has been more useful in that respect than many books on fencing.

Though Lasker was writing about chess strategy in particular, he also was aware that chess strategy is but one instance of strategy in general; and he took care to express the fundamentals of chess strategy in such a way that their relevance to other fields could be appreciated. The present article is about a concept which Lasker considered central to strategy in the very broadest sense, and which, in my experience, certainly is central to strategy in fencing: the concept of strategic balance.

## Lasker and the Theory of Steinitz

Lasker was a chess master who owned the World Championship for 27 years, from 1894 to 1921. He was also a mathematician, physicist, philosopher, and author of several philosophical treatises. His genius as a thinker and writer was that he could penetrate the superficial characteristics of complex situations to identify not only their deeper structures, but the processes that led to those structures. In that sense, he attacked problems along the lines of Reason. Searching within the fullness of the living moment, he recognized certain elements whose developing characters and relations indicated the direction in which the underlying processes were moving. One who can comprehend, thus, the idea of a situation can know much better what is really happening within it, and the reasons for it. Accordingly, one can derive corresponding reasons for selecting a particular course of action subsequently. Lasker looked for the idea which not only characterized the individual situation in its uniqueness, but also characterized that kind of situation, as something analogous to many others.

The dimension of Lasker's chess strategy which includes the concept of strategic balance is that to which Lasker referred as "the theory of Steinitz." Wilhelm Steinitz was a chess master and World Champion (from 1886 to 1894) whom Lasker greatly admired, although he defeated Steinitz in matches of 1894 and 1896-97. Steinitz's innovative contribution to the theory of chess strategy in his time was to find the basis for winning combinations not in the inexplicable "genius" of the player, but in the calculable strength of positions on the board. In his play, he forewent any effort to win the game in the beginning and concentrated, instead, on accumulating small advantages until he had achieved a strong enough position, that is, a great enough advantage, from which to launch a combination.

Steinitz calculated the strength of positions along several parameters, such as, for example, the relative values of pieces and their cooperation to give support to one another in proportion to their respective values; but the paramount concept in his theory, according to Lasker, was that of balance, because advantage was to be recognized as departure from balance. That departure was a necessary condition for successful attack:

*If the advantages held by my opponent are compensated for by my advantages, the position is balanced. Then no attack, the intent of which is to win...must be undertaken. The idea of balance is enough to convince us that balanced positions with best play on either side must lead again and again to balanced positions. Only after the balance of the positions has been disturbed, so*

*that one player holds an uncompensated advantage, may this player attack with intent to win.*

Thus, in Lasker's strategy, balance is the norm by which positions are judged, the more readily to recognize advantages (or disadvantages), which are disturbances of balance:

*The direction of attack and defense is also circumscribed by the rules of Steinitz in balanced position. The events may not have quite the force, the action not quite the tension as in positions where one side has superiority and has to bring it to bear against the efforts of a well-conducted defense eager to assume counter-attack. For all that, the connoisseur, observing how the master keeps the finely drawn line of balance enjoys the situation profoundly. He who does not comprehend the language of the moves that maintain the balance is unable to read the signs which predict the advent of great events; he who knows that language understands also the logic by which such great events are brought about.*

## Balance and Scoring

In fencing, there appear to be three kinds of balance: physical, tactical and strategic. Physical balance relates to gravity, and fundamentally it is familiar to everyone as the positioning of the head, trunk, and limbs in relation to the center of gravity, to facilitate movement and cessation or continuation of movement. Tactical balance means being prepared equally to advance or retreat, to attack or defend, or to use the strong, medium, or weak (where the point or cutting edge is) of the blade. Strategic balance is a condition in which neither opponent has an advantage over the other, or the advantage of one is offset by an equal advantage of the other. Lasker was referring to strategic balance.

In my opinion, based upon my observation of fencing over many years, understanding and use of strategic balance is a path to intelligent fencing. Every fencer has heard that the purpose of fencing is "to touch and not be touched." Unfortunately, fencing with that purpose in mind can be as frustrating as the saying is true, because doing so overlooks the issue of how to make touches and keep from being touched. In fact, the more attention one devotes to purely offensive or defensive efforts, the less attention is left for the greater dimension of the game, which is the preparatory activity out of which opportunities for successful offense or defense emerge. Even when making an actual attack or defense, a really sharp strategist will regard that action as preparation, leading possibly to second intention. Attention to balance is central to good preparation.

In order to score, a fencer needs three conditions: distance, line, and movement. Having the right distance means being close enough (and no closer!) to perform the exact action or actions chosen for the attack. Line, in this sense, is an unimpeded avenue to the target. The best line is one which is not already open, but beginning to open. One should think, therefore, not of "open line," but of "opening line." The timing of the attack should culminate with the opening of a line. Moment means the right time to make the thrust or cut, and that is when the opponent cannot defend against it—i.e., when the opponent is off guard or otherwise at a great disadvantage. A strategic fencer does not attempt an offensive action without those three conditions existing. Accordingly, the strategic fencer devotes a great deal of attention to creating those conditions. Once they do exist, the offensive action has a high probability of scoring—provided, of course, that its élan and technical execution are adequate.

## Strategic Balance In Chess And Fencing *continued*

### Opportunity and Action

One can think of that time when distance, line, and moment coincide as an opportunity. It is an offensive opportunity for you if you can score. It is a defensive opportunity for you if your opponent thinks he or she can score but you are prepared to defend. Opportunities come and go. As Hippocrates said, "Time is that wherein there is opportunity, and opportunity is that wherein there is no great time. Healing is a matter of time, but it is sometimes also a matter of opportunity." The same is true of fencing; except that in fencing, success is nearly always a matter of opportunity. When the time to attack comes, there is time enough to attack; but rarely is there enough time to get ready to attack and then attack. The same goes for defense. How can you be prepared, already, to act at the time when the window of opportunity is just opening?

Think of an oak tree. If you were surprised to find that a big oak tree had appeared suddenly on your lawn, your surprise really would be attributable to the fact that you had not observed the tree growing there for some time before. It is a fundamental ontological law that things do not merely exist; they become. Things that appear to spring up instantly just have a brief period of becoming—but in that period, no matter how brief, time must pass; and in that time there may be a portent of opportunity, if one sees it. The way to see such portents is to look not for trees, but for sprouts—and this requires a special attitude because sprouts do not look like trees, and initially it may not be obvious what a certain sprout will grow into.

A fencer needs to observe every single little "sprout" as it emerges; or in other words, to observe acutely every little motion, even when it is not at all clear yet what action it will become, and follow its development continually. If every motion is monitored like that, no action will be a surprise. But how can you do that without causing mental fatigue and, possibly, confusion?

### Part/Whole Relations

The mind can handle a tremendous amount of information as long as all the details fit together into some kind of coherent whole or Gestalt. Knowing the whole helps you know the parts. It relieves you from needing to identify each part separately, because the most relevant character of each part is its relation to the whole. Knowledge of the whole actually leads you to the identify of the parts, in the sense that when you turn attention from the whole to the part, or regard the part with knowledge of the whole in mind, you can readily perceive the role of that part within the structure or function of the whole, and perceive also what characters of the part suit it to its role. For the strategic fencer, the "whole" is the process of maintaining strategic balance. The "parts" are actions (and component motions) regarded from the standpoint of how they contribute to, or depart from, strategic balance.

### Example

*Let us say that you are intent upon maintaining strategic balance in the bout, and you regard every motion as part of the process which maintains the balance. From the on guard line, your opponent advances. She is still out of distance; therefore, no advantage is connected with the advance. But the next advance will be more significant because it may put both of you at long attacking distance, within range for a compound attack using patinando or ballestra, or for a flèche.*

*You decide to make the next advance. As you begin to move, you are aware of how you are beginning to affect the balance, and you are watching for the opponent to begin moving to maintain the balance. You even regulate the speed*

*of your advance so that she can match it. She holds ground, accepting a higher tension in the balance at long attacking distance. Then she begins to advance, simultaneously moving her weapon to invitation in the low line. You can tell from the lack of acceleration as she proceeds, lingering, even, in mid-step, and from the invitation, that she is masking the fact of closing distance to minimize any stimulus for you to retreat. She is attempting to steal distance. At the completion of her advance you will be at lunging distance and you will have the advantage of the line because of her invitation. The advantage will be small, however, because her composure suggests she is prepared to parry if you attack. You do not yet have the moment.*

*You allow her to complete her advance, accepting lunging distance and the increase of tension which goes with it, and you put your blade in line as she finishes her step. Since you are intending not an advantage, but balance, you present your blade just as you would in a partnership exercise, so that she can cancel the advantage of your blade in line with an engagement or beat. Let us say that she makes a beat-direct attack. Because you had presented your blade so that she could beat, you are not surprised by the beat, you see her blade going into line, and by the character of the beat and thrust you judge that she means to score.*

*She has made the mistake of attacking from a balanced position. Because you are mentally in phase with the action and you have maintained physical and tactical balance along with the strategic balance, you can make a small retreat, perhaps, and parry. At that time you have the distance, the line, and the moment (failed attacks give the defender an advantage of moment in proportion to the strength of the attack), and you riposte, scoring.*

In relation to the process of maintaining balance, every motion made by you or your opponent can be perceived as having a clear direction: toward advantage, toward disadvantage, or toward restoring balance. Every motion will also have a clear value, corresponding to the smallness or the greatness of the advantage or disadvantage it tends to create. To the extent that you really regard the total process as one which is to maintain balance, you will also mentally perceive, along with each motion or action that tends toward advantage or disadvantage, the counter action (the "contrary") that is called for by it to offset the advantage or disadvantage and restore balance. That is quite a valuable perception. Thus, by the time any motion has proceeded far enough to identify itself as an obvious fencing action—an engagement, a bind, a thrust, a feint, etc.—it has already suggested the counter action that will cancel its effect and restore the balance. Perceiving thus, you continually know what to do and you have a reason for it.

### Variation, Combination, and Position

A rational sequence of actions, in which each action follows the other for a reason, is called by Lasker a variation (or a maze of variations). A variation which leads to a final decisive outcome is a combination. Each current configuration of the total situation, perceived within the scope of a single moment, is a position. Every position has its essential character, its idea, which shows more clearly, the more closely its evolution has been followed. Rarely is that idea momentous. (Few positions lead to touches; of those, even fewer lead to brilliant touches.) If there is no preponderant

## Strategic Balance In Chess And Fencing *continued*

advantage in the position, that is, no opportunity for successful attack on the basis of distance, line, and moment, there can be no combination forthcoming from that position. With best play on both sides, an energetic attack from a balanced position will favor the defender or only return again to a balanced position after the phrase has been played out.

When, however, a position does emerge in which one fencer (player) has a preponderant advantage, then, Lasker assures us, there is always a combination implicit in that position, however deeply hidden. One must discover it and use it. The discovery of the combination often involves a creative leap of imagination, but it may also be aided by recognition of some familiar character or motif within the total configuration of the present position, which hearkens to an analogous position encountered in prior experience, which may suggest a particular combination.

A strategic fencer who uses strategic balance as the foundation for his or her strategy gains, for the agreeable price of acute and constant observation, clarity and insight into the development of each phrase. Such a fencer then needs only to keep the activity going, proffering action for counteraction, meeting action with counteraction, i.e., playing the variations with as varied a repertoire of actions as necessary. During the course of such play, the

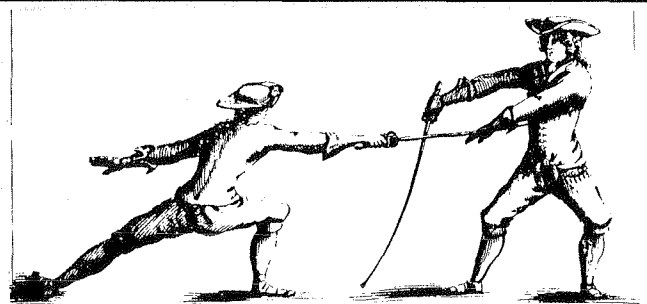
strategic fencer tries to maintain the initiative, so that it is the opponent who has to find the appropriate counter action to cancel each action that is presented to try the balance. Meanwhile, the strategist assesses every position for its degree of advantage, if any, watching for movement toward that preponderant advantage which signals the occasion for a combination. Skill, creativity, and courage are exercised to push the strategic balance to as precarious a condition as one's confidence can stand, until the opponent slips or blunders or fails to keep pace.

Education in the art of fencing prepares the fencer to sustain a rational dialogue with the opponent in the language of struggle. In that language there are many dialects, and many universal themes. Fencing itself is perhaps the king of those dialects, and chess is perhaps the queen. The education of a fencer develops familiarity with the many types of part/whole relationships that may exist among the fencing actions and the infinite variations that link them together. From practical experience the fencer cultivates familiarity with motifs which help one to recognize an advantageous position, and which signal the possibility of a combination. In actual combat, attention to strategic balance helps to focus upon the singular reality of each developing moment, which is always a continuous process of becoming.

### FENCING VIDEO TAPES

	QTY
<b>LESSON WITH AURIOL AND MARX</b> \$20.00 _____ 20 min. Maitre Auriol demonstrates foil lesson with Michael Marx.	
<b>TRAINING WITH MICHAEL MARX</b> \$20.00 _____ Michael Marx's training procedure. Useful for developing fencers.	
<b>HOW TO WATCH A COMPETITION</b> \$20.00 _____ For all weapons. The right of way, and how to watch fencing. Good for spectators local TV stations.	
<b>FENCING GAMES</b> \$20.00 _____ For clubs and schools. Describes and demonstrates 20 games of various types.	
<b>6-LESSON PLAN</b> \$20.00 _____ For PE teachers who are introducing fencing.	
<b>FOOTWORK</b> \$20.00 _____ Basic footwork demonstrated.	
<b>EPEE FOR TWO</b> \$20.00 _____ Epee drills—offense and defense—from the simple to the compound. For all levels.	
<b>FOIL REPAIR</b> \$20.00 _____ A video prepared with Dan DeChaine to aid foilists in repairing foils.	
<b>EPEE REPAIR</b> \$20.00 _____ A video prepared with Dan DeChaine to aid epeeists in repairing epees.	
<b>SHIPPING AND HANDLING PER ORDER</b> \$6.50 _____	
<b>AMOUNT OF CHECK ENCLOSED</b> \$ _____	

COLLEEN OLNEY  
2221 SE 117th • PORTLAND, OR 97216



### Epee Tactics, 400 Years Ago

*"This is the maner of the Spanish fighter, they stand as brave as they can with their bodies straight upright, narrow spaced, with their feet continually moving, as if they were in a dance, holding forth their armes and Rapier's verie straight against the face or bodies of their enemies: & this is the only lying to accomplish that kind of fight. And this note, that as long as any man shall lie in that manner with his arme, and point of his Rapier straight, it shall be impossible for his adversarie to hurt him, because in that straight holding forth of his arme, which way soever a blow shall be made against him, by reason that his Rapier hilt lyeth so farre before him, he hath but a verie litle way to move, to make his ward perfect, in this maner.*

*"If a blow be made at the right side of the head, a verie litle moving of the hand, with the knuckles upward defendeth that side of the head or bodie, and the point being still out straight, greatly endangereth the striker; and so likewise, if a blow be made at the left side of the head, a verie small turning of the wrist with the knuckles downward, defendeth that side of the head, arme, face or bodie of the striker: and if anie thrust be made, the ward, by reason of the indirections in moving the feet in maner of dauncing, as aforesaid, maketh a perfect ward, and still with all the point greatly endangereth the other." — George Silver (1599)*

## Bloom Makes Final at World Junior Championships

Tamir Bloom (Milburn, N.J.) was the first American in at least six years to make the final of the World Junior Championships Oct. 30-Nov. 3, 1991 in Istanbul, Turkey.

Bloom, an epee fencer, defeated Israel's Mark Tsepelevich 6-5, 5-3 to advance to the final of eight as the sixth seed. He then lost to third-seeded Daniel Lang of Switzerland, 5-1, 6-4, to finish fifth. Lang went on to lose in the semifinals and finish fourth.

He is the first U.S. fencer to make the final of a World Championship since Peter Westbrook (New York, N.Y.) finished eighth in men's sabre and Donna Stone (Lincoln Park, N.J.) finished fifth in women's epee at the 1989 World Championships in Denver.

Bloom, a member of the University of Pennsylvania fencing team, is currently ranked eighth in the U.S. in men's epee and will compete for a berth on the 1992 Olympic Team this season. In senior Circuit tournaments last season, Bloom had fifth, 17th and 11th place finishes.

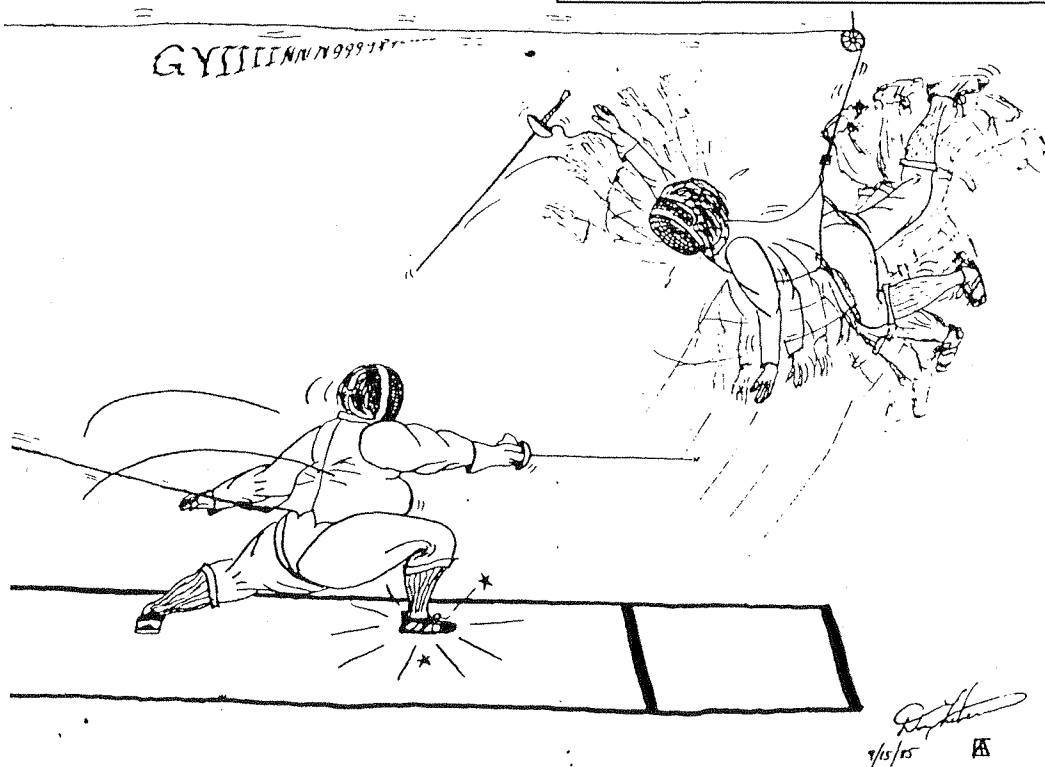


### USFA Nominating Committee Choices

The 1991 United States Fencing Association Nominating Committee has named its suggested slate of candidates for officers for the USFA. The list is as follows:

President:	Stephen B. Sobel New Jersey Division
Vice President:	William Goering Michigan Division
Vice President:	Stacey Johnson Texas Division
Vice President:	Michael Marx Indiana Division
Secretary:	Ann McBain Ezell Michigan Division
Treasurer:	Jennings W. Smith Northern Calif. Division
National Division Director:	Chaba Pallaghy National Division

It should be noted that this list is only a list of suggested candidates, endorsed by the committee, and that other individuals, including incumbent officers, may still submit themselves as candidates for these positions.





# Fencing Fun With Words

(Another puzzle – who submitted this?)

There are 100, or maybe 101, fencing words and terms hidden in this puzzle. Can you find them all?

S C O R I N G M A C H I N E O H K M Q U W G N I N R A W U R G  
 S E E S S A P R O N A T I O N G U A R F E I M A E T E A I M O  
 P O M M E L E U C U A J G F G C H S O F A I N E M A L P O Y L  
 Y R R A P E L C R I C H B F U H E T O R P M R F P E O L R U D  
 O C C T L E E T N I U Q A T A U E E L O O P F O L S B L N O M  
 O O O N O N N S I T A U R N R D R R A I A E N U T B A G U I E  
 L P R E F I V E H U N D R E D G R A M S N N N E A V E B M S D  
 Y P P M O A D V A N C E A E E J O U S S L G O D I N L S E E A  
 M E A P T A I E G U E L G N T U U E G E E N W H O E O P M N L  
 P R C O S N R N U R O U E I E R U D O P E I C W G P T S E A P  
 I S O L E S E H A L T O S L P C E S G E R C S A B I R S C G R  
 C T R E V R C U R U T C O D E G T A G E K N G I M S E I S C I  
 R R P V C E T N Q C I A C E D F R O T P P E A E M T R E O N S  
 I I S N I K O D U K U T T S L O N R R E E F A E N E P U Q Y D  
 R P R E L C R R C A L T A O O R E L B P E F N E M U N U E N E  
 U R P E L I C E O I T A V L T T L A A E N O M A O T A L Y O F  
 A I M S E N N D O F B T E C T E L B P O R E F C E R L A R I E  
 M M E N T K E F O E I T A E B A L L E A L O A R T O D L R T R  
 A E D D A N E I I N N E T R A U Q Y C B E I A A W P R S A A S  
 S F O O M I L F I C T K O D K I R C U U D T T C P A O S P N T  
 M E E T S N S T L E A C N E S R I O G R T A A E N K C O E I E  
 R E M I D O N Y Q R R O O L A C D A O A D R O W S E Y C L P G  
 A A T A N I N G A U C E W P M E E T C L D E O P R I D T C U R  
 E R A X A T I R U E R O T O R L C K L E U D T P R H O C R S A  
 D T X T I I B A S B T N T U S E O E E O N E T W O D B R I O T  
 E S A L L S O M A H E I S R R P E L B I O F S L A L D S C T N  
 L E P P E O R S G M L S E I N I F S B N S S L E L J O B E T O  
 L L L L L P O R D I L T D C E D H Y R P O T O E E R E D C A R D O I  
 A L L A P P N B N R N O O R O T E L U R M T T R C P P P O S T  
 S A B R R O U I O E O D R I I S E P P I I A T E S H I I I A A  
 B B B I B O O C F D R E S N I T E C R T M T E G C H E R T T T  
 E R M S D P R R A A P S T L T T E L R I H S G A I S M G T A I  
 A E O T A O U N C L E I D S S O O G P E S D R G E T O I N S V  
 S R U L O E I K A B N E A O S T U U R S I E A N D S T O V S N  
 A O E L T T C M P P R E S S U R E C C I T T T E I U T T I A I  
 B M F A A A A H I O B S E E D I N G H M T I F S L R T S I P V  
 E R M P L M C N E N I L N I T N I O P E I N F I G H T I N G N  
 R A M B O I E C Z R P K C A T T A R E R N U O D H T O P O L I

- |               |                    |                                   |                |
|---------------|--------------------|-----------------------------------|----------------|
| Attack        | Beat               | Gold Medal                        | Balletta       |
| Chivalry      | Armorer            | Floor cord                        | Bodycord       |
| Black card    | Piste              | Mask                              | Bout           |
| Red card      | Pistol grip        | Master                            | Barrage        |
| Yellow card   | Passata sotto      | Metallic vest                     | Blade          |
| Lame          | Opposition         | On target                         | Coupe          |
| Olympic       | Reprises           | On target                         | Coulee         |
| Knickers      | Retreat            | On guard                          | Copper strip   |
| Reel          | Advance            | Octave                            | Counter attack |
| Scoring       | Round Robin        | Retreat                           | Circle parry   |
| machine       | Round Robin        | One two                           | Director       |
| Septime       | Sabre              | Epee                              | Double         |
| Sixte         | Sword              | One two                           | Duel           |
| Touche        | Strip              | Prime                             | Disengagement  |
| Warning       | Halt               | Quinte                            | Envelopment    |
| Pis de fer    | Five hundred grams | Tierce                            | Fencer         |
| Pommel        | Stop thrust        | Quarte                            | Foil           |
| Passé         | Croisé             | Parry                             | Fleche         |
| Pool          | FIE                | Riposte                           | Froisse        |
| Invitations   | Weapon             | Riposte                           | Hand Judage    |
| Cut           | Thrust             | Redoublement                      | Lunge          |
| Closed Line   | Bell               | Pronation                         | Supination     |
| Pressure      | Seeding            | Point in Line                     | Infighting     |
| Gilde         | In quartata        | Forte                             | Foible         |
| Seven hundred | Feint              | Bind                              | Corps a corps  |
| fifty grams   |                    | Amateur Fencers League of America |                |

## To The Editor *continued from page 5*

3. Your letter didn't actually have a number three, but since the last issue of the magazine, whatever its proper designation, was mailed out very late, I feel obliged to note – for those readers who care – that in this case, at least, the editor was not at fault. Just for the record, the magazine was in print in early October, and then spent over six weeks in a warehouse in western Maryland while the USFA and the U.S. Postal Service mulled over what they wished to do about the fact that we (the USFA, not the editor!) had either applied for or been given the wrong bulk mail permit. It is still unclear to me, as editor, what the delay was, as both sides to the dispute told me they were waiting for the other to make up its mind, but I do know that you should have had your copy of the magazine at least a month sooner than it arrived.

As noted before, nobody enjoys being criticized, and I have always believed the best way to avoid criticism in the future is to heed critics of the present and to make improvements based upon their comments. It is my earnest hope that if you write to us one day in the future it will be to express praise for some aspect of the magazine. – Ed.

# American FENCING and the USFA

By the Editor

The Policy Board of AMERICAN FENCING met in June, 1983, and reviewed the "1949 Memorandum of Basic Agreement for the Publication of AMERICAN FENCING" and the 1969 resolutions of the Board of Directors. With very few modifications of detail, the memorandum was considered sound and the "1983 Memorandum of Agreement for the Publication of AMERICAN FENCING" was approved. The significant portions of this memorandum are presented here, and the changes from the prior agreement are underlined.

## "1983 Memorandum of agreement for the Publication of AMERICAN FENCING"

1. Management: AMERICAN FENCING is the official organ of the USFA, owned and controlled as to policy by the USFA; policy control is exercised by a "Policy Board" consisting of the President, the Secretary, and the Treasurer of the USFA, the editor and the editors emeritus. The editor has full discretion over the selection of news items and articles, subject to general policies set by the Board. In the event of resignation of the editor, the Policy Board selects his/her successor.

2. Editorial policy is to encourage membership in the USFA among fencers in the U.S. and to promote the best interests of the sport. AMERICAN FENCING will print all notices received from the Secretary without alteration; other news and stories are to be determined by the editor. Non-news items are to be signed by the authors. The magazine is open to comment for and criticism by fencers with respect to the management of the USFA or of any other fencing organization. Opinions expressed in signed articles represent the views of the author, not the USFA. This notice is to be printed in each issue.

The following resolutions were adopted by the Board of Directors at its meeting September 24, 1983:

- Resolved, that the editor of AMERICAN FENCING may not also serve as editor and as an officer of the USFA, and
- Further resolved, that the editor of AMERICAN FENCING, or a designate of the editor, ex-officio, be privileged to attend all meetings of the Board of Directors and of its Executive Committee and all other committees with voice but not vote.
- Resolved, that the editor be elected by vote of the Board of Directors for a term of four years, subject to removal by a two-thirds vote of the Board of Directors with notice, and shall be eligible for re-election and shall serve until his/her successor shall have been elected and qualified. The term of the editor shall be coordinated with the quadrennial period.
- Resolved, that it is a policy of AMERICAN FENCING to print responsible suggestions and criticism together with the response of appropriate Association personnel in the same issue and in close proximity to each other.
- Resolved, that the editor be authorized to appoint an assistant editor; subject to approval of the Board of Directors, and to oversee his/her full exposure to and participation in the work of preparing the magazine for publication.

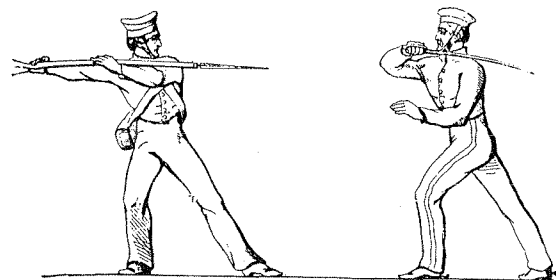
The 1983 Memorandum is being presented at the request of the editors emeritus and with the concurrence of the editor. It was further suggested that it be published once a year. The reason for its publication is that there is not sufficient awareness of its content, a situation which has led to confusion and to inadvertent

violation of the Memorandum. For example, during the previous president's term, the Operation Manual (1986 revision) was re-issued and *contained changes affecting the Policy Board (and which required approval of the Policy Board)* and without these changes having been submitted or approved by that board. It is not surprising that at a recent Board of Directors meeting several items affecting AMERICAN FENCING policy were erroneously submitted to the attendees for acceptance. The expressed make-up of the Policy Board is in error since the 1986 version of the Operations Manual, and should be corrected.

The only members of the Policy Board are those detailed in Item 1 of the 1983 Memorandum. The current administration is always fully represented on the Policy Board by inclusion of the President, the Secretary, and the Treasurer.

Thus, the AMERICAN FENCING magazine is the official forum for the general membership of the USFA, and this is assured by the 1983 Memorandum of Agreement. When articles are clearly critical of specific areas of management and/or administration, the attempt to print them in the same issue is made. In general, when specific viewpoints or opinions are published, contrary responses or sources cannot be predicted however these are indeed published in the issue following their receipt.

AMERICAN FENCING seeks to provide articles and news of value and interest to the membership, and fulfill its role as our forum. But remember, "If you don't send it, we can't print it."



## The Day Of The Director *Continued from page 7*

Solution? Get rid of half of the rules in foil and saber. Simplify the right of way. Develop a yellow, green, red card system for a director. If he violates rules, for instance, due to ignorance or expediency, give him a yellow card. Continued violation earns a red card and expulsion from directing and, finally a green card if he is vindicated.

Foil and saber fencing is being throttled by poor directing. Poor directing is, usually, the result of not knowing or understanding the rules. Simplify the rules. Stop making fencing competitions so difficult for a competitor from the regulation standpoint.

Let's do something before everything becomes epee.

*John McKee has been the coach of the Cavaliers Fencing Club for the past 50 years. Among his former students was the late Maxine Mitchell, whose obituary appears elsewhere in this issue.*

# Fencing Bulletin Board

## Lofton, O'Neill Chosen As USFA Athletes Of The Year

Michael Lofton (New York, N.Y.) and Mary Jane O'Neill (Concord, Mass.) have been selected as the 1991 USFA Athletes of the Year.

Lofton, a 28-year-old New Yorker, defeated Steve Mormando, the defending champion, to win his first National Sabre Championship title. During the season, the NYU graduate found a job with Ernst & Young through the Olympic Job Opportunities Program which enabled him to continue his training program.

After becoming the national champion in early July, Lofton, the only fencer to win four consecutive NCAA National Championships ('84, '85, '86, '87), went on to win the bronze medal in the individual event at the Pan Am Games in August. He lost to teammate Mormando in the semifinals, with Mormando continuing on to win the Pan Am gold medal.

Lofton played a key role in the sabre team's silver medal performance, winning a crucial bout with the U.S. down 1-5. His win sparked a winning streak of five in a row that gave the U.S. the lead against Cuba, 6-5. Cuba

then tied the score at 6-6, took the lead at 7-6, which the U.S. tied at 7-7, and went ahead 8-7. Cuba tied the match at 8-8 and won the team gold on four touches, 66-62.

In addition to his strong performances at the National Championships and Pan Am Games, Lofton registered the best result of the entire U.S. team at the '91 World Championships in Budapest, Hungary, in June, with a 27th-place finish. His 27th-place finish at the World Cup Sabre Tournament in Herndon, Va., in March was the best U.S. result of the tourney.

O'Neill, a 26-year-old from Concord, Mass., won the 1991 National Championship in women's foil one month after receiving her M.D. from Harvard Medical School.

With unexpected non-point results early in the season, she missed the cut for the Pan Am Games and World Championship teams in April. Her efforts in the first half of the season were focused on completing her medical training.

At the World University Games in Sheffield, England, in July, she finished 31st.

— Colleen Walker



Michael Lofton  
USFA Athlete of the Year



Mary Jane O'Neill  
USFA Athlete of the Year

## L'eggs Team Dream Contest

As part of a program sponsored by L'eggs and the Women's Sport Foundation, high schools have three ways to improve sports opportunities for girls through the L'eggs Team Dream program. The first way is by entering one or more written "team dreams." The best "team dream" receives \$5,000. The second way that schools receive money will be through an equal share program in which schools receive two cents for every pair of pantyhose sold in a specified three month period.

And thirdly, high schools can also win one of five \$1,000 awards, which will go to local schools in the name of retailers who develop the most creative in store events for L'eggs pantyhose. For more information write to: Women's Sports Foundation, 342 Madison Avenue Suite 728, New York, N.Y. 10173.

## New Feature – Around the Divisions

From the Kentucky Division newsletter come some, ah, interesting suggestions for "Fun" tournaments. Here are a couple of our favorites:

*The No-Holds-Barred Tournament – To defend yourself from your opponent, you might grab his weapon, grab a spectator, hug your opponent or run away and hide.*

*The Toe Touch Epee Open – Fenced in swim fins. There's nothing more about this suggestion, exception the mysterious hint, "There are leftover medals sitting in Francis Wolff's garage."*

# Coaches College 1991

By Leith Askins

This past year's National Coaches College, which is normally held at the Olympic Training Center in Colorado Springs, found itself on the UNC campus at Chapel Hill, North Carolina in August. The coaching staff was headed by Ron Miller (UNC coach and camp coordinator), Vincent Bradford, Michael D'Asaro, Ed Richards, Alex Beguenet, and Gary Copeland. Originally scheduled to join the staff was a Russian coach, but due to the political upheaval in the USSR, he was unable to attend.

Aside from the missing coach and switch in locations the camp was a big success. As a matter of fact, the switch in location proved a boon to many people who could not have afforded to come if the camp had been elsewhere. I heard it suggested by many that the camp should have alternating sites, as do the circuits, in order to allow more people the chance to participate in it. Also mentioned was the earnest desire for more camps during the year as they provide an invaluable way for coaches to stay motivated, learn new teaching techniques, and stay on top of current coaching philosophy.

For those not familiar with the Coaches College, it falls under the jurisdiction of the USFCA (U.S. Fencing Coaches Association), and can be attended by anyone currently coaching or wishing to coach. It offers certification in foil, epee, or sabre in the instructor, prevoist d'armes and fencing master levels.

As a first time attendee I was a part of Ron Miller's intermediate foil group, and I highly recommend the course. As an epeeist comfortable with only beginning levels of foil fencing I have always been stymied when it came to teaching foil tactics. And since most of us who coach at a high school level are faced with the inevitable task of teaching foil due to the lack of equipment and competition in other weapons, Ron's week-long breakdown of what he calls "The Tactical Wheel" and the ensuing methodology for teaching it were great.

Along with that we were given mini-lectures upon the subjects of devising strategy, Soviet-based foil drills, distance stealing footwork techniques (or "squeeze" tactics), and an elementary, but necessary review of fencing actions and their applications, as well as a variety of new stretching techniques.



Ron Miller's Intermediate Foil group.

There was also a lot of interchange about different ways of managing clubs, the up- and downsides of coaching: competitive versus recreational fencers and coaching kids versus adults.

All in all I found the camp invaluable and only wish I could have been a part of the camp sooner. And for those considering coaching it is a must. For not only is it a psychological boost (you go away raring to give lessons!) in a small way it gives a unity to American fencing – which can be so hard to achieve in a country as large as ours. To know that fencing is being taught the same way in Texarkana, Texas or Mt. Airy, N.C. is heartening.

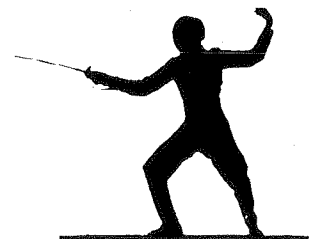
For additional information about the Coaches College and other USFCA programs, I suggest you contact:

Richard Gradkowski  
P.O. Box 274  
New York, N.Y. 10159

## ESCRIME



*Determine distance; yours and mine  
Establish rhythm, change the time.  
Opponent's posture and balance assessed,  
Calculate risk. Attack possessed.  
Innate defense will close the line,  
Head-up offense in my time.  
Micro-war played out on strip  
Draw first blood and take no lip.  
Within the art of fighting grace  
The mind game flourishes in its place,  
The body trained with agile speed  
Pursues the task, completes the deed.  
A fighting athlete I have become  
Crossing blades is how it's done.*



K. Maria Duthie

# Results

## Rochester Fencing Centre Wows J.O.'s

By Colleen Walker

Rochester (N.Y.) Fencing Centre athletes won first place in eight of the ten events, including a sweep of all Under-17 events at Cadet/Junior North American Circuit #1 at Stanford University Oct. 18-20, 1991. Almost 400 Under-17 and Under-20 fencers competed at the three-day event.

**Sean McClain**, a native of Round Rock, Texas who trains at RFC, took top honors with first place in four of the six men's events — Under-17 men's foil, Under-17 men's epee, Under-20 men's foil, Under-20 men's epee.

In the Under-17 competition, **Felicia Zimmermann** (Rush, N.Y.), 16, finished first in women's foil, while RFC teammates **Bettina Burleigh** (Rochester, N.Y.), 15, won in women's epee, and **Elliott Clinton** (Rochester, N.Y.) won in the men's sabre.

McClain, Zimmermann, and Burleigh were all members of the 1991 World Cadet Championships team that competed in Italy in May.

Burleigh also won the Under-20 women's epee competition, while **Stephen Kovacs** (Hampton, N.J.), 19, a member of the 1991 World Junior Championships team that competes in Istanbul, Turkey, Oct. 30-Nov. 3, won top honors in Under-20 men's sabre.

**Olga Chernyak** (San Francisco, Calif.), 19, finished first in the Under-20 women's foil event.

Points earned at Cadet/Junior NAC#1 will count toward selection to the 1992 World Cadet and World Junior Championships and the 1992 Junior World Cup team.

### NOTES

- New York had the most finalists, with 16, followed by Colorado and New Jersey with 10 apiece and California with nine.
- Rochester Fencing Centre had the most final appearances, with 12, while the Masters Fencing Academy (New Jersey) had seven, and Northern Colorado Fencers had five.

### JUNIOR/CADET CIRCUIT NO. 1 October 18-20 Palo Alto, Calif.

#### UNDER-17 MEN'S FOIL

1. McClain, M. Sean — Western NY
2. Chang, Gregory — New England
3. Devine, Peter E. — Metro NY
4. Siek, Jeremy G. — West. Wash.
5. Kelley, Graham — Louisiana
6. Tyomkin, Max — Tennessee
7. Neal, James M. — West. Wash.
8. Talbott, Seth — West. Wash.

#### UNDER-17 WOMEN'S FOIL

1. Zimmermann, Felicia T. — Western NY
2. Grisham, Kristen A. — Colorado
3. Dyer, Jennifer L. — Colorado
4. De Bruin, Monique — Oregon
5. Foellmer, Kristin N. — Connecticut
6. Schinman, Marni Brook — New Jersey
7. Walsh, Sara — Indiana
8. Zimmermann, Iris T. — Western NY

#### UNDER-17 MEN'S EPEE

1. McClain, M. Sean — Western NY
2. Kelley, Graham — Louisiana
3. Madero, David — Border, TX
4. De Bruin, Elliott — Oregon
5. Neal, Jonathan D. — West. Wash.
6. Tuominen, Monty — Oregon
7. Edelman, Alex — South Calif.
8. Go, I-Huei — North Ohio

#### UNDER-17 WOMEN'S EPEE

1. Burleigh, Bettina E. — Western NY
2. Grisham, Kristen A. — Colorado
3. De Bruin, Monique — Oregon
4. Rising, Merideth — Colorado
5. Curtis, Jennifer E. — Colorado
6. Dygert, Nicole C. — Western NY
7. Gunzburg, Anastasia — Maryland
8. Walsh, Sara — Indiana

#### UNDER-17 MEN'S SABRE

1. Clinton, Elliott — Western NY
2. Cordero, Jerome W. — Long Island
3. Holmes, David A. — South Calif.
4. Mamoun, Monir Sami — New Jersey

5. Roy, David S. — New Jersey
6. Palestis, Paul — New Jersey
7. McKim, Ryan D. — Indiana
8. Sheeran, Brendan N. — North Ohio

#### UNDER-20 MEN'S FOIL

1. McClain, M. Sean — Western NY
2. Moroney, Brian T. — New Jersey
3. Van Leeuwen, Kwame — New England
4. Devine, Peter E. — Metro NY
5. DuBose, Anthony L. — Cent. Penn.
6. Kelley, Graham — Louisiana
7. Gearhart, Andy — Western NY
8. Donaker, Geoff L. — North Calif.

#### UNDER-20 WOMEN'S FOIL

1. Chernyak, Olga — Cent. Calif.
2. Super, Margaret P. — Cent. Penn.
3. Posthumus, Jennifer — Cent. Calif.
4. Zimmermann, Felicia T. — Western NY
5. De Bruin, Monique — Oregon
6. Sikes, Julianna — Western NY
7. Martin, Tasha — Oregon
8. Wolf, Carin — Illinois

#### UNDER-20 MEN'S EPEE

1. McClain, M. Sean — Western NY
2. Swope, Christopher J. — North Calif.
3. Charlick, Daniel — North Ohio
4. Quaintance, Kimo James — Colorado
5. Bonetzky, Mark D. — New England
6. Lindsey, Michael E. — South Texas
7. Povar, Garret Lee — Colorado
8. Clayton, Daniel A. — Colorado

#### UNDER-20 WOMEN'S EPEE

1. Burleigh, Bettina E. — Western NY
2. De Bruin, Claudette — Oregon
3. Drenker, Katie E. — Colorado
4. Schneider, Brooke — Michigan
5. Frye, Heather A. — Indempir
6. Dygert, Nicole C. — Western NY
7. Dyer, Jennifer L. — Colorado
8. Rodgers, Christiana W. — Phila.

#### UNDER-20 MEN'S SABRE

1. Kovacs, Stephen M. — Metro NY
2. Kulakowski, Dominik — Cent. Penn.
3. Glanz, Evan — Phila.

4. Wroth, Robert C. — New Jersey
5. Kalmar, George E. — Louisiana
6. Boyce, Charles Kevin — South Calif.
7. Colella, Louis P.J. — New Jersey
8. Keller, Ian M. — New Jersey

#### UNDER-15 MEN'S FOIL

1. Wood, Alexander — Western NY
2. Bayer, Cliff — Metro NY
3. Tribbett, Eric J. — Colorado
4. Chang, Timothy — New England
5. Longenbach, Reinhold A. — Metro NY
6. Zakow, Andrei — Metro NY
7. Rostal, Scott E. — Minnesota
8. Harrison, Christopher D. — Oregon

#### UNDER-15 MEN'S EPEE

1. Rostal, Scott E. — Minnesota
2. Tribbett, Eric J. — Colorado
3. Loeb, Alexander Sherman — North Ohio
4. Peterson, Kraig Arden — Western NY
5. Chase, Donovan M. — Capitol
6. De Bruin, Lloyd C. — Oregon
7. Olson, Aaron S. — Minnesota
8. Burleigh, Nathaniel P. — Western NY

#### UNDER-15 WOMEN'S FOIL

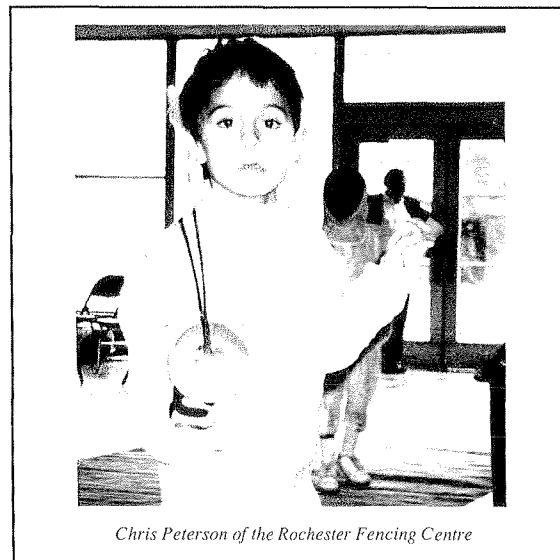
1. Walsh, Sara — Indiana
2. Rostal, Melinda Kathleen — Minnesota
3. Breden, Ute K. — Capitol
4. Zimmermann, Iris T. — Western NY
5. Murphy, Sabrina C. — Western PA
- 6.1 Dueringer, Amanda Joan — Indiana
- 6.1 Jennings, Susan K. — Western NY
8. Hayes, Anne F. — Indiana

#### UNDER-15 WOMEN'S EPEE

1. Dygert, Clare Nicole — Western NY
2. Walsh, Sara — Indiana
3. Hancock, Tamara A. — Oregon
4. Hall, Wendy M. — Colorado
5. Hayes, Anne F. — Indiana
6. Wilson, Elspeth M. — Colorado
7. Rudkin, Kate A. — Colorado

#### UNDER-15 MEN'S SABRE

1. Platt, Alex — New England
2. Crane, Robert F. — Georgia
3. Stahliut, Michael T. — Georgia
4. Topper, Michael H. — Michigan
5. Akeman, Christopher D. — Georgia



Chris Peterson of the Rochester Fencing Centre

## Results *continued*

6. Kenny, Andrew James – New Jersey
7. Brenna, Christopher J. – Minnesota
8. Pasternak, Jeffrey A. – Western NY

### UNDER-13 WOMEN'S FOIL

1. Zimmermann, Iris T. – Western NY
2. Rostal, Melinda Kathleen – Minnesota
3. Osborn, Ellice A. – Michigan
4. Cavan, Kathryn – Metro NY
5. Breden, Ute K. – Capitol
6. Burke, Jessica Brooke – Capitol
7. Wilson, Elspeth M. – Colorado
8. Segal, Stephanie P. – Metro NY

### UNDER-13 WOMEN'S EPEE

1. Wilson, Elspeth M. – Colorado
2. Breden, Senta E. – Capitol
3. Thompson, Emily – Western NY

### UNDER-13 MEN'S FOIL

1. Bowers, David Johnson – Metro NY
2. Dupree, Jedediah – New England
3. Merritt, Davis Albert – New England
4. Van Der Wege, Kees T. – Minnesota
5. Rosen, Peter – Metro NY
6. Rabiega, Greer M. – Oregon
7. Pruitt, Henry C. – Oregon
8. Peterson, Kraig Arden – Western NY

### UNDER-13 MEN'S EPEE

1. Rosen, Peter – Metro NY
2. Peterson, Kraig Arden – Western NY
3. Burleigh, Nathaniel P. – Western NY

### UNDER-11 WOMEN'S FOIL

1. Zimmermann, Iris T. – Western NY
2. Campbell, Lindsay K. – North Ohio
3. Rudkin, Kate A. – Colorado

### UNDER-11 MEN'S FOIL

1. Breden, Roland G. – Capitol
2. Loftin, Guy B. – Illinois
3. Haxhaji, Besim – Metro NY

### NEW MEXICO OPEN October 12-13, 1991

#### MEN'S FOIL – 60 ENTRIES

1. Johanson, Zhon – Utah
2. Higgs-Coulthard, Peter – Arizona
- 3t. Darricau, Henri – Colorado
- 3t. Lutton, Thomas – Colorado

#### WOMEN'S FOIL – 22 ENTRIES

1. Fletcher, Tammy – Utah
2. Borgos, Susan – Colorado
3. Alba, Raquel – Border

#### MENS' EPEE – 38 ENTRIES

1. Stull, Robert – South Texas
2. Segal, Mark – New Mexico
3. Johanson, Zhon – Utah

#### WOMEN'S EPEE – 11 ENTRIES

1. Richey, Vanessa – South Texas
2. Woodruff, Sherry – Colorado
3. Bates, Iris – Arizona

#### SABRE – 18 ENTRIES

1. Tass, Atilio – Arizona
2. McConnell, Mark – Utah
3. Trujillo, Tony – Arizona

## 14th Annual Empire State Games

The 14th Empire State Games, which draws more than 7,000 athletes in nearly 30 sports from across the state, were held July 25-27, 1991, at Albany Junior College in Albany, N.Y. This was the first time the games were conducted in the state capital. The games were officially opened by Governor Mario Cuomo.

Ralph Goldstein continues as the state chairman of fencing, as he has since this competition began in 1978. Assisting him with administration were Dernel Every, Zelda Morley, and Sandy Morley. Officials that donated their time included George Kolombatovich, Jon Moss, Allan Kwartler, Richard Gradkowski, Cindy Schelling and Albert Axelrod.

### EMPIRE STATE GAMES Albany N.Y. July 25-27, 1991

#### MEN'S FOIL OPEN

1. Gearhart, Andy
2. Simon, Alan
3. Diez, Edgardo

#### MEN'S FOIL SCHOLASTIC

1. Devine, Peter
2. Capobianco, Paul
3. Wood, Alex

#### WOMEN'S FOIL OPEN

1. Martin, Margaret
2. Verhave, Michelle
3. Sikes, Julianna

#### WOMEN'S FOIL SCHOLASTIC

1. Zimmermann, Felicia
2. Como, Christie
3. Staudinger, Michelle

#### MEN'S EPEE OPEN

1. Messing, Arnold
2. Williams, Darrell
3. Dervbinskiy, Leonid

#### MENS' SABRE OPEN

1. Mones, Herbert
2. Clinton, Elliott
3. Sang, Rae

#### MEN'S EPEE MASTERS

1. Zack, Stanley
2. Kwartler, Allan
3. Brown, David

#### MEN'S SABRE MASTERS

1. Kwartler, Allan
2. Bourne, Jay
3. Brown, Dave

## A Note on Results – Their Presence and Absence

It is our earnest wish that we could publish all of the tournament results which are sent to us. We certainly appreciate receiving them. Unfortunately, time and space considerations do not permit us to publish results of all events, as (for example) the recently-received list of finalists in a foil tournament in which there were just two entries. Sad to say, we do not believe the bulk of our readers would find much interest in the outcome of such an event. Perhaps a duel on the steps of the U.S. Capitol building, but not an ordinary open. We're sorry, but we feel we are correct in this policy.

A corollary longing is that occasionally the results of some major tournaments – such as the NCAA Championships, for example, which seem to take place in the greatest secrecy on an annual basis – would be sent to us for publication. No remedy has yet been discovered for this lack – but perhaps there is, after all, a publicity chairperson for the NCAA Fencing Championships, and he or she will contact and enlighten us this year.

We do want to print the results of all tournaments of consequence. To avoid being overlooked, we ask that when you send us the results of your competitions, you give us the following information: date, location, number of entries, and names and affiliations of the finalists in each weapon. If you feel your tournament had some special feature worth mentioning – such as, for example, the winner being given a lifetime supply of Shoe Goo – please include a short description of the event. Photos are nice, too. Thank you.

### Statement of Ownership Management & Circulation

**Date of Filing:** 1 October, 1991

**Title of Publication:** American Fencing

**Frequency of Issue:** Quarterly

**Location of Known Office of Publication:** 1750 East Boulder Street, Colorado Springs, El Paso County, CO 80909-5774

**Location of Headquarters:** 1750 East Boulder Street, Colorado Springs, CO 80909-5774

**Publisher:** United States Fencing Association, 1750 East Boulder Street, Colorado Springs, CO 80909-5774

**Editor:** B.C. Milligan, 4 Upland Rd., Baltimore, MD 21210

**Owner:** United States Fencing Association, 1750 East Boulder Street, Colorado Springs, CO 80909-5774

**Known Bondholders, Mortgages, etc.:** None

	Average No. of Copies Each Issue During Preceding 12 Months	Act. No. of Copies of Single Issue Published Nearest to Filing Date
<b>Total No. Copies Printed</b>	10,600	12,000
<b>Paid Circulation</b>	–	–
<b>Mail Subscriptions</b>	9,570	10,025
<b>Total Circulation</b>	9,570	10,025
<b>Free Distribution</b>	638	1,000
<b>Total Distribution</b>	10,208	11,025
<b>Copies Not Distributed</b>	392	975
<b>Returns from News Agents</b>	–	–
<b>Total</b>	10,600	12,000

# The Pepsi Games of Texas, 1991

By Doug Graham

The sixth annual Pepsi Games of Texas were held in Dallas during the first four days of August, 1991. This Olympic-like collection of amateur sports events included competition in over 20 different sports, such as gymnastics, cycling, baseball, and swimming. This year, for the first time, the Pepsi Games included fencing among its events.

The opening ceremonies were held in the Cotton Bowl and were reminiscent of the 1984 Olympic spectacular in Los Angeles. The torch was brought in by air, courtesy of a precision parachute jump from a C-130 by the All-American Parachute Team of the 82nd Airborne Division. There was live music, fireworks, a performance by the Dallas Cowboy Cheerleaders, and a parade of athletes composed of many of the competitors. It was a wonderful production, well-suited to the largest annual amateur athletic event in the state.

The following morning, the fencers assembled at their venue, the Walnut Hill Recreation Center. Although small, the venue was well-equipped with eight metallic strips, adequate seating, access to refreshments, a full-time armorer and plenty of volunteer help. The bout committee was prepared to run both open and under-17 events in all weapons; unfortunately, there were not enough entries to hold the under-17 women's events. However, all the other events were held as planned, including, for the first time at a state competition, electrically-scored finals in saber.

In open men's foil, we had a field of 46 entrants. Some of the "old hands" were edged out by the outstanding performance of our younger fencers. The top two places went to under-17 fencers Sean McClain (who earned his B rating) and Conor Power.

Top spot in open women's foil was taken by Brandy Barnes, a Texas Student fencer for the University of North Carolina. The silver and bronze went to Regina Silvia of the Lone Star club and B.J. Smiley Goins of the General Dynamics Recreation Association.

No one was surprised when the young Open champion, Sean McClain, swept the under-17 men's foil event. However, a relatively new face on the scene, Sasha Zucker of Austin, took second place.

In the open men's epee, lefthander Mark Stout of Houston took top honors. Unfortunately, Mark didn't get his "B" rating because the two top-ranked entrants, John Wahren and Bob Hurley, failed to make the final round. Veteran competitor August Skopic, benched last season due to injuries, scored an impressive third place.

In under-17 men's epee, Sean McClain took the gold; the El Paso team dominated the remaining top spots. University of Texas at El Paso (UTEP) has made their presence felt more and more strongly in Texas fencing over the last year.

In contrast, women's epee was a mixed bag, with Tracy Hurley of Houston taking the gold, Robbi Hernandez of Richardson silver, and B.J. Smiley Goins of Aledo bronze in a hotly contested final round.

The saber fencers put in a brief appearance on Saturday, with barely enough entries in the under-17 men's category to hold a one-round tournament. True to their word, the bout committee conducted the round with electrical scoring, much to the appreciation of the young sabreurs.

Sunday, the sabreurs were out in force for both men's and women's events. Dallas fencers took the first three places in the men's event, with bronze medalist Wes Cline earning his "D" rating. However, Brenda Patterson of Texarkana (gold) and Leslie Todd of Arkansas (bronze) kept Dallas from a clean sweep in the women's event. The finals took a long time to run, because there weren't enough lames, metallic masks, etc. to go around, and the fencers had to doff their equipment between bouts to loan it to the next fencer. This gradual spread of electrical equipment in saber is a natural part of "growing up" into an electrically scored event... the early days of electric foil saw similar scenes.

The Pepsi Games fencing competition was a great success; everyone left saying "See you next year!" — the winners with a happy wave, and the losers with a look of fierce determination! Next year, the Games will be held in Corpus Christi, August 7-9, 1992. All Texas residents are welcome, even if you're fencing for an out-of-state school or club.

## PEPSI GAMES OF TEXAS RESULTS

August 1-4, 1991/Dallas, Texas

### MEN'S FOIL — 46 ENTRIES

1. Sean McClain — Rochester Fencing Ctr.
2. Conor Power — Spindletop Cavaliers
3. Mike Goerdel — Halberstadt

### MEN'S EPEE — 25 ENTRIES

1. Mark Stout — Rice University
2. Scott — Central TX Fencing Club
3. August Skopic — Rice University

### MEN'S SABRE

1. Mike Kim — Midwest Fencing C.
2. Naoum Issa — Lone Star Fencing Ctr.
3. Wes Cline — Unattached

### WOMEN'S FOIL — 15 ENTRIES

1. Brandy Barnes — Univ. North Carolina
2. Regina Silvia — Lone Star Fencing Ctr.
3. B.J. Smiley Goins — GDRA

### WOMEN'S EPEE — 12 ENTRIES

1. Tracy Hurley — Unattached
2. Robbi Hernandez — Lone Star Fencing Ctr.
3. B.J. Smiley Goins — GDRA

### WOMEN'S SABRE — 6 ENTRIES

1. Brenda Patterson — Texarkana Fencing Ctr.
2. Regina Silvia — Lone Star Fencing Ctr.
3. Leslie Todd — Texarkana Fencing Ctr.

### UNDER-17 MEN'S FOIL — 15 ENTRIES

1. Sean McClain — Rochester Fencing Ctr.
2. Sasha Zucker — Texas Fencing Academy
3. Mike Minuth — Univ. of Texas El Paso

### UNDER-17 MEN'S EPEE — 5 ENTRIES

1. Sean McClain — Rochester Fencing Ctr.
2. John Minuth — Univ. of Texas El Paso
3. David Madero — Univ. of Texas El Paso

### UNDER-17 MEN'S SABRE — 3 ENTRIES

1. James Deboer — Univ. of Texas El Paso
2. Scott Pennington — Central Texas Fencing Club
3. John Mayer — Univ. of Texas El Paso



*Saber in the surf at sunset.*



**DEBRA ALLEN**  
Studio of American Fencing  
Portland, Oregon

Volume 42, Number  
January/February/March

**F**

