

Winter 96

WHAT'S NEW AT BLADE

1996 Sale:

Blade enters the weapons-making business

The Lammet FIE Silver Epee Blade — is known as the most durable Epee blade in recent FIE tests. Some famous names failed before 10,000 thrusts; a few approached 20,000. The *Lammet FIE Silver Blade* lasted more than 25,000 repetitions! The blade is wide at the base and lighter along the blade, giving it a combination of strength and balance.

The Lammet FIE Silver Foil Blade — is probably the most durable foil blade in the world today. The FIE subjects its blades to strenuous testing, thrusting them against a wall thousands of times. A well-made blade will break sometimes after 20,000 flexes. The average is about 24,000. The *Lammet FIE Silver Blade* lasted almost 44,000 repetitions! It's a stiff blade, but not too heavy. You will appreciate the silvery finish which helps resists rust. The *Silver* is finished with smooth shiny steel.

The Megastar FIE Super Foil Blade — is exceptionally well balanced, with a wide base and narrow body. Forged from Maraging steel to last, they'll hold their shape far better than most FIE blades currently on the market.

new FIE foil blades

	retail	intro
<i>Silver</i> by Lammet	\$68.00	\$59.96
<i>Super Elite</i> by Megastar	\$68.00	\$59.96
<i>Supreme</i> by Vniti	\$68.00	\$59.96

new non-FIE foil blades

<i>Supreme</i> by Vniti	\$25.00	\$22.96
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new FIE epee blades

<i>Super Elite</i> by Lammet	\$69.00	\$60.96
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new non-FIE epee blades

<i>Super Elite</i> by Lammet	\$49.00	\$43.96
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<i>Elite</i> by Megastar	\$23.00	\$19.96
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new sabre blades

<i>Elite</i> by Megastar	\$23.00	\$19.96
<i>Foil Guard</i>	\$7.00	\$5.96
X-Strong 10.6cm alum.		
<i>Foil Guard</i>	\$7.50	\$6.96
11cm, rolled edge		
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Flex Test Results

The FIE subjects its blades to strenuous testing, thrusting them against a wall thousands of times until they break.

	Avg. Range	This Blade
Lammet FIE Silver Epee	10,000-20,000	25,000
Lammet FIE Silver Foil	20,000-24,000	44,000
Vniti FIE Supreme Foil	20,000-24,000	34,000

New blades brought to you exclusively from BLADE FENCING EQUIPMENT

New Uniforms and Lames

<i>Silver</i> lame	\$85.00	\$79.96
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New Olympia Cotton Uniforms:

<i>Olympia</i> cotton uniform	\$60.00	\$54.96
<i>Olympia</i> knickers	\$39.00	\$34.96

Super Sale

FIE Epee Russian Maraging Bare:	\$58.00	\$49.96
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FIE Epee Russian Maraging Electric (Pistol Grip):	\$93.80	\$79.96
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Visit FIE Sabre Scoring Machine

This machine was used in the 1994 Sabre World Cup event at Dobbs Ferry, NY. It is still being used in World Cup Class "A" competitions in Moscow. Great machine at a close-out price.

\$400.00 \$175.96

The Vniti FIE Supreme Foil Blades lasted an average of almost 34,000 repetitions. This is a wonderfully flexible blade that is really light and well-finished.

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Russian and Ukrainian (Luhansk, Lammet, Vniti and Megastar) blades are made to our exclusive specifications under our direct supervision in Blade factories in Luhansk, Moscow and St.

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1992 - 1996**

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**Dedicated to the memory of
Jose R. DeCapriles, 1912 - 1969
Miguel A. DeCapriles, 1906 - 1981**

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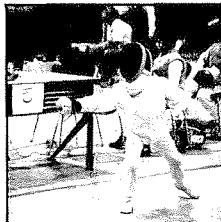
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**American
Fencing**

Winter '96, Volume 46, Number 1



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In a small Hungarian Catholic church on the Upper East Side hundreds paid tribute to the "Coach of Champions."

by Jack Keane

19 Csaba Elthes — in His Own Words

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Steve Mormando and Peter Westbrook share their personal memories of Elthes.

23 My First Sabre Lesson with Csaba by Michael D'Asaro, Sr.

Many years later D'Asaro still credits this lesson from Csaba as the first step on D'Asaro's long road to the Olympic Games.

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A Continuation of the New Beginning

The USFA's quadrennial election gives members an opportunity to continue building a stronger future for fencing.

BY STEVE SOBEL, USFA PRESIDENT

Four years ago at this time I was campaigning to be elected USFA President. With your support at that time, and during my administration, we were able to achieve many of the goals we announced:

1. Shape the organization to be goal driven;
2. Increase participation in fencing;
3. Integrate coaches' and teachers' efforts into the USFA strategic direction;
4. Achieve significant international results; and
5. Increase public awareness of the sport and promote its Olympic status.

Following the 1995 National Championships a strategic planning meeting was held to review those earlier goals. The revised Mission Statement (see insetright) and Goals that grew out of that meeting point to our progress while focusing our efforts for the future.

Goals for the Next Quadrennium

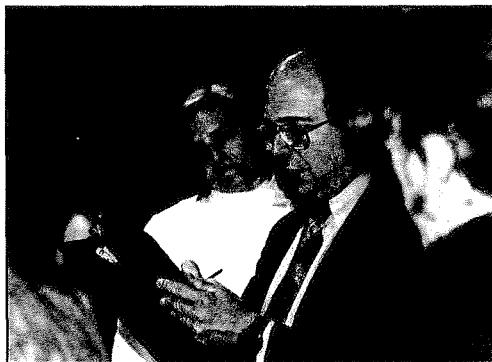
1. Earn international medals;
2. Expand membership;
3. Increase the number and quality of coaches and integrate them into the USFA;
4. Increase public interest in fencing; and
5. Make the USFA an effective and efficient organization.

It is significant to note the evolution of our goals. Four years ago our primary focus was on improving the administration of the organization; housekeeping took precedence over competition results. Having achieved our original #1 goal for shaping the organization, we can now concentrate on making the USFA an effective and efficient organization (goal #5), and we can bring competition to the forefront. We accomplished our 1992 goal #4 by garnering significant international results in world cup competition — including the USFA's first World Champion, Iris Zimmermann — now, we can go after medals, 1996 goal #1. International success on the strip is not only our #1 goal for the coming quadrennium, it is also the foundation of our Mission Statement.

Since the Association has successfully "integrated" coaches and teachers into its structure, we can now concentrate on "increasing" their number. Although a new leadership team will be elected this year, its job is not to start over and reinvent the wheel, but to continue what has already begun, and build on it.

A New Leadership Team Committed to Continue the Progress Already Made and to Build on It

The nominating committee, comprised of a representative from every section of the USFA, has done a superb job in assembling a new and effective leadership team that combines experience, knowledge, expertise and the desire to work together to achieve the mission and goals of the USFA. I urge you, the USFA member, to support them



Presidential
Nominee
Donald
Alperstein
officiated at
the North
American
Cup #3.

USFA Mission Statement:

"The mission of the USFA is to develop fencers to achieve international success and to administer and promote the sport in the USA."

with your vote in the election, and throughout their administration with the same vigor and loyalty that my administration received.

Donald Alperstein, the presidential nominee, has been a vital part of my administration, serving as USFA counsel, devoting many hours of professional work "pro bono publico" (for the good of the organization without charge). He also served as an advisor to the Executive Committee, attending all our meetings. He has clearly demonstrated his knowledge, leadership ability and commitment to fencing. Nominated with him is an outstanding leadership team.

The three vice-presidential nominees bring strong personal and professional skills to the ticket. Stanford University coach Sherry Posthumus has served as manager of Olympic and Pan American teams, chair of the NCAA Fencing Committee and organizer of national competitions including the 1995 Junior Olympic Championships. New Jersey native Tom DiCerbo contributes extensive coaching and organizational expertise. And, Ralph Zimmerman adds immense USFA experience including stints as co-chair of the Fencing Officials Commission and Acting Executive Director for three months in 1992.

Recent Penn State graduate Andy Gearhart, nominated for Secretary, brings the unique perspective of a young, actively competing, elite fencer. Bob Prifrel, longtime Minnesota Division chair, contributes a background in finance coupled with ten years' experience as the parent of nationally ranked junior fencers. Harvey Schiller, former USOC Executive Director, is once again nominated as the National Division Director.

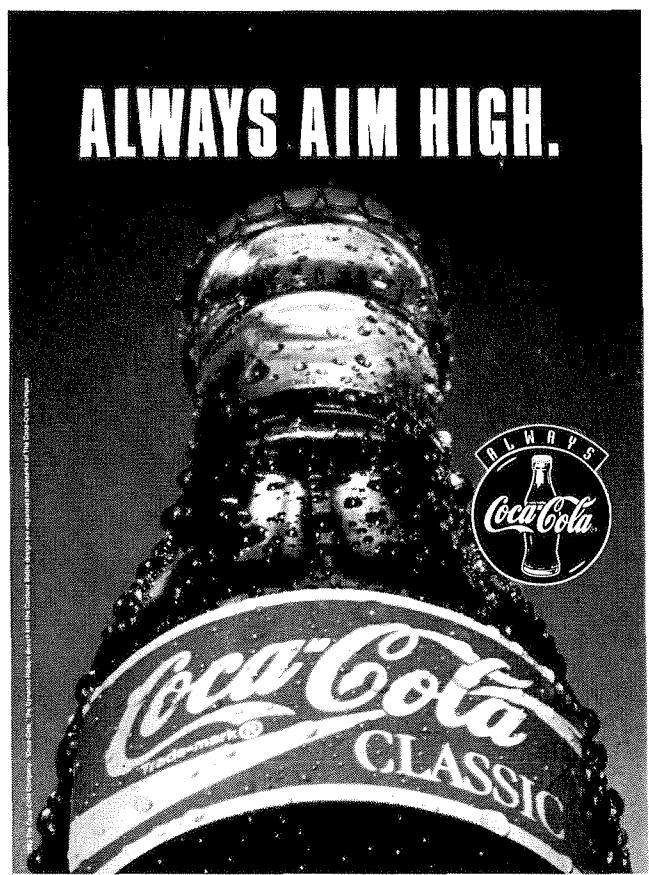
A Memorial Tribute to Csaba Elthes, Outstanding Coach and Close Friend

Csaba is a legend in American fencing. Coach of six Olympic and Pan American teams, of many national champions, and of Olympic bronze medalist Peter Westbrook, his record speaks for itself. But while his record of accomplishments is unprecedented, it is Csaba as a coach, friend and colleague whom we all remember so lovingly, since he had a profound effect on the lives of the many fencers who have been fortunate to know him, including me.

Georgio Santelli introduced me to Csaba in 1957. After Csaba gave me a sabre lesson he said that I had great talent and if I took three lessons a week I would be on the next Olympic team. Since I was a young lawyer who didn't have three nights to fence, I asked where I would be if I took one lesson a week. He replied that he had no time for pleasure fencers.

Fifteen years later when I was the USFA President (then called the AFLA), he made an exception to that policy and I became his student. After he delivered a long lecture to me at the Fencers Club criticizing my policy decisions, he changed the subject to give me a lesson. He stopped the lesson to tell me he had a problem. He said that he must teach by scolding and asked how could he scold the President. I replied, "When I am taking a lesson I am just one of your students and not the President. However, when I am not taking a lesson, I am the President and not just one of your students." Csaba gave me a very warm smile and said, "Sir, we understand each other perfectly."

The USFA will miss Csaba who has enriched the lives of many fencers with his superb lessons and warm friendship.



READERS' WRITE

Keeping up with the FIE

TO THE EDITOR

I am writing to express some of the concerns of the members of the Tulsa Fencing Club. ... (A) specific concern is the rapidity with which change has been occurring in regard to the rules of fencing. These changes taken individually are not necessarily bad, but when taken in context with the whole of sport fencing, prompt two concerns: How the changes effect clubs and members financially. And, how clubs and members can deal with the confusion resulting from the apparent inability of the USFA to keep up with publishing the rule changes.

First let me address our specific concern regarding the financial impact of the rule changes on our club. The Tulsa Fencing Club is a nonprofit organization, managed by volunteers. The revenues generated by the club are generally sufficient to support the club's operation. Our electrical scoring equipment is a large part of our club's assets and represents a sizable investment by the members. We find it disturbing when rule changes require that we modify existing equipment or purchase new boxes. The club simply cannot afford to buy three or four sets of equipment every few years. Now, I understand that new technology in the market allows for programming changes in regard to timing, but the problem is that these scoring boxes cost around \$800 each. The purchase of even one such machine exceeds our club's annual equipment budget by several hundred dollars.

What kind of solution to this problem can or will the USFA offer? I would like to suggest that in the future the USFA consult the clubs and membership before making decisions which impact the clubs.

The Tulsa Fencing Club cannot afford to comply with the timing changes mandated by the new rules.

Now for the second concern: publishing rule changes. During the past several years there have been numerous rule changes, especially with regard to foil fencing. Rules of play now include changes in right-of-way, length of bout, number of points for victory, removal of one's mask, the mandatory salute, and personalization of uniform. Which Rule Book is correct? Should we use the 1991 edition with the 1994 updates? Everyone is not singing from the same hymnal!

This problem recently came to light when the Tulsa Fencing Club organized a directors clinic. I asked the USFA National Office to send the current test and answer key only to learn that the test and key could only be requested by the Division Examiner (Jerry Benson) from FOC chair George Kolombatovich. When contacted, Kolombatovich said the test was not yet ready nor, in fact, was the new rule book. How can we educate referees and fencers if we do not have a quick, efficient way of disseminating information? How can we prepare fencers for competition when they are not sure which rules apply?

Some of us look at the confusion and chaos these rule changes have introduced to the sport and we ask what good is the USFA if it only makes the problem worse? At the very least the USFA mandates the scope of these changes; shouldn't the Association put some priority and resources behind the management of these changes?

JIM CLAWSON
PRESIDENT, TULSA FENCING CLUB

Continued on following page

Readers' Write, cont.

Continued from page 3

In accordance with AMERICAN FENCING policy, we've asked the USFA administration for a response to Mr. Clawson's concerns. Bill Goering, USFA Vice President and Interim Executive Director, replies:

I understand your frustration in coping with rule changes, especially those that incur equipment costs for fencers, clubs or tournament organizers. You are not alone. USFA administrators, Fencing Officials Commission, Technical Committee and our equipment suppliers share that frustration. It may help if I explain the process, and then what the USFA is doing to reduce the burden of these changes in the United States.

Almost without exception, rule changes originate with the FIE, not the USFA. We receive the "official" text of any new rules several months after the FIE Congress at the World Championships. Any new rules must be approved for use in the United States by the USFA Board of Directors, but since we typically receive them after the start of our season, we usually cannot meet the FIE start date of January 1. Thus, United States implementation is often delayed one season. This is often an advantage, because the FIE often changes the rules after testing them in World Cup competition. Recent examples of this are epee points and simultaneous attack in sabre. Some rules changes are optional for testing, like sensorless sabre. Some rules take years to be accepted, like foil bib as target.

While US fencers in international competition must comply with FIE rules each season, the USFA Board regularly permits alternatives within the United States, to reduce the economic impact of changes, or to allow a transition period. For example, FIE uniforms must meet expensive puncture resistance standards. To reduce costs to fencers while providing comparable protection, the Board authorized the use of protective undergarments as an alternative. Several years ago, the stronger and much more expensive masks were phased in over several seasons and are now required in all events.

This same approach is being taken with scoring machines. While the FIE has altered the timing requirements (several times) for machines used in World Cups and the Olympic Games, it is simply not possible to bring all club and division machines up to these standards. The differences do not appear major, and fencers adjust quickly. Thus, current equipment may be used in practice and in local events, including qualifying rounds. Some recent machines, and all of the new ones, have microprocessors that can be reprogrammed if specifications change. If you purchase a new one, it is advisable to receive a written assurance that the manufacturer will reprogram it free or at a small fee.

The publishing of new rules offers another challenge. We are hard pressed to keep up with changes, and since even the changes change, we are reluctant to issue new rule books. We cope in two ways: At intervals, we issue supplements for rules that gain acceptance, that

was the reason for the loose-leaf format of our rule book. In addition, we print the rule changes for each season and distribute them in the Board minutes and in the Athlete's Handbook. Every Division Secretary receives them and many divisions print them in their newsletters. The FOC is the "keeper of the rules" and should be contacted when disputes or questions arise.

I cannot tell you that the rate of change will diminish. It is driven in part by technology and FIE concern for making fencing more attractive to television, so that it remains an Olympic sport. We already use ballistic nylon, Kevlar and maraging steels, for example. Before the 2000 Olympic Games, fencers will wear see-through masks (available now) and be free of reel wires. Once the latter happens, do we need to be limited to a linear strip? In addition, foil

"We are hard pressed to keep up with FIE rule changes since even the changes change"

experiments are in progress to replace the point with in handle contacts, include the bib as target and eliminate off-target lights. Youth programs in Great Britain use "Fibreglas" foils.

As in the past, changes in fencing will be legitimized at the FIE level and filter down to the federations and then to the clubs. The only course is to remain aware of the changes and make your wishes known to the Board so it can integrate those into decisions it makes for fencing in the US.

BILL GOERING
USFA VICE PRESIDENT

Idealism Meets the Real World

TO THE EDITOR:

I read Richard Roszel's article "What Is the Point of Fencing?" in the most recent American Fencing with dismayed interest. Mr. Roszel's point of view, that foil fencing is too "nice," too "ordered," that it doesn't reflect real sword fighting, has been around for ages; and, of course is espoused by those who have missed the point of foil fencing. Of course, this then raises the question as to what foil fencing actually does represent? Foil fencing represents what should take place in a fencing encounter. The rules compel us to act in a logical, common sense manner, both physically and mentally — as if we were employing sharp, pointed weapons in our contests — so that we may, more often than not, touch effectively and efficiently without being touched. The rules, above all else, then, teach us control.

Mr. Roszel wanted to dump off-target touches in foil fencing for the sake of continued action. Now, what would that do for foil fencers? Yes, the byplay would tend to zip along in a fairly fast-paced fashion. But if one agrees that the underlying value of the conventions of foil fencing, which include the concept of the off-target touch, is to develop control in the fencer, to negate one of the prime guideposts of lack of point control — the off-target touch — would deprive every fencer of the ability to correct one of his most funda-

mental flaws.

Furthermore, if one merely continued to fence until a light blinked on the scoring box, what would happen to priority? For instance, I attack my opponent with a valid disengage, but I hit off-target on the arm. My opponent incorrectly performs a stop thrust that hits a moment later on-target. His light flashes on the scoring machine; mine doesn't. He has no right-of-way; I did. But he gets the touch regardless of his poor judgement. Good-bye, right-of-way. Good-bye, intelligent fencing. So much for conventions.

Anyone who believes they can develop skill in fencing out of the air, without any sort of standards, just by picking up a weapon and poking away, I think, has sadly deluded himself or herself. On the other hand, any foil fencer who can adhere faithfully to the rules — no matter what silly, non-fencer-like nonsense his opponent is tossing at him on the fencing strip — is a fencer who can insert himself into any martial situation and likely triumph.

Of course, such mastery doesn't end with fencing. A superior mental and physical approach has a way of coloring everything we do in life.

Ignore the things that help instill command over our actions in foil fencing, and foil fencing will lose its meaning, becoming less than superficial. Having our errors pointed out to us by the rules, so that we are forced to acknowledge them, is surely one of the game's most compelling features. We should be grateful to stop for that off-target touch, realize we've made a mistake, and figure out why it occurred. Otherwise, we will continue to make the same errors over and over again. That is stupid behavior.

Lastly, since foil fencing traditionally forms the basis for the ordered development of both epee and sabre fencing, turning foil

fencing into garbage would only diminish the deft application of these other weapons.

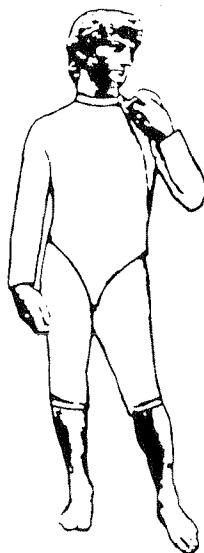
To me, there is the beauty of truth in foil fencing. When it is approached with its purpose underscoring one's actions, the puzzle unfolds. It is an art that gives us the ability to fight with control rather than mindless, brute force. I couldn't approach the foil any other way. Besides, what would be the point of fencing if all it represented was racking up mindless touches? Fencing would be about as meaningful to one's personal development as the latest popular video game. If foil fencing was really nothing more than that, would it still be around after three hundred years?

God save us from "outcome based" foil fencing.

NICK EVANGELISTA
EVANGELISTA SCHOOL OF FENCING
PEACE VALLEY, MO

DID YOU KNOW? At the conclusion of a bout, the sore loser slams his mask followed his weapon to the floor. None of this objectionable behavior is seen by either the referee or Bout Committee. Can another fencer impose a BLACK CARD? George Kolombatovich replies: "As in all sports, if the officials do not see the infraction, it did not occur. Had the referee or Bout Committee seen behavior against the rules, a card could and should have been issued. But since no official saw it, no card can be issued."

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Pending FIE Legislation Targets US Suppliers

Our international federation plans standards of impossible compliance for American equipment manufacturers.

BY JOE BYRNES

Standards. That's the topic. And, no, I don't mean pop songs, as rendered by Old Blue Eyes or whomever. It has always been a regular gripe of mine that the FIE, which has been making rules for fencing equipment for most of the 20th century (since its foundation before World War I, in fact), has never seen fit to set a couple of really simple specifications that would make life easier for many people. That kind of standard we could all use, I think. What I suppose is a sort of snobbish, "typically-old-guard European," custom-crafting ethos has always prevented them from doing anything so crudely American as adopting something like assembly-line simplicities. In this connection, I mean nothing more arcane than specifying the maximum diameter of a weapon tang, or the minimum diameter (or depth, as appropriate — that's important too) of a foil or epee or sabre handle's bore. Anyone who has had to fight the excess metal off a tang or worry the interior of a favorite handle, concurrently with chopping the corresponding new tang, in order to mount a replacement blade, will know what I mean. If you are one of those fortunate people who never worry about such things: "Let the coach do it" or some such formula (that's the armourer's job, eh?), well, lucky you. But that isn't everybody. And just wait until you have to do it someday.

No, the standards that I am speculating about this time are something that I have been alerted to by my reading in the upper scale hi-fi mags. It seems that in Europe, the "EU" as it is known for short — the European Union or Common Market as it was known — has monster (naturally) bureaucratic (double naturally) commissions or whatever that have been vigorously making rules and creating standards about everything. One of their endeavors has been trying to keep all sorts of continentals from killing themselves with that nasty stuff, electricity. Given the 240, or at least 220, volts of AC power surging through their normal households outlets, they do have a chance of doing themselves even more harm than we can with a mere

110 to 120 (though don't think that can't kill you, if you give it a chance).

The international bigwigs, it seems, have been busy coming up with standards: regulations to require sockets that connect any amount of volts — on anything — to be fully insulated, against a full (European, i.e., 240 volt) power line in all circumstances. The pending regulations, so the hi-fi gurus that I have been reading are warning us, seem to say that even if the voltage that is normally expected to flow is merely the fraction-of-one-volt signal, say, from a phono cartridge, it must be kept from any potential victim by insulation suitable for 240 VAC. Yoicks. The American hi-fi industry is reportedly understandably worried, especially the small companies that produce the top-of-the-line, and already very expensive, stuff. What is this going to do to their costs and their competitive position; how are they going to cope with the problems; how will their European competitors cope with them — these are the questions that have been raised by a couple of serious and far sighted commentators that I have read recently. This kind of standard approach has already caused problems for American manufacturers, as you have

probably all heard: put a typical American three-foot-long (one yard, 36") power cord on a product, and then try to sell it to a country where the rules call for a minimum of one meter (39.36").

**"If every connection
to carry any voltage
has to be fully
insulated, are we to
see clumsy 240-volt-
capable monsters
mounted on our
delicate little
foil guards?"**

Immediately, it ought to occur to anyone dealing with fencing gear to see implications about where that sort of thinking could lead. OK: the inputs for AC power into a machine, assuming that it has any, will probably wind up being bigger and heavier, and naturally more expensive. Perhaps we will see more scoring machines that simply do not connect to anything heavier than 12 volts, thus requiring outboarded transformer/rectifier systems, or batteries. That is certainly a bit of a nuisance, but we have been faced with it in the past and could doubtless learn to live with it again.

But if every connection that is expected to carry any voltage, no matter how small, has to be so built, what about sockets for foil/sabre and epee body cords? Are we to see monumental clumsy 240-volt-capable monsters mounted to our delicate little foil guards? Would not such klutzes raise the total weight of a foil beyond the maximum currently prescribed in the Rule Book (that's

500 grams — see Article 205)? I say nothing about balance and handling; but what would a bureaucrat know, or care, about that?

Well, all this perhaps in the (unfortunately not too far distant) future; something else to worry about after the 1996 Olympics. What is that ancient Chinese curse? "May you live in interesting times."

As of this writing (beginning of calendar '96), the FIE has decided to put all "wireless" scoring systems on a sort of hold. That's something I long ago suggested would be likely to happen, and the rumor about such a delay was floating around after the last FIE Congress. Well, confirmation has now been received: to receive FIE homologation any wireless scoring system will be required to work

with the current type(s) of approved points for foil and epee. That automatically rules out all three of the epee systems that were elaborately demonstrated in April 1995 in Switzerland — all of which required an entirely different point structure to function. And since all descriptions of the wireless foil system that are being proposed also mentioned that their points would have to be different, that rules them out too. Back to the drawing board. A further gesture in the direction of common sense from the FIE came in the announcement that the pesky sabre capteur sensor will be a thing of the past, officially for the FIE events anyway, after the 1996 Olympics. As of October 1, 1996, they are no longer to be required — or approved for that matter; official FIE sabre events will be "capteurless."

What that does to a very large stock of sabre machines is not pleasant to think about, if you are the one who has to budget for their replacement, of course. It behooves anybody with such machines (ones that are not convertible, that is) to look closely to the condition of your present stock of capteurs and try to keep them in some kind of shape, if you expect to be able to keep your equipment clunking along for practice, at least. Unfortunately, most models of sabre capteurs are effectively sealed in their cases and cannot be worked on. Once they stop working they are dead and fit only for the garbage pail or a black museum of things we used to have to worry about. The one model of sabre capteur that can be worked on with relative ease is that made by Leon Paul. These can be adjusted and fixed as long as pieces haven't broken off them. If you have any of these, treat them with great respect and don't throw them away, even if no longer "working." Parts can be cannibalized among broken units, with some hopes of getting one or two or three or whatever.

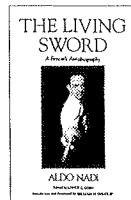
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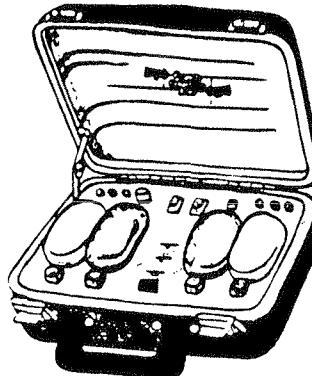
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Veteran Fencers Demand Recognition

Veterans ask "When will the USFA recognize that every year more and more active fencers in their Autumn Years still have a great deal to give their sport?"

BY ARTHUR JAROS

I have just returned from a fine tournament for Senior Age fencers that was organized in New Orleans by Earl Robinson. There was an excellent turnout with men and women coming from all over the USA. Although we all thoroughly enjoyed the experience there was a strong undercurrent of dissatisfaction with the apparent attitude of the USFA towards this older group who represent the cream of the fencers of bygone years, and who have managed to keep up their participation and enthusiasm for the sport over many years.

The main points of contention are: 1) The fact that Veteran fencing is not included in the category of Ratings on a National Competition basis. 2) The entire category of Veterans receives virtually no mention in the USFA publications (I could not find one mention of Senior Age or Veteran in the entire Fall 1995 issue of AMERICAN FENCING). 3) The latest definition of Veteran is absolutely incongruous, i.e. "fencers over 50 years, except those between 40 and 50 who are no longer participating in national competitions."

I will treat each point individually:

1. Exclusion of the Veterans from National Classification and Rating. If there is to be an official Veteran category, then there is no reason at all why the competitions should not result in National ranking and Ratings, with the results being given just as much coverage in AMERICAN FENCING and the USFA National Newsletter, as others.

2. Considering that there are about 750 active registered fencers over 50, plus probably another 250 in this age group who fence regularly but have not renewed their USFA memberships due to an absence of meaningful recognition of this age group by the USFA. The famous ones, i.e. those who have achieved National and International awards over the years, seem to only get proper recognition after their demise! Those who have continued to fence and coach well beyond the age of 65 and 70 are largely ignored while living and active.

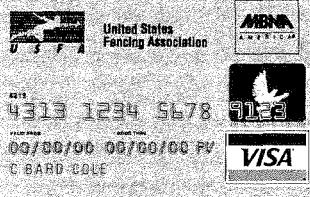
3. It makes no sense to include any 40 to 49 year olds, even those who have retired from all competitions except the Veterans individual or team events. This group has little in common with those over 50, and properly should all be confined to the Senior classification. The fencing technique of those below the age of 50 is quite different from that of older fencers, and frequently takes away all the enjoyment of the competition from their older adversaries — not to mention their frequent lack of the traditional sportsmanship that has always singled fencing out as a sport for "gentlemen and ladies."

With all the growing interest in Senior sports activities being seen as an aid to longevity and extended physical and mental alertness, it seems a pity that fencing (one of the oldest Olympic sports) is largely ignored by the press and even worse by the USFA, its national association.

The above comments do not necessarily represent the opinions of the USFA, AMERICAN FENCING magazine or its editor.

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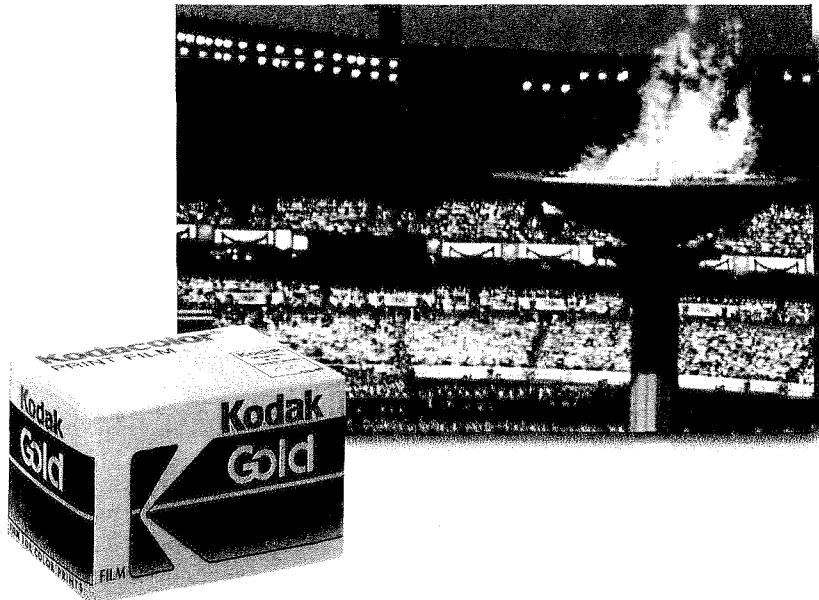
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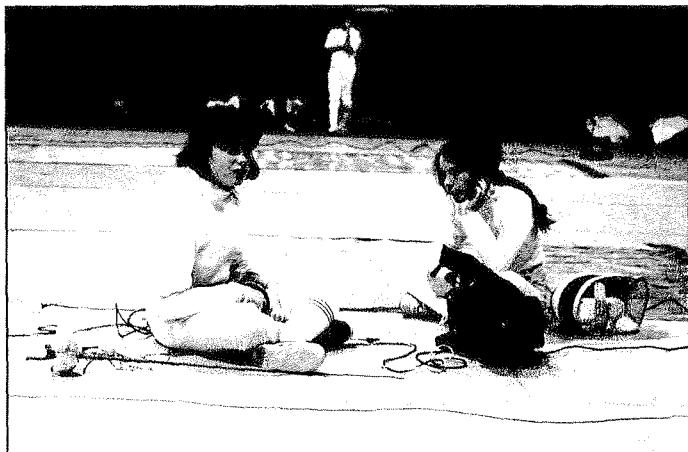


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Sometimes relaxation comes from just hangin' with your friends.

The Cardinal Skills of Mental Training

Train well to compete well ... that axiom includes physical and mental rehearsals.

DR. RICH GORDIN AND DR. JOHN HEIL

To become the best fencer that you can requires tremendous dedication to the sport. Commitment to hours and hours of work on the strip is a necessity if a fencer is to develop technical, tactical and mental skills. The purpose of this article is to introduce the five cardinal skills of mental training: relaxation/activation, concentration, self-talk, imagery, and performance routines.

Relaxation/Activation

The ability to be composed under pressure is a necessity. Most world-class athletes are nervous when they compete. The difference between those at the top and those at lower levels is the way in which this nervousness is managed. It is alright to have butterflies in your stomach as long as they are "flying in formation." The top athletes treat performance anxiety as a friend. It is great to be excited about the opportunity to compete. However, when these butterflies start to interfere with your performance, then it is crucial to have ways to gain control instantaneously. Breathing correctly is a place to start. Breath deeply from the belly. Most nervous jitters are related to breathing from the chest and shoulder. This, in turn, causes you to brace and tighten your shoulders and arms, which undermines the speed and precision of your blade work. Learn to keep your shoulders and arms relaxed, but ready. Work to steadily become more relaxed and composed as the bout goes along. You can set a goal to be most composed at the end of a bout. The most important points will most likely occur then. As you gain control in composure skills, you can improve your ability to focus.

10

Concentration Skills

Concentration is the ability to focus for the proper duration of time, on the correct cues. Learn to concentrate by knowing what to focus on and how to shift your focus from situation to situation. Challenge yourself to develop a steely eyed calm to see through your opponent's deceptive actions and to seize scoring opportunities. Most athletes can only focus on one thing at a time and do it with any efficiency. It is therefore important to learn to let go of the things that you cannot control (e.g., an unfavorable decision by the director) and focus on the things that you can control (your next action). Concentration is developed by daily practice. To learn to focus between touches and between bouts is paramount to good fencing. Good fencers do this instinctively. The ability to recover from a mistake and bounce back quickly relies on good concentration skills. Always focus on the task at hand. Do not worry about the outcome of the bout in the middle of the bout. Concentrate fully on fencing one touch at a time.

Self-Talk

We talk to ourselves all day long. How we talk to ourselves is important. We can be destructively critical or constructively evaluative. It is always better to evaluate constructively. We only get better if we set high demands upon ourselves. To demand perfection is important. To expect perfection is foolish. Fencing is a sport of errors. To make mistakes is expected. To rebound from them is a must. In order to rebound quickly and perform well, it is important to be your own best friend. Use self-talk to focus on the actions you need to do next. Try repeating your coach's strip-side comments during a bout to intensify your concentration. Use positive self-talk to remain confident when things are not going as planned. Great athletes have learned to expect the best, but respond to the worst.

Imagery

Unless one can imagine success chances are that it will not occur. Imagery skills are important to learn. In your mind, strive to see and feel your blade work with exquisite precision in perfect timing with definitive footwork. At the end of a lesson, take a moment to review your best actions and mentally store them for future use. Dreaming day or night about your fencing goals opens the door to success. However, you also must plan to succeed through daily and weekly goals. It is crucial to continue to imagine good performances and recovery from poorer performances. The top performers in the world cannot wait to try again. These athletes only try harder to get better each day. Walk proudly and leave your troubles outside the gym. Acting strong in times of trouble can help you get on the right track. Remember to start with a dream and then plan the steps to achieve it. Write it down and imagine you are already accomplishing it. These tips will help you achieve results.

Performance Routine

Performance routines are the stepping stones to staying focused under pressure. The best athletes in the world have well refined competition routines that help them maintain their psychological equilibrium under virtually any condition. Each one of you must develop your own routine. Ask your coach for advice about the essential elements of preparation for the competition. Use your routines in practice every day so that they become second nature. As a general rule, be systematic in the way you develop and use your

routines. Refine and revise your routines to help build confidence in your ability to cope with setbacks (e.g., a poor performance in a bout in a pool) or surprises (e.g., an unexpected delay in a competition). Your between bout routines will vary depending on how much time you have available. When competing in the pools, you may need to quickly rest and refocus. If you have a long period to wait, balance your time between energy conservation, preparing mentally for your next opponent, and supporting your teammates. Between touches, quickly analyze the preceding action and think tactically about the next touch. Maintain your focus and composure. Do not stay "ready" until you are ready.

These five skills are crucial to success. You must train well in order to compete well. Athletes are ordinary people doing extraordinary things. In order to continue to get better and continue to have fun, try incorporating these mental skills into your training and see the results. Good luck and good fencing.

For more information write to: Dr. Rich Gordin; Department of Health and Physical Education, Utah State University, Logan, Utah, 84322-7000; email Gordin@cc.usu.edu

Dr. Rich Gordin is a sport psychologist at Utah State University. He is a sport psychology consultant to the USFA. Dr. Gordin has also provided consulting services to USA Track and Field and to USA Gymnastics. Dr. John Heil is a sport psychologist with Lewis-Gale Clinic, Inc. in Salem, Virginia. He is the chair of the USFA Sport Science and Technology Committee.

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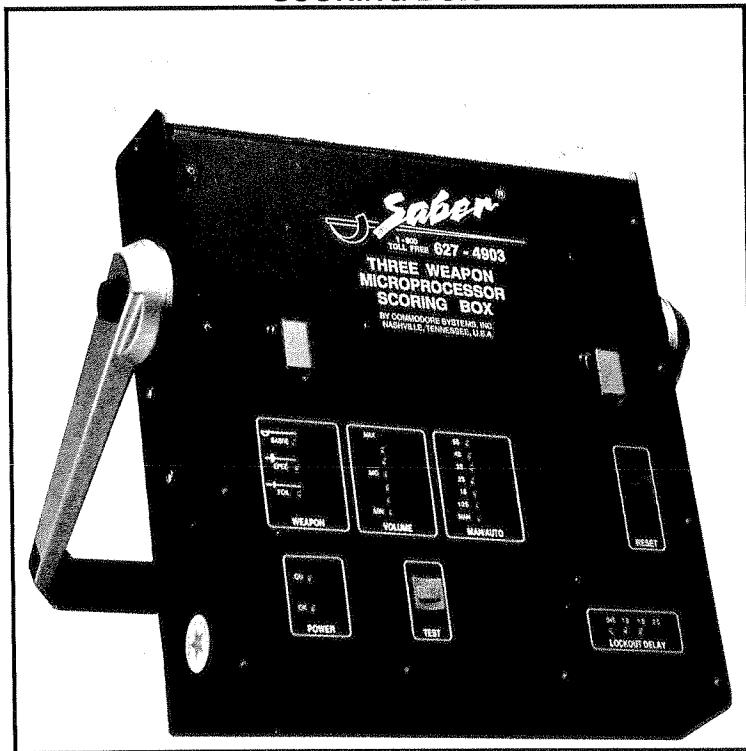
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Technical vs. Tactical Lessons for the Advanced Fencer

Part 2 of this important treatise cites the sport's coaching elite in a plan to bridge the gap between lesson and assault.

BY DR. WILLIAM GAUGLER

The technical lesson is to the fencer what the étude is to the musician: it is the indispensable means for developing technique, in the case of the fencer, fine point control and smooth footwork. Yet, in recent years the technical lesson has been largely replaced by the tactical lesson. By dropping the tedious hand and footwork drills of the technical lesson, and by demanding less in the way of mechanical skill, the teacher can push his student rapidly forward to competition. This is somewhat like the secondary school English instructor who has given up teaching grammar because his students find it difficult and boring.

How different the contemporary approach to fencing pedagogy is from that of the past: Maestro Aldo Nadi observed that his father and master, Beppe Nadi, never allowed his pupils to begin combat until they had completed at least one year of mechanical work (technical lessons), and competition was strictly forbidden before the end of two years of training. Similarly, Maestro Enzo Musumeci Greco recalls that he was required to take technical lessons for three years before his uncle and teacher, Aurelio Greco, permitted him to fence. The modern point of view regarding fencing instruction is summed up in the conclusion of Maestro Giovanni Bortolaso's master's thesis (November 1986). He states that current teaching no longer begins with technique, but with the reality of the assault, so that the lesson progresses from the assault to technique. Bortolaso's mentor, Maestro Livio Di Rosa, in a master's seminar at the I.S.E.F. at Rome ((October 1981), commented:

"It is particularly important that from the beginning the student performs movements without explanation on my part, and without special attention to speed of execution or mechanical precision..."

"In the second phase—that of refinement—one seeks to increase the speed of execution, improve reaction time, perfect the fencing movement, and develop the capacity to respond to stimuli in more complex conditions.

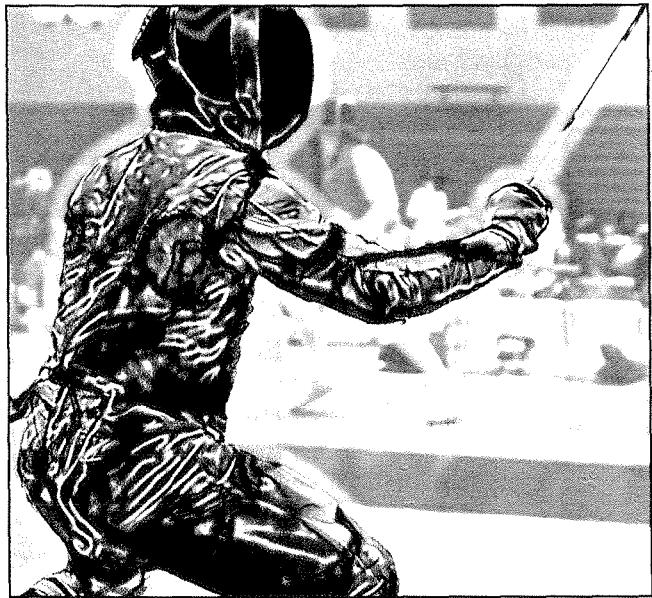
"From the first day onward one must never tell the child what he must do. One must not give him the solution to the problem...Let us suppose that the feet are too widely spaced in the guard. I say, 'It

seems to me that you are uncomfortable. See if you can find a position that feels more comfortable,' and if he brings his feet closer together, I remark, 'There you are, bravo, that's the way.' Then I ask, 'Did you see how the other boy took a step forward?' When he replies, 'Yes,' I say, 'Well then, you try it, too.' When he has accomplished this, I say, 'Now that you have made a step forward, try to make one backward.' And even if this is not entirely correct, the essential thing is that he has executed the movement....

"I place myself in front of the (pupil) at a distance that will permit him to touch me without moving his legs, and I say, 'Touch me.' He extends his arm and touches me, and I remark, 'Well done, bravo.' Now without saying anything, I engage his blade. Then I say, 'Touch me.' And he hits me (with a disengagement)....

"The day shall arrive when the student is so conditioned that he will assume the guard I wish, without my having to correct him. The master must do things in such a way that the actions the pupil executes are the fruit of his own problem solving. In this way the student is permitted to be the artifice of his own evolution.

"Proceeding with the lesson...I try to engage the pupil's blade....If (he) avoids my attempt to engage...and disengages his point to the opposite target area, touching me, he has executed a disengagement in time. But I do not teach him the fencing terminology...(And) if he does not succeed in evading my engagement, I say, 'Let's see if there is a way to hit me when I try to touch your blade...think, then, how you can hit me when I attempt again to take your blade. Try to touch me.' After some attempts he will hit me without my touching his blade...It is vital that the student un-



derstands that the correct action is the one that permitted him to touch the teacher or adversary, while the incorrect one did not...."

The pupil has now fenced for a while, five or six lessons, and begins to move well, and the placement of his hand is sufficiently correct; the master must at this point insert into the lesson situations that present greater difficulty, or require more complex executions on the part of the student; the teacher's movements must be less obvious and closer to those the pupil will encounter in the assault...

With the traditional method...the fencing master directed the student to perform this or that action. Thus, the pupil came to be conditioned to focus on his own movements, and only those, rather than those of the adversary. In this manner he learned very well all the actions the teacher taught him, but ran the risk of not knowing how to use them in the assault.

The champions among Maestro Di Rosa's fencers, such as Fabio Dal Zotto, Mauro Numa, Dorina Vaccaroni, and Andrea Borella, are proof of the success of his pedagogical method. But does it therefore

follow that the technical lesson is obsolete, and that we should replace it with the tactical lesson? The long list of Olympic and World Champions produced by means of the classical technical lesson, including Nedo Nadi, Gustavo Marzi, Giulio Gaudini, Gioacchino Guaragna, Renzo Nostini, and Manlio Di Rosa, suggests otherwise; these fencers clearly learned to transfer to competition what they learned in the technical lesson.

At the heart of the matter lies Maestro Di Rosa's conviction that the technical lesson alone does not always prepare the fencer for the assault. This may be true in some cases; but the most successful teachers of the past who relied exclusively on the technical lesson usually added certain tactical elements to their technical lesson. Maître Pierre Lacaze, who studied with Camille Prévost, Lucien Mérignac, Luigi Barbasetti, and Aldo Nadi, remembers that the strongest competitive fencers among these men, Mérignac and Nadi, placed particular stress on exercises that bridged the gap between the lesson and the assault. This strikes me as a rational solution, for if we discard the traditional technical lesson and neglect the mechanics of swordplay, success in fencing competition will depend increasingly on chance rather than skill.

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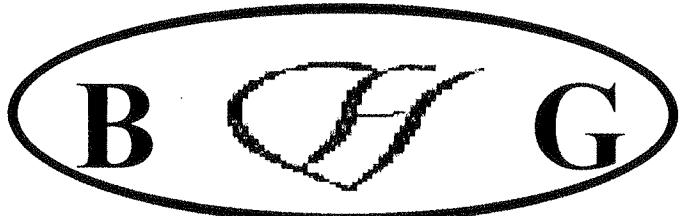
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USFA 1996 Coaches College

The directors and staff of the USFA Coaches College met at the Olympic Training Center January 4 through 8 to finalize the five-level pedagogical structure to be implemented during this summer's coursework at the Coaches College. Dates for the 1996 USFA Coaches College sessions have not been finalized but will be announced in future issues of AMERICAN FENCING and the USFA National Newsletter.

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FIE Attempts to Standardize Officiating

Major "points of emphasis" will change the way fencers fence, coaches coach and referees preside.

BY GEORGE KOLOMBATOVICH

The FIE Referees' Commission has mandated that all referees who are to preside at the 1996 Olympic Games attend a special seminar in a major effort to standardize officiating. What all referees have been instructed to do will influence many aspects of our sport. Significant improvements are taking place and these changes affect all of us.

At the seminar, referees were shown hours of videotape taken at different Olympic Games and World Championships. Slow motion of many types of actions and movements was used to carefully analyze what was called, both correctly and incorrectly. Major "points of emphasis" are not about new rules; they were presented to remind the referees what should be done and what, all too often in the past, has not been done. These are to be applied equally, whether for a Novice Competition or a Gold Medal bout in the Olympics.

Everyone is encouraged to carefully study and, more importantly, apply the following:

▼ For foil and sabre, the attack requires the weapon arm continuously extending with the blade threatening the valid surface of the opponent.

▼ The foil or sabre fencer who marches down the strip with the point in the air combined with a bent arm is not an attacker. The fencer who does this is to be considered only in preparation and, therefore open to the opponent's attack into that preparation.

▼ All warnings must be applied every time an infraction occurs. If the score is 14 to 14 in the Gold Medal bout at the Olympics and a fencer who already has a YELLOW CARD covers target, that fencer takes home the Silver Medal. If one kicks one's mask at the end of the Gold Medal bout of the Olympics, one receives a BLACK CARD and goes home without a medal.

▼ In foil, the requirements for where the blades meet in order to correctly execute a parry or a beat are the same as those in sabre. If one beats on the strong part of the opponent's blade, the opponent has made a parry. (This has always been the case. It was assumed by many that since it was in the *Rules Book* only in the sabre section, it was not to be applied to foil. What had occurred was that a special commission had been established by the FIE quite a number of years ago to improve officiating in sabre. Even though that commission thought that the explanation of where the blades met was redundant, it was included in the sabre section of the rules. The foil section was not changed because it was not thought to be necessary. This is being carefully looked at by the FIE Rules Commission so that no misunderstanding will occur in the future.)

▼ The coach, Team Captain, referee who is not presiding, wife, husband, father, mother, friend, teammate, Chief of Delegation, et cetera, who interferes with the referee who is presiding in an individual bout is to receive, as appropriate, either a RED CARD or a BLACK CARD.

▼ In foil and sabre, corps à corps requires a warning to either one or both fencers in all instances, no matter how "insignificant" it might be considered. The fencers' bodies touch — the referee brings out the cards.

▼ In a team match, anyone (other than the fencer on the strip or the Team Captain) who interferes with the referee who is presiding is to receive, as appropriate, either a RED CARD or a BLACK CARD.

▼ In foil, bringing the rear shoulder in front of the forward shoulder in relation to one's opponent requires the annulment of any touch that might have landed and a warning.

▼ If one's knee touches the strip, it will be considered abnormal fencing and out come the cards.

▼ The point in line exists only when there is a straight line from the shoulder to the point; the point threatens the high line of the opponent's valid surface; it does not move up, down, or sideways unless the



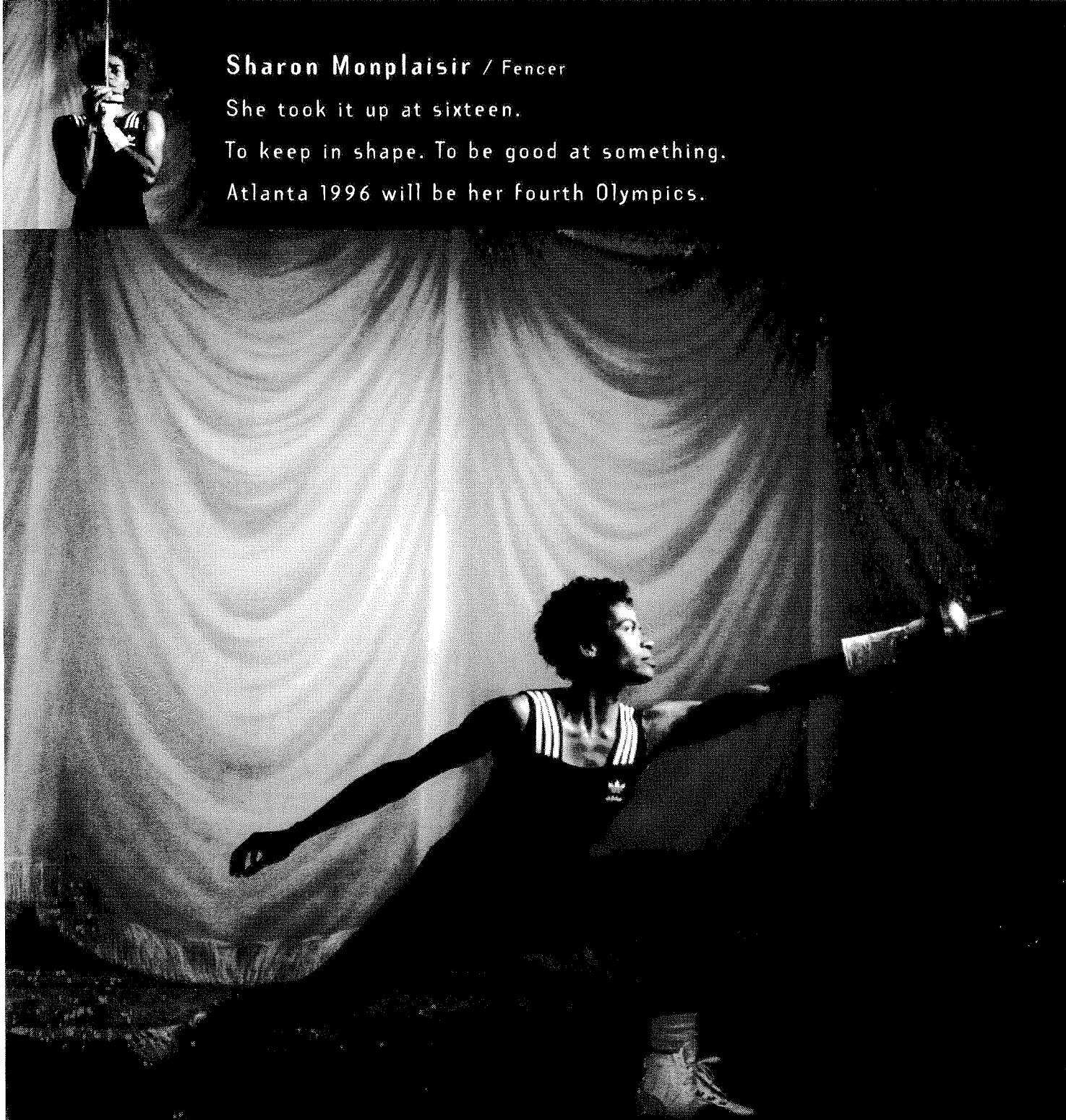
Ten-year-old Jessica Fisher, perhaps the youngest referee to officiate at a North American Cup, called 'em as she saw 'em in Harvey, IL.

opponent attempts to find it; and the fencer with the point in line does not lunge or fleche.

▼ Even in epee, the corps à corps to avoid a touch results in bringing out either a YELLOW CARD or, if a YELLOW CARD has already been given to the fencer, a RED CARD. (The most obvious case of this is when a fencer steps into the opponent to cause a "Halt!" so that the opponent does not have a chance to make a riposte.)

▼ In foil, covering of target with the back arm/hand, head or hair requires a warning. Examples: This is to be applied to the person whose hair falls out of whatever arrangement he or she might have to hold the hair in place. This is to be applied to the fencer who attacks and remises with the head down so that the back of the head and the spine are parallel to the strip.

The USFA Fencing Officials Commission strongly supports the efforts of the FIE Referees' Commission in their important work to standardize the correct application of our rules. If anyone has any questions, please contact the Fencing Officials Commission or email me at fencing@columbia.edu.



Sharon Monplaisir / Fencer

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"Blessed are the great despisers for they are the great venerator and the arrows of yearning to the other side." GOETHE

Goethe ... the German poetic genius who wrote these words ... had in mind those special mortals who — intuitively or intellectually — know the truth.

Csaba Elthes was a great despiser ... Csaba Elthes was a great venerator ... and Csaba Elthes was totally possessed by the truth.

Most of us here this morning know how Csaba came to America. He arrived here after spending some months in a displaced persons camp on the Yugoslavian border after the Hungarian revolution.

He was a 45-year-old doctor of law with little English and even less money.

Realizing a law career wasn't to be, he decided to pursue a coaching career that had begun in Hungary a short time earlier.

He found his way to Georgio Santelli in December of 1957.

He lost little time revealing the truth.

Within weeks a revolution was underway in American fencing. Within months it came to fruition. In June of 1958, Csaba's Santelli sabre team met the Pannonia Club of California, coached by the legendary George Pillar, for the national sabre team title.

Pannonia was loaded with refugee Hungarian world-class fencers, people like Danny Magay, Tomas Orley and George Domolky. But it didn't matter — Csaba's team defeated them for the championship. A few weeks later, in July of that year, in Philadelphia, a young American - Csaba's pupil - Bob Blum became the first American in decades to reach the final of a World Championship.

So the Elthes legend began. And grew ever larger in the next four decades. Particularly after the Olympic Games in Rome in 1960, when the United States sabre

team defeated the tough Soviet Union and Albie Axelrod won a stellar bronze medal in foil.

If there was anything Csaba despised more than "charlatan" teaching — teaching that deprived the pupil of his money or his future — I don't know what it was. And if there was anything he venerated more than a great teacher, I don't know what it was.

That is why his personal pantheon of coaches was borderless and had room for Italo and Georgio Santelli; George Pillar; Csaba's own teacher, Gerenscer; Borsodi; Arkadiev; Kuznetsov; Papa Mangiarotti; and the Frenchman, Cottard.

"A good coach is like the good priest," Csaba used to tell me. "He study until he die."

Csaba's quest for perfection could make it tough on his pupils. So we were careful, if we were smart, to avoid being targets of his despisement, which sometimes could reach epic proportions. I remember one lesson he was giving to a particularly unreceptive student one evening. Csaba was teaching him the proper way to fleche. Arm first, then body. But this guy kept moving his body first before extending the arm.

Csaba gave him the famous "three warning" speech. Everyone knew what that meant: do something wrong three times and you were in a lot of trouble.

So, naturally, the pupil proceeded to do it wrong three times. As he flew by Csaba the third time, Csaba gave him a slash on the backside. The pupil fell to his knees, massaging his rear end as fast as he could and tearfully asked, "Sir, why are you hitting me?" Csaba lifted his mask in that imperious manner of his, gazed at his victim and said, "What you want? I should kiss you?"

So, if you were wise, you paid close attention to what Csaba said. This could be carried to extremes, however, as two of his young pupils demonstrated on different occasions. The first had a very high en garde that displeased Csaba. So Csaba gave him the famous "SIT DOWN!" command. The kid obeyed precisely. He immediately sat down — right in the middle of the strip — but he never took his eyes off Csaba for a moment. The other youngster had footwork that wasn't up to Csaba's standard of perfection. So Csaba demonstrated the proper advance to him.

Continued on page 18

**BY JACK KEANE,
delivered at the memorial
services for Csaba Elthes**



It just so happened that Csaba was turned sideways as he demonstrated. Then Csaba ordered the kid to advance. The kid immediately turned sideways and advanced off the side of the strip. Fascinated, Csaba said "Advance" again. The kid advanced. "Advance, advance, advance" Csaba commanded in rapid succession. I have no doubt that that kid would still be advancing to this day if he hadn't smacked right into the wall of the fencing room and nearly knocked himself cold.

"Do what Csaba says. It will pay off." And the truth of that is right in this church this morning as I look out on row upon row of champions who have come to honor the memory of the coach who made them. Csaba made national individual champions in every weapon. He made national team champions in every weapon. He was a coach of every Olympic and Pan American team from 1959 through 1988. His pupils won every national sabre team title from 1962

through 1994 with the exception of two years. Two of his pupils won a total of 18 titles between them ... and they're sitting here today ... Alex Orban and Peter Westbrook.

As important as these numbers are, they don't get to the heart of what Csaba Elthes was about. Csaba was a Catholic in more ways than one. Catholic with a big "C" and catholic with a small "c."

It didn't matter to Csaba whether you were red, orange, yellow, green, blue indigo, violet, black or white, rich or poor, man or woman, young or old. If you had talent and were willing to work hard, he would work with you. And what he taught you was not just fencing, but life. He gave distinctiveness to our lives and made us different and better people.

Memories of Csaba Elthes must be flooding your mind right now. I know they are flooding mine. You didn't have to be Csaba's pupil for him to help you. All he wanted was the best effort from you individually ... and for American fencing. I can't recall a better example of that than what he did when he single-handedly trained the 1975 Pan American team for two and a half months — because the other two coaches were not available — without receiving a single penny in compensation. And what he did for U.S. fencing in 1977 when the National Training Program was created and we couldn't afford to pay anything except a measly \$100 a weekend honorarium. So he collected \$300 for those weekends

when he could have made many times that teaching privately.

Now, I don't want you to get the idea that Csaba didn't know the value of a buck. He did. And my favorite memory concerns the time the U.S. Olympic Committee sent around to the various sport federations representatives from a high-powered consulting organization. Somewhere along the line the interviewer got the idea that the job of improving fencing's status should be a labor of love ... that is to say, everything would be a voluntary effort. After other members of the group had given their views, the interviewer turned to Csaba. Holding his ever-present cigarette in his idiosyncratic manner, Csaba spoke first and said, "Young lady, they are paying you to ask these questions?"

"Yes," the interviewer replied brightly.

"Then pay me for the answers!" said Csaba.

And I'm remembering Csaba's stroke in 1980, when his right arm was incapacitated. And I'm remembering how he refused to be sidelined and how he forced himself to teach with his left hand. And I remember how he fought with the sheer power of will to regain the use of his right hand, in time to prepare the pupil who would win the bronze medal in sabre in the 1984 Olympics.

On November 8, 1995, Csaba Elthes had another stroke as he was about to return home to America. This time there was no fighting back. Our great despiser ... our great venerator ... our arrow of yearning to the other side ... crossed to the other side.

As you have heard this morning, the liturgy of the Mass centers on the joy of reconciliation with God rather than the sorrow of separation. In that spirit I have asked Father Dominic, who is celebrating this Mass, for permission to make a special request of you. But before I tell you what it is, I want to tell you a little story.

A few years ago when the great American screen actor Jimmy Cagney died, his funeral Mass was held at a church near here at 96th Street and Lexington Avenue. Cagney had been living for many years on Martha's Vineyard but he wanted to be buried from his boyhood neighborhood church, St. Francis de Sales.

As the pallbearers carried the casket down the steps of the church, a wonderful thing happened. The crowd that had gathered near the steps of the church broke into spontaneous applause, out of love and admiration for the great native son.

We cannot carry Csaba out of this church on our shoulders this morning. But we can carry him out in our hearts.

So let us all stand now and together let us make a joyful noise unto the Lord to tell him how much we loved and respected Csaba.

Közönöm, Csaba.

We will never forget you.

"Do what Csaba says. It will pay off."

Csaba Elthes – in His Own Words

Now that the legendary Csaba has left the strip, let us revisit his extraordinary life.

EDITED BY ALBIE ALEXROD, EDITOR EMERITUS

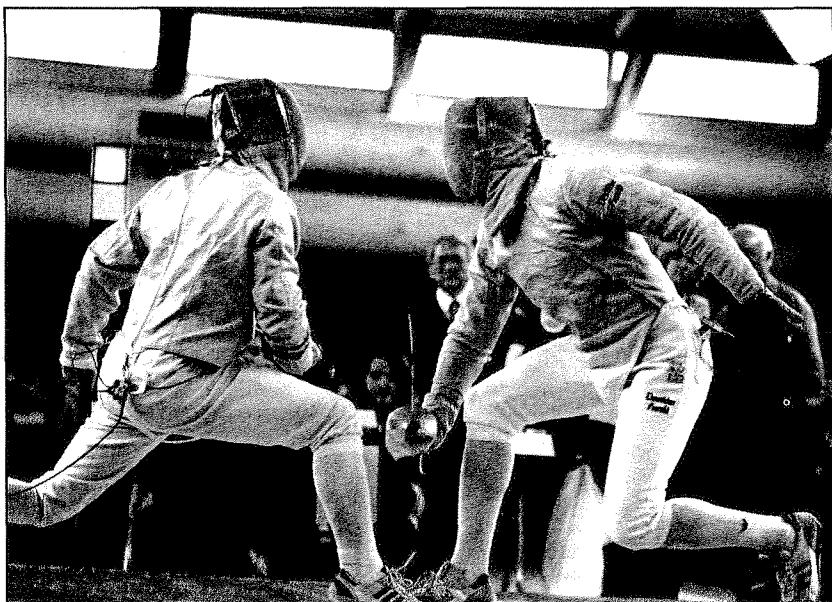
Until I was eight years old, I lived in the city of my birth in the northernmost part Old Hungary, in Transylvania on the Romanian frontier. My father was an attorney and my grandfather was a judge of highest level. When the Versailles treaty was signed, Transylvania, which had been a Magyar nation for 1100 years, was given to the Romanians. And so, rather than pledge allegiance to the Romanian government, my family went to Budapest in 1920.

It was here that I went to gymnasium, equivalent to our high schools except that the studies were more formal, stricter and had considerably more depth. I studied literature, mathematics, history, Latin and other languages. When I was 13 years old my father said that I had to study fencing. Not because he expected that I would be a champion or that he thought I would like it, but because it was actually necessary for survival in the society in which I found myself.

My father understood that when I graduated and earned my Matura, I would be a reserve officer, and because of my education as a lawyer I would find myself in middle and upper class environment where, whether I wanted to or not, I might have to defend myself should I become involved in a duel. You see, duelling was part of the way of life in Europe in those days. Even though it was illegal, at nine o'clock, after the regular fencing hours, duels to resolve affairs of honor were held. One frequently couldn't anticipate what provoked many of the duels; they could have been political, caused by comments made in parliament or at a party, *cherchez-la-femme*. In many cases it was possible to become involved against your will. This possibility was always present for people in the upper and educated classes.

Originally published as "Csaba Elthes, Coach of Champions," AMERICAN FENCING, January/February 1987.

If a challenge was issued, cards would be exchanged, the seconds met to fix the time and a duel was held. The duels were taken seriously and the challenged one had to fight lest he lose face and the respect of his



peers. If a reserve officer were to refuse a challenge, he would lose face, and possibly his star as well as being ostracized by his companions. And the best way to avoid being challenged was to have the reputation of being an expert duellist.

Of course one could not be killed in a typical duel. The weapons were sharp and could cut the flesh easily, but were too light to have true penetrating power. The duellist's wrists and the neck were bandaged, but the face, back and chest could be cut with the very sharp blades. If someone felt that the insult was extremely serious he could insist that the bandages be omitted. In

Continued on following page

extremely serious affairs, the thrust was permitted and in these duels deaths were possible.

I had no love for duelling, but knowing how to fence and being willing to accept a challenge, if made, was necessary to maintain your dignity and preserve the respect of your associates. Knowing how to fence well was important to being able to move comfortably in this social structure. Acceptance of the duel had another effect: it made people polite and think twice before they spoke ill of another person.

Fencing was not my only sport. At school I was the water polo captain, on the track and field team, threw the javelin and the discus, was active in rowing, skiing, and ping-pong. In 1933, when I turned 18, I went to the university in Budapest to study law. I decided there

that I really preferred fencing. The University had three great coaches: Italo Santelli, Giorgio's father, Dr. Laszlo Gerenzer, and Laszlo Borszodi, who was George Pillar's coach. In one year I made the university team and our team was capable of competing against the top Hungarian teams and had team victories including teams comprised of the Olympic team members.

In 1936 I became a #1 fencer, and in 1938 I competed on national university teams and fenced internationally with excellent results. When war broke out in 1941, there was a general mobilization and I served as a Lieutenant in the Third Hussar Cavalry Regiment on the Russian front. The regiment was cal-

because they were necessary for eligibility to leading positions in the government. It was because of these degrees that I found myself released from further military duty and assigned to the Ministry of the Interior, where I reported directly to the Minister of the Interior.

When the war was over, the victorious Russians changed

all the people in the ministry. However, the new people were inexperienced, so that after eight months, I was called back to work, naturally, at a lesser position, where I remained until 1953. Conditions were getting worse — my post in the ministry was eliminated — and I was more fortunate than many others because I found a small job in a bakery. It was the worst part of the Stalin era.

At this time, events occurred that were to make fencing important to me again. The Russians had planned to abolish fencing because it was felt to be a bourgeois sport, but when they realized that there are twenty-four fencing medals in the Olympics, they decided that they would study fencing and use the Hungarians to teach and train them. At this time, Bela Bayou became the first leader of the Hungarian fencing organization, and under him Pillar began to coach fencing and to fill the void created by the passing of so many of the great coaches of Hungary. It was at this time that the greatness of Hungarian fencing was reborn. In 1951, George Pillar asked if I would like to become a fencing coach. I had a bad accident which required extensive knee surgery, so that thoughts of competing were finished. In 1950, I still required a cane. I was in the squad that fenced against the Russians the first time they came to Budapest in 1953. At Pillar's request, I started fencing again.

My first fencing since 1941: I had to fence again in a home competition. I took second in the club competition after a long absence and an injury, I came up quickly and in 1951 I had a good chance to make the world championship team but Bela did not want me and put Palosz on the team. I knew that I was *non persona grata* with the Communists, but there was little I could do. So I started to teach fencing in 1951 at one of the many clubs in Budapest. In two years my pupils began to achieve national rankings. I earned my coach's diploma in 1953 and received my expert diploma in 1956. In 1956, I was asked by Pillar, Gervich and Dr. Boros to prepare myself because they were going to take me to Tata, the training camp for the Olympic team, where I would be one of the coaches of the Olympic team. But it was not to be. At the last moment, after I had told my regular employer that I was going to Tata, I was informed that I was not to go. Again, it was Bela Bayou, who had replaced me with another coach at the last minute.

It had become very clear, that for whatever the reason, I was not in favor with the regime that was controlling fencing and affecting my life. It was about this time that I began to think about leaving Hungary

COACH OF CHAMPIONS

Csaba's influence on sabre fencing was felt soon after he came to this country. His students rapidly dominated sabre competitions, as the following tabulation shows:

Year	Prior	Tableau	Finalists
1970	7 of 8		
1971	6 of 12	5 of 8	
1972	8 of 12	All	
1973	9 of 12	All	
1974	8 of 12	5 of 6	
1975	10 of 12	All	
1976	8 of 12	5 of 6	
1977	9 of 12	All	
1978	10 of 12	5 of 6	
1979	10 of 12	All	
1980	20 of 32	5 of 6	
1981	14 of 16	All	
1982	15 of 16	All	
1983	13 of 16	All	
1984	14 of 16	7 of 8	
1985	13 of 16	All	
1986	13 of 16	7 of 8	

Csaba's teams won the team championships 22 times in 25 years, the last 14 being successive wins. Impressive as the list is, it does not reflect the fact that his pupils have demonstrated formidable international experience as well. The sabre team took fourth place in the 1960 Olympics, and other pupils, notably D'Asaro, Morales, Orban, Blum and Aposto, were finalists in various World and Olympic Championships.

led back by Admiral Horthy six months later. While at the University, I had studied an additional six years for advanced degrees in law

**"Everyone
a good coach
diligent"**

and coming to America. The situation was becoming hopeless. I was permitted only low level assignments in the ministry and finally lost my job in 1953. I was luckier than most because they found a small

1943 foil champion of Hungary. We had two girls. Adrian, the first, was born in 1947 and Esther was born in 1950. Adrian is an architect, is married, lives in Austria and has two children, my grandchildren.

can be a good fencer if he has h, has a love about fencing, is ent, tries hard and practices.,”

job for me. But I didn't see any future for me in this. I was also being excluded from the important fencing positions with no explanations and no recourse or remedy. Then came the Hungarian revolution with it's tragic ending and worsening conditions.

The revolution was no help, the Russians occupied Budapest, and things were only getting worse. I decided that I would leave the country. In 1957, I left the country. I couldn't go to the west; the only open border to freedom was through Yugoslavia. Austria and the other borders were closed. In Yugoslavia, I was put in an internement camp, where conditions were terrible, and where I managed to survive until eight months later, the Americans came and brought many of the camp prisoners, including me, to the United States.

The next thing I knew was that on the 7th of October, 1957, I was in the United States, registered in New York's St. George Hotel. On my second day in the United States they told me goodbye, I was free to go! Where could I go? I was afraid to go into the street. Fortunately, other Hungarians in this country found me, and began to find work for me. I started my first job in St. Peter's College. I had to find my way from Brooklyn to New Jersey with no knowledge of English. I found another job in a factory that made ash-trays. The pay was very little, but I could pay the rent, buy food, and still buy a pair of shoes from my weekly earnings. I felt like a Croesus, because in Hungary you had to sell a family heirloom to get enough for a pair of shoes. Little by little I began to get more pupils.

It also happened that Giorgio Santelli was temporarily incapacitated and asked if I would help with sabre lessons at his club. This was very good for me. I worked with Pallaghy, Worth, Bob Blum, Kwartler and the team won the nationals. It was a great moment for them. They had to beat the great Pillar's Hungarian Olympic gold medallist team, of Magay, Orley, and Domolky, all of whom had defected and come here. This was not because of me, you understand, they were Giorgio's pupils, but I helped train them and they liked my lessons. After this, I began to teach at the Fencer's Club and shortly after I started at the New York Athletic Club. At last I felt established and comfortable in my new homeland.

Everything I have spoken of has had to do with how I grew up, lived and worked. Through all this I had the normal things that people have when living in a society where there were friends and acquaintances: romance, courtship, marriage and children.

I got married in 1945. My first wife, Ingeborg Gundisch, was the

Esther Elthes is a dentist in West Germany. Both were born in Hungary and studied in Hungary. Adrian married an Austrian doctor, and finished her education in Gratz. My younger daughter left Hungary after getting her architect's diploma in Budapest and went to West Germany to join my former wife, who had left when she was 55. She began to practice architecture, but this was not a good position for a woman so she studied to be a dentist and now she is Dr. Esther Elthes. She is married to a famous Hungarian dramatic actor, and they live in a beautiful villa that she designed. She has a consular passport and returns to Budapest every weekend.

I see my children about twice a year. I go to Europe several times a year. We divorced in 1954, and the two girls went with her. She remarried and the girls stay with her. I stay in Budapest for several weeks in the summer, and it is here that I see my children again. There are no hard feelings, I am their father and we understand how things change between people.

I met Baba after my divorce. She was married at the time. We were part of a group of good friends. After the revolution, many of us decided to leave Hungary and I crossed the border with Baba and her husband. I was able to cross with them because he was an engineer and I pretended to be one of his assistants. We were placed in different camps and somehow they got to New York earlier than I did. In New York, they divorced and after that, in 1960, Baba and I married.

In my teaching career I never considered who was talented and who was not because it was my principle always that, in fencing, nobody is lost, nobody is hopeless. Everyone can be a good fencer if he has a good coach has a love about fencing, is diligent, tries hard and practices.

Fencing is a technical sport and it is not true that just those with outstanding talent can be good fencers. This was my principle and with this belief I always tried to push and work hard to make a good fencer of everybody who came to me. Naturally this was not always an easy thing but if I would say names of people who, with only modest talent, made our Olympic team and had good results in international competition, I could prove my point.

AMERICAN FENCING is particularly grateful to Editor Emeritus Albie Axelrod for his efforts in assembling these pages in tribute to Csaba Elthes.



Olympians Remember Csaba

Sabremen Steve Mormando and Peter Westbrook recall their coach

Two months ago I stood in a small Hungarian church on the upper East Side of New York and said farewell to Csaba Elthes. Standing there with me in the church were Olympians of every decade since the 1950s, all of them students of Csaba in one form or another. There were students of his students who came to honor him because their coaches had told them that this was the coach of coaches, the master of masters. There were many parents of fencers who came because they knew how much for the better he changed their children's lives. Csaba was the father I never had, and although at times he was a hard father, he was always a caring and a loving one. There were times I wanted to strangle him, yet there were many more times that he took me to places and heights that I never knew existed.

Csaba's importance as a fencing coach is well known and well documented and, of course, unmatched in the history of sports. His ability with a weapon in his hand is clear, yet his sabre was the least formidable weapon in his arsenal.

Csaba could cut you with his sarcasm much deeper than his blade. He could drill you with a look that would hurt much more than the whacks on the leg, and it seemed he always had eyes in the back of his head. He always noticed when you did something stupid, and it was usually when you thought he was concentrating on another student!

Csaba's list of champions reads like a Who's Who of the USFA, yet more importantly he inspired you to go further than you thought you could go. He gave backbone where others gave lessons. He developed the inner and outer strengths of his pupils so that they could face not only the ups and downs of fencing, but also the ups and downs of life. The challenges he gave to his students seem to make every other endeavor pale by comparison. It was easier to speak with Presidents and the Prince of Wales than with Csaba — of course, there was that accent — yet it was also easier to accomplish any goal rather than face the fear, the fear

of not trying your best in all that you do, for if you did not do that for Csaba, you were not really his student.

Csaba always thought that most of mankind lived their lives in a large gray area, with only a small percentage of individuals rising above the gray to develop outstanding personalities. His thought was that all of us who love fencing have managed to escape the gray area because the love of fencing requires many things: imagination, excitement, intelligence, adaptation, strength, and a focus on success, all of which create a colorful personality.

Csaba is not really gone, he lives in all of his students and in all of the stories, tales and legends that will be told in fencing clubs for the next 50 years.

For the young fencers who never knew him, you have missed one of the greatest magicians who ever lived, a man who could make something from nothing and greatness from just a bit more.

STEVE MORMANDO

My memories of Csaba are endless; I've been his pupil for 24 years. My initial encounter with him at the Fencer's Club in NYC in 1972 scared me tremendously. His teaching style (whacking you with the sabre) made most people cringe; his verbiage chased me away for more than one year. But, when it comes to fencing, none can compare with his knowledge and the success he gave to American fencing.

Most people are not aware that behind that rough exterior, mannerism and verbiage was a coach who was more nervous than all his pupils combined. I never understood Csaba telling me "Don't be nervous" when being around him at competitions meant watching him smoke two packs of cigarettes in two hours while pacing up and down the side of the strip. Casaba gave so many of us free lessons when we could not afford them. If you loved fencing you were always welcome no matter what talent you possessed or did not possess.

Thank you Mr. Sir.

PETER WESTBROOK

My First Sabre Lesson with Csaba

A chance to strut my stuff before the New York fencing community turned into an agonizing first real lesson of my life.

BY MICHAEL A. D'ASARO, SR.

The final standings of the '56 Summer Olympiad in Melbourne confirmed again the perfection of Hungarian School of Sabre Fencing. World Champions time and again, they were unbeatable: Daniel Magay, Eugene Harmori, Attila Keresztes, Tomas Orley, Csaba Pallaghey, and Alex Orban. The list goes on and on. But in October of '56, the triumph of sport victories faded as the Soviet tanks rolled through the streets of Budapest. The Olympic ideal faded fast before the grim reality of day-to-day, twisted politics, backed up with mortar and bullets. The Cold War had begun; and thus began the exodus to the West of the great fencers, and the truly great Hungarian coaches: Georg Pillar, Lajos Csiszar, Julius Alpar, Ferenc Marki, and of course Csaba Elthes.

Worlds away, in Brooklyn, New York, a young Italian boy discovered his high school fencing team an expedient escape from regular gym classes. I was that boy, and here is the story of how I met Csaba: a meeting that changed my life.

It was 1958, and I was a young, up-and-coming sabre fencer. A sophomore, I was on full scholarship to New York University, as well as the prestigious New York Athletic Club due to my prowess in sabre. My results were great in both local and National competitions. I was hot.

But, when my NYAC teammate, Laszlo "Lutzy" Pongo (himself a recent Hungarian emigree) suggested I take a lesson from the newly emigrated Elthes, my ego was not so over-inflated not to be honored. I would have a chance to work with the famous Sabre

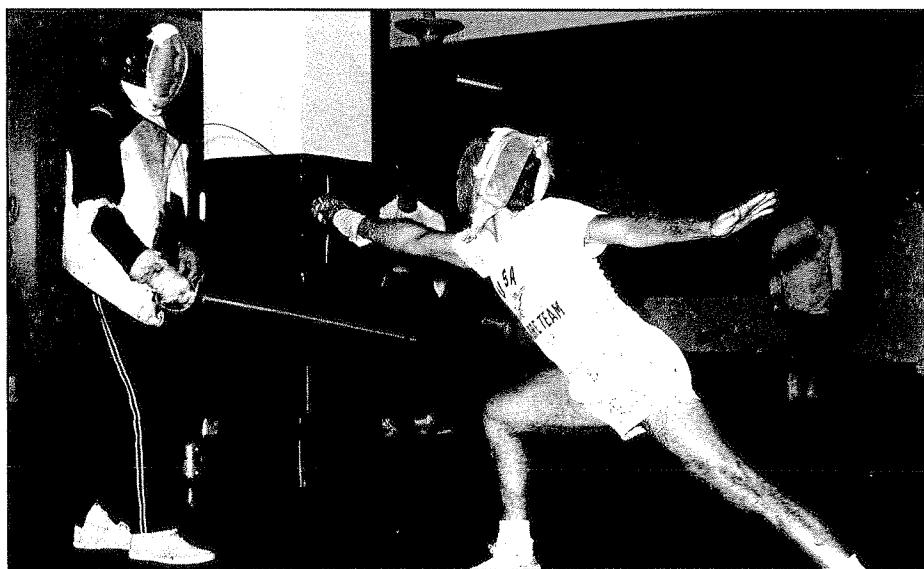
Maestro Csaba Elthes, himself a student of the legendary Georg Pillar.

Pongo had set up the lesson over at Salle Santelli, and I went there with great anticipation. Santelli of course, was a great Maestro of the Old World tradition, with an excellent sabre cadre.

Much to my surprise, my private lesson was to be a serious demonstration of Elthes' prowess, and I was the chosen subject. OK, fine, I thought. Here was an opportunity to

Without greeting or pleasantries, Elthes said, "En garde," in a low, firm voice. And so began the first lesson of my life.

"Sir, you call this 'en garde'?" He began to firmly strike different parts of my body with his sabre. "Put your foot here, turn your knee out, pull your elbow in," he said, all the while rapping each place on my body with his blade. "You call yourself a fencer, Sir? You can't even get en garde!...Advance!" His voice started, progressively to be louder and



Chaba prepares Paul Apostol, 1973 National Champion, for the 1972 Olympic Games.

strut my stuff in front of the entire New York fencing community. I did my warm-up, and Pongo introduced me to the serious, imposing Elthes.

firmer. "You call this advance? Bend your legs. Sit down!...Retreat!" Back and forth, I worked to keep up with the Master's voice.

Continued on following page

Photo provided by Jack Keane

And the harder I tried, the harder he pushed. "Straighten your back, stick your...," not knowing the American word, he firmly smacked me on the ass with his sabre — whack! "Lunge! Sir, this is not a lunge," — whack, whack, whack — and so it went. I didn't dare move, or even flinch before the onslaught with everyone watching. "Parry 4th, parry 3rd, parry head, Sir!...No, no, no, wrong!" —whack— "This is terrible! Cut head! You are too stiff, your hand is too high, your shoulder is too tight! This is terrible, Sir! You are the worst fencer I have seen. You can't move, you can't parry, you can't cut. You have no distance, no timing. This is terrible, Sir!"

Needless to say, he absolutely kicked my ass in front of everyone. He totally abused, humiliated and berated me. Nothing I could do was right. "Wrong, wrong, wrong. Bad, bad, bad!" The Maestro confirmed, I was the worst, most stupid fencer he had ever seen. Gone were my victories, lost were my trophies. I was spit; I was garbage; I was nothing.

Until I had discovered fencing, I had felt myself a failure, with nothing much going for me. But on the strip, with a mask and weapon, I was successful. I was good, many

people had told me so. I had won medals, and even trophies, and (although misspelled) my name was in the newspapers. That afternoon, this man took all of it away. Whatever thoughts I had of being somebody, he took from me. He broke me. In front of the whole world, the great Sabre Maestro, Csaba Elthes, had designated me a failure in the only thing I ever thought I knew or loved.

When the hour was finally over (it seemed like ten), I wanted desperately just to run and hide. Uncontrollably, tears were in my eyes, running down my face. I shook his hand with my head down, and left my mask on to hide my shame. Escape was all that was left to me. And then the miracle happened.

He did not let me pull my hand back. In the handshake, he held my hand firmly, slowly removed his mask, and then his arm went around my shoulders. Holding me close to him, his finger poked me in the chest. And in that low, firm, and private voice he said, "Sir, you are a great talent, you will be National Champion. You work with me every day for two years and you will be on the U.S. Olympic Team!" I couldn't believe it. Wow! Me, on

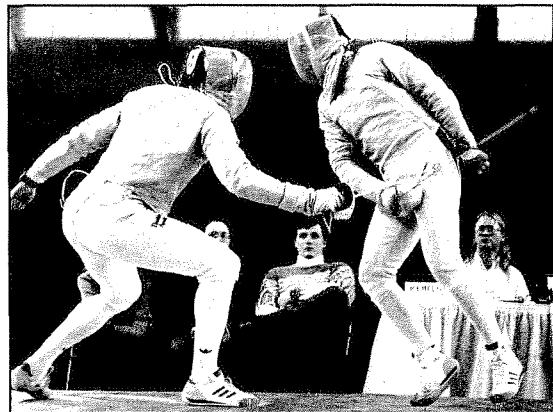
the Olympic Team?

I worked, he pushed, and it came true. In 1960, I became the youngest Sabre fencer on the U.S. Olympic Team.

I am proud, and honored to be able to say I was Csaba's first National Champion—the first of many, many, great Sabre Champions he produced over the last thirty-plus years. Csaba has been a strong, stern and most of all, loving father to me as he was to all of his pupils.

For the boy that I was, the man and coach I became, and the person that I am:

I love you, Csaba. Thank you.



An Invitation to Junior Fencers!

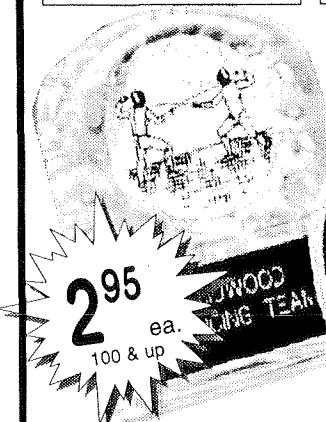
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For further information, contact Burton Moore at 203/227-0350.

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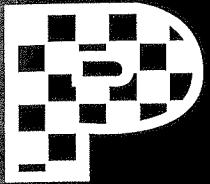


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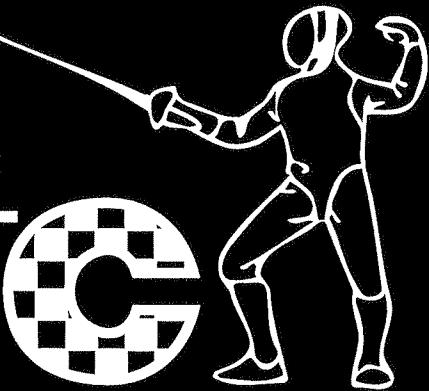
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"Somebody Up There Made a Terrible Mistake"

Those words from a fellow Cal State Long Beach fencer aptly describe the reactions of many upon learning of the death of 21-year-old Max Annavedder on January 5 of this year. Max left fencing practice that Friday evening aboard his beloved Vespa headed for a local club; his scooter collided with a car and he was pronounced dead shortly thereafter.

Max followed his mother Mary's love for the sword, taking his first lessons from Joe Pechinsky at Tanner City Fencing Club. When his family moved to Southern California, Max continued his training with Ted Katzoff and Sorin Saitoc at the Westside Fencing Center. Invited to two NCAA Championships, his 1995 results in epee made him second in the Western Conference. His sister Holly's line in a poem written for his memorial service describes him best: "Max was Max, complete."

The family has asked for contributions — time or money — in his name to Habitat for Humanity.

Wow!! Check Out Fencing on the Internet!

Okay, so the Editor of this illustrious magazine was probably the last person on the planet to get plugged into cyberspace but, now that she's on-line, she's really hooked. And, you should be too.

David Sapery is responsible for the great look and user-friendly "browsability" of the USFA web page (<http://www.usfa.org>) while Mark Tebault offers an outstanding reprise of AMERICAN FENCING (<http://www.XXXXX>). The information posted under <http://rec.sport.fencing> contains everything from impassioned (and articulate) arguments for the fleche in sabre to where foil fencers hang out in epee-exclusive San Francisco. Check it out!

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Nikki Franke Inducted into Temple Hall of Fame

Temple University's only fencing coach since the program's inception during the 1972-73 season, Nikki Franke, was honored with induction into Temple's Hall of Fame. Franke led the Temple squad, the Owls, to 19 national post-season appearances in her 24 years as head coach.

A world-class athlete in her own right, Franke was a member of the 1976 and 1980 U.S. Olympic teams and USFA National Champion in 1975 and 1980. While Franke received her master's and doctoral degrees from Temple, she did her undergraduate work at Brooklyn College where she was a member of the varsity fencing team under Denise O'Connor.

Lessons of a Different Sort for a Fencing Club

THE INCIDENT: Junior fencers were playing soccer, warming up for their regular training session. One of the regular coaches was supervising. Two fencers went for the ball at the same time; one fell and landed on his left forearm. The arm was clearly broken, so he was taken to the hospital. The coach who accompanied him was unable to contact the parent with whom we normally deal, so he called the other parent. That parent came to the hospital but refused to give insurance information, stating that it was the club's financial responsibility.

WHAT THE CLUB DID RIGHT: The fencers were closely supervised by a coach at the time of the accident. Immediate first aid and hospital treatment were provided. The parents were contacted immediately. The fencer involved was a paid-up club and USFA member; the club had liability insurance in effect and the fencer had the benefit of the USFA's accident insurance coverage. The fencer's parents had previously signed a liability waiver. The club was adequately staffed so that one coach could take the injured fencer to the hospital while the other remained to supervise the rest of the fencers.

WHAT THE CLUB DID WRONG: The fencers should not have been playing soccer. The head coach had banned soccer earlier in the year after another, much less serious, accident. The club did not have both parents' numbers on hand. The club did not have a medical treatment authorization or the fencer's medical insurance information. This meant they didn't know which hospital to take the fencer to, and they didn't know what to tell the hospital about how payment would be made. The accident occurred after the USFA membership year had elapsed, and the club had not monitored the fencers' USFA membership status; it was a lucky happenstance that he had renewed.

WHAT THIS MADE THE CLUB THINK ABOUT: The club needed to tighten its procedures in terms of keeping current information about parent contact numbers, medical insurance, USFA membership and liability waivers. The club designed a multi purpose form for this information which is now kept on file. The club needed to be sure that every club member who engages in any club related fencing activities outside the club is a USFA member and therefore covered by the USFA accident insurance. This would include fencers going to other clubs to fence, or even a club member borrowing club equipment to fence outside the club. Third, the club needs to be more conscious of safety violations in the club: fencing in sweatpants, giving lessons without full protection, dirty floors, etc.

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U11 Mens Foil

1. Perry, Cameron D
2. Koop, Phillip R,
3. Woodhouse, Enoch O,
4. Haberman, Blake
5. Myers, Seth A
6. Stauble, Andrew
7. Solomon, Matthew
8. Farr, Ian G
9. Flack, Joshua B
10. Moore, Brandon D
11. Shadid, John W,
12. Fowler, Matthew A
13. Victor, Nathaniel
14. Boyle Jr., Brian H
15. Burke, Jay
16. Baldwin, Scott A
17. Halsell, Robert
18. MacClaren, Robert J
19. Dettlinger, Maxwell D

U11 Mens Epee

1. Myers, Seth
2. Haberman, Blake
3. Flack, Joshua
4. Stauble, Andrew
5. Perry, Cameron
6. Moore, Brandon
7. Burke, Jay
8. Halsell, Robert
9. Solomon, Matthew

U11 Mens Sabre

1. Clement, Luther C
2. Krul, Alexander
3. Hilton, Stephen A
4. Diaconu, Alexander
5. Kastner, Brandon
6. Laperriere, Neil R
7. Baldwin, Scott A
8. Craig, Stuart

U11 Womens Epee

1. Delahanty, Amy T
2. Fisher, Jessica L
3. Park, Rachael A
4. Willock, Lauren W
5. Schneider, Ruth B
6. Kercsmar, Anne B
7. Helmich, Adria,
8. Stevens, Fiona L
9. Perry, Lauren

U11 Womens Foil

1. Zagunis, Mariel L
2. Leahy, Jacqueline
3. Delahanty, Amy T
4. Park, Rachael A
5. Kercsmar, Anne B
6. Stevens, Fiona L

11. Fowler, Robert A
12. Saunders, Lance J
13. Halloran, Brian
14. Decker, Alexander
15. Shin, Charlie
16. Perry, Cameron D
17. Haberman, Blake

17. Guevara, Joshua
18. Bommarito, Nicolas P
19. Cahn, Michael J
20. Shadid, John W
21. Shin, Charlie
22. Form, Stephen R
23. Miller, Jeremiah J
24. Victor, Nathaniel
25. Halloran, Brian,
26. Sinkin, Gabriel M
27. Park, Daniel S
28. Moore, Brandon D
29. Haberman, Blake
30. Evert, Todd H
31. Rosen, John M
32. Saunders, Lance J

24. Brashear, Nicholas J
25. Anderson, Bret
26. Johnson, Kristian D
27. Cavan, James, O
28. Schneider, Adam B
29. Saunders, Lance J
30. Garner, Will
31. Evert, Todd H
32. Baldwin, Neal P

U15 Mens Foil

1. Fisher, Joseph E
2. Breden, Roland G
3. Dubuc, Francois *
4. Werk, Cory
5. Landel, Bertrand
6. Thompson, Soren
7. Delgado, David A
8. Gerberman, Steven B
9. Ross, H. Andrew
10. Siroka, Joseph *
11. Jablonowski, Andrew R
12. Daoust, Pierre-Car,
13. Glinoz, Harry
14. Jew-Lim, Jonathan
15. Tsao, Larry O
16. Sinkin, Jeremy C
17. Mulholland, Mark B
18. Mosca, Nicholas D
19. Poon, Andrew L
20. Banister, Simeon I
21. Dewey, John C
22. Cohen, Yale E
23. Deveny, Andrew T
24. Smith, Nathaniel
25. Breen, Jeffrey A
26. Teserak, Adam
27. Ahfone, Tristan G
28. Bras, Alejandro
29. Williford III, James S
30. Hinath, Brian
31. Peterson II, Vern R
32. Grenwick, Richard J

U15 Womens Epee

1. Cavan, Kathryn M
2. Marchi, Estee M
3. Hobstetter, Sarah W
4. Rudy, Heather A
5. Campbell, Lindsay K
6. Takagi, Melanie J
7. Breden, Senta E
8. Chin, Meredith M
9. Witt, Sara
10. Pieper, Anna M
11. Piasecki, Patricia M
12. Ament, Andrea E
13. Laperriere, Anne R
14. Siebert, Syvenna B
15. Mahony, Kristin E
16. Howard, Lindsey L
17. Castillo, Carmen H
18. Hunter, Sarah E
19. Fisher, Jessica L
20. Roby, Mercyne
21. Turlin, Jessica

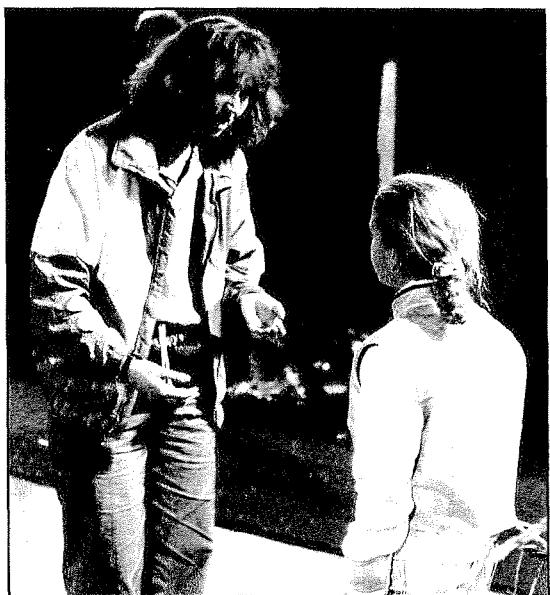
U15 Mens Epee

1. Viviani, Jan J
2. Breden, Roland G
3. Younis, Ramsey M
4. Kelsey, Weston Set
5. Clarke, Scott
6. Matheke-Fischer, M.
7. Solomon, Benjamin J
8. St. Francis, John M
9. Wilcox, Adam K
10. Sinkin, Joshua A
11. Ahfone, Tristan G
12. Foust, Blair
13. Dupree, Ethan
14. Semanek, David P
15. Mobley, Tyler S
16. Carlson, Brian
17. Rahl, Daniel
18. Gaseor, David J
19. Murray, Michael
20. Wardle, Michael F
21. Guevara, Joshua
22. Laudato, Stephen, O
23. Alpern, Noah

U15 Womens Foil

1. Ament, Andrea E
2. Takagi, Melanie J
3. Leahy, Jacqueline

Continued on page 30



NCF Coach Andrea Lagan offers Jacqueline Leahy support and strategy in her Bronze Medal Bout

7. Leahy, Jane M
8. Schneider, Ruth B,
9. Fisher, Jessica L
10. Deal, Danielle N
11. Jordan, Katherine
12. Perry, Lauren,
13. Willock, Lauren W
14. Abdikulov, Zoya
15. Boyle, Elizabeth

U13 Mens Epee

1. Solomon, Benjamin J
2. Gerberman, Steven B
3. Guevara, Joshua
4. Dupree, Ethan,
5. French, Timothy L
6. Evert, Todd H,
7. Bommarito, Nicolas P
8. Cavan, James, O
9. Ramirez, Benjamin P
10. Walsh, M. Devon,

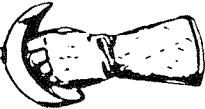
U13 Mens Foil

1. McGuire, Joshua
2. Bras, Alejandro
3. Gerberman, Steven B
4. French, Timothy L
5. Mosca, Nicholas D,
6. Peterson II, Vern R
7. Sinkin, Jeremy C
8. Solomon, Benjamin J
9. Cavan, James, O
10. Perry, Cameron D
11. Koop, Phillip R
12. Decker, Alexander
13. Leahy, Austin
14. Ramirez, Benjamin P
15. Stauble, Andrew
16. Woodhouse, Enoch O

AMERICAN FENCING Magazine prints all the results that fit ... with the exception of National and Junior Olympic championship issues where we print all the results! Please forgive us, then, when we have to omit the names of some finishers.

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807	Sabre pommel - insulated.....	2.95

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3	Foil sabre glove - padded cuff - leather.....	22.95
4	(3) weapon glove - padded hand - quilted cuff - soft leather.....	8.95
5	(3) weapon glove - white - elastic cuff with velcro.....	20.95
6	(3) weapon glove - padded back - full elastic cuff - soft leather.....	8.95
7	Electrical sabre overlay glove - STAINLESS STEEL.....	14.95

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11	Foil epee mask - insulated - white trim (12 kilo).....	63.95
12	(3) weapon mask - white trim (12 kilo).....	68.95
13	Foil epee mask - F.I.E. approved - Kevlar Bib.....	129.95
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43	Metallic sabre jacket - front zip - STAINLESS STEEL.....	135.95

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51	Men's (3) weapon knickers - duck.....
52	Men's (3) weapon knickers - stretch nylon knit.....
53	Woman's (3) weapon knickers - duck.....
54	Woman's (3) weapon knickers - stretch nylon knit.....

SPECIFY WAIST SIZE FOR ALL KNICKERS

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72	Adidas fencing shoes - German made.....	Market
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75	Knee length white socks - deluxe.....	7.50

TOOLS

81	Die holder.....	4.25
82	Die 12-24 or M6 x 1.....	3.15
83	Screwdriver set for electric foil and epee points.....	4.25
84	Gauges for blade and point settings - set (includes sabre).....	9.50
85	Test weight - foil or epee.....	18.95
86	Weapons tester.....	14.95
87	Point setter - foil or epee.....	3.25
88	Alligator clips.....	.80
89	Blade tape - large roll.....	11.95

ELECTRICAL PARTS

1001	Electric point - complete with wire - foil or epee.....	7.00
1003	Electric point tip-foil or epee.....	2.75
1004	Electric point screw - foil or epee.....	.25
1005	Electric point wire - foil or epee.....	2.50
1006	Electric point barrel - foil or epee.....	2.05
1008	Electric point pressure spring - foil or epee.....	.25
1009	Electric epee point contact spring.....	.25
1010	Foil body cord - (2) prong.....	13.95
1011	Foil body cord - bayonet.....	14.95
1012	Epee body cord.....	13.95
1013	Electric foil guard socket - (2) prong.....	4.25
1014	Electric foil guard socket - bayonet.....	5.50
1015	Spaghetti wire - per foot.....	.15
1016	Blade wiring glue.....	3.25
1017	Dummy practice point - foil or epee.....	1.70
1018	(2) Prong body cord plug.....	4.25
1019	Bayonet body cord plug.....	5.50
1020	(3) Prong body cord plug.....	4.25

SCORING APPARATUS

2001	Scoring machines.....	290.00 to 1,600.00
2002	Foil epee reels.....	120.00 to 390.00
2003	Connecting cables - machine to reel - pair.....	43.95
2004	BUZZ BUSTER - touch indicator for training - pair.....	47.95
	Exact amounts and other items are available on request	
3001	Foil Tip.....	.25
3001B	Rubber Tip - For use on an electrical or dummy foil tip.....	.25
3002	Woman's breast plates - aluminum - rubber edge - pair.....	6.95
3003	Wrist strap - velcro - white.....	2.25
3005	Score pad - team and individual.....	5.50
3006	Elbow protector for sabre.....	5.50
3007	USFA rules book.....	8.50
3008	Foil guard pad - felt - standard or electric.....	.75
3009	Epee guard pad - felt.....	.95
3010	Sweat bands - head - white elastic.....	1.95
3011	COLONIAL T-shirt - white.....	7.95
3012	Fencing mats - black ribbed rubber - regulation size.....	market
3013	Metallic fencing strips - regulation size.....	14.95
3014	FENCING BOOK - illustrated.....	14.95
3015	Bib for mask.....	6.95
3016	U.S.A. fencing T-shirt.....	7.95
3017	Practice wall target.....	20.95
3018	Padded epee sleeve.....	16.95
3019	Ball on a rope - for speed and accuracy practice.....	2.75

PLEASE CALL FOR FULL CATALOG INCLUDING COMPLETE SET SPECIALS, THEATRICAL AND DECORATIVE WEAPONRY AND MORE

RESULTS • • RESULTS • • RESULTS • • RESULTS

4. Cavan, Kathryn M
5. Campbell, Lindsay K
6. Segal, Stephanie
7. Brodsky, Anya G
8. Breden, Senta E
9. Thottam, Elizabeth
10. Thompson, Hannah M
11. Luitjen, Cassidy C
12. Chin, Meredith M
13. McGailliard, Amanda K
14. Zagunis, Mariel L
15. Stinetorff, Chloe L
16. Hiss, Sophie C
17. Linton, Kimberly B
18. Lindsay, Lavinia C
19. Delahanty, Katherine
20. Cheng, Nancy
21. Thompson, Metta K
22. Einecker, Carla A
23. Leighton, Eleanor T
24. Shore, Laelah R
25. Frederick, Katharine
26. Sun, Hong Joo
27. Park, Gaelyn M
28. Lewis-Turner, Jessica L
29. Cicala, Alexis, O
30. Laperriere, Anne R
31. Trunzo, Erica
32. Castillo, Carmen H

U17 Mens Sabre

1. Colella, Jeffrey S
2. Whitmer, Darrin S
3. Kabil, Mohamed A
4. Wallen, James R
5. Glod, Richard E
6. Kalmar, Andrew R
7. Loftin, Guy B
8. Owens, Robert G
9. Jones, Daniel N
10. Lam, Arthur
11. Parker, G. Colin
12. Pratt, Daniel W
13. Sokol, Denis
14. Bras, Rafael E
15. Hoover, Joseph C
16. Mendez, Samuel
17. Swanson, Paul A
18. Tepiak, Robert
19. Ruddy, Braden P
20. Sudo, Mitsuhiro
21. Mathias, Marc
22. Tedeschi, John
23. Topper, Michael H
24. Eppich, James C
25. Stackhouse, Adrian D
26. Romanski, Bob
27. Ferris, Jonathan K
28. Fabricant, Matthew, O
29. Zampieri, Joseph A
30. Gibbins, Peter
31. DeMatteis, Jared W
32. Ochoa, Nahum H

U17 Mens Epee

1. Greenhouse, Rashaan O
2. Thompson, Soren
3. Tool, Frank D
4. Kelsey, Weston Set
5. Fisher, John D
6. Werk, Cory
7. Hilton, Andrew D
8. Kanavel, Charlie
9. Casas, Arnold B
10. Dirksen, Nathaniel
11. Viviani, Jan J

12. Hill, Cameron D
13. Clarke, Scott
14. Singh, Ranjeet G
15. Wilcox, Adam K
16. Ludvigson, Tad A
17. Hamann, Charles W
18. Nye, Howard L M
19. Breden, Roland G
20. Peterson, Kraig A
21. Speights, Eric V
22. Sinkin, Joshua A
23. Wesley, Alexander
24. Siebold, Dirk R
25. Pavlou Jr, George
26. Brunengraber, Daniel
24. Landel, Bertrand
25. Cohen, David A
26. Boudrias, Mathieu *
27. Singh, Ranjeet G
28. Jablonowski, Andrew R
29. Richardson, Samuel S
30. Tool, Frank D
31. Hill, Cameron D
32. Cameron, Matt W

U17 Womens Epee

1. Campbell, Lindsay K
2. Hobstetter, Sarah W
3. Wilson, Elspeth M
4. Leprohon, Julie *



Michael Massik turned in his Tournament Committee Chair hat for that of Executive Director at the NAC in Harvey.

U17 Womens Foil

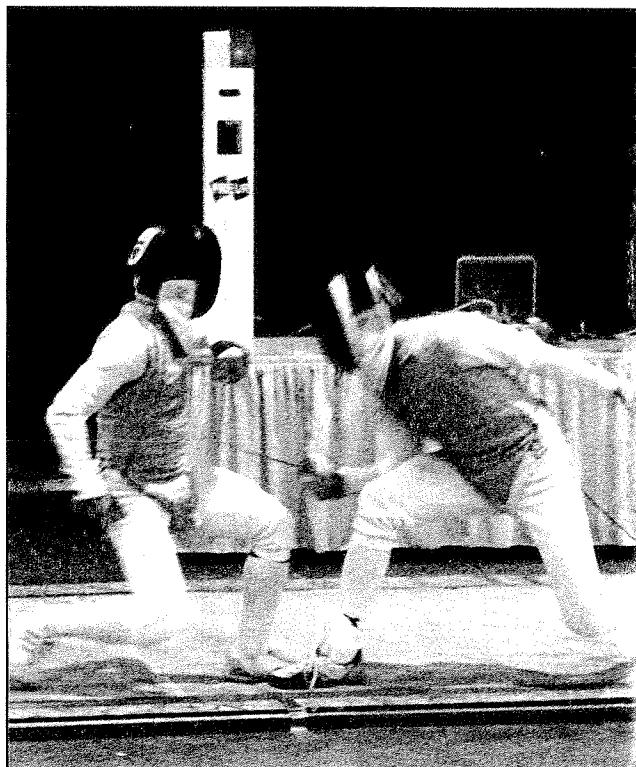
1. Carnick, Anna N
2. Cavan, Kathryn M
3. Thottam, Elizabeth
4. Rostal, Mindy K
5. Takagi, Melanie J
6. Liu, Jennifer
7. Campbell, Lindsay K
8. Borresen, Karen
9. Singleton, Angela V
10. De Ieso, Gina
11. Ament, Andrea E
12. Osborn, Ellice A
13. Drewes, Jillian
14. Dorf, Kristen M
15. Wilson, Elspeth M
16. Breden, Senta E
17. Leahy, Jacqueline
18. Katz, Emily L
19. Moore, Debra A
20. Frederick, Katharine
21. Prifrel, Megan M
22. Brodsky, Anya G
23. Shore, Laelah R
24. Chin, Meredith M
25. Boyer, Roxanna C
26. Woolf, Angela
27. French, Lesley K
28. McGailliard, Amanda K
29. Cheng, Nancy
30. Park, Gaelyn M
31. Mann, Elizabeth
32. Linton, Kimberly B

Below: Al Carley (left) and Cliff Bayer in the final foil match of NAC #3.

NORTH AMERICAN CUP #2 PHOENIX, AZ DEC. 15 - 17, 1995

Mens Epee

1. O'Loughlin, Chris S
2. Bloom, Tamir
3. Normile, Jon,
4. Carpenter, James B
5. Andresen, Matthew
6. Rosenberg, David, 0
7. Stull, Robert
8. Gostringan, Michael
9. Atkins, Ben Z
10. Marx, Michael
11. Thompson, Tristram S
12. Masin, George G
13. Spicer, Joshua *
14. Moreau, John A
15. DeWitt, James W
16. Oshima, Marc
17. Keeley, Michael G
18. Blat, Robert
19. Kline, Sean W
20. Messenger, Paul M
21. Aufrichtig, Michael N
22. Tausig, Justin D
23. Arenberg, Jeffrey A
24. Segal, Mark N
25. Speegle, Charles R
26. Rostal, Scott E
27. Habib, Farrook
28. Brynestad, Dale
29. Thompson, Soren
30. Russell, Geoffrey B
31. Clarke, Alden F
32. Hoffman, Joe



RESULTS • RESULTS • RESULTS • RESULTS

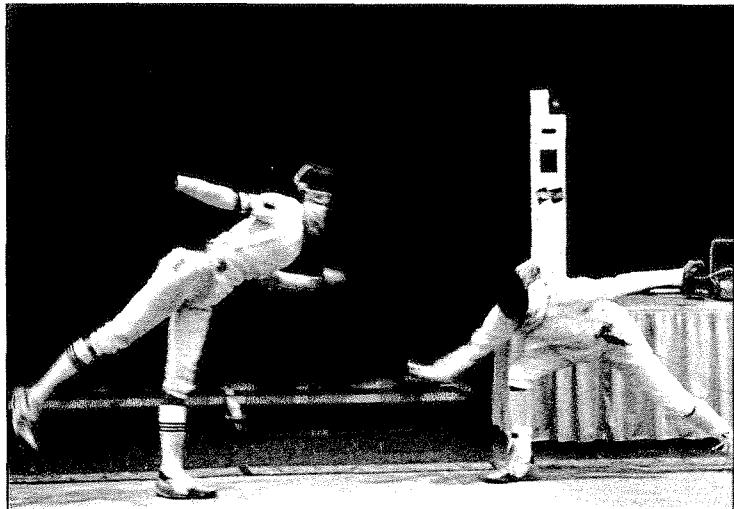
Mens Foil

1. Bayer, Cliff S
2. Devine, Peter E
3. Carlay, Aloysius P
4. Bravin, Eric Nick
5. Longenbach, Zaddick X
6. McClain, M. Sean,
7. Borin, James F

17. Lofton, Michael R
18. Colella, Jeffrey S
19. Burget, Brad
20. Pollack, Jonathan
21. Summers, Timothy M
22. Spencer-El, Akhnaten
23. Summers, Jeremy S
24. Schiffman, Jeff M

Womens Foil

1. Marsh, Ann
2. Luan, Ju Jie
3. Paxton, Suzanne
4. Zimmermann, Felicia
5. Zimmermann, Iris T
6. Hervieu, Marie-Fran
7. Chernyak, Olga A



Leslie Marx (left) on her way to winning another NAC gold medal.

8. Perritt, Elya *
9. Gargiulo, Terrence L
10. Kellner, Dan J
11. Grandbois, Peter R
12. Weber, Alan E
13. Yu, Martin
14. Chang, Timothy
15. Abdikulov, Bakhyt
16. Soucy, Maxime*
17. Hamza, Maher
18. Anderson, Robert J
19. Smith, Cameron B.
20. Chang, Gregory
21. Monsefi, Amir
22. Wood, Alban*
23. Chilton, J. Kenneth
24. Herrera, Benn P.
25. Mangum, Joel B
26. Zucker, Sasha E
27. Wood, Alexander
28. Charles, Jonathan D
29. Siek, Jeremy G
30. Longenbach, Reinhold
31. Mueller, Donn
32. Foellmer, Oliver

Mens Sabre

1. Skarbonkiewicz, Adam
2. Westbrook, Peter
3. D'Asaro II, Michael
4. Cox, David B,
5. Reohr, Chris
6. Strzalkowski, Thomas
7. Mandell, David
8. Smart, Keeth T
9. Magloire, Rotchild
10. Maggio, Jonathan S
11. Anthony Jr., Donald K
12. Friedberg, John
13. Mormando, Steve
14. Cox Jr., Peter T
15. Lasker, Terrence L
16. Chung, Sung

25. Crane, Robert F
26. Clinton, Elliott
27. LaValle, David M
28. Hanna, Sean G,
29. LaValle III, Luke P
30. Consoli, Anthony F
31. Levin, Jason D
32. Korfanty, Edward

Womens Epee

1. Marx, Leslie M
2. Cathey, Sarah E
3. Stone, Donna L
4. Miller, Margo L
5. Griffin, Maureen *
6. Bottone, Maria E
7. Le, Nhi Lan,
8. Cheris, Elaine
9. Monplaisir, Sharon
10. Schalm, Sherreine*
11. Burke, Jessica B,
12. Chouinard, Ysabelle*
13. Porter, Karen
14. Blanks, Heather R
15. Rudkin, Kate A
16. Hurley, Tracy
17. Haugh, Rachel
18. Orcutt, Teresa R
19. Krause, J Beegle,
20. Rich, Caitlin C
21. Obenchain, Janel
22. Spilman, Elisabeth
23. Barsanti, Mary C
24. O'Brien, Lauren A
25. Correll, Carol *
26. Fortune, Amy M,
27. Tickner, Amanda B
28. Carpenter, Kathryn Fu
29. Askins, Leith
30. Tolley, Toby M
31. Hernandez, Elizabeth
32. Kedooin, Yvonne K

Womens Sabre

1. Ferguson, Diane F
2. Smith, Julie T
3. Bartholomew, Sue A
4. Solomon, Sara G
5. Taft, Leslie A
6. Batson, Alysa E
7. Mustilli, Marisa A
8. Dominguez, Diane
9. Newton, Susan J
10. Berthelsen, Maren A
11. Conley, Rebecca L
12. Latham, Christine
13. Mathias, Gwen,
14. Freeman, Mary E
15. Klinkov, Ariana
16. Hughes, Melissa

NORTH AMERICAN CUP #3 HARVEY, IL JAN. 12 - 15, 1996

Men's Epee

1. O'Loughlin, Chris S
2. Normile, John O
3. Carpenter, James B
4. Francis, Allan *
5. Marx, Michael
6. Bloom, Tamir
7. Wawryn, Borys
8. Kalina, Janusz *
9. Ransom, James F. *
10. Andresen, Matthew
11. MacGregor, Jason S. *
12. Stull, Robert
13. Masin, George G
14. Oshima, Marc
15. Thompson, Tristram S
16. Tausig, Justin D.
17. Kelly, Christophe
18. Shams, Ryan C
19. Arenberg, Jeffrey A
20. Rostal, Scott E
21. Kelsey, Weston Set
22. Klaus, Christophe
23. Casas, Arnold B
24. St-Hilaire, Charles *
25. Gostigian, Michael
26. DeWitt, James W
27. Kobashigawa, Lorin
28. Niemiec, Mark A
29. Gringeri, John C
30. Desloges*, Francois
31. Nischan, Eric C
32. Sobhani, Richard, O

Men's Foil

1. Bayer, Cliff S
2. Kvaratskhelia, George
3. Fencer Excluded
4. Bravin, Eric Nick
5. Longenbach, Zaddick X
6. Devine, Peter E
7. Gearhart, Andy R
8. Wood, Alban *
9. Carlay, Aloysius P
10. Brouillet, Mathieu *
11. Darnstadt, Tobias *
12. Abdikulov, Bakhyt
13. Becker, Thorsten
14. Pomares, Raul
15. Kalina, Stanislas *
16. Hamza, Maher
17. Kellner, Dan J
18. Chang, Gregory
19. Yu, Martin
20. Waller, David *
21. Kaihatsu, Edward
22. Bernard, Yann *
23. Longenbach, Reinhold
24. Basaraba, Gregory P
25. Williams, Philip *
26. Griffin, Ayo
27. Benko, Michael **
28. Wiltshire, Rodney N
29. Wood, Alexander
30. Bergeron, Nicolas
31. Cheu, Elliott C
32. Cho, Michael H

Mens Sabre

1. Skarbonkiewicz, Adam
2. Mandell, David
3. Cox Jr., Peter T
4. Strzalkowski, Thomas
5. Bates, Sean, O
6. Lofton, Michael R
7. Spencer-El, Akhnaten A

8. Durkan, Patrick
9. Westbrook, Peter
10. Clinton, Elliott
11. Pollack, Jonathan,
12. Lilov, Serge
13. Korfanty, Edward,
14. Reohr, Chris,
15. Lapointe, Frederick *
16. Pekarev, Maxim,
17. D'Asaro II, Michael
18. Anthony Jr., Donald K
19. Consoli, Anthony F
20. LaValle III, Luke P
21. Kesik, Maceij *
22. Smart, Keeth T
23. Lester, William *
24. Piskounov, Georgi
25. Boulos, Michel *,
26. Kabil, Mohamed A
27. LaValle, David M
28. Crane, Robert F
29. Burget, Brad
30. Runyan, Joshua B
31. Magloire, Rotchild
32. Demarbre, Pierre-Oli

Womens Epee

1. Marx, Leslie M,
2. Griffin, Maureen E *
3. Le, Nhi Lan
4. PUushakova, Inna, O
5. Cathey, Sarah E
6. Stone, Donna L
7. McClellan, Cathy L
8. Monplaisir, Sharon,
9. McGinnis, Megan M
10. Burke, Jessica B
11. Orcutt, Teresa R
12. Wawryn, Alexandra
13. Cheris, Elaine
14. Grodecka, Renata *
15. Schalm, Sherraine *,
16. De Bruin, Claudette
17. Kedooin, Yvonne K
18. O'Brien, Lauren A,
19. Spilman, Elisabeth,
20. Haugh, Rachel
21. Loscalzo, Katherine
22. Lang, Sabine
23. Boyer, Roxanna C
24. Corbit, Carla L
25. Krause, C. J
26. Tolley, Toby M
27. Miller, Margo L
28. Leprohon, Julie *
29. Korony, Julia
30. Cadet, Wilenne *
31. Correll, Carol E. *
32. Campbell, Lindsay K

Womens Foil

1. Walsh, Sara E
2. De Bruin, Monique A
3. Sikes, Julianna H
4. Luan, JuJie *
5. Chernyak, Olga A
6. Paxton, Suzanne
7. Zimmermann, Iris T

RESULTS • • RESULTS • • RESULTS • • RESULTS

8. Hall, Jane P
9. Le, Nghi Lan
10. Smart, Erin L
11. Posthumus, Jennifer
12. Green, Tracey**
13. Breden, Ute K
14. Tar, Marie-Soph
15. Jennings, Susan K
16. Sassine, Sandra*
17. Mahoney, Julie*
18. Martin, Margaret A
19. Rudkin, Kate A
20. Thorne, Tracey
21. Jaechle-Baldwin, Petra*
22. Krol, Magda*
23. Brown, Caitlin A
24. Ross, Shelley M.,
25. Campbell, Linda*
26. Broeker, Anja,
27. Surdu, Lavinia*
28. Ferguson, Diane F,
29. Brennan, Elana*
30. Singleton, Angela V
31. Cavan, Kathryn M
32. Todd Heiner, Barbara C

Womens Sabre

1. Bartholomew, Sue A
2. Mustilli, Nicole
3. Ferguson, Diane F
4. Mustilli, Marisa A
5. Cummins, Judith S
6. Nazlymov, Elena
7. Latham, Christine
8. Dominguez, Diane

20. Pope, Mark A
21. Dalmedo, Eric A
22. Kelsey, Weston Set
23. Greenhouse, Rashaan O
24. Amin, Daniel
25. Davis, Bryce R
26. Fraede, Patrick *
27. Weiss, Daniel, O
28. Lowry, Peter A
29. Klinger, Michael
30. Guarnaschelli, John D
31. Gaither, James L
32. Tool, Frank D

U20 Mens Foil

1. Devine, Peter E
2. Kellner, Dan J
3. Wood, Alexander
4. Kalina, Stanislas*
5. Benko, Michael **,
6. Fisher, Joseph E
7. Lu, Gang X
8. Mangum, Joel B
9. Perritt, Elya*
10. Basaraba, Gregory P
11. Chang, Timothy
12. Reagan, Dustin R

27. LeTowt, Nathaniel
28. Liu Jr, David,
29. Bernstein, Garrick D
30. Mocellin, Claude**
31. Jackson, Richard G
32. Walton, Robert C

U20 Mens Sabre

1. Boulos, Michel *
2. Durkan, Patrick J
3. Smart, Keeth T
4. Sasse, Sami *
5. Palestis, Paul
6. Clinton, Elliott.
7. Crane, Robert F
8. LaValle III, Luke P
9. Lapointe, Frederick *
10. Colella, Jeffrey S
11. LaValle, David M,
12. Hassoun, Marc-Olive
13. Sauve, Mathieu *
14. Valter, Daniel W
15. Pekarev, Maxim
16. Lam, Arthur
17. Spencer-El, Akhnaten A
18. Stahlhut, Michael T
19. Cantin, Pascal *

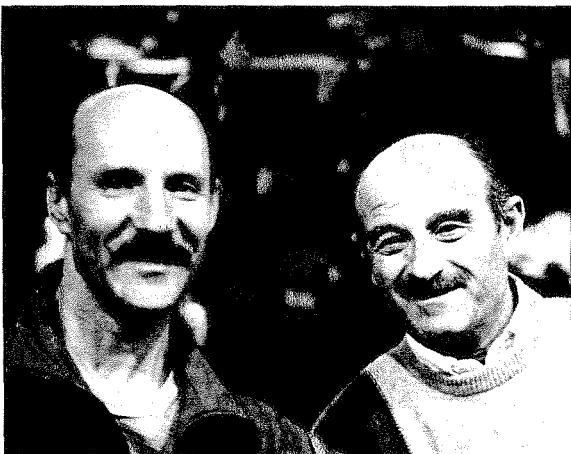


There's a comfortable familiarity about the clutter of bags and weapons and stuff.

NORTH AMERICAN JUNIOR CUP #3 HARVEY, IL JAN. 12 - 15, 1996

U20 Mens Epee

1. Shams, Ryan C
2. Spicer, Josh*
3. Rosen, Matthew L
4. St-Hilaire, Charles*
5. Clarke, Alden F
6. Tribbett, Eric J
7. Casas, Arnold B
8. Rostal, Scott E
9. Peng, Tom, O
10. Zucker, Noah L
11. Orman, Jesse R
12. Madero, David*
13. Hardy, Simon*
14. Wang, Steve W
15. Gringeri, John C
16. Gibney, Kevin M
17. St. Francis, John M
18. Leslie, Joshua A
19. Hayes, Charles C



Five-time World Champion Alexandre Romankov with Cliff Bayer's coach, Yefim Litvan

13. Rosen, Peter
14. Charles, Jonathan D
15. Dupree, Jeddiah
16. Zucker, Sasha E
17. Griffin, Ayo
18. Bolte, Mathieu*
19. Lidow, David R
20. Merritt, Davis A
21. Costello, Hank
22. Singh, Ranjeet G
23. Furrow, Nicholas U
24. Filner, Aaron, 1978
25. Keckley-Stauffe, Joshua
26. McGill, Donald, O

20. Kabil, Mohamed A
21. Whitmer, Darrin S
22. Stuewe, Aaron C
23. Pratt, Daniel W
24. Golia, Michael J
25. Girard, Kyle*
26. Cheung, Paul*
27. Yazdani, Reza
28. Mathias, Marc
29. Hoover, Joseph C
30. Minar, Peter*
31. Swanson, Paul A
32. Bernier, Charles*

U20 Womens Epee

1. Burke, Jessica B
2. O'Brien, Lauren A
3. Botez, Lavinia*
4. Acerra, Matilde E.
5. Ament, Andrea E
6. Wagner, Polo
7. Giroux, Evelyn*
8. Campbell, Lindsay K
9. Wilson, Elspeth M
10. Pelletier, Marie-Eve*
11. Kabil, Amal A
12. Cavan, Kathryn M
13. Coley, Kari P*
14. Hoos, Anne
15. Lisagor, Jessica A
16. Rudkin, Kate A
17. Mann, Elizabeth
18. Hall, Wendy
19. Boyer, Roxanna C
20. Leprohon, Julie *
21. Beckert, Christina
22. Logas, Heather L
23. Ringuette, Anne*
24. Moore, Debra A-
25. Anderson, Whitney R
26. Brodsky, Anya G
27. Rangi, Roopa,
28. Marchi, Estee M
29. Scuibisz, Marta H
30. Byrd, Melanie R
31. Rising, Merideth A
32. Hobstetter, Sarah W

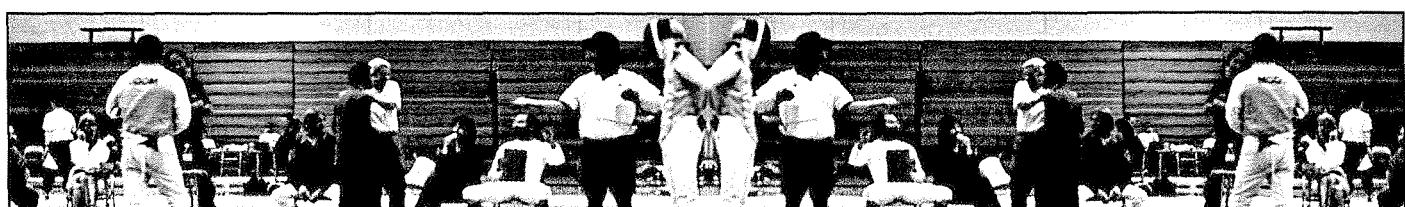
U20 Womens Foil

1. Walsh, Sara E
2. De Bruin, Monique A

3. Smart, Erin L
4. Green, Tracey**
5. Krol, Magda*,
6. Brown, Myriah H
7. Breden, Ute K
8. Jennings, Susan K,
9. Mahoney, Julie*
10. Sasse, Sandra*
11. Rudkin, Kate A
12. Cavan, Kathryn M,
13. Ament, Andrea E
14. Campbell, Lindsay K
15. Mustilli, Nicole
16. Cadet, Guerly*
17. Appel, Hannah, O
18. Takagi, Melanie J
19. Carnick, Anna N
20. Hai, Angela
21. Moore, Debra A,
22. Fielding-Segal, S.
23. Weeks, Sarah E
24. Edwards, Merryn C*
25. Petit, Myriame*
26. Katz, Emily L,
27. Masse', Mariane*
28. Brown, Caitlin A
29. Borresen, Karen
30. Batson, Alysa E
31. Rostal, Mindy K
32. Schaefer, Esperance, 0

U20 Womens Sabre

1. Mustilli, Nicole
2. Mustilli, Marisa A
3. Findley, Chloe N
4. McDowell, Amy A
5. Goellner, Natasha L



Harry Legatt



After 500 bouts, 8,000 attacks, and 6,000 retreats...

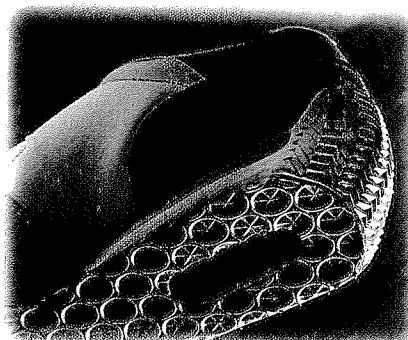
Stitched leather
toe-protector
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support. EVA
mid-sole absorbs
shock.



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and razorback heel
design provide
excellent traction.



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stabilizers and thick
cushioning around
ankles provide
comfort and support.
(high-tops only)



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