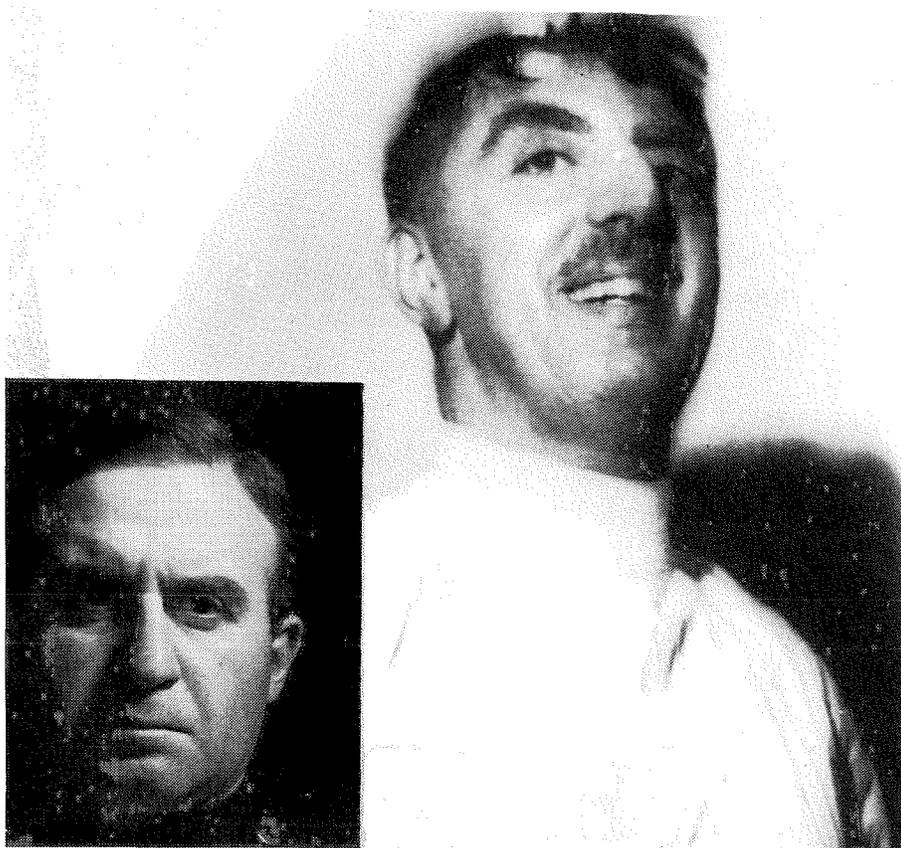


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VOLUME 31 No. 5



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DEADLINE FOR 1980 ISSUES

Issue Date	Closing Date For Copy	Mailing Date
JUL/AUG	JUNE 10	JULY 1
SEPT/OCT	AUG 10	OCT 1
NOV/DEC	OCT 10	NOV 1

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ABOUT THE COVER

Pictured on the cover are Santelli and Edward Lu. They have coached many of our champions and members of the Olympic Team. The number of extracts from "Fencers in Steel" which is jointly written appears in this issue. On behalf of the fencing community, the staff of American Fencing salutes them.

Editor's Notes



Random thoughts.....

At the Under 20 World Championships in Venice three women foil finalists and two men foil finalists were left-handed.

As a left hander I would like to lay it to our natural superiority but I fear that is not the answer. But what is the answer?

It seemed to make no difference in determining right of way whether the attack was made with a bent arm or a straight arm.. Coupes were in. Tantrums were out. Total concentration was in. Roughness was out.

What a fantastic trip. If I were Under 20 I would be practicing every day hoping to make the team next year. What a thrilling experience to represent the United States in the Under 20 World Championships in a foreign country. It would make all the drugery worth-while....There is a lot of drudgery in the endless practicing that makes you a champion. Free fencing is fun and helpful but winning in the result of hard, tough training.

When did you get your March-April issue? My regular copy arrived April 18th, more than two weeks after it was mailed about twenty-five miles from my home. It does no good to complain to the Post Office. I occasionally receive a letter pointing out that the writer was unable to attend a particular competition because the magazine was late. All I can do is get it to the Post Office on time. We can't mail it out before the first because of logistical problems with the printer. It would make our deadline for copy even more unrealistic. I suggest that you check last year's American Fencing for competitions that interest you and drop a note to the person named to receive entries asking for information about this year's competition. Or write to the secretary or Chairman of the division. (Names and addresses are in the Nov-Dec issue). My only other suggestion is to help us increase the membership in the League. If we had a lot more members (particularly adult members) we might have enough money to alleviate this problem.

By the time you receive this you will have voted (or not) in the contested election for positions at the National Level. The votes will be counted on the first day of the Nationals. Whoever is elected will need your help. We must work together for fencing. Most of you have some ideas and opinions on what should be done for the betterment of the League. For example, you may feel that we need lots more fencing coaches. Everyone agrees we need lots more fencing coaches. The real question is how do we get them. This is where you can really help. Tell us how. An unimplemented idea is a gossamer thing as ineffective as a bird with one wing. (I don't think I have the quotation quite correct.) Anyhow, implementing most ideas requires a) money and b) work. So the question is: where a) (the nitty) is coming from and who is going to do b) (the gritty). Don't wave this question aside with a regal gesture - a and b are where the problems lie. Think about it.

After you have the problem clearly outlined in your mind and your solution all ready I suggest that you write it up — preferably on a typewriter. If you write it out by hand please don't use an old envelope or a laundry list and scrawl. If you don't value your own ideas enough to present them well why should you expect anyone else to place a high value on them? Your national officers are amateur fencers just like you are. — The only reward for being an officer in the League (or for that matter the Editor of American Fencing) is the knowledge that you are doing your best to help a sport you love, it is reward enough but please don't expect to be overwhelmed with gratitude if your idea involves a lot of non-existent money and extra work by those who spend most of their free time working on League affairs.

I can't imagine why people sometimes remark that I tend to be a bit on the blunt side. can you?



LETTERS TO THE EDITOR

Dear Editor:

In the November/December issue a letter urging fencers to write NBC in support of fencing coverage was printed. This was an excellent idea and I did so immediately. However, the olympic situation has changed dramatically since that time and a new strategy for television publicity is needed.

Two directions can be taken, both dealing with this years nationals. First, NBC is going to have a lot of unscheduled air time with sports advertisements this summer. They should be encouraged by a letter campaign to broadcast fencing during some of this open space. The logistics would be ideal as the competition is being held in the same city as NBC's central studios and national headquarters.

The second direction, and probably the more practical, is to approach PBS with the idea of providing the United States with the Olympic substitute of the National Fencing Championships. The Public Broadcasting Service and before them the National Educational Television Network have a history of providing minor sports coverage. They were

a factor in the popularization of fencing. They are now doing annual broadcast of the Drum Corps International Championships.

These are areas that the AFL/CTA should pursue and the support with a vigorous letter campaign. With television interest fencing will see the grass roots growth that it now only hopes for.

John

Dear Editor,

Aaron Bell of the Tanner City Fencing Club cordially invites all fencers living in or passing through New England to participate in outdoor fencing (weather permitting) at his home 52 Pickwick Road, Marblehead, Mass., every Wednesday evening from 7:30 to 10:30 P.M. through September 10th inclusive. An electric strip for those desiring an outdoor swimming pool for after fencing refreshments and no fees of any kind for a fantastic evening and a great time had by all.

continued pg 26

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From the President



by Irwin Bernstein

It was a privilege to participate in the history making decision of the United States Olympic Committee to not send a team to the 1980 Summer Olympics in Moscow unless President Carter changed his evaluation of the international situation. It was obviously a very painful decision, which followed after several weeks of discussions, hastily called meetings, letters and mailgrams from government officials and the general public, interviews by reporters, and personal soul searching. Although many people formed their own opinions early on, I found few who could not see considerable merit in the opposing position. It was a terribly complex and emotional issue and once we, as amateur sports administrators, were dragged into the unfamiliar arena of world affairs and defense and diplomatic policy, we found ourselves increasingly uncomfortable about the responsibility being thrust on us.

By now, I imagine that most of the facts and viewpoints have been sufficiently aired so that most fencers would be knowledgeable about them. Rather than rehash the details, I would like to discuss one aspect that I believe is of permanent relevance to us in fencing. That is, the American public's view of amateur sports.

As soon as President Carter announced his plan to withhold our Olympic Team unless Russia withdraw from Afghanistan by February 20, the American public expressed their approval and most sports writers supported his stand. Some of them pointed to the trivial sacrifice involved in not having the Olympics to watch on television; after all, to most people, sports are Sunday afternoon television shows rather than challenging activities involving talented athletes striving to achieve excellence through years of dedication and sacrifice. The many years of media concentration on professional spectator sports had its natural effect; the public just could not understand truly amateur sports.

As the Carter "boycott" plan was carried around the western world in an attempt by administration officials to line up support from other countries, we discovered some interesting differences in public attitudes.

At a meeting of the National Olympic Committees of 16 western European countries, we learned that public opinion polls in those countries found about 65% to 85% **against** the boycott, except in West Germany where it was 50%. Meanwhile, in the United States, the public was 70% **in favor** of a boycott. When you think about how the public views sports, this result is not surprising. In most European countries, there is little professional sport. The public, therefore, has a greater understanding of and respect for amateur sports and thus can better appreciate the need to uphold the Olympic tradition and attempt to keep it free of political interference.

In the more tangible area of financial support, this underlying lack of understanding has had a deadly effect. During the first few months of 1980, as we hosted the Winter Olympics and prepared to send teams to Moscow, we should have reached new heights in our fund raising. Instead, with concern for government and public opinion, and doubt about our going to Moscow, contributions slipped behind schedule. There was no attempt by the media to inform the public that only a relatively small portion of the USOC's overall budget goes towards the sending of the Team. Most of it goes into development projects conducted by the various sports governing bodies, training centers, sports medicine, and other ongoing functions related to the USOC's expanded role in amateur sports in the United States. In addition, there was plenty of money talk in the sports pages to confuse the issue. Professional baseball players, with their astronomical salaries for about 6 months of work, threatened to strike because of dissatisfaction with their overall agreement. The Lake Placid Olympic Organizing Committee, which is separately incorporated and not part of the U.S. Olympic Committee, ran over its budget and sought government aid. The Los Angeles Olympic Organizing Committee began receiving revenue from its lucrative television and sponsor contracts but the USOC will only benefit if there is a net surplus after everything is settled some time

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in 1985. Small wonder then that the USOC found its cash flow impaired and the AFLA and other sports governing bodies had difficulty in funding their programs as planned.

In the aftermath of the momentous decision by the U.S. Olympic Committee in mid April, it was apparent that we must embark on a major new public education program. The American public must be given the opportunity to understand amateur sports and the people who participate solely for their personal satisfaction and sense of achievement, whether as competitors or as volunteer workers, officials, and administrators. Only then can we hope to have enough public support to remain independent and be able to stand up to government pressure if it chooses once again to use amateur sports as an instrument for foreign policy.

POSITION WANTED

Sabre fencer desires to move to North Atlantic area; specialty is college level music theory and/or college band director. Anyone knowing of openings in colleges please contact Rudy Volkmann, Box 4475, Brenau College, Gainesville, GA 30501

1980 SENIOR OLYMPIC

The dates of the 1980 Senior have been changed slightly to coincide with similar events in the AFLA. Some fencers may wish to compete. This year the event will be run differently from past years. Preliminary will be set up on an age group basis but the event will be fenced to conform on the normal pool system to which this will give everybody a chance in fencing. Age group medals will be based on a fencer's final position. Men and women will fence separate events. Women's sabre and epee will be held if there are a minimum of five fencers for each weapon. Hopefully this will be a larger turnout.

Schedule:
Wed. June 25th 2:00 PM
Thur. 26th 10:00 AM
Fri. 27th 2:00 PM
Sat. 28th 3:00 PM
Sun. 29th 10:00 AM

VIEWS ON VENICE AND THE U-20 WORLD CHAMPIONSHIPS

by Mary Huddleson

To stay for even a few days in Venice is a unique experience. On the island city, there are no wheels for transport: only feet and boats. It has been this way for centuries, with narrow pedestrian streets and watery canals faced with palaces, hotels, and magnificent churches at every turn. There are also many stairs in Venice, over high arched bridges, in hotels and homes, and in the Sportspalas, where the 1980 World U20 Championships took place.

Along with 36 other countries, our USA contingent was lodged on a neighboring island, the Lido, a 15 minute vaporetto ferry boat ride away from Venice proper. We were in a huge resort hotel facing a beach on the Adriatic (too early in the season to swim and rainy weather most of the time, anyway). Six practice strips had been set up in the lobby of our hotel and, at first, our coaches complained that it was too crowded to accomplish much. However, the panic subsided as schedules were worked out and we realized that not everyone had to have a lesson between 8 and 9 AM every morning.

In the midst of the early panic, an accommodating Italian official, Mr. Visco, arranged for us to work out at one of the oldest and most venerated of Venice's salles d'armes, the Circolo della Spada. US sabreurs, epeeists, and their coaches trekked with their fencing bags through crowded narrow streets, over canal bridges, and finally found the famous club, hidden away beside a small canal. Maestro Cherubini, who welcomed us, is a famous coach who started Vaccaroni on her way and who coached Antonella Agno for the Montreal Olympics. It was sobering to see the small quarters of the Circolo della Spada (two raised strips, one copper, one wood, with dressing rooms and office on the side) and to realize how many champions had been moulded here. We were disappointed that no Italian fencers were present, but they were all busy working at the Sportspalas, we were told.

Our friend, Mr. Visco, lives in Ravenna, 130 kilometers from Venice. Twice a week he drives his young son, Valerio, from Ravenna to Mestre, the industrial suburb of Venice, for his fencing lessons. Mestre seems to be

the Melun or Tauberbischofsheim of Italy and it is there that such fencing stars as Dal Zotto, Borella, Numa, and (now) Vaccaroni work and practice under the eye of Maestro Livio di Rosa. We had an interesting conversation with Mr. Visco on why fencing is not considered a major sport in either of our countries. (Italy, too ?!)

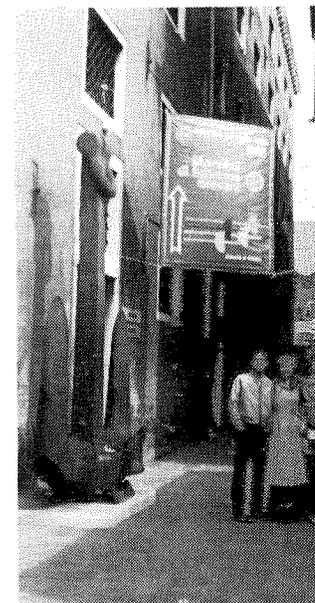
On the same day, before the start of the competition, our women foilists hopped on a local ferry boat and visited the nearby island of San Marcos. Jana, Marta, Joy, and Tracy did a 007 on the scene of The Moonraker. On that same day, Dr. Zold, one of our party, disappeared. He materialized that night at our US team dinner and, over clams and spaghetti, informed us he had been renewing acquaintances with his old Hungarian fencing friends (he dropped such famous names as "Elek" and "Karpati"), who were here to attend FIE commission meetings. St. Mark's Square and the Dodges' Palace with its enormous Armoury were the chief attractions for our off-duty fencers. The Armoury contains an overwhelming collection of armour and old weapons, mainly epees which had obviously been used for the purposes for which they had been designed. Other members of our party noted that we regularly passed Vivaldi's church along the Grand Canal and that the Scuolo de San Rocco contains magnificent paintings of Tintoretto.

Men's foil started off the 5 day contest. USA's Nestor Rosario delighted us all by progressing through three round-robins to the direct elimination ladder of 16, where his first bout was against the #1 seed and subsequent champion, Cervi from Italy. Nestor lost that bout, 10-5, and the next one also, but he fenced well and had his own USA cheering section. The foil finals of 6 was composed of 2 Italians, 2 East Germans, one West German, and one Frenchman. A 3-way fence-off resulted in Cervi carrying off the laurels over Howe (East Germany, 2nd) and teammate Numa (Italy, 3rd). The Italians went ape.

The sabre was dominated by the Russians. Can you imagine entering 3 lads in a world championships and having all 3 of

the Russians. Hungary, Poland, and Italy contributed one fencer each to make up the 6 man pool. Pogosov of the USSR won all his bouts and his teammate Alchan was 2nd. Our Joel Spielman did well to get out of his preliminary round. In his second round pool he had Pogosov and Abay (Hungary), who finished #1 and #3 in the finals. In a crowd like that, what can one do besides to say that one has fenced the best of them?

In women's foil we had two hopefuls, as Angelakis and Ellingson emerged seeded #3 and #2 from their **second** rounds. The next round, however, sank them, so they just missed the direct elimination ladder. However, we noted, a great improvement over last year's performance Angelakis ended ranked #18, Ellingson #22. The women's finals was a rather dull affair. Vaccaroni (Italy) seemed to have the only lively style and actions, but she ended up fifth. Two Russians, an Israeli, an East German, and a French fencer completed the 6 women pool. They fenced cautiously and several bouts went overtime. The French girl, Begard, won her first bouts easily and then seemed to lose confidence. Her last two bouts were a struggle, but she finally won them and the Championship. We were amazed at her mediocre footwork, but excellent point con-



Rosario, E. Johnson, Miller



Members of the Under 20 World Championship Team

ENGRAVINGS IN STEEL

by Giorgio Santelli and Edwa

trol and sense of time. That girl used her head instead of her feet. Her teammates tossed her in the air in joy. They almost broke her neck in the process. This championship triumphal tossing can be more dangerous than bouling.

So, on to the epee event, which generally (so sorry, yawn) is a bit boring. However, **this** one proved to be very exciting. Rich Vidor dashed our hopes in the second round, but Jay Thomas was fencing up a storm. He emerged from the 1st round seeded #2, from the 2nd round #2, and, in the 3rd round, he missed the direct elimination ladder by one indicator in a 3 way tie for the final 2 spots to progress. His third round pool contained Messrs. Kubista, Khint, and Weber, all 3 of whom progressed through the elimination ladder to the finals of 6, with Kubista (Czechoslovakia) winning in a fence-off against Khint (USSR). Kubista jumped and danced in every one of his bouts. What stamina! Other finalists were from West Germany, France, and Poland in some very lively and exciting bouts.

There was a party for the fencers at a nearby hotel the night before our team's departure. Those of us who remained behind

are not sure whether anyone from our group went to bed at all that night. They had to appear at 5 AM the next morning, ready to catch the vaparetto to the charter bus to the Milan Airport to fly home to New York. No taxis were available. The long day's journey started before sunrise with a one kilometer walk, carrying, dragging, and rolling mounds of luggage to the ferry dock. The last we saw of them, they had disappeared with a clatter into the gloom and darkness of the otherwise deserted streets of the Lido. They were headed generally in the right direction. We hope they made it. It was a great trip.

NEW NFCAA PRESIDENT

National Fencing Coaches Association of America. At the annual meeting of the NFCAA held at Penn State on the 13th. March it was announced that Maitre John Geraci of Rutgers had been elected as the new President, and Maitre Anthony Gillham of the University of Wisconsin as the new Secretary/Treasurer.

Editors Note:

This is the first of several extracts that will be published in American Fencing with the kind permission of the authors. This is copyrighted. Mr. Santelli was United States Olympic Fencing Coach in 1928, 1932, 1936, 1948 & 1952. He is a senior advisor to the National Fencing Staff. Mr. Lucia was a United States Olympic Fencing Coach in 1956 and an alternate in 1964. He was an Olympic Squad Coach in 1960. He is a senior advisor to the National Coaching Staff.

Introduction

Giorgia Santelli

I am a fencing master whose father was a fencing master. Therefore, quite literally, I have spent most of my life in a salle d'armes. As a young boy I was a student of fencing, in my early adult life a competitive fencer, and from age 28 until the present a teacher of fencing. I think I can safely say that I am thoroughly familiar with the sport from every point of view.

Oddly enough, because of this wealth of experience, rather than a lack of it, I have been reluctant to write a book on fencing. Since I started fencing at such an early age, and had the benefit of the greatest master of the times as my teacher, it was as if the knowledge that I gained simply "happened." The movements of legs, body, and hand that are the mechanics of fencing were as natural to me as walking or running. Probably as a result of this my teaching of the sport has always been more visual than verbal. If my student didn't quite comprehend a movement, I would illustrate by doing it myself. If he still didn't get it, I would then "arrange" him: position a foot this way, the hand that way, straighten the head, and so on, until ultimately it would all come together fluidly and correctly. I would not delve into theory extensively for this was not my method. In fact, I think I very often frustrated some of my students, particularly the academicians, by this lack of communication. My main concern in teaching fencing has always been not the "whys" so much as the "hows." Fortunately there have been enough Santelli champions through the

The foregoing makes it clear that, am considerably knowledgeable in fencing, I am somewhat taciturn in speech, so I think it is important that you know how the book came to be.

In an exchange of Christmas cards ago, my very dear friend, Edward, suggested that we do a book together. I had been my student during his days. He later became first assistant salle d'armes, and then went on to his own highly successful "Salle Lucia" taught at The City College of New York in 1956 was appointed coach of the United States Olympic Fencing Team being one of the finest fencing masters to teach in this country, and a scribe of the first order, Edward, and the Santelli style better than the world. Naturally I found the appealing, and after some conversation we decided we would try

Though Edward and I live hundreds of miles apart, the plan was quite feasible. I would individually ramble on into corders, exchange these taped sermons by mail for comment, clarification, criticism, and ultimately we would cor-
The book on fencing. So we began to discuss certain fine points that would make other bristle, there was always the temptation to resort to, with: "But how could I possibly think the action was done that way?"
You see, while Edward knows more of fencing better than anyone, he adheres to it more strictly than anyone else. The beauty of the sport is that every ardent and devoted disciple carries the master's lesson in a multitude of ways and introduces nuances of his own that subtly alter the execution of an action, but remain within the range of perfect technical fencing.

For over a year we exchanged letters, and telephone conversations. An amorphous giant began to emerge, headed giant as you will see. For this book will have two introductions: one already read mine and that of Edward's.

Since it speaks of me in such a

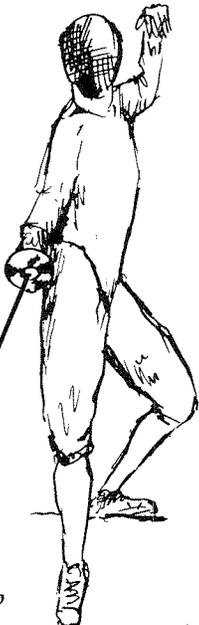
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man, Edward Lucia, who caused this book to happen. I hope you will read it attentively. Then Ed and I will get on to our usual trade-teaching fencing. Together we will present to you in this book a system of fencing that is functional, aesthetic, and highly effective: The Santelli Method.

Edward Lucia

In order for the reader to understand the absolutely tremendous impact of Maestro Giorgio Santelli's personality on this writer at our first meeting when I was 17 years old, it will be necessary to tell a little of myself.

I have a twin brother, Harry and a younger brother, Norman. We were fortunate to be raised in a family of professional men and women who were also artists in their own right. My father was Assistant Corporation Counsel for the City of New York, and my mother was a school teacher who retired when married. She was a brilliant violinist of concert caliber.

I was raised in the conventions of the late 19th century which was a most romantic era, and from nursery stage on I was regaled with stories of great heroes: Horatius at the Bridge, Beowulf fighting the monster Grendel, Ulysses overcoming the Cyclops, El Cid Campeador fighting the Moors, Roland, Oliver, and similar Paladins. Books were our source of entertainment as well as knowledge, and our library was carefully chosen. I soon became an omniverous reader and imagined myself and identified with all the heroes of literature and history. Even as a child I was a "swordsmen" and with my wooden sword slew giants and dragons by the score. By the 1930's the New York Public School Athletic League had started an annual competitive fencing season in the High Schools. Richmond Hill High School organized a team under the very fine amateur coaching of Dr. A. Lopes Cardozo whose son Richard, was captain of the team that included Sydney Lichtenberg, Harry and myself. We all had excellent aptitude and soon became a team to be reckoned with. Because of our success, Harry and I, with father's blessing decided to study fencing seriously, and most fortunately for us the choice of Master was the Head Coach of the Olympic Team who resided in New York. Arrangements were made and one night Harry and I arrived at the home of Giorgio Santelli for our first lessons.

by what I saw. Standing in the center of a fencing strip that ran the length of a large living room was the utter personification of all the heroes who lived in the Pantheon of my imagination. A tall, strongly built man in his early thirties was giving a fencing lesson. His features were hawk-like: his eyes even through the mask were bright and would flash furiously during the rapid blade work. He was literally covered with perspiration.

I was to learn later that he was teaching one of the best sabre men in the country. All I knew as I stood there almost transfixed that here was a quality of fencing far removed from anything I had ever seen or experienced. As I look back I realize that it was as if I were watching a great moment in theatre, or sport, or dance, for what I was witnessing was pure skill and absolute artistry.

I was quite overwhelmed by it all and simply stared wide-eyed at the marvelous exhibition, and listened to the perfect cadence of the clashing blades. Probably because I was on the edge of my chair and was so obviously awed by my master to be, one of the several fencers who stood about the room approached me. He was tall and very distinguished looking and he introduced himself as Norman Armitage. He was extremely courteous and seeing my rapt ex-

pression began to tell me about Giorgio Santelli. The man who was to be my teacher was the son of Italo Santelli, a great Italian maestro who now lived in Budapest, whose legion of sabre champions was known throughout the world. Giorgio himself was an Olympic gold medalist and had won the Hungarian, Italian, and Austrian sabre titles. He was also Austrian foil champion, and had once even fought a successful duel.

I was even more impressed than before, and the young man whose early life had been geared towards training and educating him for a career in law suddenly took a solemn oath that someday he too would become an Olympic fencing coach.

This, then, was my reaction to my first meeting with the man who was to have the greatest influence in my life. Many years have passed, but in my mind it's as if these events occurred only yesterday. What part heredity, conditioning, karma, or reincarnation entered the picture, I leave to the judgment of the reader. For my part, one person and one person alone was responsible for my future profession: Giorgio Santelli.

ADVANCED PARRIES

One of the most effective parries in modern electrical foil fencing is "HIGH SEPTIME", performed in the following manner:

1. You are in central position with your arm almost fully extended aimed at your opponent's chest, and within his distance.
2. Parry the incoming blade with a clockwise circular movement and **UP!**, using the **FLAT** of your blade with a **SPANKING MOTION THAT SHOULD EFFECTIVELY TOSS THE INCOMING BLADE OVER YOUR HEAD OR SHOULDER.**

It is a most resourceful parry because it shields your entire target and can successfully break up any direct or compound attack or riposte. Remember, the motion of this parry begins from the **NEUTRAL POSITION**. End the parry with the blade as **PARALLEL** to the ground as possible, point to the **LEFT**. You will be parrying with the **FLAT** of your blade and the tap must be forceful to clear your shoulder.

It is interesting to note that this thoroughly Italian defensive action has become extremely popular in world-wide competition since the advent of the electrical foil.

The riposte of High Septime to low and under the arm not the r area! With the electrical scoria however, the foil target, though literally **OPENED UP**. Certain ve actions that had fallen into disuse denly "rediscovered!"

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The parry of High Septime from is again a "new discovery" of the ballistic, electrical foilsman. How one of the most difficult actions and while the results are spectacular hours of intensive lessons and price that you must pay:

1. If in distance, engage your blade in Fourth.
2. If out of distance invite to Fourth Position. The purpose, of course your opponent to begin his Sixth either by disengagement or tack or feint.
3. When he attacks, **KEEP HAND IN FOURTH**, pass your blade your opponent's blade and use it your hand, your crossbar, your whatever, and in one movement fingers primarily, "CUT THE LINE" carry your blade to High Septime the **FLAT** of the blade, toss it shoulder and riposte into the fla

"Ab uno disce omnes."

COACHES CLINIC

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KIRMSS RETIREMENT

A dinner recently was held in honor of the retirement of Cliff Kirmss from Stevens Institute of Technology after 22 years of coaching. Cliff will be retiring to Florida. More than 150 coaches, alumni, and friends attended the gala night. A bronze plaque was given to the school in his name which yearly will list the deserving senior who has done the most for the sport of fencing in his or her four years at Stevens.

GRACE HILLYER INDUCTED INTO CORNELL ATHLETIC HALL OF FAME

Grace Hillyer, a member of the U.S. Olympic and Pan American Teams was inducted into the Cornell University Athletic Hall of Fame. Mrs. Hillyer is still an active fencer and participated in New York's 1979 Empire State Games.



Cliff Kirmss and Giorgic Santelli at Recent Retirement Dinner for Cliff Kirmss.

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AN APPRECIATION OF MAESTRO MENYHERT KADAR

by

The retirement this year of Maestro Menyher Kadar as the Fencing Coach of Case Western Reserve University affords fencers everywhere an opportunity to express their appreciation for his tireless service over the years in promoting our sport. The void he leaves in the collegiate coaching ranks perhaps also ought to stimulate us to review carefully and realistically our instructional resources upon which the future growth and development of fencing depends.

Maestro Kadar was born in Szatmar Nemeti, Hungary, educated in the law, served in the Ministry of Interior.

He was a member of the Ministerium Athletic Club in Budapest, where he early had the opportunity to study as a personal pupil of the fabled Maestro Eduardo Alejmo.

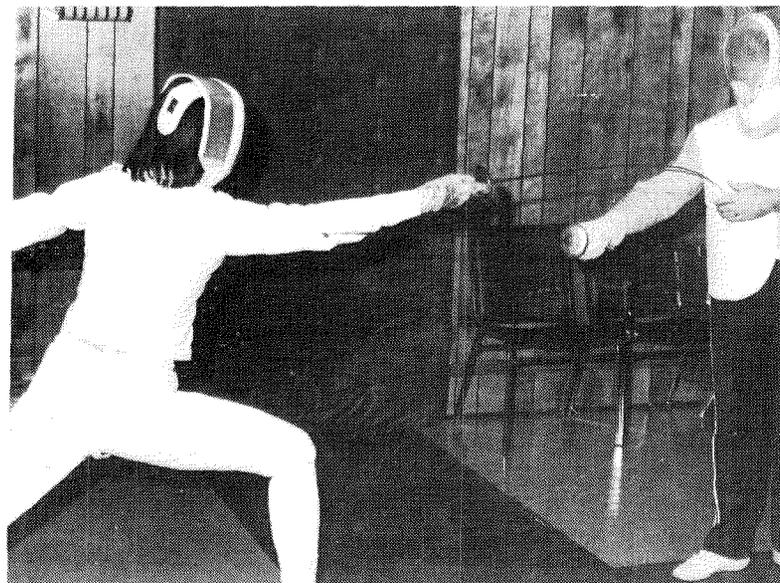
As a young fencer in the mid-1930's, he rapidly rose through a brilliant series of tournament victories to "A" fencer status in all three weapons.

By 1938, he had established himself as a member of the Hungarian International Team and in the following year was ap-

pointed to both the Hungarian & Epee squads for the 1940 Olympics. Before leaving Hungary in 1945 Kadar had out-distanced the entire epee fencers by more than 1 earned in the ranked competitive arena. His extraordinary achievement which has not been duplicated since.

Shortly after the end of the Second World War, Maestro Kadar emigrated to Cleveland, Ohio. There, he revived his interest in the sport of fencing and became director of the Division of Recreation of the City of Cleveland.

At the same time, he became Fencing Coach at what is now Case Western Reserve University, a position he held for years prior to his retirement. Many of his pupils went on to win All-American honors at the National Collegiate Fencing Association Championships. Perhaps the most important fact is that a number of his students later became fencing coaches at various educational institutions throughout the United States, where they organized new teams and prompted competitive



activities.

In addition to collegiate fencing, Maestro Kadar, in 1958 founded Salle d'Armes Kadar. Fortunately, Maestro will continue to teach at the Club so that serious amateur fencers in Northeastern Ohio will not be deprived of his guidance.

Maestro Kadar's extraordinary skills as a teacher were recognized by his appointment in 1971 to the coaching staff of our international squad for the World Fencing Championships and as training coach for the Pan-American Games. In 1972 he served as the head coach for our delegation to the World Under-20 Fencing Championships held in Madrid, Spain.

Important as his contributions have been in directly improving the skills of our fencers, perhaps his service to the development of our sport is even more significant. Maestro Kadar was a charter member of the United States Academy of Arms and a member of the International Academy of Arms. He served as Vice President of the National Fencing Coaches Association of America during the period 1972-1978.

Always interested in associating fencing with the mainstream of the American sports

movement, Maestro Kadar was elected to the Board of Managers of the Lake Erie Association of the Amateur Athletic Union.

For his dedicated service and his exemplary achievements, the Maestro was elected to be an initial honoree of the Northeastern Ohio Sports Hall of Fame—a select group which included such luminaries as Bobby Feller in baseball, Jim Brown in football, and Jesse Owens in track.

To be continued



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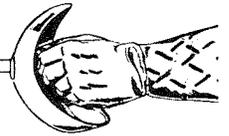
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201 French foil - aluminum or steel guard - cord grip	21
202 French foil - Championship - aluminum or steel guard	24
203 Pistol grip foil - Belgian or American plastic grip	24
204 Pistol grip foil - aluminum grip of your choice	27
205 French electric foil - wired with tip - leather grip	33
206 Pistol grip electric foil - wired with tip - Belgian or American grip - plastic	33
207 Pistol grip electric foil - wired with tip - aluminum grip of your choice	36
EPEES	
301 French epee - cord or leather grip - aluminum guard	34
302 Pistol grip epee - aluminum grip of your choice	37
303 French electric epee - wired with tip - leather grip	41
304 Pistol grip electric epee - wired with tip - aluminum grip of your choice	46
SABRES	
401 Hungarian sabre* - aluminum guard - cord or plastic grip	28
402 Olympic sabre* - aluminum guard - cord or plastic grip	28
403 Tournament sabre - leather grip	31
404 Championship sabre - leather grip	31
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503 Pistol grip foil blade - standard	9
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507 Unwired electric foil blade - no tip	14.75
508 French epee blade	18.75
509 Pistol grip epee blade	18.75
510 Electric epee blade - French or pistol grip	28.25
511 Practice electric epee blade with dummy tip - French or pistol grip	22.25
512 Unwired electric epee blade - no tip	20.50
513 Sabre blade - standard	11.75
514 Sabre blade - premier	19.50

GUARDS

601 French foil guard - steel or aluminum	4.25
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603 Sabre guard - Hungarian or Olympic aluminum	10.75
604 Sabre guard - Hungarian or Olympic steel	13.25
605 Sabre guard - Tournament or Championship	13.25

GRIPS

701 French foil handle - cord wound	4.25
702 French foil handle - leather wrapped	4.50
703 French epee handle - cord wound	4.75
704 French epee handle - leather wrapped	4.75
705 Sabre handle - cord wound or carved plastic	4.50
706 Sabre handle - rubber covered	6.95
707 Sabre handle - leather wrapped	4.75
708 Pistol grip handle - Belgian or American - plastic	5.95
709 Pistol grip handle - aluminum, of your choice	9.50

POMMELS

801 French pommel - foil or epee	1.95
802 Sabre pommel	1.35
803 Pistol grip pommel80

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1 Foil glove - white supple deerskin	13.95
2 Foil glove - tan chamois	11.75
3 Foil glove - standard	10.95
4 Foil Sabre glove - tan chamois with padded cuff	16.50
5 Foil Sabre glove - white with padded cuff	18.50
6 Foil Sabre glove - padded hand - quilted cuff - soft leather	10.95
7 Epee glove - padded back - elastic cuff	10.95
8 (3) weapon glove - white with elastic cuff and reinforced palm	17.75
9 (3) weapon glove - padded back - full elastic cuff - ventilated fingers	10.95

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11 Foil mask - international model - insulated	33.25
12 Foil Epee mask	27.95
13 Sabre mask - natural cowhide trim - brown trim	36.50
14 Sabre mask - full white leather trim	38.95
15 (3) weapon mask - natural cowhide trim - brown trim	29.95
16 (3) weapon mask - white leather trim	33.50

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School & Club

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22 Equipment bag - competition model	41.25
23 Equipment bag - extra large	31.50
24 Single weapon bag	7.50
25 Equipment bag - DELUXE - (2) tone color - inner shelf and outside compartment for extra storage	19.95

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31 Men's (3) weapon jacket - 14 oz. duck - velcro closure - waist or groin length	33.75
32 Men's (3) weapon jacket - 100 percent nylon stretch - front zip	47.50
33 Men's foil jacket - 10 oz. duck - side buttons - waist or groin length	30.75
34 Men's foil sabre jacket - 100 percent nylon stretch - front zip waist length only	45.50
35 Men's sabre jacket - padded 10 oz. duck - velcro closure - waist length only	39.95
36 Woman's (3) weapon jacket - padded 10 oz. duck - velcro - waist or groin length	34.75
37 Woman's (3) weapon jacket - 100 percent stretch nylon - front zip	42.50
38 Men's practice jacket - 10 oz. duck - back zipper	24.75
39 Men's half jacket - 10 oz. duck	21.95
40 Women's practice jacket - 10 oz. duck - back zipper	24.95
41 Women's half jacket - 10 oz. duck	22.25
42 Men's metallic jacket - back zipper	43.95
43 Woman's metallic jacket - back zipper	42.75

Specify right or left hand for all jackets.

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51 Men's (3) weapon knickers - 14 oz. duck	24.75
52 Men's (3) weapon knickers - 100 percent nylon stretch	29.95
53 Men's foil sabre knickers - 10 oz. duck	23.25
54 Women's (3) weapon knickers - 10 oz. duck	22.25
55 Women's (3) weapon knickers - 100 percent nylon stretch	28.75

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72 Adidas fencing shoes - made in France	37.95
73 Adidas fencing shoes - made in Germany	46.95
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84 Die 12-24	3.25
85 Die for foil point - 3.5m x .6m	15.25
86 Die for epee point - 4m x .7m	15.25
87 Contact setter - prieur - foil or epee	3.75
88 Contact setter - Uhlmann - foil or epee	4.75
89 Screwdriver for electric foil and epee points	5.75
90 Gauges for blade and point setting - set	14.95
91 Test weight - foil or epee	15.95
92 Weapons tester	11.95
93 Tool kit case - canvass - for any of the above tools	7.75

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1003 Electric point tip - foil or epee	3.25
1004 Electrical point screw	.25
1005 Electrical point wire	1.75
1006 Electric foil point barrel	1.75
1007 Electric epee point barrel	2.50
1008 Electric foil point screw	.25
1009 Electric epee point pressure point spring	.25
1010 Electric epee point contact spring	.25
1011 Electric point protector - plastic	.95
1012 Crocodile clips	.50
1013 Foil body cord - (2) prong	9.95
1014 Foil body cord - bayonet	9.95
1015 Epee body cord	10.25
1016 Electric foil guard socket - bayonet or (2) pronged	3.50
1017 Electric epee guard socket	3.75
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3006 Heel protector - plastic	1.40
3007 Score pad - team or individual	3.75
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3009 AFLA rules book	3.50
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3011 Guard pad - plastic or vinyl	.60

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Introduction

In any sport, the level of competitive performance and the judging of it are inextricably linked, because competitors are inspired to perform well when they are confident of proper judgments and discouraged when that confidence is lacking. For the sport of fencing, linking of performance and judging is particularly strong because officials very close to the action must make immediate judgements on rapid, complex movements and apply a set of highly technical rules. Thus, it is vital for the sport that the effort expended to develop competent officials parallel that to develop competitors. As part of this effort, these guidelines have been prepared by the U.S. Fencing Officials Commission to inform fencing officials of general policies that have been tested and proven effective in competition so that the rules may be uniformly applied. The Commission expects both experienced officials and those in training to follow these guidelines and that coaches and instructors will include them as part of their teaching programs.

General Responsibilities

An official's specific duties are stated in the Rules Book, but there are several general responsibilities that are only implied. The first of these is that while rendering correct technical decisions, he must maintain his dignity and the respect of all. In addition, he must:

- Watch over and maintain the quality and correctness of fencing.
- Give his full concentration to his task (and refrain from officiating when he cannot).
- Maintain control of the fencing in a firm but courteous manner that avoids distracting the concentration of the competitors.

Every fencing official must be aware of these responsibilities and conduct himself in a manner that brings credit to the sport.

Application of the Rules

Knowledge of the complex rules of fencing is of course a prerequisite to competent officiating, but the jury president's job **apply** the rules and this requires far more than knowledge of them. Of primary importance is that the president understand conceptually **what** he is to do **before** he begins. This understanding can be gained by considering three classes of rules, those dealing with analysis of the phrase d'armes, priorities, and administration.

• Phrase d'armes — The most important element of competent officiating is correct interpretation of the right-of-way in foil and sabre. The Rules Book states in Article

"Immediately upon stopping the action the President briefly **analyzes the actions** comprising the last phrase d'armes...."

This disarmingly simple statement requires some discussion for thorough understanding. First, the jury president must recognize that he is directed to analyze and not describe movements. This is a clear distinction. There are literally an infinite number of fencing movements (lunge, advance, etc.) but only a few of these are in fencing actions. Since only actions have priority in fencing, the jury president considers only actions to arrive at his decisions. Second, the jury president must understand the identification system functions so that he may communicate his decisions to the fencers. The system is fairly simple because actions are few in number and each has a specific name in order of priority, they are:

- | | |
|------------------|----------------------------|
| 1. Point in Line | 4. Riposte |
| 2. Attack | 5. Counter Attack |
| 3. Prise de Fer | 6. Romise/Redouble Reprise |

These items plus modifying phrases allow that a president needs to analyze fencing actions. For example, the phrase (from right (or left)) identifies which fence is being considered; "in the final phrase

limits the actions analyzed and "in the preparation" recognizes movements that are not considered actions.

Once the official has grasped the concept of actions versus movements, and learned the identification system, he can focus on the actions and quickly arrive at his decisions by applying the rules on right-of-way in foil and sabre.

- **Penalties** — The proper application of the rules penalizing fencing and other faults is second only to those for analysis of the phrase d'armes in maintaining correct fencing. Proper handling of penalty situations is a severe test of the official's judgment. Jury presidents are as follows:

- Apply penalties immediately when faults occur. Do not wait until the second or third occurrence while hoping they will not recur. Delay in the application of penalties conditions the fencers to improper conduct, favors the offender, and may result in accidents or injuries.
- Apply penalties uniformly to experienced and inexperienced fencers. Resist the natural tendency to give the experienced fencer more leeway or to overlook faults caused by inexperience. Ignorance of the rules is wide spread but not an excuse for improper behavior or fencing.
- Learn the rules thoroughly. Penalty rules are complex and officials hesitate to apply them when are unsure of their application. In particular, those rules for corps a corps, use the unarmed hand, and violent or disorderly fencing must be mastered. A chart helps and several are available.
- Apply penalties and warnings in a courteous, firm and unemotional manner that precludes emotional response from the fencers.
- Penalties must not disrupt the match or the fencer's concentration.

- **Administration** — The jury president must not overlook his administrative and organizational duties because they offer additional opportunities to establish his control. The best technical work can be negated by timing or scoring errors, and protests can delay a match and destroy respect for the official. The following practices are recommended:

- Respect the scorer and timer. These officials are the jury president's allies and will return concern for their welfare with proper attention to their duties. Before the pool or match, the jury president must determine the experience of each and instruct them so he can be confident of support. Ask the scorekeeper to announce the score clearly after every touch.
- Call the roll and check equipment in a businesslike manner. Both help to establish respect for an official and should not be done casually. The equipment check should serve notice that the official knows the rules and is prepared to apply them.
- At intervals (and after the pool finished), review the score sheet for correctness. Early checks may avoid disputes after the pool or match or catch errors before they become critical to qualification.
- Thank your jury and other officials after each round. They contributed and should receive recognition.



TECHNICAL TALKS

by Joe Byrnes



A few years ago, trying to cut down on the possibility that any ingenious and unscrupulous fencer (what's that you ask: are there any like that? Hah!), might try a little fiddling with the wires inside the guards of electrical foils and epees, the FIE ruled that each original blade wire must come up to the connector and be covered all the way with a separate insulating sheath. The old American practice of using a sturdy solder lug under the screw head of the contact (in epee or 2-pin foil) and then soldering a "pigtail" length of strong stranded wire to it, or just using the pigtail without lug, was suddenly rendered illegal—with considerable opprobrium. Never mind that the wiring technique thus suddenly prohibited was stronger and less likely to be accidentally—or otherwise—torn free, it has to go. Since it was necessary to splice the pigtails to the blade wires, and since the best splices were naturally soldered, there arose a collateral idea that any solder connection would therefore be illegal up at the guard. That sort of prohibition was, I gather, being enforced at some international events.

It is therefore at least mildly funny to read in a recent FIE report about the approval of two new designs of connector for electrical foil (one out of Canada, another from Europe), both of which evidently require the soldering of the wire into place up at the socket. So much for another of those prohibitions that grow like mushrooms in you know what in this our noble sport.

That does not mean, however, that spliced or soldered pigtail connections will be accepted, more's the pity. Properly made and fully sleeved (which is easily done), they would be preferable from the point of view of durability to what is now unfortunately the only acceptable approach.

While we are on this miscellaneous recital of oddments, it wouldn't hurt to note a not-so-little detail often overlooked in replacing blades, namely, the effective blade length when mounted in the guard. The rule applies to all three weapons, and is strictly enforced for all three at the major events internation-

should never send out a mismatch and guard on a new weapon, and meantime they don't.

But when you, or somebody just out, last stuck a replacement blade of your old guards, did you check the overall length of the new combat joker here is that the little reinfo plates that are almost always found in front of a guard—whether foil, e sabre— are **not** part of the guard counted as extra, and therefore as part of blade length. They may be only sixteenth to one-eighth of an inch thick the blade happens to be machined rear so that its effective length is almost to the maximum permitted, then machined in such a reinforced guard will automatically make the blade overlength and give your weapon's rejection at any inspection.

The problem is obviously worst with epee since not many epee blades are the short side—who'd want them? Last year, I've seen this unfortunate condition occur in all weapons. Even the European manufacturers of premium (and premium-priced) foil blades have known to produce blades with no extra made for the ordinary guards in which they are to be mounted. The only solution is an assembly problem, of course, mount the whole thing and grind away the rear of the blade as much as is necessary, to lengthen the tang at the exit of the blade.

A new wrinkle on this problem is by certain East European foil blades: often the case with epee, but hardly watched for there even more). Russian blades are most frequently the cases, though others can be involved. Have been seeing more and more types of late, as they come into the market with our international fencers. As to these blades can be said to lead the way to be desired, it is frequently given way, necessitating replacement entails the complete replacement

blade. Fortunately the threading is the same, so that's no problem. Unfortunately, however, most of these blades have been made out to the maximum permissible length with their original cylinders in place. But the original cylinders are not as long as the French or German or English replacements that you are almost certainly going to be using instead. That means that your newly equipped blade is going to be horrendously overlong, and will require that same sort of grinding down at the juncture of the tang to get it down to legal size. A word to the wise.

INTERNATIONAL JUNIOR U-20 COMPETITIONS

"Challenge Theiler," a Junior men's and women's foil meet, will take place October 11 and 12, 1980, at Kussenacht/Rigi in Switzerland. Room and board is provided. No travel money.

On October 18 and 19, 1980, an International U20 men's and women's foil is scheduled at The Hague in Holland. Teams

of 3 will compete the first day, individuals the next day. Room and board is offered for 4 fencers and 2 officials from 17 to 20 October. No travel money.

For details, see Irwin Bernstein or Mary Huddleson.

OLYMPIC FENCING COMMITTEE ASSESSES DRUG PENALTY

The Olympic Fencing Committee, in a mail vote in April 1980, assessed the following penalty on Vincent Senser for having a forbidden drug in her system while competing in the January 1980 Olympic Trials:

1. Loss of points earned in the January 1980 Trials.
2. Regular submission to anti-doping test in any competition in which tests are conducted, through July 31, 1984.
3. Publication of the matter in an International Squad mailing and in AMERICAN FENCING as a notice to all fencers of the seriousness of the matter.

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RESULTS

1980 PENTATHLON OPEN EPEE

by George Nelson

The 18th Annual Pentathlon Open Epee was fenced among 60 fencers at the Road Runner Recreation Center at Ft. Sam Houston, San Antonio. The Finnish Modern Pentathlon Team provided the international flavor that has become a characteristic of the competitions at Ft. Sam. The two-day, two-competition produced the following results from a direct elimination/repechage format:

Saturday, 9 February

1. R. Yarrison 4-1 (Richard)
3. R. Nieman 3-2 (USMP)
4. H. Okawa 3-2
5. W. Johnson 2-3 (Auriol)
6. P. Pesthy 0-5 (NYAC)

Sunday, 10 February

- H. Okawa 5-0 (LAAC)
- J. Fitzgerald 3-2 (USMP)
- T. Glass 1-4 (Sebastiani)
- H. Hulkkonen 1-4 (Finland)
- R. Nieman 1-4

Overall

- H. Okawa
- R. Nieman
- R. Yarrison
- J. Fitzgerald
- H. Hulkkonen

NEW ENGLAND INTERCOLLEGIATE FENCING ASSOCIATION RESULTS

The tournament was held Mar. 1 at Brown University, Providence, Rhode Island. Eleven schools competed in all three events and for an overall team championship. The top three finishers in the various categories were:

Team title:

- 1) MIT
- 2) Brandeis University
- 3) Brown University

Sabre:

- 1) Georges Gonzales-Rivas, MIT
- 2) Dan Khatcervov, Brandeis
- 3) Augusto Bastidas, Brown

Foil:

- 2) Jim Friedah, MIT
- 3) George Seremetis, Brandeis

Epee:

- 1) John Rodrigues, MIT
- 2) Jeffrey Pingree, MIT
- 3) Richard Horoschak, Fairfield U

VAN BUSKIRK RESULTS

On March 8 and 9, the Gulf Coast of the A.F.L.A. hosted the annual Van Kirk Tournament at Rice University, Texas. This two-day tournament held into the largest competition in the and brings in fencers from neighboring states. The results were as follows:

Men's Foil (37 entries)

1. Frank Lategano (New Orleans Fencing)
2. Tim Glass (Salle Sebastiani)
3. Dwain Blakley (I.F.C.S., Dallas)
4. Michel Zaleski (Salle Sebastiani)
5. Clarence McCraw (Salle Sebastiani)
6. Ar Snyder (Salle Sebastiani) Mr. Snyder's 50th year of fencing.

Sabre (21 entries)

1. Clarence McCraw (Salle Sebastiani)
2. Paul Anderson (Southwest Texas State)
3. Scott Clark (Dallas Fencers Club)
4. Tim Moore (Salle Sebastiani)
5. Tom Outwin (Salle Sebastiani)
6. Ben Price (L.S.U., Baton Rouge)

Women's Foil (19 entries)

1. Tracy Yelton (Salle Sebastiani)
2. Alice Moore (Oklahoma)
3. Nancy Walters (I.F.C.S., Dallas)
4. Claire Cart (unattached, Houston)
5. Liz Ronchetti (Austin)
6. Judy Hart (Salle Sebastiani)

Epee (48 entries)

1. Robert Hurley (Salle Sebastiani)
2. John Moreau (U.S. Modern Pentathlon)
3. John Fitzgerald (U.S. Modern Pentathlon)
4. AL Peters (Salle Sebastiani)
5. Keith McCormick (U.S. Modern Pentathlon)
6. Laszlo Beres (U.S. Modern Pentathlon)

Team Sabre (7 entries, 3 men per team)

1. Salle Sebastiani (McCraw, Outwin, Moore)
2. Dallas Fencers Club (Towry, S. Clark, Williams, Lewis)
3. Southwest Texas State University (Ar...

A Party for all fencers and their fam hosted Saturday night by Dr. Robe

N.J. WOMEN'S COLLEGIATE CHAMPIONSHIPS

The host college and defending champions Fairleigh Dickinson University retained the State title and is the first qualifier to the National's. Team members scoring an impressive 39-1 record for the day are Debra Tavares, Margaret Toleno, Marilyn Szott, and Antoinette Larcinese. Their coach is Jacqueline Behn.

In second place was Rutgers University coached by A. John Geraci. Team members are patti Sheridan, Renee Kidorf, Liz Papp, and Cathy Storer. Third place went to William Paterson College, coached by Ray Miller. Team members are Denise Brecht, Peggy Franklin, Kelly Hyde, and Marianne Santarsiero. Fourth place and the position of 1st alternate to the National's was taken by Stevens Institute, coached by Linda Volkommer. Janise Baldo, JoAnn Gherardi, Regina Dorian, and Mary Doddy make up the team.

Individual Results

- 1) Debbie Tavares - FDU 5/0
- 2) Marilyn Szott - FDU 3/2 +3
- 3) Peggy Franklin - WPC 3/2 +2
- 4) Margaret Toleno - FDU 2/3
- 5) Eileen Murray - MSC 1/4 -6
- 6) Diane Hoadley - Pr.U. 1/4 -9

HELENE MAYER RESULTS

The 27th annual HELENE MAYER Women's Foil Competition hosted 51 entries (19 of them A-ranked) at the Oakland, California, Auditorium Arena on 2 March. This was the third annual International meet for the Helene Mayer and it attracted representative fencers from Australia, Egypt (1), Japan, and Canada. After three preliminary rounds, the top 16 fenced in direct elimination WITHOUT repechage. This format is highly recommended if we want to attract any spectators: it moves quickly and understandably, the winners stay up until the victor alone remains.

The huge and now venerable trophy was won by Stacey Johnson of Salle D'Asaro, who defeated Nashwa Gad of Cairo, Egypt, 8-5. Jana Angelakis was 3rd, Gay D'Asaro 4th. Other finalists were Ciss Erdoschewy

(Australia), Hitomi Murakawa (Japan), Sue Badders, and Joy Ellingson. Among the top 16 were Vincent Senser, Andrea Metkus, Diana Knobloch, Margo Miller, Ann Klinger, Akemi Niwa (Japan), Edit Kolos, and Sue Huseman.

NATIONAL SQUAD POINT STANDING

JANUARY 21, 1980

PL	MEN'S FOIL	PTS
1.	M. Marx	139.5
2.	J. Nonna	130
3.	G. Massiatis	126
4.	M. Smith	104
5.	H. HanBarzumian	97
6.	M. McCahey	91
7.	E. Donofrio	86.5
8.	P. Gerard	80
9.	J. Shamash	79
10.	P. Mathis	75
11.	R. Marx	70
12.	M. Lang	69
13.	G. Nonomura	68
14.	J. Herring	60
15.	L. Siegel	57
16.	N. Cohen	47.5
17.	B. Jugan	39.5
18.	E. Wright	35

ALTERNATES TO SQUAD

19.	J. Tichacek	21
20.	P. Ashley	19.5
21.	J. Biebel	19
22.	E. McNamara	16
23.	A. Peters	15
24T	N. Campbell	14
24T	B. Freeman	14
26.	B. Thomas	12
27.	A. Crable	11
28.	D. Rainford	8
29.	A. Axelrod	
30.	W. Krause	3
31.	R. Wolfson	0.5

PL SABRE

PL	SABRE	PTS
1.	P. Westbrook	147.5
2.	P. Reilly	126.5
3.	A. Orban	126
4.	T. Losonczy	121
2.	S. Kaplan	107
6.	J. Cluckman	100
7.	S. Lekach	98
8.	E. House	95
9.	M. Sullivan	83
10.	S. Blum	80
11.	G. Bartos	71
12.	M. Benedek	61
13.	R. Maxwell	59
14.	D. Goldberg	44
15.	W. Goering	40.5
16T	C. Call	39
16T	F. Morea	39
17.		--

ALTERNATES TO SQUAD

19.	P. Friedberg	18.5
20.	J. Rabinovich	15.5
21.	F. Nagorney	14
22.	P. Potopowicz	12
23.	F. Chew	10
24.	S. Mormando	8
PL	EPEE	PTS
1.	R. Nieman	121
2.	P. Pesthy	118
3.	T. Glass	107
4.	W. Johnson	104
5.	G. Losey	98
6.	W. Dragonetti	94.5
7.	P. Schifrin	87
8.	L. Derbinskiy	86
9.	R. Hurme	82
10.	R. Marx	80
11.	W. Gelhaw	64
12.	C. Hanson	62.5
13.	S. Bozek	55
14.	L. Siegel	49
15.	G. Thoreson	48
16.	J. Moreau	47.5
17.	L. Shelley	44
18.	J. Scott	40

ALTERNATES TO SQUAD

19.	S. Vandenberg	24
20.	B. Makler	23
21.	A. Peters	18
22T	J. Fitzgerald	16

22T	C. Farley
24T	J. Elliott
24T	G. Masin
26.	G. Kocab
27T	E. Sosman
27T	M. Duika
29.	J. McKinley
30.	M. Storm
31.	D. Wigodsky
32.	R. McMahon
33.	M. Marx
34.	P. Daley

PL WOMEN'S FOIL

1.	J. Angelakis
2.	N. Franke
3.	D. Waples
4.	V. Senser
5.	G. D'Asaro
6.	E. Ingram
7.	S. Badders
8.	S. Johnson
9.	I. Maskal
10.	A. Russell
11.	J. Faulkner
12.	I. Farkas
13T	S. Armstrong
13T	D. Cinotti
15.	S. Posthumus
16.	M. Miller
17.	S. Everson
18.	E. Grompone

ALTERNATES TO SQUAD

19.	J. Ellingson
20.	C. Louie

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21	M. Symick	18
22	E. Kolos	17
23	C. Maczuga	16
24	N. Latham	14
25	S. Munklas	12
26	S. Monates	10
27	A. Kayler	9
28	H. Konecny	2.5
29	L. Goldthwaite	0.5

GASPARILLA TOURNAMENT

The tenth annual Gasparilla Fencing Tournament was a mile-stone in Florida fencing history.

The entire direct elimination finals were televised at the studios of WEDU in Tampa. Eight hours of fencing were edited to one hour and forty-five minutes of television viewing, in channel 3 Saturday, February 9th. Favorable comments from numerous non-fencers who saw the program indicates fencing can be enjoyed by the public. The use of commentators throughout the competition plus slow motion made it understandable to the typical non-fencer viewer.

The men's foil event was won by Jeff Bukantz in the fence-off with Ed Wright. Jessica Roberts, a three-time winner won the women's foil; with Sophie Treth taking second place. Sabre was won by Jack Steinman, a new champion, with Jim Campoli taking second place.

Mark Forrest took top honors in the Epee event by defeating the defending champion Tom White.

Sixty eight competitors participated in this year's event, which was restricted to allow all the preliminaries to be held in one day.

CHICAGOLAND OPEN RESULTS

The Chicagoland Open was held March 22-23 at Northwestern University, Evanston, Illinois:

Men's foil (84 entries)

(four way barrage for 1st)

- Greg Mueller, Notre Dame, IND.
- Joe Biebot, Milwaukee Fencing C., WI
- Marco Balich, Italy
- Howard Labow, Lincoln Park F.C., ILL.
- John Zelkowsky, Fencing Academy of Mich.
- Doug Dubois, University of Iowa, IA

Men's epee (40 entries)

(three way barrage for 1st)

- Charles Schneider, F.A.M., MICH
- Abbas Fadel, Egypt
- Maik Snow, U. of Illinois, ILL.
- Michael Mroczky, F. A. M., MICH
- Mike Davis, Wayne State, MICH
- Tom Slota, unattached, ILL.

Sabre (25 entries)

- Mike Dulka, Fencing Academy of Michigan, MICH
- Anthony Gilham, Madison Fencing Club, WI
- Don Kuser, Milwaukee Fencing Club, WI
- Joe Kroeten, University of Wisconsin, WI
- Greg Mueller, Notre Dame, IND.
- Brandt Williamson, IOWA

Women's foil (48 entries)

- Gay D'Asaro, Salle D'Asaro, N. CAL.
- Gina Farkashazy, Australia
- Hanne Skattebol, Norway
- Lorna Girard, U. of Wisc, WI
- Mary Gilham, Madison Fencing C., WI
- Noreen Hydal, MICH

Women's epee (15 entries)

(four way barrage for 1st)

- Gina Farkashazy, Australia
- Mary Gilham, Madison F.C., WI
- Joyce Latigue, F. A. M. MICH
- Jacqueline Critchley, Australia
- Elizabeth Eros, Salle Kadar, MICH
- Kristy Lake, U. of Missouri-KC, MO

1980 BIG TEN CHAMPIONSHIPS

Perennial champions Illinois broke a five year drought to win the 1980 Big Ten Championships by a comfortable margin. They achieved their win by overpowering the opposition in foil and a strong showing in sabre.

Results: Illinois 38 pts.
Ohio State 30 pts.
Wisconsin 28 pts.

Foil: 1. Leever (Ill)
2. Snow (Ill)
3. Katz (NW)

Epee: 1. Glennon (Wis.)
2. Allali (OSU)
3. Rosenthal (Wis.)

Sabre: 1. Rodgers (OSU)
2. Cawley (Ill)
3. Kroeten (Wis.)

Women's Foil:

RESULTS: Wisconsin 33 pts.
Ohio State 26 pts.
Northwestern 20 pts.

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Individual: 1. Girard (Wis.)
2. Menke (Wis.)
3. Cornelius (OSU)

ESC-GEOFF TOURNAMENT

8th Annual GSC-GEOFF Elder Founders Tournament was held at Georgia Southern College, Statesboro, Georgia, February 16-17, 1980 with Forty Competitors in the Seven Event Tourney.

WOMEN'S OPEN FOIL

- Brenda Clark
 - Jeanette Edwards
 - Carolyn Cheney
- Best Novice Performance

UNCLASSIFIED FOIL

- Brenda Clark
- Liz Stewart
- Sheila Poloney

UNCLASSIFIED FOIL

- Steve Poloney
- Vernon Marsh
- Frank French

OPEN SABER

- Jeanette Edwards
- Brenda Clark
- Sheila Poloney

MEN'S OPEN FOIL

- Jerry Edwards
- Frank Thomizer
- Joel Patrick

OPEN EPEE

- Frank French
- James Frowen
- Mark Wood

OPEN SABER

- Ruby Volkman
- Frank French
- Randy Weitman

FENCING OLYMPIC TEAM

By Telephone I have been advised following have been selected as men the Olympic Team:

Men's Foil

M. Marx
J. Nonna
G. Massialas
M. Smith
ALT: H. Hambarzumiar

EPEE

R. Nieman
P. Pesthy
T. Glass
W. Johnson
ALT: G. Losek

Women's I

J. Angelaki
N. Franke
G. D'Asaro
E. Ingram
S. Johnson
ALT: D. We
SABRE
P. Westbro
P. Riley
A. Orban
T. Losoncz
S. Lekach

LETTERS TO THE EDITOR

continued from page 5

Dear Editor:

The time has come to update the supplement format used in publishing changes in fencing rules. The inherent weaknesses of this format are revealed in the preface on page 3 of the 1979 supplement. Dr. Byrnes encourages us to mark the new changes in the 1974 rule book and hopes that we can avoid confusion with previously marked changes. In addition, we are informed that there is extensive renumbering of the articles although "mercifully" the order of the text was not changed.

Of all the problems in American fencing, it seems that a fencer should at least have quick access to the rules that govern tournaments. In crucial competitive situations, it is extremely difficult, awkward and time consuming to search through a rule book in order to locate the correct rule and then to repeat the process in the supplement just to determine whether the particular rule is still in effect — and this does not even address the problem of rule changes that have occurred since the publication date of the most recent supplement.

The problem of current information is one that can never be completely solved, but a better system than periodic supplementing of the basic rule book should be implemented. One excellent technique would be the use of a small two-ring binder as the basic format for the rule book. This would permit easy substitution of pages that have rule changes as well as provide the flexibility for maintenance of earlier versions of the rule for information purposes. This information management structure is widely used in legal, accounting and medical professions as well as other industries and provides the ability to update rule changes as soon as they become effective.

I entrust this suggestion to the rule book committee for its consideration.

Very truly yours,

Frank P. Nagorney
Midwest Section Chairman
Cleveland, Ohio

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THE OLYMPICS COME TO THE HUDSON- BERKSHIRE DIVISION

by Larry Roth, Jr.

The Hudson-Berkshire Division includes within its bounds the town of Lake Placid, site of the thirteenth Winter Games. In a small way, this fact has touched upon several members of the division.

As part of the anticipatory festivities prior to the opening of the games, the Empire State Games mounted a display on the concourse of the Empire State Plaza in Albany, N.Y. The Empire State Games are an annual event, sponsored by the state as a summer olympic style competition for New York's amateur athletes. The display they mounted included a slide show of last August's games, and a display of original art work, both of which included fencing as a subject. In addition, every day of the week in which the display was open, a demonstration of an olympic sport was put on at noon.

February 4 was fencing's turn. For an

CLUB ROSTER

We have been publishing Club Lists in American Fencing. If you want the name of your Club published please write me the name and address of the Club and the name and telephone number of the person to contact. Unless you send it in it is not published because I don't know whether you want your club listed. Here are a few more Clubs in addition to those published in the March - April issue.

CALIFORNIA

San Francisco
Letterman Fencers Club
Sports Branch PSF Gym #1
Bldg #63
Presidio of San Francisco
Dr. Wm. G. O'Brien, Coach
(415) 221-1749

San Rafael

Dominican - Marin Fencing
Dominican College Gym
San Rafael, Ca. 94901
Stuart Kaufman, Coach 457-4440

NEW JERSEY

Geraci Fencing Club
91 Main Street
Madison, N.J. 07039
and
279 E. Northfield Rd
Livingston, N.J. 07039
201-992-0202

MINNESOTA

Pigs Eye Sticker
Contact Leon K. Storm
612-929-7479

THE OLYMPICS COME TO HUDSON-BERKSHIRE DIVISION

hour, Mike McDarby, Fred Eaton, and Sarah Sobel displayed fencing to the hundreds of passers-by on the concourse while Frank Collins did a play-by-play. For just over an hour, blades crossed while people watched, and several lucky volunteers were called in to try their hand at judging.

Roseville
(several clubs)
Contact Rich Jacobser
612-699-1425

Carleton College
Contact Leigh Simpson
507-663-4459

Minneapolis Fencing Club
Contact Peter Schlosser
612-699-5534

7th Legion Fencing
Contact Greg Gamach. St.
612-441-2653

Rochester Fencing
Contact Bryan Hoerl
507-289-7975

St. Thomas
Contact Hoang-Pham
612-646-0695

Wayzata High
Contact Tom Tetzle
612-938-7626

Bemidji State University
Contact Kirk Karstens
601 Irvine Ave
Bemidji, MN 56601

TEXAS

Dallas/Ft. Worth Metroplex Fencing C
Dallas, TX:
Dallas Fencers Club
Skyline Recreation Center
Church Road at White Rock Trail
Dallas, Texas 75238

Instructors: Bill and Marietta Towry,
phone 348-0299 (214).

Irving, Texas:
IFCS
Senter Park Recreation Center
Senter Park
Irving, TX

Instructor: Tom Bickley, Telephone
1407 (metro).

St. Marks School of Texas has the
fencing program in a Dallas school
Marks School of Texas under Maitre

THEORY AND PRACTICE OF STAGED COMBATS

By Julius Palffy-Alpar

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Fencing instructors and fencers many times are asked to give help in staging fencing scenes at demonstrations and different theatrical productions. Fencers who gave up competitive fencing, may find new interest to utilize their knowledge and skill in those productions. For several years, I taught a course in armed and unarmed Stage Combat at University of California, Berkeley. Here I give some guidance and examples of how to deal with these problems. The following parts are taken out of my textbook, **Theory and Practice of Staged Combats**, and of my fencing book, **Sword and Masque**.

With the perfection of motion pictures and with the invention of television, the interest in theater arts reached tremendous heights. Acting intrigues people from high schools to universities, from small community groups to the legitimate theaters. Television is a continuous theater from daybreak to late night, and the mass variety of shows as well as the competition among the performing artists forces the actors and actresses to learn movements and actions often near to acrobatics. The actors, many times, have to take instructions in various activities to perform their role safely, realistically, and convincingly.

Fighting on the stage (movies, television) requires a mastery of physical movements connected with fencing, gymnastics, tumbling, boxing, judo, wrestling, self-defense, and weight lifting. One actor is not able to take courses in all these activities; therefore, it became necessary to create one course in fencing and one in other fights (including all the principal movements selected from dif-

CLUB ROSTER *continued*

P. Nevot. There are several Community Service Courses available for group instruction: Community Service Courses Ass'n L. Atwell Southern Methodist University E. deGall Richard Community College M. Towry Eastfield Community College G. Tripp

ferent activities) and adapt them to the requirements of the stage as much as necessary for a performance.

We have to draw a line between fencing and other types of fights because of the complicated movements of fencing and the varied nature of fighting techniques.

The student's objectives in stage fights are: physically, to learn the proper technique, instill precision, correct and maintain posture and balance, and to increase body control. He must also develop self-discipline, obtain coordination, integrate rhythm, refine timing, release tension, and exercise a proper attitude toward these activities in different plays, always keeping in mind the absolute importance of safety. **To show force without using force and to show weakness without being weak requires**

extensive physical and mental training and control. It is necessary that the student so master the techniques of stage fighting that he can characterize the fight. Any actor who drops or loses his grasp of the character and the dramatic situation in order to execute a duel or fight is improperly trained and dramatically culpable. One must continue to act, to characterize throughout a fight scene, employing the very elements of the fight to reveal character and situation.

Acting with the body and projecting the character through movements are as important as the talent to create and establish the mood to keep the audience completely interested in the fight. The principles involved in staging a fight are the same as those for staging other kinds of scenes. Stunt men may replace actors in difficult or dangerous situations in movies, but on the stage the actor has to perform everything himself. Replacement is almost impossible. Of all fights the most complicated one to stage is a fencing scene: not only because of the many variations of cuts, thrusts, parries, and body movements, but because of the possible danger of injuries. The most common error is the failure to keep the correct distance and the greatest danger is the possibility of breaking a blade during the fight. Blade control in attacks and parries, even for the experienced fencer, is difficult. The thrust

should seem real but inches short (not to touch the body), and the cuts must be controlled so that a miss will be stopped before hitting the head or body. The parries have to "block," not to intercept the cuts, because if both blades meet in forward motion with force they will more likely break.

The difference between competitive and theatrical fencing lies in the principle and purpose of the activity.

In **competitive** fencing the fencer learns all the movements and actions necessary to assure victory in a friendly combat over the opponent, following certain rules and regulations. The aim is to touch the opponent and not to be touched, without trying to satisfy the spectators and regardless of their criticism or opinion of the game. The head and the body are protected by mask and uniform. Maintaining the distance is necessary only to reach the opponent or not be reached by the opponent's attack, and speed is very essential to making a hit.

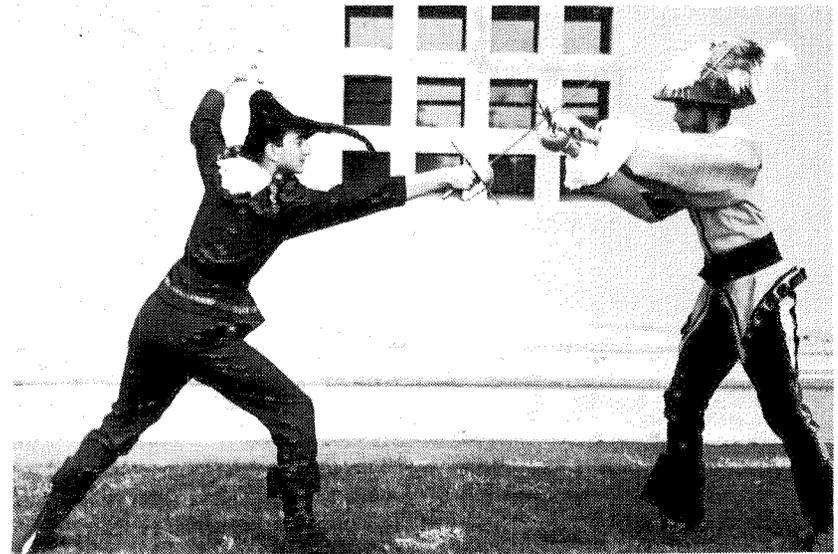
In **theatrical** fencing, the actors learn the movements and actions (some which cannot even be used in competitive fencing) which are necessary to give the audience the **impression** of a real and deadly fight and the touch has to be executed only when the script demands it. Usually the head is not covered and the actors fight in the costume required by the play. It is imperative to keep the safe distance, and the touches are

mostly executed to the middle part of (below) the torso, to keep the point away from the opponent's face and eyes. On the long weapons the point should be covered with a rubber tip or taped for safety. The speed of the exchange is modified to give the audience a chance to follow the action, as well as to insure that the actor fencer does not break the rhythm of the routine with a sudden change. Actors in progress of training tend to speed up their movements and have to be reminded again and again to control their speed. The speed fluctuates according to the choreography or block, but it must always be coordinated by the duelist.

During the fencing course a **general** exercises will be taught which include the fencing movements and actions: the director and actors will be able to choose the most suitable segments for the production.

Choreography of a fight can be developed after the actors know the technique. The movements in fencing are artificial rather than natural and cannot at first be related to movements in everyday life. It takes a long period until the basic movements of fencing can be learned and used automatically.

After the actors learn the technique, the director established the character of the scene will take place. A segment will have to be blocked separately.



with care so that there will be a variation of movements and the fight will have a build-up toward the **climax**. Short **pauses** will have to divide the actions into parts without slowing down the **tempo**. The audience will have to be able to follow the actions and be kept continuously interested in the fight.

The fight will have to be realistic; clumsy technique will always evoke laughter. The choreographed duel prepared by the students will be judged by its dramatic effectiveness as well as by its technical precision and virtuosity.

The actors are partners as well as opponents. One has to **adjust** himself to the opponent's speed and has to respond in proper time with the proper reaction. One fencer cannot take the parry before the opponent starts the thrust or cut. If he anticipates the parry the fight will give the impression of being fake.

The actor has to **express emotion** during the fight, facially and with sounds. Silent fight will be unnatural. The sound of the clashing blades has to be accompanied with stamping of the feet and battle-cries (i.e., "HE," "LA," "ALE," "ALO") even if they are not in the script.

The **cast's reaction** to the fight is important too. They have to follow the fight with interest, expressing their anxiety, acknowledgement, or horror. Taking sides with adlib sounds and expressions will help to make the fight more interesting.

The attitude during the fight has to **reveal character**. Aggressiveness, timidity, self-confidence, superiority have to be **projected** through the fight according to the character and his age.

If the routine is broken by a mistake the actor has to be able to **improvise**, but this improvisation has to be simple to enable the opponent to pick up the lines of the routine and continue the fight so that the audience will not notice the mistake.

After the routine has been learned, trained and blocked, the fight has to be **integrated** into the play so that it will be a logical and integral part of it.

The scenery, lighting, and costuming will have a great influence on the fight. The **scenery** will limit the movements to a certain area. The **lighting** will disturb rather than help the fencers. The **costume** will have an uplifting effect and the style of the fight will have to correspond with the time of the costume. In the modern form of a classical play,

modern weapons have to be used instead of periods ones.

The same routine exercise can be used for Drama, High Comedy, Musical, Opera, or Ballet acting in each type of play with the movements and body.

In **Drama** the tragic mood will require intense, definite, powerful, limited, and often violent movements.

In **High Comedy** curved, wide, elegant movements executed with graceful slowness will be proper to reflect the mild humor.

In **Comedy** the bright mood and ridiculous situations allow exaggerated, short, quick, vivacious, and playful movements and grotesque gestures with much agility.

In **Musical or Opera** the movements have to correspond with the music or the recital of the lines (like in Faust, or Cyrano de Bergerac).

In **Ballet** the aesthetical beauty requires the use of plastic foils in fencing, to allow more loftiness and harmony to the movements. The fight should be rather symbolic than realistic.

Fencing masters usually are only able to teach the technique of fencing and the director and the actors bring the rules of the stage and acting into the fights. It helps, however, if the director and actors are aware of the rudiments of fencing or the use of the saber, and if the fencing master recognizes the dramatic exigencies of the theater.

In movies, the actors do not need to know the complete routine by heart. Each segment can be trained separately, taken, and then move to the other segment, etc. In editing the different segments a brilliant fight can be produced even with mediocre actors.

Especially in Shakespearian plays, no exercises are given as to how to conduct the fights. In Shakespeare's time all the gentlemen were good fencers; fencing was an everyday exercise, wrestling and boxing were well known, and it was not necessary to give a routine in the script of the play. In our time the actor very often has to learn the rudiments of fencing only after he has been chosen for the part, and from a professional fencing instructor who teaches competitive fencing. Usually he learns the basic attacks and parries with foil (epee) and saber and after that it has to be applied to the sword-rapier fight by himself or by the director of the play. Basically, this is acceptable, but would it not be easier if he learned a whole

routine during his actor's training program? Undoubtedly to begin with foil, continue with saber, and then put the two techniques together is the best way to avoid difficulties in the use of the rapier, once as a thrusting and the other time as a cutting weapon. The foil and the saber are lighter weapons than the rapier, and actor will have a little more time to train his arm progressively for the use of the swordrapier. The attacks and the parry-positions are described in detail in the "Sword and Masque" but here refresh the basic positions of both weapons for comparison, and better understanding. One thing has to be made clear: in the "thrust-segments" the turst and parries have to be executed with the hand in supination (palm up or a little sideways) and in the "out-segments" with the hand in pronation (palm down or forward). The outs are called in reference to the part of the body to which they are directed (head cut, etc.). The other parries (tierce and septime in foil, tierce and quarte in saber) are not necessary to produce a good routine but if desired to be used they are described in "Sword and Masque." The counter parries are useful: quarte, sixte, octave in foil; sec-ondo in saber only.

Here is a general routine given with rapier, and rapier and dagger, because this will include all the basic movements of theatrical fencing. The routine is broken down into ten segments, each segment on five counts. The fencers alternately attack and touch each other at the end of each segment. In the cut-parry-cut parts the hits end on the flank or chest because the fencers usually are not using masks during their fights. If both fencers practice both parts of the routine, they will possess all the knowledge needed to choreograph any duel. The fencers alternately tap (beat) each other's blades as preparation of the fight with forward and backward steps.

- I.

"A" 1 Thrust 3 Quarte-parry straight-riposte 5 Quarte parry straight-riposte, hit on the chest	"B" 2 Quarte-parry straight-riposte 4 Quarte-parry straight-riposte
----------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------
- II.

"A" engages "B" blade with Quarte	
1 Disengage thrust 3 Octave-parry thrust above the opponent's arm 5 Quarte-parry straight thrust, hit on the chest	2 Quarte-parry thrust below the opponent's arm 4 Quarte-parry straight thrust
- III.

"A" engages "B" blade with Quarte	
1 Disengage thrust	5 Quarte-counter-parry

- 3 Quarte counter-quarte-parry-disengage
 - 5 Quarte counter-quarte-parry-disengage thrust
- thrust
riposte
thrust
chest

- IV.

1 Head-cut 3 Quarte-parry, head-riposte 5 Quarte-parry, flank-cut (hit)	2 Quinte-riposte 4 Quinte-riposte
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(If the fencers practice on command, the instructor head-head-head flank naming only the cuts.)

- V.

1 Head-cut 3 Seconds (tierce)-parry, chest-cut 5 Quinte parry, chest-cut (hit)	2 Quinte-riposte 4 Prime
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- VI.

1 Front flank-cut 3 Quinte-seconds parries, head-feint flank-cut 5 Quinte-prime-parries, head-feint flank-cut (hit)	2 Quinte-parrie flank-cut 4 Quinte-riposte 5 Quinte-riposte
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- VII.

(In low line "B" engages "A" blade with sec-ondo)	
1 Disengage thrust 3 Disengage thrust with repeated lunge 5 Clash along with the blade in low line, changing ends with turning around and pushing away each other with jumping back	2 Count retreat 4 Count no risk

- VIII.

1 Cut legs 3 Cut over head 5 Grabs the opponent's blade with the left hand and makes a strong beat with his sword on the opponent's sword, disarming him	2 Avoids jumpin 4 Avoids duckin
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- IX.

Rapier and dagger	
1 Head cut with rapier 2 Parry and riposte line in 5 Parry with crossing the rapier and dagger, clash in high lock, struggle, jumping away from each other	2 Parry v rapier head, head-c 4 Parry z 2
- X.

1 Both in low "on guard" position, engaging the opponent's rapier with own dagger. Clashing along blades, changing places with turning around pushing each other away.	
2 Head cut with the rapier 4 Stabbing with the dagger to stomach	3 Parry wing 5 Parry v (freezing)

PARTING

The routine should be changed according to the difficulty of the exercises, the first clash being faster and with a slower space. The other weapons (sword and hand sword, etc.) are described in the "Sword and Masque" as well as the choreography of fights in Shakespeare's *Romeo and Juliet*, *King Lear* and *Moliere's Don Juan*. Fighting exercises should be taught in parallel during successive hours in order to have the mutual benefit of physical skill, dexterity, endurance, mental alertness necessary in all these activities.

- ALTERNATES:**
- 5 Quarte parry straight-riposte, hit on the chest
 - 5 Quarte counter-quarte parry straight-thrust, hit on chest
 - 5 Clash along with the blade in low line, changing ends with turning around and pushing away each other, jumping back
 - 5 Grabs the opponent's blade with the left hand makes a strong beat with his sword on the opponent's sword, disarming him