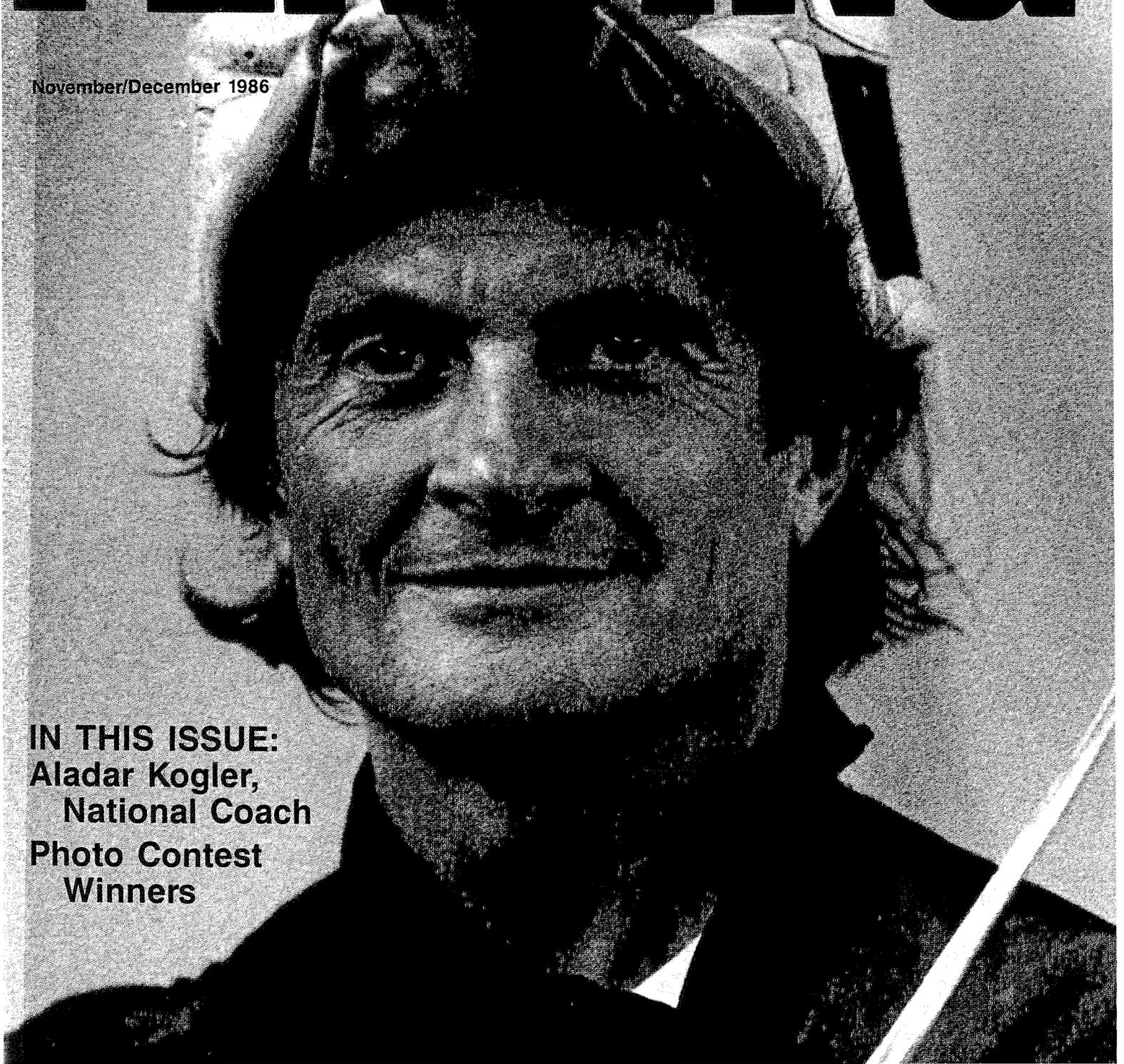


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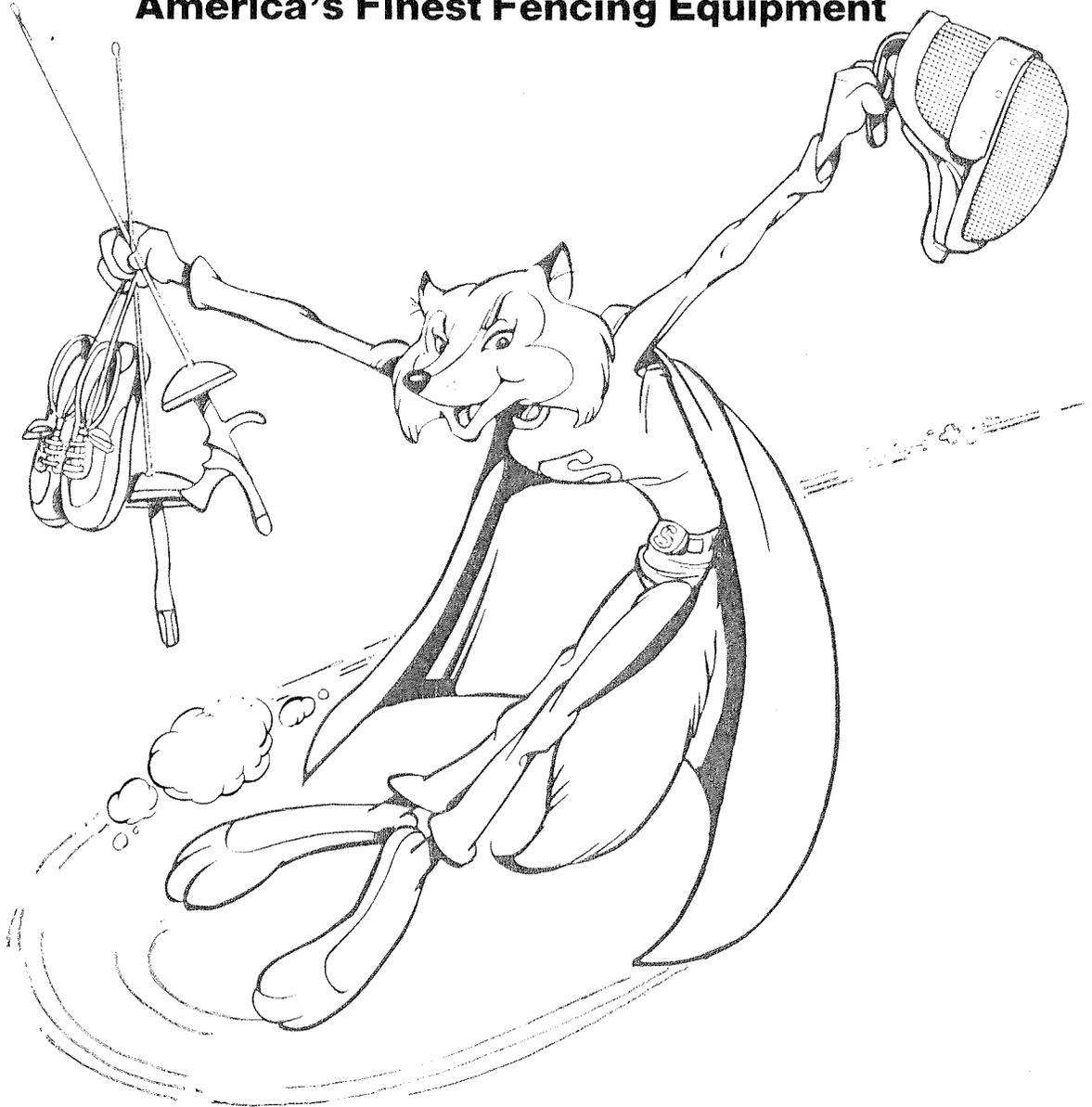
November/December 1986

IN THIS ISSUE:
Aladar Kogler,
National Coach
Photo Contest
Winners



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American FENCING

November/December 1986
Volume 38, Number 2

- Editorial 4
- Aladar Kogler Named USFA National Coach 5
- Labat And Development of French School 6
by William M. Gaugler
- "And Still Going Strong" 8
- Impressions From the '86 World Championships 8
Andrea Borella, At Last
When Will Fencing Wake Up?
- A Modest Proposal 10
by Theodore Katzoff
- Real Solutions To Reel Problems 11
by Ted Li
- Bulletin Board 12
- Photo Contest Winners 13
- Notes On The Board 14
- Technical Talks 15
by Joe Byrnes
- Photo Gallery 17
- To the Editor 20
- Results 18-22

Trofeo Luxardo, Terre des Hommes,
Empire State Games, Keystone State
Games, Maryland State Games, Utah
Summer Games, 1986, Beach Blanket,
Wasatch Challenge, Fayetteville Classic,
Norman Invitational, Albuquerque
Balloon Fiesta, 7th Annual No. Cal. Sr.
Olympics

On The Cover

Aladar Kogler, USFA National Coach.
Hal Wells photo.



Editorial

Welcome to Dr. Aladar Kogler in his new position as National Coach of the USFA! Aspiring young fencers throughout the country should make an effort to get acquainted with him and to follow any instructions he might give.

Those of you who were wondering whatever happened to our photo contest will find the two winning photos on page 13. We received some excellent photos and hope they can be featured in future issues. Many thanks to those who took the time to send in their best shots.

Contained herein is the first part of a learned treatise on Labat and the French school of fencing by William Gaugler. It reflects his thoughts on the historical differences between the Italian and the French methods of fencing. Although we have always thought that either school has happily adopted any method which it thinks will work, if one sticks with Gaugler's train of thought one begins to perceive the national characteristics of each.

By contrast, in pursuit of more modern interpretations of our sport, we give you on page 8 some excerpts on the 1986 World Championships from *ESCRIME Magazine*. Phyllis Elliott performed the translations.

* * * * *

This issue is our last hurrah.

For some time now we have been searching for someone to take over the direction of *AMERICAN FENCING*. With our next issue you will have a brave new editor, a retired engineer from Grumman Aircraft who brings with him the prestige and knowledge of a top notch fencer.

Albert Axelrod won the U.S. Championships in Men's Foil in 1955, '58, '60, and '70. He was a silver medalist (are you ready for this?) in 1954, '56, '59, '64, '65, '66, '67, '68, and '69. A member of the U.S. Pan-American teams in 1955, '59, '63, and '67, he won the silver medal

in Men's Foil each time. He was a U.S. Olympian in 1952, '56, '60, '64, and '68. Albie distinguished himself by bringing home a rare Olympic bronze medal from Rome in 1960.

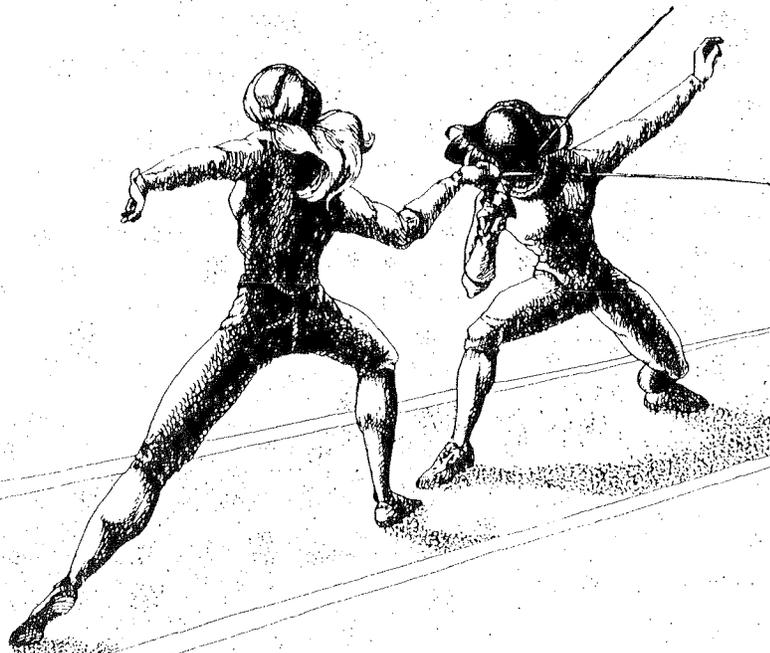
We feel sure that Albie will carry on *AMERICAN FENCING*'s traditional editorial independence and will instill more international knowledge in our publication.

For those of you who might fear that our new editor will tend to go overboard on elite and international news, it is best to remember that it is up to the rest of us to give him a friendly tap on the shoulder and to send in news of local divisions and of more general interest. *He can't print it if you don't send it in.* Have you heard that refrain before? The magazine, which goes quarterly from now on, is in good hands. From now on it's: Albert Axelrod, Editor *American Fencing*, 701 Ardsley Road, Scarsdale, N.Y. 10583.

Personally, the past six years have been a great educational experience. I feel more as if I'm being let out of school than as if I'm retiring. My gratitude and special thanks go to the professional artists and printers who have put up with a volunteer editor with good grace and cooperation in order to produce an improved product: my heart felt thanks go to Diane King, Jo Anne McLeod, and to Dick Folger's great team of Beverly, Teresa, Gerry, and Raj. And special thanks to Anne Whiting of the USFA, who "managed" to make some sense out of our advertising and billing.

In spite of many wildly frustrating times and missed deadlines, these professionals seemed rather to enjoy producing *AMERICAN FENCING*. I probably speak for all of them when I say, "So long, and thanks for all the fun and games!"

---MTH



Aladar Kogler Named USFA National Coach

Recently affirmed as USFA National Coach, Aladar Kogler steps into his new position with impressive credentials. A Ph.D. graduate of Komensky University in Bratislava, Czechoslovakia, in 1968, he later obtained a degree as Master of Fencing from the Hungarian College of Higher Physical Education in Budapest. While working as professor of physical education in Czechoslovakia from 1965 to 1981, he earned a super-doctoral "Scientific Degree: CSc." from Komensky U. His field of emphasis has been on sport psychology and fencing in particular.

While serving as Olympic Head Coach for the Czechoslovakian fencing team (1968-81) and as National Head Coach for the World University Games, he prepared and coached world class fencers, among them Katarina Roczova-Loksova (University World foil champion 1977) and Oldrich Kubista (Jr. World epee champion 1980). He has produced numerous students who won the Czechoslovakia National championships in several weapons.

Upon his arrival in the U.S., he became head fencing coach at Wayne State University and, since 1983, has been head fencing coach and director of a Sport Psychological Laboratory at Columbia University.

His onerous duties as outlined by the International Selection Committee include conducting clinics with coaches and fencers in various regions throughout the country; establishing a program, monitoring, and counseling our top ten senior and junior fencers in each weapon; and submitting written reports three times yearly on his various activities. His part-time salary, salary for an administrative assistant, travel and expense money is funded for a one year trial period by a \$50,000 grant from the Olympic Foundation. Additional funding after that will have to come from the USFA. □



1985—Hal Wells photo

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Labat and the Development of the French School—Part I

William M. Gaugler
Director
Military Masters Program
San Jose State University

In recent years there has been much discussion in American fencing circles about the possibility of developing a national school of fencing. The French school may well provide us with the best example of how such a school came into existence. Literary sources are, of course, our principal means of tracing the development of the French school; and in this respect, Labat's, *L'art en fait d'armes*, published at Toulouse in 1696, is an especially important document because it appeared shortly after the break occurred between the French and Italian schools.

Judging by Labat's comments, the French themselves traced the origins of their school to the 16th- and 17th-century Italian school. In the preface of his book he tells us that the 16th-century Roman fencing master Patenostrie set forth the rules governing use of the sword, and that these were later reformed and augmented by the French. But Patenostrie's views, very likely, did not receive wide attention in France until after the 1609 publication of the French edition of Hieronimo Cavalcabo's fencing work, which contained a discourse of Patenostrie.

Labat observes that his family is the oldest in the kingdom of France to have taught, without interruption, the art of swordplay. Since members of the Labat family were active throughout the 17th century, it is apparent that their method of instruction reflects, to a considerable extent, the technical changes that occurred when the French school effected its separation from the Italian.

How, then, did Labat's system of pedagogy differ from that of the 16th-century Italian masters? How close is Labat's method to that of the modern French school? And what can we learn from this historical example?

Careful scrutiny of Labat's text reveals that his organization of material, nomenclature, and method of instruction still follow the Italian system closely. He first describes the hand positions and divisions of the blade, and then systematically introduces his reader to the guard position, the lunge, simple attacks, parries, ripostes, footwork, compound attacks, renewed attacks, counterattacks, actions on the blade, left-handed opponents, the false attack, the basic elements of fencing: time, velocity, and measure, and advice concerning free fencing.

As indicated above, Labat says that the French *reformed* and *augmented* the Italian method. Hand positions are a case in point. Their function is to describe with precision the

position of the hand during execution of fencing actions. Placement of the hand is vital because it affects the efficiency of both the thrust and parry. Salvator Fabris in 1606 and Ridolfo Capo Ferro in 1610 provide clear descriptions of the four basic hand positions: *prima*, *seconda*, *terza*, and *quarta*. In *prima*, or first position, the back of the hand faces left as when the weapon is drawn from its scabbard with the right hand; then rotating the hand a quarter of a turn clockwise each of the remaining three positions is obtained; in *seconda*, or second, the back of the hand faces up; in *terza*, or third, it faces right; and in *quarta*, or fourth, it faces down. Fabris also notes that there are three intermediate positions. By rotating the hand an eighth of a turn clockwise we obtain first in second, second in third, and third in fourth. Each intermediate position is situated between two of the basic positions. Using this system, a fencing master could instruct this student to thrust to the high line with the hand in fourth position, or supination; or to parry second with the hand in second position, or pronation. But it is with the intermediate hand positions that the simplicity and efficiency of the system becomes most apparent: an engagement or parry in the outside high line could be described as being effected with the hand in either second in third, or in fourth.

Labat mentions five hand positions, *prime*, *seconde*, *tierce*, *quarte*, and *quinte*, and observes that the first is rarely used, and the last, never. He says that in *prime* the hand is higher, and more turned than in *seconde*; in *seconde* the hand is less elevated than in *prime*, but higher and more turned than in *tierce*; in *tierce* the hand is lower than the preceding positions, fingernails down, with the cutting edges of the blade equal in height; in *quarte* the fingernails are up, with the cutting edges of the blade equal in height; and in *quinte* the hand is more turned and higher than in *quarte*.

From this description it appears that Labat's *prime*, *tierce*, and *quarte* correspond respectively to Italian *prima*, *seconda*, and *quarta*. When he describes the guard position on page 9, he recommends that the weapon be turned a little toward *demi-quarte*. And later, on page 14, we learn that as the thrust is made the hand must be rotated to *quarte* so that the fingernails are up, and the cutting or right edge of the blade faces inside.

Consequently, we know: 1) that the Italian hand position of *terza* and Labat's hand position in *tierce* do not correspond; 2) that he names a hand position *quinte*, but prohibits its use; and 3) that he describes an intermediate hand position as *demi-quarte*. Literary sources indicate that emphasis on hand positions diminished in France during the 18th century, so that by the beginning of the 19th century all that survived in French fencing language of the original hand positions were terms such as *quarte sur le armes*, or the thrust to the outside high line with the hand in *quarte* or supination. La Boessiere, on page 26 of his *Traite de l'art des armes*, published at Paris in 1818, informs us that when the student is placed on guard his armed hand must incline toward *demi tierce*; and on pages 28 and 29 he states that the thrust in *quarte* is accomplished with the fingernails up, and the thrust

(Continued on next page)



Labat . . .

(Continued)

in *tierce*, with the fingernails down.

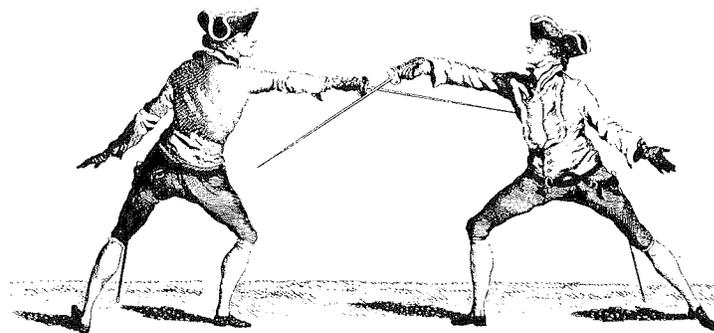
Labat's parries still correspond to the Italian parries of *seconda*, *terza*, *quarta*, and *mezzocerchio*; he lists *seconde*, *tierce*, *quarte*, and *demi cercle*, or modern French *septime*. On page 26 he notes that some masters teach their students to parry *tierce* with the hand in *quarte*, or modern French *sixte*, but he says that this is very dangerous. On pages 26 and 27 he refers to *tierce obeyssant*, which today would be called the ceding parry of *prime*. And on page 33 he describes a parry of low *quarte* to protect the inside low line. Even at the present time that line is designated *quarta bassa*, or low fourth, by the Italian school.

Within a century the older organization of parries was replaced in France by a new system. La Boessiere names eight parries: *prime*, *seconde*, *tierce*, *quarte*, *quinte*, *quarte sur les armes*, *demi cercle* and *octave*. *Quinte* protected the inside low line, and resembled Labat's low *quarte*, except that it was executed with the hand in pronation. *Octave* defended the outside low line, and was performed with the hand in supination.

During the first half of the 19th century the parries were still not all numbered. For example, Louis-Justin Lafaugere, on pages 59 to 62 of his *Traite de l'art de faire des armes*, published at Paris in 1825, lists as principal parries: *quarte*, *tierce*, *prime*, *quinte*, and *demi-cercle*. Lafaugere's *quinte* corresponds to the modern French parries of *seconde* or *octave* since it protects the outside low line. He states that it can be affected with the hand in *tierce* or *quarte*, indicating that when the hand is turned to *quarte* the parry is called *octave*.

By the end of the 19th century every parry was numbered. According to Camille Prevost, the theorist Gomard, active around the middle of the century, was the first teacher to assign a number to each parry. Prevost, on pages 56 to 72 of his *Theorie pratique de l'escrime*, published at Paris in 1886, lists the eight numbered parries. These correspond to La Boessiere's parries except the *sixte* is substituted for *quarte sur les armes*, and *septime* for *demi cercle*. Prevost, however, recommends that *prime*, *quinte*, *sixte*, and *octave* not be used. He felt that *prime* was dangerous, that *quinte* took the point too far out of line, and that *sixte* and *octave* were weak.

The eight numbered parries cited by Prevost continue to be mentioned in contemporary French fencing literature, as, for instance, in the *Reglement d'escrime* of 1908 published by the Ministry of War, and in its successor, Pierre Thirioux's book, *Escrime moderne*, published at Paris in 1970. On page 47 Thirioux lists four parries with the hand in supination, *sixte*,



quarte, *octave*, *septime*; and four parries with the hand in pronation, *tierce*, *quinte*, *seconde*, *prime*. With the older system for describing hand positions long abandoned by the French school, Thirioux is forced to use a complicated description. For example, he describes the hand in the parry of *quarte* as being slightly turned, with the fingernails up; and the hand in the parry of *prime* as being turned, fingernails to the right, thumb on the bottom. These hand positions were once simply described as, respectively, third in fourth and first.

Although Thirioux lists eight parries, only *sixte*, *quarte*, *octave*, and *septime* are generally employed today, because ripostes following these parries can be delivered without hand rotation; the hand is already in supination or partial supination when the parry is effected. Rogier Croisnier expresses the modern French view when he writes in *Fencing with the Foil*, published at London in 1951, that *quinte* is "nothing more than a bad *quarte* . . . banished by most masters, as has been *tierce*." And he states further that "*octave*, executed in the low line in the same manner as its brother *sixte* in the high line, has replaced the parry of *seconde*."

Part II will appear in a later issue.

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Thanks to Nationals Organizers

The USFA extends special thanks to Dr. Marius Valsamis and David Weisenfeld, the unsung heroes of the 1986 National Championships. These two gentlemen were the organizing chairs of the Championships and were instrumental in the success of the 1986 events. Without their tireless efforts both before and during the tournament, the success of Division II would have been clouded by problems that were avoided by their ingenuity and speedy

On the 14th of September in Mt. Kisco, N.Y., a surprised Dernell Every faced a testimonial dinner in honor of his 62 years of devotion to fencing.

The secret invitation went out ahead of time: "Don't congratulate him on his 80th birthday. He doesn't believe in them. Rather, tell him about a competition coming up, or a fencer who shows promise, and he will want to hear more. He won't ever hang up his foils, mask, and jacket. They are always in his car, ready for a trip to Yale, the Chappaqua Fencers Club, or other Salles."

Sparked by the committee of Grace (Acel) Anderson, Paul Anderson, Ralph Goldstein, Alan Kwartler, and Jo Shaff, the dinner was a roaring success, with toasts and stories galore. Among the attendees, at least fifteen former Olympians gathered to pay their respects.

Toastmaster Paul Anderson listed some of Every's accomplishments: a nationally ranked fencer for some 25 years, he won the national individual foil championships in 1938, '40, and '45 and was a member of the national championship foil team ten times between 1928 and 1948; he was, as well, five times a member of the championship 3-Weapon team. He was selected for the U.S. Olympic Teams in 1928, '32, '36, '40, and '48. His old 1932 U.S. Olympic (bronze medal) Foil teammate, Hugh Alessandrini, was on hand to wish him well, and letters arrived from Joe Levis and Frank Righeimer.

On the administrative side, Every was elected national secretary of the AFLA, 1940-44; president, 1944-48, and again secretary, 1948-52. He was wartime editor of the newsletter, *The Riposte*, and has been a staunch supporter of *American Fencing* magazine. He is presently chairman of the Westchester Division and is active in the Empire State Games.

He operates on the theory that he should put as much

back into fencing as he got from it. This man's record of service to fencing and his continuing enthusiasm for our sport is unsurpassed. *Salut!*



Dernell Every

Impressions from the '86 World Championships

from *ESCRIME Magazine*, September, 1986
Translated by Phyllis Elliott

Andrea Borella, At Last!

Andrea Borella is not a fencer like the others. One knew it some time ago. Since 1978, exactly, when he inscribed his name in the victorious annals of the Martini Challenge with a first place and two records—that of youth (he was only 16 at the time) and that of speed (he only needed a few seconds to floor the imposing West German, Mathias Behr).

He waited eight long years, however, before the true confirmation: a title of world champion in individual senior competition. It's not as though the North Italian wasted time in the interim. On the contrary! A junior world champion title in 1979, after having won the silver medal the two preceding seasons; numerous victories in the World Cup tournaments; a final success in the World Cup two years ago. Otherwise, 1984 was rather a bad year for Borella. After having dominated the season magnificently, he failed in the quarter-final of the Games.

"That year, if we had not won the team event, I think I would have abandoned fencing," remembers the pupil of Maestro Di Rosa of Mestre.

But there was the team. And it is in the bosom of the magnificent "Blue Team", of which he is naturally one of the essential wheels, that Borella went on to carry off his most beautiful victories. In California, then in Barcelona last year, and finally in Sofia.

There was still this paradox: perhaps the most gifted fencer of his generation, he had never won an individual crown. Even worse, he had never gleaned even the least medal from a world championship. And lately, people were even saying that Borella was burned out for having come up too soon—at 16 years—to the highest level.

But it was at Sofia that Borella had a rendezvous with history. The road was strewn with traps, however. Because three other Italians accompanied him into the finals: Cerioni, Cipressa, and Numa, the title-holder. Now the

(Continued on page 9)

Impressions

(Continued from page 8)

four Italians found themselves in the same half of the tableau. One of them was thus assured of finding himself in the final.

By chance, the others survivors from those two days of competition presented an extremely uncommon ensemble: one Cuban, Tulio Diaz, who created a great stir by appropriating the silver medal—the first Cuban medal in . . . 82 years; a West German, Thorsten Weidner, the junior world champion; an East German, Udo Wagner, who thus confirmed the advance of his country in the conventional weapon; and finally, a Hungarian, young Zsolt Ersek, a revelation of the season. The great nations were obliged to share the crumbs.

The hardest bout, for Borella, was the semi-final. After having eliminated the hot-tempered Stefano Cerioni, the great Andrea found himself facing Mauro Numa, Olympic champion. There was drama in the air. One of the two would have to be content with the bronze. Mauro Numa let pass the opportunity to win three consecutive major titles, which is an extremely rare exploit realized only by Christian d'Oriola.

However Numa was not completely discouraged, and drew from deep within himself to seize the bronze medal from the hands of a surprising Ersek.

The Cuban, Tulio Diaz, who was making a thunderous entrance into the elite scene, could do nothing against Borella. The Italian was never in better form, so close to his dream. He was not going to falter at the last step. With redoubled attacks, launched from out of distance, Di Rosa's student knew how to break through the Cuban's defense to impose a decisive score of 10 touches to 5.

The team event remained, which could not bring any real surprises. For the third consecutive year, Italy beat the Federal Republic of Germany, while the other Germany, having won the silver three years before, took the bronze medal by beating Poland. □

When Will Fencing Wake Up?

by Rene Roch, President of the Commission for Promotion of the FIE

The team epee final has just closed the World Championships in Sofia and we must ask ourselves if the spectacle that it provided satisfied the media, the fencers, the directors.

Concerning the media, let us speak more precisely of television. We could regret that the comments were not explicit enough, but, alas, how can you explain to a television viewer that a combat sport permits refusal to engage, or double defeat? What we produce is anti-spectacle. I only take the example of epee because it was the last one seen on television, but I could multiply the examples that make an esoteric discipline of our sport.

These World Championships demonstrated the qualities and faults of our competitions.

The qualities are not negligible. The principal ones are owed to the organization itself. The running of the event was perfect. The *Directoire Technique* and the Bulgarian organizers were excellent. At best one could have shortened the wait before the protocol ceremonies. A modern

contemporaries, and they move. They use all the resources of the audio-visual to satisfy the public, the fans, and the sponsors. We must question ourselves and be willing to give fencing its place in modern sport.

It is not a question of sacrificing everything to television, to publicity, to sponsorship. We must find the balance which will permit us to satisfy all the parties.

To reach these objectives, I think that two categories of improvement can be proposed.

First, those which concern the visual aspect of our competitions. . . The remedy seems simple: we must clear the sides of the pistes. Spectators foreign to the world of fencing should be able to see something from a safe place and without disturbing the fencers and the officials.

The fencer's name should be shown on the repeaters, and the piste should be off-limits to those who have no business there. Only the fencers, officials, and organizers should have access to the piste; the trainers, doctors, and team captains should have a reserved place in the stands.

During the finals, projection should be used on a big screen with slow-motion while the official breaks down the action. The commentary on this slow-motion would help people understand our sport better.

The finals should be presented either in a theater or in a stadium where half the rows are dark. Only the piste should be lit, like a boxing ring. The fencers should fence before a darkcolored curtain, the director facing the audience. In principle, the finals of the Lausanne World Championships will take place this way, because we have already made these suggestions. . .

In limiting access to the strip, we are talking about rules and regulations, and it is indeed there that important modifications should be applied.

If we want a large audience to understand our sport, we must simplify our rules. It is not a question of corrupting the nature of our discipline, but of asking ourselves if such a rule is useful, if it corresponds to the practice of arms, as conceived by a sports fan of the 20th century.

Fencing must be destined for fencers, it's clear!—but do you think you are serving the fencers by depriving them of an audience? What motivation can one have if the adventure is not sanctioned by the public? Will the media and the sponsors make these high-level champions their own if their sport does not attract anyone's interest? We please ourselves with our rules, but we do a disservice to our fencers. What changes can one envision? First of all, those which do not affect the practice of arms. 1. Direct elimination from 2 rounds without *repechage* (the Cramer system), already adopted for juniors. 2. Warnings replaced by yellow signs and red cards. The yellow would really be a warning and the red would correspond to a penalty touch. Expulsion would only occur in the case of unsportsmanlike behavior. 3. The possibility for fencers to use a time-out of one minute per match. Eliminate the prohibition of raising the mask before the director's decision, but penalize with a yellow card all displays of temper by the fencer toward the director. This would allow the television viewers to see the head of the fencer, without having to resort to plexiglass masks.

Prohibition of team captains for the senior individual events, because their interventions have always been

A Modest Proposal*

By Theodore Katzoff, Master-at-Arms, Salle Gascon
(*with apologies to Dean Swift...)

Fencing is a sport in which, over the past 30 years, we have seen many changes. We have seen changes in equipment, pedagogy, and style of play — all of which, of course, are interrelated.

The greatest influence on the change of fencing style seems to have been the Soviets, whose techniques of infighting and attacking obscure targets diverged dramatically from the classical schools of French and Italian fencing that most of us grew up with. Therefore, might it not be appropriate to propose yet another change in the sport? — a sort of stepping backward for progress.

It is my feeling that, in foil, rather than outlaw handles or create dense, unwieldy uniforms, one movement — only one in the whole game — should be eliminated. I am in favor of the FIE's prohibiting the use of the fleche in foil fencing.

The classic game of foil is built upon the lunge, and footwork that brings the fencer into such a range as to be able to use the lunge effectively. The thin, highly flexible steel that composes the foil blade was never truly meant to undergo the extreme stress that a running attack places upon it. Foil fencing was conceived as a game of both physical and mental finesse; eliminating the fleche would bring foil back to its more classical style without seriously damaging the inherent beauty, excitement, and tension the sport brings to its audience as well as its participants.

Theoretical writings on pedagogical technique over the past 200 years have stressed the elegance and control of foil movements, both of body and of blade. And certainly, in fencing as in any sport, the greatest accomplishment for the participant comes in achieving success and skill within the accepted structures of the game. The elimination of the fleche would accomplish several things. First, it would bring the game of foil back to its original intention, as created by the

Italian and French masters in the previous two centuries. Second, it would create a situation wherein the fencer would have to utilize greater mental and physical skills, particularly in tactics, if he is deprived of the all-out run at his opponent wherein blade work — attack and defense, false attack and feint — is thrown out in favor of a frontal assault (like the Light Brigade charging into the teeth of the cannons).

Another effect, in my opinion, would be an immediate reduction of serious injuries in foil fencing. It has been pointed out on several occasions, by many coaches, by trainers, and by our own Dr. Marius Valsamis, that the greatest danger in foil occurs in the moment of attack/counterattack, usually done with a fleche. Smirnov was killed when he and Behr attacked each other simultaneously using the fleche; it also can be noted that in the San Francisco High School program, there has not been one reportable accident in over 35 years, due partially, I am sure, to the fact that the fleche is not allowed in their interscholastic competitions.

The reader will notice that I have not included epee and sabre in this discussion. I feel that, since the cut is the favored attack while on the fleche in sabre, and since epee distance is greater than foil distance — not to mention the different structure of the blades — the fleche is far safer an action with those two weapons than it is with the foil.

To prohibit the fleche would in no way, in my estimation, take away any of the excitement and skill, or the fun for the participants or the audience. It **would** create a safer environment, and would take a step toward recreating the classic aspect of fencing without eliminating the more interesting counterattacks and infighting that people seem to enjoy so much.

A modest proposal, indeed!

Impressions

(Continued from page 9)

temperamental and have never had a positive result. The fencer will protest on his own; and if his protest is not justified: warning. That will avoid the "circus", complete with ballet, that certain captains deliver.

Concerning the changes that relate to the practice of arms, one must be very cautious. I think that sabre no longer corresponds to our idea of it, or to the concepts of the spectators. For old-time sabrists it is wrong to decide priority by a coin toss. For the spectator, it seems abnormal for a duelling weapon to be conventional. The sabre is the modern duelling weapon par excellence, and I believe that we must have the courage to rethink its conventions. The time must be determined electrically, as in epee, with double touches if given in time. Is it not with the epee that we see the most parries, ripostes, or counterattacks made in good time, while double touches are more numerous in sabre? We have arrived at the desired conclusion. The fencer who knows that the double touch will count, will attack if he can gain a touch. He will attack

knowingly and counterattack judiciously. We must also eliminate the annulling of a valid touch against a non-valid attack by the opponent. Electric sabre will gain in simplicity and economy from this.

I have already discussed these changes with sabrists, and, contrary to what I expected, they are not shocked by it because they want to progress.

Concerning the other weapons, perhaps one should eliminate the double defeat in epee which seems incomprehensible for a combat weapon. We saw, in the World Championships, fencers standing opposite each other without fighting, and then marking up five touches each at the end of the elapsed time! Should we not, as in foil, declare the winner is he who gets a single touch?

These proposals are not absolute, but are only the fruit of reflections provoked by the spectacle of our Championships. Many improvements can still be made, but I am naive enough to think that these are fundamental if we want fencing to wake up.

Let us think of our fencers. □

Real Solutions To Reel Problems — Uhlmann Reels

-- by Ted Li
USFA Technical Committee

As time passes, the squat, squarish, blue Uhlmann “turtle” reel is being chosen as the reel of preference by many fencing teams, clubs, and divisions. They are chosen because of their portability, compactness, and the durability of both the spring and the wire; but there are three rather annoying and irritating problems which Uhlmann reel owners have noted:

1. The metric nuts and screws in the fencer’s end tend to loosen, drop off and disappear—often forever; and everyone knows how easily one or two metric screws or nuts are purchased from the local hardware emporium.
2. The shackle clip which clips the fencer’s end to the fencer is rather rudimentary, and has the nasty habit of being able to be unclipped from the reel itself, often while a fencer is unhooking. Replacement clips are available from the local hardware store, but often are not onhand when needed.
3. The reel slides along the floor, and the usual solution of slapping a length of the ubiquitous duct tape from the top of the reel to the floor doesn’t really keep the reel from slipping; it merely leaves tape residue on the reel casing, and at least, removes the prestigious Uhlmann trademark from the top of the casing.

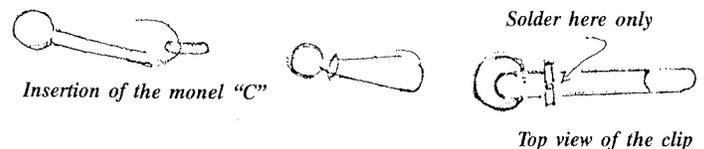
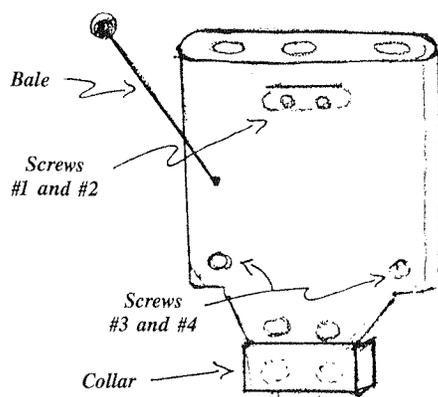
So what are the solutions to these problems?

In the case of the loosening screws and nuts, if you’ve already lost one or another screw or nut, you’ll have to replace it, along with all the parts that may have become lost due to the screw’s disappearance. If the fencer’s end is not missing any screws or nuts, a drop of liquid washer (e.g. Loctite) will help prevent the loosening of the screw-nut combinations. Remember, for the liquid washer to be most effective, each nut and screw combination must be loosened, and the liquid washer applied to the threads. There are eight (8) screwnut combinations, four (4) of which require a partial disassembly of the fencer’s end to gain access. As the fencer’s end is examined, two nuts are visible below the bale,

but their screws are not; these are the nuts which hold the wire strain relief in place and become accessible once the casing is opened. To open the casing, pull the square collar away from the casing, remove the bale by spreading it, and remove screws #1-4 — screws #1 and #2 are a different length from #3 and #4, so don’t get them confused. Once the collar is moved down the wire a few inches, two more screws appear; these also need to be removed. Now the case may be gingerly opened, and the liquid washer applied to each of the strain relief nuts. While the fencer’s end casing is open, the tightness of the electrical contacts may be checked. Do this carefully, as over-zealous tightening can result in broken or displaced wires. German designers are renowned for their thoroughness, and German manufacturers are noted for their close tolerances, so please respect their product by handling them with care. As the casing of the fencer’s end is reassembled, place a drop of the liquid washer on each nut’s threads as it is installed.

With this one potential problem solved, there is the problem of the sliding and disappearing clip. To solve this problem, use a soldered stop made from monel wire (a stainless steel alloy usually available at a good hardware store) or replace the original with one of those trendy plastic/nylon clips. If a number of Uhlmann reels are to be getting this modification, use a foil tang as a mandrel—it’s just the right size—and wind the monel wire tightly around it. Each turn will make one clip and therefore, the number of coils should equal the number of reel clips being modified. After winding the appropriate number of turns, carefully remove the monel “spring” from the foil tang by loosening the coil slightly.

Then, using diagonal cutters, cut each individual coil free. The result should be a series of slightly warped “C”s of monel. Place a “C” onto the neck of each clip (see diagram) and gently close the ends of the “C” with pliers. With the joint on the top of the clip, solder the ring to the clip using silver solder—it’s much stronger than tin-lead solder—or stainless steel solder. Filing some of the chrome plating from the clip before soldering may increase the strength of the solder joint if you use tin-lead solder.



To solve the problem of the “walking” reel and the tape goo left from trying to hold the reel in place, a very simple solution was tried successfully at the National Sports Festival VI in Baton Rouge. Take a 24” piece of the omnipresent duct tape and fold one end back on itself about 8”, sticky side to sticky side. Then place the doubled end of tape through the reel’s handle and form a loop with the sticky side of the duct tape toward the floor. The handle is now held in a loop which contains no tape stickum. Place the reel where you want it, and the tape, sticky side down, will almost fall in place. This method of securing the reel is quick, easy, and

Bulletin Board

Cleveland Hall of Famer

Donald S. Thompson was inducted into the Cleveland Sports Hall of Fame at its recent 1986 ceremonies. Don began fencing in 1921 at Berkeley. In 1948 he joined the Northern Ohio Division and was a member of the 1952 Northern Ohio Epee team which won the national championship. From 1952 to 1957 Don was Vice President of the AFLA and from 1957 to 1961 he was President and Chairman of the U.S. Olympic Fencing Committee. He retired from fencing in 1964, the same year in which he retired as a Vice President of the Federal Reserve Bank in Cleveland. Prior inductees include Alan Miles Rubin, Maestro Menyhart Kadar, Frank P. Nagorney, Dr. John Nadas, Agatha Susel, Tom Legeza, John Kiraly, Al Styler, and Herb James.



Identified in picture from left to right, Menyhart Kadar, Alan Ruben, Donald S. Thompson, Agatha Susel, Tom Legeza, John Szempkiraly.

21st Annual Tucson Espada

The Tucson Fencing Center announces the 21st Annual Tucson Espada. **Friday, Feb. 20th** - Check in, weapons check, pretourney party. **Saturday, Feb. 21st** - Men's Foil, Women's Foil, Jr. Foil, Gala Dinner. **Sunday, Feb. 22nd** - Espada de Honor, Men's Epee, Women's Epee, Foil Team (Club Composite, Mixed Teams welcome). The competition is an tournament open to all amateurs and professionals of the USFA and FIE. Come warm up at the Espada and at the Tucson Fencing Center the week before the So. Calif. circuit event. For more information contact William Johnson, 5640 W. Belmont Road, Tucson, AZ 85743. (602) 744-3446.

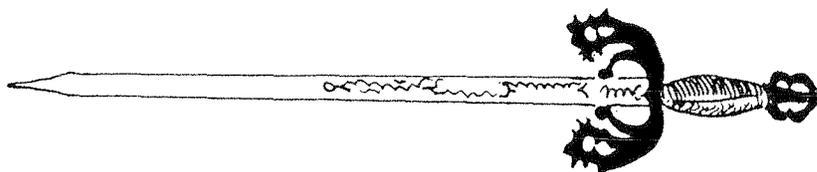
Thanks to AFS

We would like to take this opportunity to thank American Fencers' Supply Company. We have just finished the very successful Olympic Festival '86 fencing competition here in Houston. Because of sponsorship commitments of the Festival, there has been no chance to publicly thank American Fencers' for the loan of the weights and shims for the entire event.

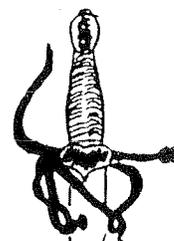
Thank you from those of us who had to put the whole thing together and appreciate the help!

--August Skopik, Venue Coordinator; Michael Kowalski, Sport Host

(Continued on page 14)



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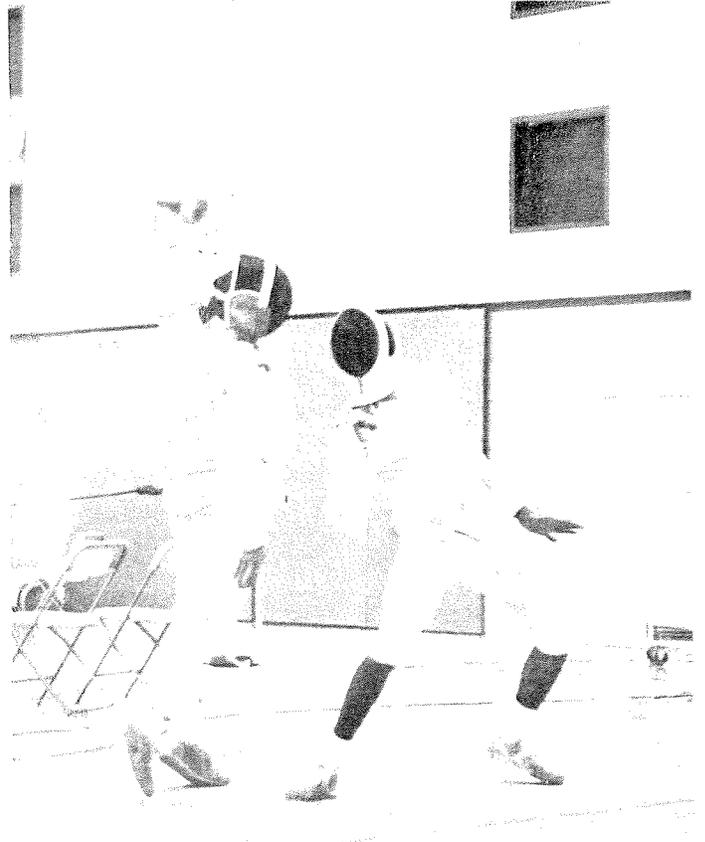
PRIEUR electric epee blades
factory wired with UHLMANN electrics
regularly \$32.74; SPECIAL \$24.95



Photo Contest Winners



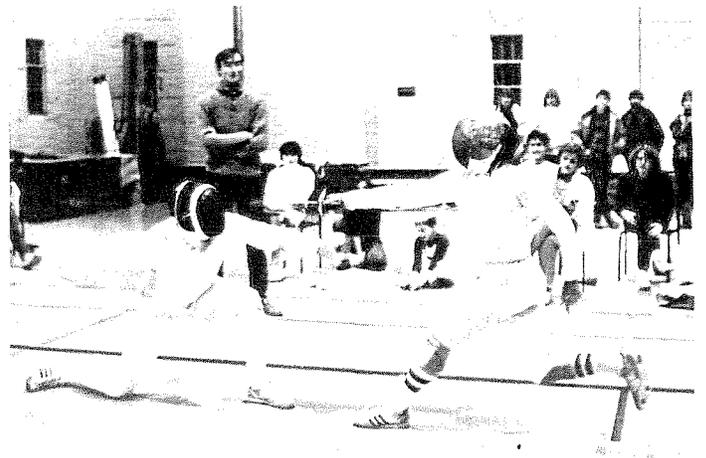
First Prize: *Portrait photo by Terry Brodie*



First Prize: *Littel vs. Lewison at Selberg Foil. Photo by Briana Shean.*



Honorable Mention: *Portrait of Sophie Trett.*



Honorable Mention: *Pinkus vs. Richards at Virginia Hangover Classic. Photo by Hal Burrows.*

Bulletin Board

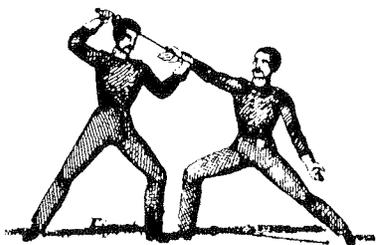
(Continued from page 12)

Poujardieu Memorial Open

Sponsored by the Southwest Texas U. Fencing Society, the tournament will be held January 17 and 18, 1987 at Jowers Center on the campus of Southwest Texas State U., San Marcos, Texas.

This third annual memorial tournament honors Maitre Gerard Poujardieu, who coached at the U.S. Modern Pentathlon Training Center in San Antonio for over twenty years. He was also instrumental in setting up the South Texas Division.

The tournament will be four-weapon, with sabre being this year's featured event. The winner's name will be placed on a silver champagne bucket, the permanent trophy. For more information, call J. Barnett (245-4854), Oscar Barrera (245-2148, 353-2415), or John Moreau (828-6861).



Looking For Junior Olympic Championships Information?

Competition Site: Expo at Centroplex, 500 West Livingston Street (Downtown Orlando), Orlando, Florida

Hotel: Omni International Hotel at Centroplex, 400 W. Livingston St., Orlando, FL 32801. (305)843-6664. State Jr. Olympic Fencing when making your reservation.

Travel: Special discount fares available from Delta Airlines, call: 800-241-6760, refer to file - JO290.

Schedule of Events:

Saturday, February 14

8:00 am U-20 M Foil
11:00 am U-17 M Epee
1:00 pm U-17 M Sabre

Sunday, February 15

8:00 am U-20 W Foil
11:00 am U-17 M Foil
1:00 pm U-20 M Sabre

Monday, February 16

8:00 am U-20 M Epee
11:00 am U-17 W Foil
1:00 pm U-20 W Epee

Detailed information and entry forms can be found in your latest National Newsletter.

Notes On The Board

(Gleaned from Minutes of the last meeting)

The 1986 annual meeting of the USFA Board of Directors was held at the U.S. Olympic Training Center in Colorado Springs. What proved to be a lively meeting started at 9:50 in the morning of September 27 and finally adjourned at 12:30 AM on September 28. Directors expressed their greatest concern over cost overruns of certain budgeted items for fiscal 1985-86. The Board agreed to accept temporarily the new 1986-87 budget as presented, but it also appointed a special investigating committee to report back to it by mid November, after which time, it will reconsider the new budget at a special meeting.

As he had previously announced, William Latzko resigned as Treasurer of the USFA. No new Treasurer was immediately elected.

Aside from these prickly situations, other regular business was accomplished: Division II events have been added to the permanent schedule of our National Championships. To comply with new international criteria, the Under-16 Jr. Olympic national events were changed to Under-17 events. Specific information and entry forms for both the J.O. and the National Championships will henceforth appear in National Newsletters sent to every USFA member. (Any members who have not yet received their first National Newsletter should forthwith contact our National Office.)

Relieved of deadlines for entries and mailing dates, *American Fencing* will appear **quarterly** in 1987, instead of six times a year. Albert Axelrod has agreed to be the new editor in 1987. (See Editorial).

Our July, 1986 membership rolls attained an all-time high of 7,625 (226 Life members, 4,197 Seniors, 2,633 Juniors, and 569 Associates). The N. J. Division, with a total membership of 604, reflects an astonishing Junior enrollment of 386, or 64%. The Metro Division is not far behind, with 200 Juniors (43%) from a total of 463 members. These divisions must have unique joys and problems.

The Fencing Officials' Commission has released a new list of qualified national directors and their current ratings.

The 1988 National Championships were awarded to the Illinois Division.

Julia Jones Pugliese, whose long and full career in fencing began in 1925, was enthusiastically awarded an honorary membership in the USFA.

SEASON'S GREETINGS

FROM THE STAFF
OF
AMERICAN FENCING

Technical talks

-- by Joe Byrnes

There seems to have been more failure of communication somewhere.

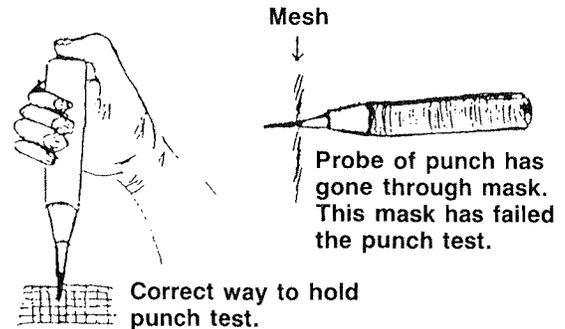
At the recent national Board meeting it became obvious that not all those attending—and they were the USFA members who should be best informed—were aware that the 12-kilo mask punch test is in effect throughout the association. It definitely is. It is the one part of recent FIE safety-related requirements to be fully adopted here.

At the nationals and circuit events we have been doing that test for more than two years. During that same time, on my home turf of New Jersey, we have been applying it to all USFA-sanctioned events, even the high-school ones.

So it is high time that divisions and sections all over the country come out of the dark ages. The testers are available in adequate supply from our domestic dealers and can be imported as well. There is a range of models and prices. They are not needed in large numbers. For all but the very largest competitions, one on hand is enough.

For the benefit of anyone seeing a mask tester close-up for the first time, as well as for the benefit of anyone who has seen one misapplied, let me set down the proper method for their use. To begin with, there are now two general types that can be encountered. One (the Uhlmann type) is the more recent arrival, and not so frequently seen; it has a rounded solid top. By top I mean the end opposite the point. You use

it by simply pressing it down as hard as you can. The force is controlled by the device itself. If it doesn't punch through the mesh, the mask passes. If it does punch through, you will know it by the loud "click" and forward movement of the point. That mask flunked.



(Thanks to *The Sentinel of Santelli, New Jersey*)

The more common tester—the original design, as made by most manufacturers—is easily identified because it has a hole in the top. Down in that hole is a plunger (a rod or tube, which may or may not be free moving). The test is made by pressing down until the rod/tube rises up to the top of the bore, i.e., is flush with the end of the punch. You can tell

(Continued on page 16)

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Technical Talks

(Continued from page 15)

this by keeping your thumb over the hold or by visual inspection. The letter approach perhaps requires a steadier and more powerful hand and forearm in doing the testing.

Incidentally, armorers develop some muscle using these things, as you will find out once you try. (Another way to learn might be to give the armorer too hard a time.)

Note that the test with the first model described is self-limiting: the spring automatically applies 12 kilos. With the second model, if you don't push hard enough to bring the center rod flush you are not applying 12 kilos: and if you push so the rod rises out of the end, you will be putting on a lot more than the proper test. Either is an error to be avoided. I've spoken of "pressing down," but where, you may ask? Good question. Since the punch test is only a part, though doubtless the most important part, of mask inspection, let's go through the whole sequence.

1. Look first for well-attached trim and bib. Since all masks, for some years now even in this country, have had sewn-in bibs, any mask you encounter with snaps on the bib will be an old one, no matter how clean it may look. Such bibs can be and may as well now be sewn in, using a stitching awl or heavy needle and strong thread; there are even kevlar threads available, for those who want to be fancy. In the US, a well-attached snap-in bib is still OK, however, assuming that the rest of the mask passes.

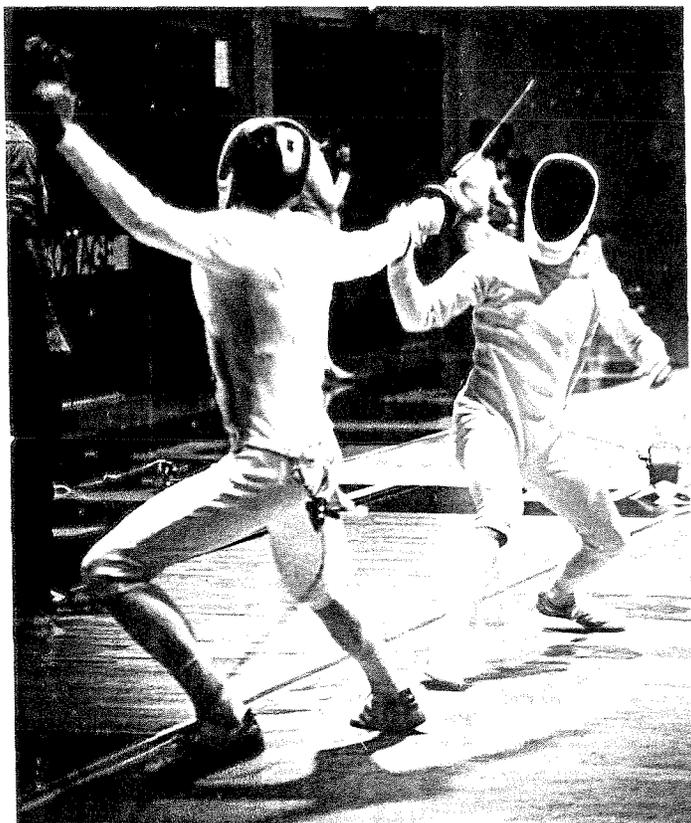
2. Hold the mask up to the light at some distance from your face, depending on where your eyes focus, and look through it from the rear. You will be able to pick out the spots where the mesh has been splayed or knocked about. These spots are automatically suspect. The smart fencer will

always straighten out all such places before using the mask, not to mention before taking it in for inspection.

3. The punch is used by easily—one might almost say gently—inserting the point into one of the square openings and then applying a firm steady pressure to produce the test described above. You do not smash the point down from above. You do not wriggle the point around. You do not have to keep the point pressed down for any specified length of time. You do this in several places. If there are suspect places, test them first. Otherwise, about three spots on the face of a shiny new mask should be enough: over where the eye sockets and the mouth will be, let's say, and once at least on each side. If the conical point does not drive through all the way, the mask passes.

Beware of some older masks the faces of which will still hold the punch, but the sides of which were made of wider, weaker, mesh. If the side pieces can't also hold the punch, the mask doesn't pass. For those afraid that all masks more than a year old will fail, there's a word of comfort out of European experience. Even when the earlier (7 kilo) test was used, most masks could handle 12 kilos when new and in good shape. Nowadays a new mask can take a lot more than 12 kilos. That is merely the test, the minimum expected, and manufacturers are normally exceeding it to allow a generous margin for wear.

If you have heard strange stories to the effect that the fancy new "FIE certified" masks do not need to be tested, don't believe them. They are merely stories, and they arise from the concession that in the year when manufactured (that year appears as part of the FIE-approval label put on by the manufacturer) the mask need not be inspected, beyond noting the presence of that label. After that first year, however, it gets tested like any other mask.

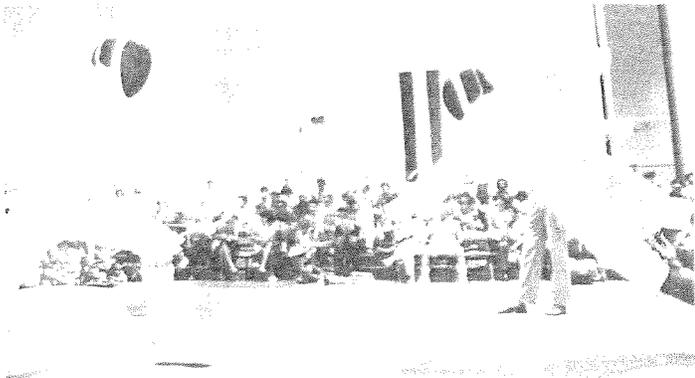


Lee Shelley (right). Circuit #1 Ebee. Nov. 1985. Gordon Clark photo.

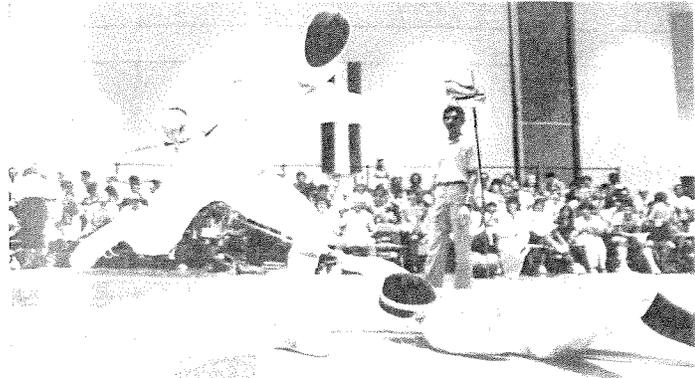


Send us your Results!
We can't print them
if you don't send them in!

From Our Photo Gallery



Point on target. Shelley launches a counter-attack just as Stull falls.
'85 Sports Festival photo by Hal Wells.



A big win. *Selberg Foil photo by Gordon Clark.*



Results

Trofeo Luxardo

17-18 May, 1986. Albano Terme, Italy

1. Alchan, USSR
2. Scalzo, ITA
3. Mindirgassov, USSR
4. Koriackine, USSR
5. Lamour, FRA
7. Bourtzev, USSR
8. Marintchewsky, BUL

M. Bourtzev, the well-known Russian sabre champion, was honored as the "most correct" fencer throughout the competition. "We missed the U.S. team this year... Please advise the U.S. sabreurs that we look forward to seeing them again next May." (Franco Luxardo).

Terre des Hommes

August 30-31, 1986, Montreal

Women's Foil (43 entries)

1. D. Stone, SSNJ
2. C. Pillon, Bd.B.
3. M-F. Hervieu, Mou.
4. S. Lavigne, Equ.
5. I. Chouinard, Mou.
6. P. Medina, NYFC
7. I. Hayes, SSNY
8. M. Bannon, Van.

Men's Foil (68 entries)

1. D. Nowosielski, RA
2. L. Rocheleau, Mou.
3. B. Giasson, Mou.
4. S. Angers, Mou.
5. W. Wheeler, Alcaz.
6. N. Bergeron, Mou.
7. P. Lewison, NYFC
8. D. Comas, Ind.

Men's Epee (60 entries)

1. D. Roskoph, Alcaz.
2. J-F. Pinle, Mou.
3. K. Hunter, Alcaz.
4. M. Dessureault, RA
5. I. Bramall, Van.
6. R. Bakonyi, Van.
7. D. Perreaut, Mou.
8. N. Chouinard, Mou.

Sabre (34 entries)

1. J-P. Banos, Bre.
2. B. Deschenes, Mou.
3. V. Ferretti, Mou.
4. L. Nowosielski, AA
5. A. Prochniak, TCFC
6. T. Plourde, Sca.
7. P. Brand, TCFC
8. J. Makela, ETO

Women's Epee (15 entries)

1. D. Stone, SSNJ
2. P. Charles, FCFC
3. M. Bannon, UAN
4. P. Wylie, MIT
5. M. Holly, Bard.
6. P. Smith, Bard.
7. S. Selig, SCC
8. A. Csistzu, Ind.



29th Trofeo Luxardo, Albano Terme (Padova) May 1986, 1st Alchan (USSR), 2nd Scalzo (Italy) and 3rd Mindirgassov (USSR).

Empire State

Masters' Epee

1. S. Zack, WN
2. A. Kwartler, HV
3. A. Johnson, AD
4. A. Plouffe, WN
5. J. Koltai, WN

Open Epee

1. C. Zebuth, LI
2. B. Milligan, HV
3. J. Young, HV
4. G. Posiusny, LI
5. J. Murphy, HV
6. A. Alishahi, NY

Sabre

1. H. Mones, LI
2. C. Schlick, HV
3. D. Larkin, NY
4. R. Magliore, NY
5. J. Hawkins, AD
6. L. Gardner, WN

(Continued on page 21)

Empire State Games

August 6-10, 1986, Buffalo, N.Y.

Scholastic Men's Foil

1. B. Atkins, NY
2. A. Weber, LI
3. C. Maggos, NY
4. S. Northrop, LI
5. J. Cione, LI
6. D. Cabin, WN

Scholastic Women's Foil

1. T. Moy, NY
2. M. Clinton, WN
3. C. Vardaros, LI
4. E. Friedman, NY
5. C. Nettles, LI
6. E. Reiter, HV

Open Men's Foil

1. B. Milligan, HV
2. J. Krasowitz, LI
3. J. Foster, NY
4. T. Benton, AD
5. R. Eberle, LI
6. A. Quattro'chi, WN

Open Women's Foil

1. L. Miller, HV
2. M. Martin, WN
3. C. Weber, LI
4. J. Offerie, HV
5. N. Latham, NY
6. A. Halberstadt, HV

Real Solutions To Reel Problems

(Continued from page 11)

efficient, as it lowers the angle of mechanical shear, 24" of duct tape will hold the Uhlmann reel securely on a bare concrete floor, and the tape is easily removed from both the floor and the reel handle, with nary a trace of tape goo on the hallowed Uhlmann name.

Another trick used by some in keeping the Uhlmann reels from walking behind the fencers is to place them on a square of carpeting. To be most effective, the square ought to have the backing of foam rubber or carpet cushion to provide the traction.

Hopefully, these suggestions for eliminating some of the tiresome habits of the Uhlmann reels will make them even a nicer reel to own and use.

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To the Editor

I met Giorgio Santelli around 1950 when I was a young fencer. I went first to buy equipment. He carefully showed me how to choose sabre blades and how to get that special bend on my foil handles. For years I treasured one of his teaching foils which I used for the same purpose. Later when I moved to New York City, I came to him to really learn how to fence in earnest. By 1955 I had become a regular at the Salle.

Giorgio knew about my struggle to get ahead in the theatre. If someone came to him in need of a fencer to teach actors or choreograph duels, he would often suggest me for the job. Upon arrival at a theatre or school, all I had to do was to mention the fact that "Santelli sent me," and the job was mine. Later when my interest turned from theatrical fencing to competitive fencing, Giorgio again was ready to encourage me and help me to find jobs. He was always generous with his time, always willing to give me lessons oriented to teaching problems. At the same time he helped me to stretch as a person, to go just a little bit farther each time than I had thought was possible.

I watched him give every conceivable type of lesson, from rank beginners to Olympians. (So, too, it was interesting to compare him with Eddie Lucia or Al January or Pinchot or Alaux at the Fencers' Club. The greatest difference was in the relation he developed between himself and the student. Character building seemed to go ahead of technique, not that technique suffered!)

Each year at the Martini-Rossi championships at the NYAC I would sit next to Giorgio and get his critique of the action (and sometimes the judging or the politics of the AFLA). When foreign fencing masters were in the U.S., he was quick to note their contributions or that of new European champions and he could always adapt to a change in style.

Giorgio had incredible energy. I visited him at the old French Hospital once, right after his operation for a double hernia. I was expecting to find him safely tucked in bed —

in those days, one didn't get up and around so soon — well, he wasn't in his bed and the nurse said that he had already been all around the floor and had talked to everybody; there was no holding him down. Another time, when he was suffering from an eye problem and had stitches in one of his eyes, he refused to give up any of his scheduled lessons — yes, he admitted that he had sort of a triple vision, but he knew the real fencer was the one in the middle.

I am sure that when I decided to join the U.S. Foreign Service, it was to some extent Giorgio's travel stories that inspired me. Although I no longer have a salle d'armes or college varsities to coach, I still find myself from time to time teaching fencing abroad. A few years ago while in Chile, I helped coach at their naval academy, as well as at their federation and at a Santiago club. When asked where I got the special dynamic and mobile nature of my lessons, I would answer that it was pure "Santelli." Those foreign masters who had known American fencing were not surprised and remembered well those Olympic or Pan American games where Santelli fencers had made their mark, both as athletes and as good-will ambassadors for the U.S. Giorgio may be gone from us in the physical sense, but his spirit will endure. He gave us all more than a knowledge of fencing, he gave us the joy of living and his special zest for life.

—Guy Burton, Foreign Service Officer and Fencing Master

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Results

(Continued from page 20)

Maryland State Games

College Park, Maryland

Men's Foil

1. Driskill, OFC
2. Edgington, SP
3. Rocklin, SP
4. Pollack, OFC
5. Wood, DCFC
6. Kasun, SP

Men's Sabre

1. Edgington, SP
2. Heck, OFC
3. Richards, DCFC
4. Phillips, SP
5. Ross, Unatt.
6. Spector, WFC

Men's Epee

1. Evans, Unatt.
2. Richards, DCFC
3. Schwartz, SP
4. Hitchcock, Unatt.
5. Moore, SP
6. Griffin, OFC

Women's Foil

1. Woodby, DCFC
2. Gertz, WFC
3. Stone, SP
4. Anderson, OFC
5. Jennings, SP
6. Powell, OFC

Utah Summer Games

July 2-5, 1986, Cedar City, Utah

Men's Foil

1. P. Zylks
2. Z. Johansen
3. R. Ottley

Women's Foil

1. P. Keefe
2. V. Rees
3. L. Hart

Men's Sabre

1. R. Hendricks
2. Z. Johansen
3. M. Feeny

Men's Epee

1. Z. Johansen
2. S. Hort
3. R. Hendricks

1986 Beach Blanket

August 9, St. Simons Island, Georgia

Men's Foil

1. G. Gettler, Atl.FC
2. R. Thompson, Stonybrook
3. J. Diaz, Atl.FC
4. C. Williams, Sav.FC
5. I. Lubin, Palm.FS
6. S. VanderSchaaf, Om.FC

Women's Foil

1. K. Campbell, Atl.FC
2. G. Wolfe, Atl.FC
3. C. Abramson, Atl.FC
4. V. Kirk, HollinsC.
5. L. Purdie, Atl.FC
6. C. Roth, Atl.FC

Sabre In The Surf

1. R. Thompson, Stonybrook
2. S. Montague, Stonybrook
3. C. Abramson, Atl.FC
4. R. Starr, Atl.FC
5. D. LeVay, Atl.FC
6. G. McLean, Palm.FC

Wasatch Challenge

October 3-4, 1986, Ogden, Utah

Men's Foil (24)

1. Z. Johansen, BYU
2. M. Stasinos, BYU
3. P. Zylks, BYU

Men's Sabre (12)

1. M. Stasinos, BYU
2. R. Hendricks, Falcon
3. Z. Johansen, BYU

Men's Epee (12)

1. Z. Johansen, BYU
2. M. Callao, BoiseSt.
3. B. Babcock, Falcon

Men's Novice (13)

1. B. Mortimer, BYU
2. C. Philip, BYU
3. B. Marshall, BYU

Women's Novice Foil (6)

1. T. Williams, BYU
2. E. Hale, BYU
3. K. Brewer, BYU

(Continued on page 22)

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Results

(Continued from page 21)

Keystone State Games

August 8-10, 1986, Penn. State University

Men's Open Foil

1. B. Haynes
2. A. Nightingale
3. K. Bohl

Women's Open Foil

1. N. Stopyra
2. T. Highson
3. C. DeMoor

Men's Open Epee

1. A. Nightingale
2. J. Flint
3. J. Burns

Women's Open Epee

1. G. Knoll
2. N. Stopyra
3. N. Barry

Men's Open Sabre

1. M. Koizumi
2. R. Breneman
3. J. Knoll

Women's Open Sabre

1. A. Brown
2. K. Sterrett
3. N. Stopyra

U-20 Men's Foil

1. B. Cellier
2. P. Farquhar
3. D. Weidner

U-20 Women's Foil

1. S. Altman
2. A. Farmer
3. L. Sparrow

U-20 Men's Epee

1. P. Farquhar
2. M. Weidner
3. J. Southworth

U-20 Men's Sabre

1. J. Knoll
2. C. Rhodes
3. C. Nesbit

Albuquerque Balloon Fiesta



October 4, 1986, Albuquerque, New Mexico

Men's Foil (18)

1. A. Warzecha, Colorado
2. A. Zyczkowski, So. Cal.
3. B. Oliver, Colo.
4. C. Hanson, Arizona
5. T. Lutton, Colo.
6. R. Goodman, N. Mexico
7. M. Shelby, Arizona
8. L. Nelson, N. Mexico

Women's Foil (11)

1. S. Voris, Colorado
2. S. Borgos, Colo.
3. T. Malmstrom, Colo.
4. L. Jordan, Arizona
5. K. Morrison, N. Mexico
6. M. Wada, N. Mexico

7th Annual Northern California Senior Olympics

(Ages 50-74 years) September 13-14, 1986, Oakland, California

Foil (12 entries)

1. Fred Freiheit, East Lansing, MI
2. Leslie Bleamaster, San Antonio, TX
3. LeRoy Jones, Cleveland, OH

Sabre (9 entries)

1. Fred Freiheit, East Lansing, MI
2. Zak Khatab, Huntington Beach, CA
3. Fred Rayser, Los Angeles, CA

Epee (11 entries)

1. Leslie Bleamaster, San Antonio, Tx
2. Nathan Lewin, Corte Madera, CA
3. Fred Freiheit, East Lansing, MI

T-shirts and awards were also given to men and women in each five-year age bracket!

Fayetteville Classic

October 11, 1986, Cave Springs, Arkansas

Men's Foil

1. B. Oakley, Okl. City
2. D. Waite, Fayetteville, Ar.
3. D. Butt, W. Fork, Ar.

Women's Foil

1. A. Moore, Tulsa, Ok.
2. T. Howell, Bartlesv., Ok.
3. L. Pickens, Bentonv., Ar.

Men's Epee

1. W. Frieberg, Okl. City
2. D. Butt, W. Fork, Ar.
3. S. Nixon, Fayettev. Ar.

Women's Epee

1. C. Marks, Fayettev. Ar.
2. L. Picken, Bentonv., Ar.
3. A. Presley, Fayettev. Ar.

Norman Invitational

October 4-5, 1986, Univ. of Oklahoma

Mixed Foil (33 entries)

Men's Foil (26)

1. R. Cunningham, KC
2. A. McMann, KC
3. M. Pilutsky, KC
4. S. Cockerham, OK
5. B. Oakley, OK
6. A. Franz, KC

Women's Foil (7)

1. J. Burwell, OK
2. H. Young, OK
3. A. Moore, Tulsa

Men's Sabre (13)

1. A. Almubayedh, OK
2. B. Rosier, OK
3. T. Troyer, OR
4. J. Yates, OR
5. D. Ribaud, OK
6. J. Bach, St. Greg.

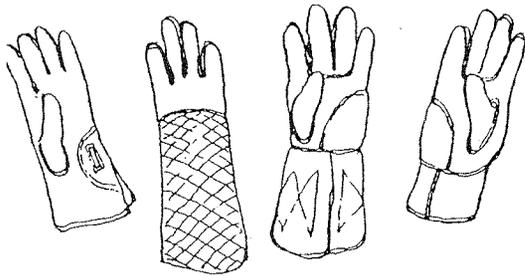
Mixed Epee (20 entries)

Men's Epee (14)

1. D. Varny, Manh. Ks.
2. B. Martin, St. Greg.
3. W. Friedburg, OK
4. K. Morris, St. Louis
5. T. Troyer, OR
6. J. Yates, OR

Women's Epee (6)

1. C. Morris, St. Louis
2. L. Cundiff, St. Greg.
3. W. Watson, St. Greg.



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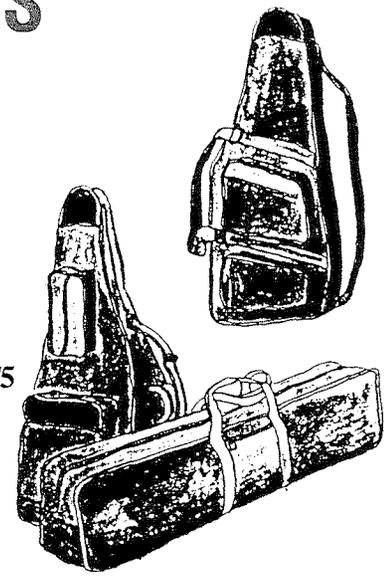
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