

January/February 1987

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On The Cover

Csaba Elthes, Coach of Champions

This is the first issue published under the direction of your new editor. If this issue looks as good as previous issues, then I will have achieved my first objective. I have been receiving many congratulations for my new position (from people who were glad that they were not asked to take on this job, I suspect). My nomination was unanimously approved by the Board of Directors. However, since I was the only nominee (and who knows how many had already turned down this questionable honor), this is not necessarily a vote of confidence for your new editor. Nevertheless, it is my intention to make this magazine one which will bring interesting articles and news to the readers. The format of this magazine is excellent and stands up well when compared to the French ESCRIME, the German FECHTSPOORT and the Canadian FENCING magazines. The only area in which they are better is in the "results" section—and this is something that only our American fencers can improve.

One of the many letters I received is reprinted here because a very important statement must be made as early as possible. The letter reads as follows:

Dear Albie:

I was delighted to learn that you have agreed to undertake the editorship of American Fencing. From here on in, the magazine is bound to be a real class act. Congratulations! Sincerely,

The letters are flattering, however I feel that they may not fully appreciate our previous editors who, I am now finding out, have been doing a noble and heroic job without thanks, in spite of the obstacles they have faced.

It must be made clear that we are Editors and not Contributing Writers. It is up to the membership to support their own publication by writing and submitting articles of interest to the membership as well as good supporting photographs. The familiar expression which describes so many computer printouts is totally applicable to the American Fencing Magazine. Paraphrased, in the name of good taste, it is "quality in—quality out."

I have undertaken the task of providing our fencers with a magazine of value. The support of the entire USFA membership is essential to achieving this objective.



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Csaba Elthes, Coach of Champions

Transcribed from Tape by Albert Axelrod

Csaba Elthes is indeed one of the greatest sabre coaches this country has known. He escaped from Hungary via Yugoslavia in 1957, bringing nothing but an indomitable spirit and his knowledge of fencing. He began to coach at St. Peter's College in New Jersey, and did part-time coaching at Giorgio Santelli's salle. His talents were soon recognized and by 1960 he became the U.S. Olympic sabre coach.

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

Year	Prior Tableau	Finalists
1970		7 of 8
1971	6 of 12	5 of 8
1972	8 of 12	All finalists
1973	9 of 12	All finalists
1974	8 of 12	5 of 6
1975	10 of 12	All finalists
1976	8 of 12	5 of 6
1977	9 of 12	All finalists
1978	10 of 12	5 of 6
1979	10 of 12	All finalists
1980	20 of 32	5 of 6
1981	14 of 16	All finalists
1982	15 of 16	All finalists
1983	13 of 16	All finalists
1984	14 of 16	7 of 8
1985	13 of 16	All (#1 thru #13)
1986	13 of 16	7 of 8

Csaba's teams have won the team championships 22 times in 25 years, the last 14 being successive wins. Impressive as the list is, it does not reflect the fact that his pupils have demonstrated formidable international competence as well. Our sabre team took fourth place in the 1960 Olympics. Other pupils, notably Dasaro, Morales, Orban, Blum, Apostol and Losencyz have been finalists in various world and olympic championships. And most recently, the ultimate reward from Westbrook—an olympic medal. His coaching style is unique and has evoked praise from the great masters of Europe. Rudolf Karpati calls him "one of the last great sabre masters left in the world today."

Maestro Elthes' achievements are not limited to sabre—his NYAC Epee team won many national team championships and some of its members have won the national title. In foil, two of his women pupils have won the national championships. The writer himself, with skills maintained by Csaba, won the national title in 1970 and remained a ranking fencer until retirement.

Csaba has brought honor to American fencing. It is only fitting that Maestro Elthes be in turn honored and given the laurels so truly deserved while he can savor and enjoy their fragrance.

Elthes was born in 1912, became a Doctor of Law in 1936, continued with advanced studies, acquired the highest academic degree achievable in Hungary, and was assigned an

important post in the Hungarian Ministry of the Interior. Russian occupation and their distrust of people of prior regimes pushed Elthes to rely on what was his hobby for survival and eventual escape to the United States. From this point on, Elthes speaks.

"Until I was eight years old, I lived in the city of my birth in the northernmost part Old Hungary, Transylvania, on the Romanian frontier. My father was an attorney and my grandfather was a judge of highest level. When the Versailles treaty was signed and Transylvania given to the Romanians, my family moved to Budapest.

It was here that I went to gymnasium, where I studied literature, mathematics, sciences, history, latin and other languages. When I was 13 years old my father said that I had to study fencing. Not because he thought I would be a champion—but because he knew that I would need it. My father understood that when I graduated, I would be a reserve officer, and because of my education as a lawyer I would find myself in an influential and upper class environment, where, whether I wanted to or not, I could become involved in a duel and have to defend myself.



Photo by A. Axelrod

Duelling was part of the way of life in Europe in those days. Even though it was illegal, at nine o'clock, after the regular fencing hours, duels to resolve affairs of honor were held. One frequently couldn't anticipate what provoked many of the duels,—they could have been political, caused by comments made in parliament or at a party, *cherchez-la-femme*, but in many cases it was possible to become involved against your will. If a challenge was issued, cards were exchanged, the seconds met to fix the time and a duel was held. Duels were taken seriously. The challenged one had to fight lest he lose the respect of his peers. The best way to avoid being challenged was to have the reputation of being an expert duellist.

Of course one could not be killed in a typical duel—the weapons were sharp and could cut the flesh easily, but were too light to have penetrating power. The wrists and the neck

were bandaged, but the face, back and chest could be cut with the very sharp blades. If someone felt that the insult was extremely serious he could insist that the bandages be omitted. In extremely serious affairs, the thrust was permitted—and in these duels deaths were possible.

I had no love for duelling, but knowing how to fence well was important to be able to move comfortably in this social structure. Acceptance of the duel had another effect—it made people polite and think twice before they spoke ill of another person.

Fencing was not my only sport—at school I was the water-polo captain, on the track and field team, threw the javelin and the discus, was active in rowing, skiing, and ping-pong. In 1933, when I turned 18, I went to the university in Budapest to study law. This is when I decided that fencing was the sport I really preferred. The university had one of Hungary's three greatest coaches, Dr. Laszlo Gerentser. I was fortunate that the other two were also available to me and to help me to learn still more about fencing sabre. These also great coaches were Italo Santelli, Giorgio's father, who had his private salle and Laszlo Borsodi who coached at the Hungarian Officer's Club and the Hungarian Fencing Academy. In one year I made the university team. In 1936 I became a #1 fencer, and in 1938 I was competing on national university teams and fenced internationally with excellent results.

War broke out in 1941, and I served as a Lieutenant in the Third Hussar Cavalry Regiment on the Russian front. My unit was recalled in six months, and because of my law degrees, I was assigned to the Ministry of the Interior where I reported directly to the Minister of the Interior. When the war was over, the victorious Russians methodically changed all the people in the ministry. Eventually, my post in the ministry was eliminated. It was the worst part of the Stalin era.

Events began to occur that were to make fencing very important in my life and my struggle for survival. The Russians had planned to abolish fencing because it was felt to be a bourgeois sport, but when they realized that there are twenty-four medals in the Olympics, they decided to study fencing and use the Hungarians to teach and train them. Bela Bay was made the first leader of the Hungarian fencing organization, and under him Pilar began to coach fencing and to fill the void created by the passing of so many of the great coaches of Hungary. It was at this time that the greatness of Hungarian fencing was reborn. In 1951, George Pilar asked if I would like to become a fencing coach. I had started to teach fencing in 1951 at one of the many clubs in Budapest. In two years my pupils began to achieve national rankings. I earned my coach's diploma in 1953 and received my expert diploma in 1956. In 1956, I was told by Pilar and Gerevich and Dr. Boros to prepare myself because they were going to take me to Tata, the training camp for the olympic team, where I would be a partner and one of the coaches of the olympic team. But it was not to be. At the last moment, I was informed that I was not to go—and it was Bela Bay, who had replaced me with another coach at the last minute. I knew I was not persona grata with the communists, but there was little I could do.

The situation was becoming hopeless. It had become very clear, that for whatever the reason, I was not in favor with the regime that was controlling fencing and affecting my life.

Then came the Hungarian revolution with its tragic ending and worsening conditions. I knew that I must leave the country.

In 1957, I escaped from Hungary into Yugoslavia, where I was placed in an internment camp. I managed to survive for eight months, until the Americans came and brought many of the camp prisoners, including me, to the United States.

The next thing I knew was that on the 7th of October, 1967, I was in the United States, registered in New York's St. George Hotel, and on the second day they told me goodbye and I was free to go! Where could I go? I was afraid to go into the street. Fortunately, other Hungarians in this country found me, and began to find work for me. I started my first job in St. Peter's college. I had to find my way from Brooklyn to New Jersey with no knowledge of English. I found another job in a factory that made ash-trays. The pay was very little, but I could pay the rent, buy food, and still save for a pair of shoes from my weekly earnings. I felt like a Croesus, because in Hungary you had to sell a family heirloom to get enough for a pair of shoes.

Little by little I began to get more pupils. Giorgio Santelli let me help with sabre lessons at his club. This was very good for me—I worked with Pallaghy, Worth, Bob Blum, Kwartler and the team won the nationals. It was a great moment for them. They had to beat a team made up of the great Pilar's pupils—Magay (a member of Hungary's gold medallist team), Orley, and Domolky and—all of whom defected and came here. This was not because of me, you understand, they were Giorgio's pupils—but I helped train them and they liked my



Photo by A. Axelrod

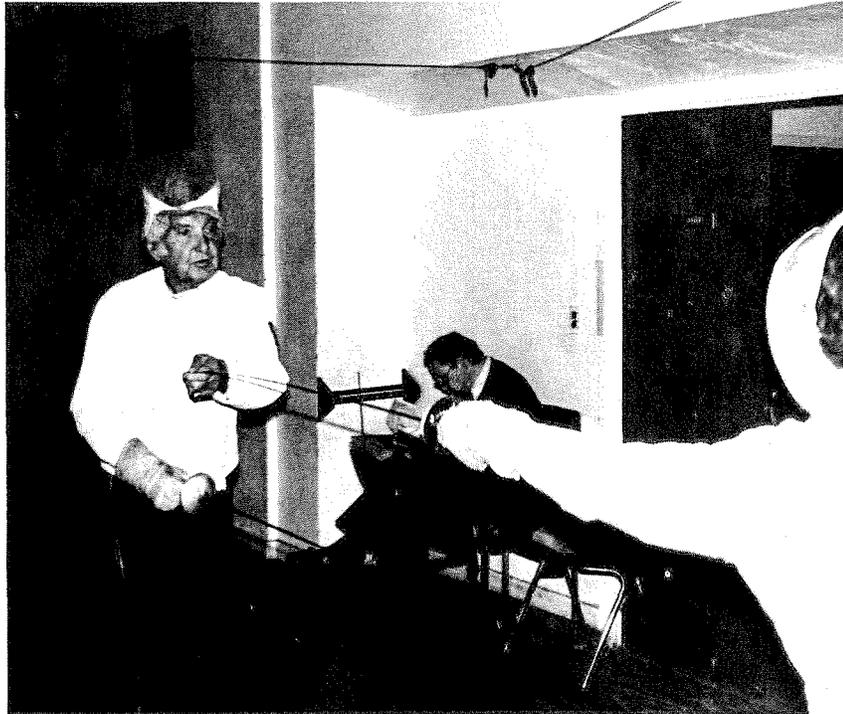


Photo by A. Axelrod

lessons. After this, I began to teach at the Fencers Club and shortly after I started at the New York Athletic Club. At last I felt established and comfortable in my new homeland.

Everything I have spoken of had to do with how I grew up, lived and worked. Through all these I had the normal things that people have when living in a society where there were friends and acquaintances—romance, courtship, marriage and children. I married in 1945. My first wife, Ingeborg Gündisch, was the 1943 foil champion of Hungary. We had two girls. Adrian, the first, was born in 1947 and Esther was born in 1950. Adrian is an architect, is married, lives in Austria and has two children,—my grandchildren. Esther is a dentist in West Germany, and also married. Ingeborg and I divorced in 1954, and the two girls naturally went with their mother. I visit Hungary every summer and see my children and grandchildren. There are no hard feelings—I am their father and we understand how things can change between people. I have since remarried. I knew Baba, my present wife, from Hungary. We met again in the United States and it is here that we got married.

You know, I go to Europe once, twice a year, and always visit Hungary. For a long time I dreamed of going back to Budapest when I retired. Then I began to see how the regime makes the people change, in the way they think, the way they are so careful about what they say and who they say it to. I began to

appreciate and understand the meaning of America and freedom.

I still enjoy visiting my old homeland and seeing my children and my old friends, but I tell you, after two weeks I have had enough and I can't wait to get back to the United States. I also thought once to live in Paris, but for me, there is no place but New York where I want to live.

In my teaching career I never considered who was talented and who was not because it was my principle always that in the fencing sport nobody is lost, nobody is hopeless. Everyone can be a good fencer if he has a good coach has a love about fencing is diligent and tries hard and practices. Fencing is a technical sport and it is not true that just selected outstanding talent can be a good fencer. This was my principal—and with this belief I always tried to push and work hard to make a good fencer of everybody who came to me. And, with a justifiable sense of pride and accomplishment, meditatively added—“Naturally this was not always an easy thing but if I would say names of people who, with only modest talent, made our olympic team and had good results in international competition, I could prove my point.”

His credo, captured in the those words, summarizes his dedication to his students, and is reminiscent of some of the great fencing masters so recently lost to fencing. Csaba, American Fencing salutes you. We owe you much—be assured that what you have done is appreciated.

Labat and the Development of the French School—Part II

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

Labat, in the preface to his book, *L'art en fait d'armes*, observes that many masters divide the blade into three equal parts: the strong, the weak, and the middle; and that others divide it into four equal parts: the strong, the semi-strong, the semi-weak, and the weak. He, however, prefers to speak only of two parts: the strong and the weak. Similar divisions of the blade can be found in 16th- and early 17th-century Italian fencing literature. Giacomo Grassi, for instance, in his *Ragione di addoprar sicuramente l'arme*, published at Venice in 1570, cites four parts. Fabris, in his treatise published thirty-six years later, also mentions four parts, and adds that half of the blade is used for offense, and the other half for defense. In other words, the portion of the blade from the point to the middle is employed offensively, while the portion from the middle to the guard is used defensively. Capo Ferro divides the blade in three parts, but notes that there are some who divide it into four parts, a practice which, in his estimation, has little utility.

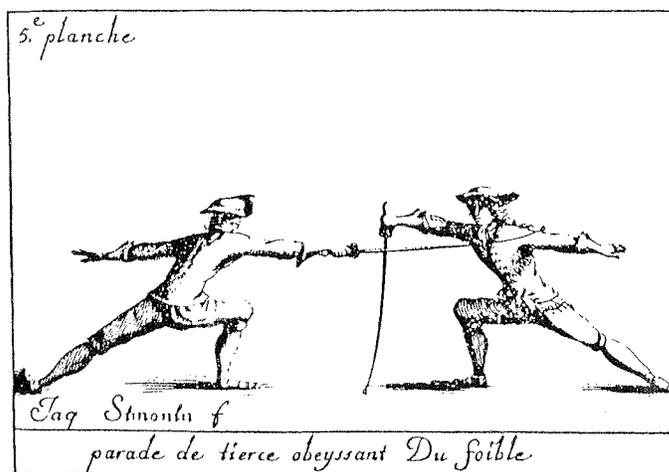
All actions involving blade contact, from beats to parries, are, of course, dependent upon the relationship of the strong to the weak. In the Italian school engagements are made from lunging distance with the strong against the weak, and from out of distance with the medium against the weak. The glide, *flanconade* in fourth, transport, envelopment, and expulsion—respectively, *coule*, *croise*, *liement*, *enveloppement*, and *froissement*—cannot be properly executed unless the opposing steel is dominated. Each of these movements begins from engagement; and if the engagement is not correct, that is to say, strong or medium against weak, then the action on the blade is apt to fail.

Labat is clearly sensitive to the divisions of the blade and lists actions on the blade—*batteimens*, *croisemens*, *liemens*, and *fouetemens*—yet he shows fencers in plate 1 engaged middle to middle, and on page 90 calls the engagement of the *garde mediocre* “the most beautiful, the most useful, and the best.” Also of great interest is the fact that the fencers in the illustrations are armed with practice weapons that do not have a crossbar and ricasso; they are shown holding a straight-handled foil, with a curious, crown-shaped guard, that appears to be the ancestor of the modern French weapon. Labat, in his text, uses interchangeably the terms “sword” or *epee*, and “foil” or *fleuret*.

While engagement of middle to middle becomes a distinguishing feature of the French school, there seem to have been some exceptions in the early years, for example, La Boessiere; on page 44 of his treatise he has the pupil engage strong against weak. But the method he describes dates to the 18th century; it is the system his father employed. By the end of the 19th century, however, French masters appear to be unanimous in recommending engagements of middle against middle. Prevost, on page 55 of his book, defines the engagement as a meeting of the swords. Prevost's contemporary, Georges Robert, in his work, *La science des armes*, published at Paris in 1900, includes illustrations on pages 39 to 45 showing engagements in all lines made with the middle against the middle; and in his description of the engagements

he states that the point should be pressed lightly against the opposing steel.

Two factors, in all probability, led to the change in the position of engagement from the traditional strong against weak to the middle against middle: 1) the sword arm eventually was more withdrawn in the French school; and 2) the straight-handled practice weapon was not well suited for actions on the blade. By drawing the armed hand back, the swordsman assumed a defensive, rather than an offensive, posture; and with both fencers adopting this guard position, engagement of strong against weak would result in uncomfortably close fencing distance.



Between the 17th and 19th centuries, however, the sword arm in the guard position was well extended in both the French and Italian schools. For example, Labat, on page 10, observes: “the arm must be neither fully extended, nor completely bent; rather it should be equally between the two.” He echoes Fabris, who earlier in the 17th century, wrote: “the arm must not be fully extended, but rather more extended than withdrawn, and with the sword in line.” The well extended sword arm with point in line reflects the duellist's concern with threatening the adversary and keeping him at a safe distance. French masters still advocated such a guard position at the beginning of the 19th century, as can be seen in the first plate of La Boessiere's treatise on fencing. But by the end of that century the more flexed arm position, now associated with the French school, prevailed, as can be seen in Prevost's work. In his description of the guard on page 39 he states that the sword arm must be bent, with the elbow close to the body.

Apart from differences in hand positions, engagement, and weapon grip, Labat's method cannot easily be distinguished from that of the Italian school. Terms that have changed or disappeared from modern French fencing language, can still be found in Italian fencing terminology, and in Labat's work. His *flanconade* is the Italian *fianconata esterna*; his *reprise* or *coup redouble* is the Italian *ripresa di attacco* or *secondo colpo*; and his *volter le corps* or *quarter* is the Italian *inquartata*. He

also speaks of the *double-feinte* and the *feintes en desordre*, using the terms as they are employed by the Italians today: *doppia finta* and *disordinata*. And he lists in the same order, as the Italians, the three basic elements of fencing: time, velocity, and measure.

The words *doppia finta* and *disordinata* require further comment. In the *doppia finta* the first blade motion of a three-movement attack gives the action its name: thus, a double feint direct means a feint direct followed by a feint by disengagement and a disengagement; and a double feint by disengagement signifies two feints by disengagement succeeded by a disengagement, an action also known as a one-two-three. The term *disordinata* refers to three or more feints designed to throw the adversary into a state of confusion.

What is obvious from this comparison of French and Italian fencing material is the fact that the French, very logically, built upon the existing, successful method of swordplay devised by the Italian masters. By the time Labat published his treatise the Italian system of instruction had been transformed into a French national school. French masters, during the course of the 17th century, had succeeded in distinguishing their school from the Italian school by changing the practice weapon grip, and by shifting emphasis from offense to defense, and from actions on the blade to actions performed with absence of blade.

The Italian school stresses offense. Fabris, for instance, says that the adversary is placed at a disadvantage when he is forced to parry. Poggio Vannucchi, in his book, *I fondamenti della scherma italiana*, published in Bologna at the end of the 19th century, quotes his teacher, Giuseppe Radaelli, as saying, "the parry does not exist." What Radaelli meant, of course, was that if the attack was properly timed, with the necessary speed, and in correct fencing distance, that it could not be parried.

The change in practice weapon type from the rapier-style grip, employed by both the Italian school and the older generation of French masters, to the straight-handled grip was a principal factor in the evolution of the French school. Labat's crown-shaped guard was replaced, in the 18th century, by a figure-eight shaped guard, such as the one shown in the illustrations for Guillaume Danet's, *L'art des armes*, published at Paris in 1766. This offered little protection to the hand, so that a large, padded glove was necessary. Cordelois is shown wearing such a glove in the frontispiece to his book, *Lecons d'armes*, published at Paris in 1862. With the straight-handled grip covering the entire blade, and the thick, stuffed glove protecting the fingers, there could have been little sensitivity to blade contact. This would, naturally, inhibit the use of actions on the blade, such as the feint by *coule* or the *froissement*, and promote movements that freed the blade, like the feints by disengagement and cut-over. Removal of the crossbar, and free movement of the grip, would facilitate actions such as the cut-over and ceding parry Labat calls "*tierce obeyssant*." With free movement of the pommel, the point of the weapon could be lifted easily for the cut-over, or dropped for the ceding parry of *prime*.

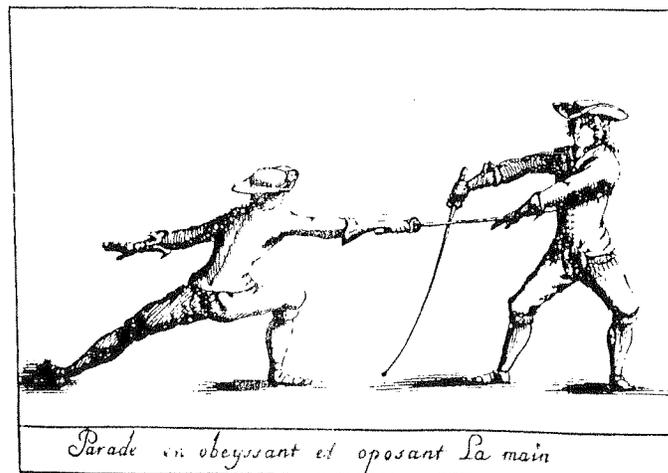
In contrast, the Italian school continued to employ as a practice weapon a modified rapier-style foil with a bell guard, crossbar, and ricasso. The armed hand seems to have been

covered with an ordinary glove, and the weapon tied to the wrist, with movement of the pommel restricted, as indicated by Rosaroll Scorza and Pietro Grisetti in their book, *La scienza della scherma*, published at Milan in 1803. The Neapolitan system of fencing that Scorza and Grisetti practiced was, in fact, based on 16th- and 17th-century Italian rapier play; it stressed use of simple movements, actions on the blade, and counterattacks. The use of ceding parries which carried the opposing steel to the low line, such as Labat's parry of *tierce obeyssant*, was discouraged, since these would bring the hostile point dangerously close to the legs. *Tierce obeyssant*, known to the Italian school as *ceduta di prima*, was confined to sabre fencing.

For the Italian school blade contact was of the utmost importance. As long as the weapons touched, the adversary's movements—no matter how subtle—were transmitted along the blade to the ricasso, and from the ricasso, to the fingers. The moment the opponent lost control of fencing measure and permitted his blade to be dominated, he was exposed to an action on the blade.

Feints, of course, made the fencer vulnerable to a counter-attack. Under the heading, "Of the vanity of feints," Capo Ferro writes: "while he feints, I thrust." In other words, Capo Ferro opposes the compound attack with a counterattack, or what modern French fencers would call an attack on the preparation. Here, there is a significant difference in terminology between the French and Italian schools. From the Italian point of view the offensive action executed in opposition to a compound attack is a counterattack; in other words, the first fencer to move is the attacker, and the second, the counterattacker.

The abandonment of the older numerical system of hand positions by the French, and renumbering of parries also became distinguishing features between the two schools. In a work as recent as Giorgio Pessina's and Ugo Pignotti's, *Il fioretto*, published at Rome in 1970, the classic hand positions and old numbering of parries can still be found. The four parries are designated *prima*, or *mezzocerchio*, *seconda*, *terza*, and *quarta*, with hand positions, respectively, in third in fourth, second or fourth, second in third or fourth, and third in fourth. The hand may be held in supination in all four



parries, or in pronation in the two outside parries. Like the French, the Italians today favor parrying all lines with the hand in supination.

In conclusion, except for the change in weapon grip and mode of engagement, Labat's text could easily be confused with an Italian work of the same time period. His pedagogical method, range of actions, and fencing terminology resemble more closely the modern Italian than the modern French school. The shift to a straight-handled practice weapon, and the effect this had on the choice of actions and the tactical approach, represents, in my estimation, the most significant factor in the separation of the two schools. In abandoning the rapier grip, Labat and his successors established a school of fencing that relied more upon absence of blade than upon blade contact, and encouraged use of the cut-over. But while differing in details such as weapon grip, mode of engagement, and names of parries, the French school, nevertheless, duplicates the essential features of its Italian parent. Thus it may be inferred from the French example that the establishment of a new school of fencing can only be effected through modification of an existing system, and that the end product will still closely resemble its antecedent. Finally, it should be observed that language plays a primary role in the creation of a national identity: it is no small coincidence, in my opinion, that the appearance of French fencing terminology and the birth of the French school coincide.

L'ART
EN FAIT D'ARMES,
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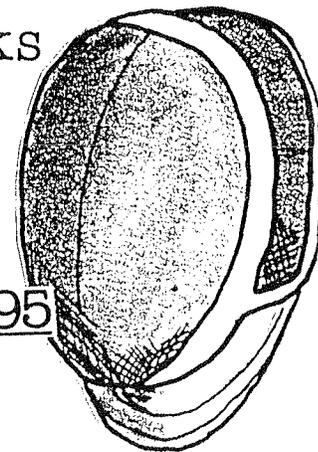
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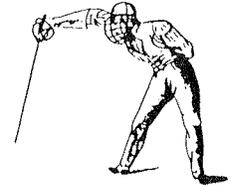
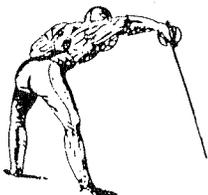
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WOMEN'S SABRE TODAY

by Monica DeVine, Salle Grenadier, Los Angeles.



Los Angeles sabreurs (l. to r.) Monica DeVine, Sylvia Ganchev, Karen Dorren, & Serina Rosenkjar



Support for the women's sabre movement in the United States has been growing fast, and several significant steps have been taken this season in support of the event.

The first annual Grand Prix Women's Sabre Series has been confirmed as the following scheduled sabre competitions:

- 1/03/87 Michel Alaux Women's Sabre Open
The Fencer's Club, New York
Contact: Ruby Watson
101 Lafayette Avenue #114D
Brooklyn, New York 11217
718-855-5974
- 2/21/87 Women's Sabre Clinic
Falcon Studios, Hollywood, California
Contact: Monica Devine
818-782-6004
- 2/22/87 Western Women's Classic
Los Angeles Valley College
Contact: Laura Boucher
1741 Grandville #107
W. Los Angeles, CA 90025
213-826-6833
- 4/04/87 California Women's Sabre
Halberstadt Fencer's Club
Contact: Kathy Krusen
650 Alvarado Street #106
San Francisco, CA 94114
415-648-8873

At each Grand Prix event, points will be given according to place won and size of competition, with the results to be tallied after the event at the Nationals (placing at the Nationals to

be worth double points); an award shall be given to the overall champion. At the California Women's Sabre event, an award will also be given based on points from both California competitions. At the Western Women's Classic in Los Angeles a raffle will be held, with the proceeds to benefit women's sabre and for a trophy for the Sabre Series champion; any other donations are very welcome.

A housing exchange program has been started, affording fencers who travel to competitions housing and transportation to and from competition sites. Fencers who need housing or are willing to offer it may contact the address given below for the newsletter.

A women's sabre newsletter, *Masque*, is going into its third edition and already has over one hundred subscribers on its mailing list from all over the United States. Dr. Ruth White, former Olympian, has contributed an article, among others. (Interested fencers may write *MASQUE*, 1542 East Wilson, Glendale, CA, 91206. Contributions of articles or competition results are welcomed.)

I wish to thank all of the people who have offered their help, support and advice, among others Eleanor Turney, Ruby Watson and Marlene Adrian, and all of the enthusiastic sabreurs who wrote regarding the newsletter.

As support and acceptance of sabre as a women's event grows, more women will be attracted to the weapon, more coaches will teach the weapon, and the sport as a whole will benefit. We need to look to the future, to see a National Women's Sabre title, and eventually women's sabre as an international event. We have the potential—all we need is the opportunity.

Love and Marriage, Parry and Riposte

An interview by Albie Axelrod of Chaba Pallaghy by member of the F.I.E. Commission D'Arbitrage

Editor's note: *There is a prevalent belief, at all levels of fencing, that since the attack is allowed when a halt is called during the attack, the riposte must also be allowed. This belief has been argued for by fencers of olympic level, many officials and many coaches in spite of the fact that this position is totally unsupported by the rules and even the logic of fencing under the direct observation and control of a director. This was discussed in detail with Chaba Pallaghy and it is hoped that our conversation will clarify the rule (which in actuality is quite specific) which states that no action can be initiated after the halt.*

AA—Chaba, I'm curious about the fact that many fencers, even olympians, believe that if a halt is called during the attack, that because the attack which started before the attack is valid, the defender must be allowed the riposte.

Chaba—That's an old problem and one that's been answered many times. The question keeps coming up and I keep wondering why.

AA—Perhaps it's because there is a feeling that it is only just that if someone hits you, you have a right to strike back.

Chaba—Yes, that's a natural reaction—but in a fencing match, where the play is under the control of the director, that isn't the situation. If the director calls halt, the fencers must respond to his command and stop fencing. It doesn't matter why the halt was called. The fencing may be getting dangerous, a clip may have come loose from a fencer's jacket or the adjacent strip's machine on the same table may have sounded and lit. Whatever the reason, the halt terminates the fencing. An action in progress is allowed because there is no time to respond to the halt. However, the attacker does hear the halt and his response may be to cease all subsequent fencing, and sometimes, even the attack. The result is that the defender, who also heard the halt, may and had better parry now launches a counter-attack or a riposte against a fencer who has laid down his arms at the request of the director. This is not the same situation as a brawl where you keep slugging it out. In a bout a director must be careful and know at what point in the phrase he called the halt and be certain that he does not penalize a fencer who has responded to his command.

AA—I'm glad to hear you say that. As a competitor, I've had many touches called against me because of a halt called when my opponent retreated over the warning line during an attack or for whatever reason. In many cases, I did abandon the attack and pull back my arm, only to have a touch scored against me by the opponent who hit me while I wasn't even trying to defend myself! And this because I obeyed the director!

Chaba—Yes, Albie, the director has much responsibility in these situations. In the case of a tac-au-tac parry-riposte where the halt is called at the time of the tac-au-tac action the director can award the riposte; but even here, if the halt is called during the attack and before the tac-au-tac parry-riposte, the riposte should again not be called, since it was initiated after the halt. In this case, the judgement is one of the director's perception, that is, was the halt before or with the tic-au-tac

action—but if it is before, the rule is clear.

AA—It's interesting that you say parry-riposte as though it were one word and one action. I strongly suspect that this implied syzygy is the root of the whole problem. Parry-riposte is a combination that fencers grow up with. All our lessons emphasize that you should always riposte after a parry. We are conditioned to think that they are an inseparable pair. It's like other combinations of words we grow up; pairs like horse and buggy, love and marriage, and so many others.

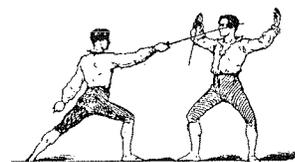
Chaba—Love and marriage? Yes, that's a traditional combination. But if you look at society today, marriage and divorce seem to be the more predominant combination. In a sense, parry-riposte has more in common with marriage-divorce than the love-marriage pair. Parry-riposte is a defense-offense relationship, opposed in purpose as is marriage and divorce.

AA—That's an interesting comparison and I rather like it. But whatever is happening to society, right now I would like to get back to how the director should control the bout. We can be subconsciously conditioned by pairing of this kind. Errors are made in this situation all too often. Can you make a clear statement as to what the directors should do in this situation?

Chaba—That's easy. The halt terminates the fencing. The last movement only of an attack initiated before the halt is valid, and no action can be allowed after the halt is called. The only exception to this discards even this touch if the attack arrives after the six minutes of actual fencing has expired.

AA—That is certainly a clear summary of the rules. I hope that this resolves this question.

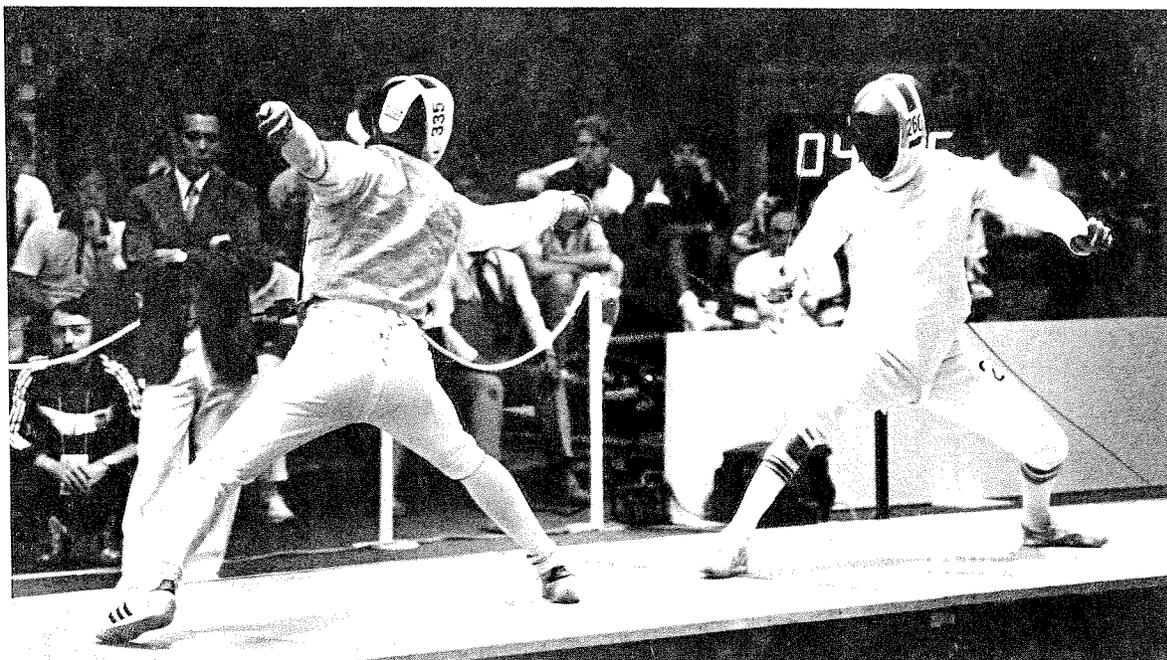
Chaba—Don't bet on it Albie, but at least you'll find out if our directors and fencers read American Fencing!



Editor's Note: A column will be established to resolve questions about correct interpretation and application of fencing rules. Readers are invited to submit topics for discussion. All responses will be reviewed by responsible members of the director's commission to assure conformance with FIE regulations.

A summary of the rules regarding the subject of this article follows. They are simple and consistent:

- The bout stops on the word "Halt". Only the movement begun before the halt is valid. Everything which takes place afterwards is entirely invalid. (Cf 32)
- The exception to this is when the six minutes of fencing expires. In this case, even an attack (or riposte) initiated before the expiration of fencing time but arriving after the six minutes expire is invalid. (Cf 47)
- In Cf 318, footnote #1 reaffirms, with no uncertainty, that the halt terminates the fencing. This note states "the President should not call a halt too soon (in the case of a fleche) in order not to annul a possible riposte."



Marx vs. Robak; final bout for 1st place W.U.6 Kobe

Photo by A. Axelrod

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Potential and Achievements of Selected World Class Fencers

by Dr. Aladar Kugler, USFA National Coach

Fencing, a sport developed many centuries ago from fighting and duelling, had already developed sophisticated techniques and training methods before many other sports came into existence or were only in their early stages of development.

However, the long tradition of fencing has also resulted in the creation of various deeply rooted beliefs, including some that are an obstacle to introducing new ideas and principles. During recent decades we have been able to analyze the different opinions of coaches and other experts regarding the methods of training and the importance of the physical, technical, tactical and mental preparation of fencers.

One group of coaches supports what is known as "classical" fencing and assumes that there is no need for reform because experience has proven the practicality of the classical school. The classical school has made technique a fetish which overshadows everything else.

The fencing lessons of the coaches of this school are drills in technique. The main attention of the pupil is focussed on the execution of the movements. The coaches try to force an idealized "universal" technique on their students.

Whereas technique is very important in fencing because victory is not possible without precise manipulation of the weapon, it is necessary to distinguish between what is important in technique and what is pedantic.

Another group of coaches and experts, influenced by the scientific development of physical abilities (strength, endurance and speed) which enables athletes to achieve high performance levels in sports like track and field, swimming and weightlifting, supports what is known as "athletic fencing". The athletic school overemphasizes physical preparation and the role of physical abilities.

This school does not consider technique of primary importance; instead, it stresses athletic fencing based on superior athletic abilities. Training methods of other sports (mostly weightlifting, running and soccer) are used by these coaches and are mainly adopted without critical and scientific analysis of their suitability for fencing.

Fencing does not require high physical effort and complex development of physical abilities (Kazackaja 1975; Keler 1967; Kogler 1975; Jirka 1977; Waterloch, Rittel, Neissel, Leide 1975A and 1975B). However physical abilities should be developed and they should be fencing specific.

Coaches of many other sports are certainly in an easier position. The decisive requirements of sports such as sprinting, long-distance running and weightlifting can easily be quantified and measured and the potentiality and progress of their athletes determined on the basis of these measurements.

In fencing, performance does not depend only on one ability but on many abilities which are mutually and closely related. The result of a fencing bout is determined by the mixture of abilities used to achieve each of the touches. The role played by each ability in achieving each touch varies, depending on

the specific bout situation. Lack of or being insufficient in one ability (even an important one) is not fatal because another can be substituted for it. For example, lack of speed can be substituted for with good timing, lack of physical strength can be overcome by smooth movements or mental skills, etc.

The situation is made even more complicated by the lack of a scientifically established sport profile, or "Professiograph", for fencing. The mental abilities important to fencing have not been identified and so can not yet be measured or tested. Previous studies (Kogler 1972 and 1975) have proven that the measurable physical abilities do not show significant correlation to fencing performance.

In a bout, technique and excellent physical ability are not enough. The mental abilities, such as will power, love of fight and fighting edge, are also important.

Self control is needed in order to maintain clarity of thought during the tension of the fight and to eliminate negative emotions so that the competitor does not lose control over the movements of his body. Courage to take reasonable risks is important in critical situations during the fight because without risk, victory is impossible. Perseverance is important in order to overcome periods of stagnation in training when a fencer's development has hit a temporary plateau.

Confidence is needed to make fast decisions and execute them immediately. Creativity (in this case, the ability to mentally re-orient oneself quickly) is necessary in fencing in order to be able to react more quickly and more correctly than one's opponent while being fully aware of the opponent's tactics and anticipating his intentions and reactions in developing situations.

A bout forces a fencer to concentrate his attention on the opponent's movements. The movements of the opponent become signals which reveal the opponent's mental state and intentions. The potentially threatening movements displayed by the opponent occur very frequently, can be quite variable, and usually are unexpected. This forces fencers to develop quick thinking, fast orientation, immediate decision making and complicated movement reactions.

Successful fencing requires tactical skill to coordinate technique perfectly with physical skills. Tactics are the real soul of fencing. Fencing should be thought of as a mental game. In a tactical fight, the individual reveals the quality of his abilities and his will to win. The combat of intellects, wills and emotions on the fencing strip develops skills which can be transferred to life situations and have significant educational values. By playing an analytical, mental game, the fencer permanently improves his skill in orienting himself in unexpected, changing, real-life situations.

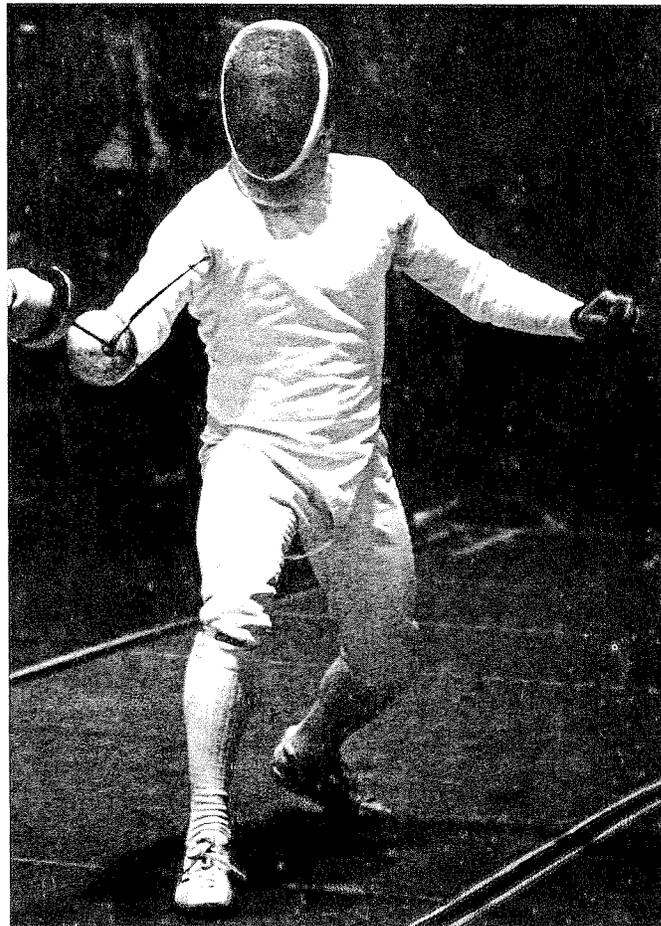
Editor's Note: Dr. Kogler has done extensive research to support his hypothesis that fencing is a mental game, that the essence of fencing is the knowledge of how to win, that the

mental skills play the primary role in victory, and that technique and physical abilities are indeed important but are only a means for achieving victory.

His research includes a survey of fourteen world class Olympic fencing coaches from twelve countries of Western and Eastern Europe, Canada, and Great Britain conducted during the 1984 Olympic Games in Los Angeles and the 1985 World Championships in Barcelona, Spain.

The purpose of this survey was to assess the opinions of world class coaches on the importance of mental, physical and technical factors in fencing and the mental and psychomotor skills which they believe are required (and possessed) by the most successful world class fencers.

Their surprising responses to Dr. Kogler's questionnaire will be presented in the next issue of American Fencing.



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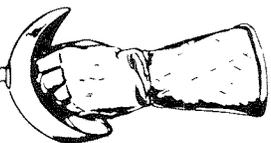
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From The Foreign Press

Modern Pentathletes Banned

Abstracted from two Associated Press bulletins submitted by Jeff Tishman

STOCKHOLM, Sweden (AP)—Fifteen modern pentathletes, including two Americans, were banned for thirty months from international competition in the biggest scandal in the sport's history, the International Modern Pentathlon Federation announced.

Thor Henning of Sweden, the Federation's Secretary General, told the associated press that the other 13 were East Europeans. Five were from the Soviet Union, five were from Poland and three were from Bulgaria. Henning said that all had used a sedative before the shooting portion, the final event in the competition, either in the World Championships at Montecatini Terme, Italy, in August, or in a meet in Birmingham, England.

Modern Pentathlon consists of five totally different disciplines: riding, epee fencing, freestyle swimming, crosscountry running and shooting.

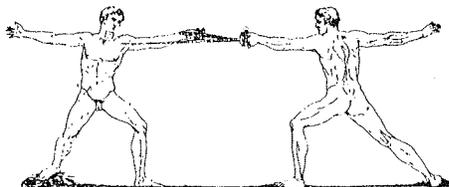
Twelve of the banned modern pentathletes, among them world champion Anatoly Starostyn of the Soviet Union, gave positive responses to the dope tests after the world championships, Henning said. Starostyn was stripped of his Gold medal and the Soviets were stripped of the team title.

France, which finished second in the World Championships, was declared the men's world team champion. West Germany was awarded the silver medal and Italy was given the bronze medal.

The banned Americans were Blair Driggs and Lori Norwood. Driggs was 56th out of 68 entries in the men's individual event and Norwood finished 12th out of 48 competitors in the women's meet.

The banned athletes claimed they did not know that the sedative was prohibited. Henning said that the banned athletes have the right to appeal the ban "but they have virtually no chance to cut the penalty. We have strict rules. A lifetime ban will apply if any of them give another positive doping test."

Three other individual world championship medalists were banned and disqualified, including women's bronze medalist Tatiana Tchernetskaya of the Soviet Union, junior world champion Velizar Iliev of Bulgaria and silver medalist Oleg Plakskin of the Soviet Union. Their teams were also disqualified.



A companion article is being prepared by Dr. Marius Valsamis, Chairman of the USFA Medical Commission, and will appear in the next issue of American Fencing. The article will address the dangers to both body and psyche of the various drugs and the effects of ultimate drug dependence.

The Editor

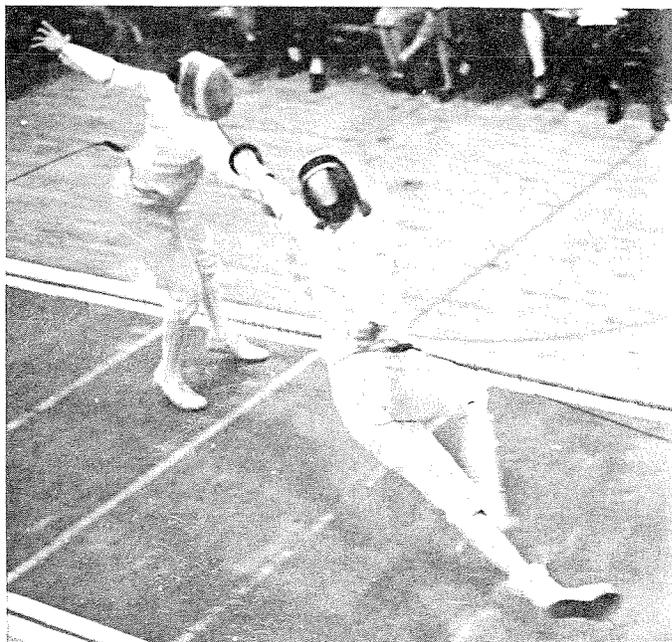
Riboud, 7 Years Later

from ESCRIME Magazine Translated by Phyllis Elliott

The number one man in these world championships, that's Philippe Riboud. Sorry Borella, Fichtel and Mindirgassov... Some day, perhaps, you too will write the history of fencing as he did. It's the worst one could wish for you! You should know, however, that you would have to endure the relentless assaults of fate, overcome reputedly incurable illnesses, believe and hope that though you engage in this sport exhausted, you will still arise once more and go on to win world and Olympic medals! You would also have to demonstrate exemplary regularity against a perverse destiny, and participate in seven world finals in eight years and earn six medals. And when you finally become a world champion, over seven years, and after having experienced everything, even the darkest times, you must still be driven by the same passion as when you started out. You must be ready to give up your job and launch into another adventure in order to realize the dream of your childhood: to be an Olympic champion.

Riboud is all of that, and even more. Legend is not satisfied with just a few specific strokes. It demands sensation, novelty, blood, tears, victories, replays, great moments of happiness. With Riboud, the legend is more than fulfilled. The mere history of competition will be lost and forgotten. But Riboud shall remain

With him the French epee also triumphed, an epee which in fact he instigated and pioneered. Gold and bronze in Los Angeles (Boisse and Riboud), gold and bronze in Barcelona (Boisse and Riboud), gold and bronze also in Sofia (Riboud and Lenglet). Olivier Lenglet, who has long fenced in the shadow of his two imposing elders, was making an appointment with the future.



INTRODUCING



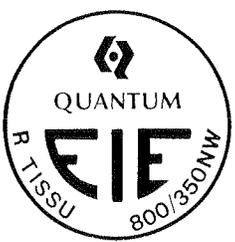
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As Seen By Others



Editor's note: The universality of fencing disciplines is ever fascinating, in that the principles of so many other activities appear to be directly applicable. We have here two views of fencing; one seen by a musician, and the other by one experienced in the martial arts. Despite the fact that so much is applicable to fencing, there is a caveat for each writer. The musician must not look for "music" in fencing and the karate blow has a rigidity that makes parrying the riposte impossible.



"The Music of Hand and Blade"

By Phyllis Elliott

"Softly, softly. Use the fingers." "Accelerate after the beat." "Establish the tempo of the phrase." "The Maestro says to use more forte." "Take the measure..."

These instructions, familiar to any musician, come not from rehearsal studio, but from the fencing hall!

Use of the fingers promotes dexterity and finesse; soft movements are less easily perceived, more easily controlled; beats on the opponent's blade are most successful when the tempo of the actions is also broken so that the following action is faster than the established rhythm; the exchange of blows forms a "phrase" of action; an instructor holding an internationally-recognized diploma may be addressed as "Maestro" (or "Maitre" or "Professor"); the "forte" is the strong part of the blade, where it is thickest, nearest the grip; and "measure" is the distance between two fencers—close enough to attack, or far enough to be safe.

Beyond the obvious use of common terminology, there is a deep relationship between the arts of music and of fencing. I speak now, not of that period in the 18th century when the aristocracy practiced a studied form of choreographed fencing movements just as they practiced the minuets of Mozart; nor of the countless cinematic sequences in which a fully orchestrated sound track stirs our excitement while Robin Hood or Luke Skywalker does battle. Modern fencing, both strategically and physically, relies on many elements that are wholly musical.

Our pleasure in listening to music derives from concentrating on a sequence of sounds. Often the degree of satisfaction depends on the logical progression from one sound to the next, and from one phrase or section to the next. Music must develop in time in order to allow the interplay of elements that comprise a musical phrase.

Similarly, a fencing phrase is a continual interplay of movements, changing distances, and changing tempi, which develops spontaneously between two individuals. It cannot be predetermined; nor can the concentration falter, since the mind and body are tuned to take instantaneous advantage of the slightest opportunity to attack. Fencing is based on the reality of deadly, hand-to-hand combat. That means that, in addition to building stamina, coordination, balance, and strength, fencing is an excellent exercise in concentration!

Other, more subtle processes are exercised as well, such as the ability to learn—to be curious, to test and explore, to assimilate and analyze results, draw conclusions, and apply what one has learned to a constantly changing situation. Each time you face an opponent on the fencing strip, you learn something about him. You also learn something about

the game, and something about yourself. By making an action and observing its effect, you gain information about his strengths and weaknesses, his general character, and his degree of skill. By using this information to your advantage in playing the game, you learn to make the effective choice in a split second's time.

This, like jazz improvisation, involves the practice of total commitment, both mental and physical. It brings immediate results of success or failure. In the case of success, the gratification is instantaneous, and belongs to you and you alone. In the case of failure, only a touch has been lost; and something has been gained in the knowledge of how the touch was scored. There is then an immediate opportunity for a fresh encounter, with a greater likelihood of success, for you are already wiser than you were a moment before.

These attributes of fencing can be a good antidote for the frustrations of business or personal relationships. What is learned in dealing positively with stressful situations on the fencing strip can prove useful in other areas of your life.

This active process of investigating, acquiring knowledge, and adding that knowledge to one's repertoire of skills, is actually a regeneration of the creative process. It is the true "re-creation", a re-balancing (or harmonizing, if you will) of mental and physical properties, as are music and other creative arts.

There is also great satisfaction in developing one's own individuality. A skill taught one-on-one—master to pupil—taking into account the natural gifts and inclinations of the individual fencer, creates a situation in which the only standard is your own potential, and not someone else's achievement or style. For every disadvantage, there is a corresponding advantage: a person of shorter stature may not have as long a reach, but probably possesses greater mobility, and offers a smaller target. The game is played with whatever cards you hold.

It also retains the graciousness, respect, and honor that have been associated with swordplay through the ages. It is a link to those who fought for glory or survival, and passes on the techniques of their success. It is a position in an international community of individuals reaching for excellence, each on his own terms; the parallel with music holds true on this level as well.

Finally, fencing is fun. It is endlessly creative and new. It carries romance and excitement, and the company of comrades-in-arms; and it can carry you to the discovery and utilization of parts of yourself that you may have never been aware of. *En garde!*

As Seen By Others



Fencing and Judo

By Charles Yerkow

Not intending to mislead the reader, I must state at the outset that I am not a champion fencer. I have been fencing for about four years, but most of my life has been spent in the practice and teaching of Judo having published seven books on Judo since 1942. This article is a result of the growing realization of how much the principles of Judo apply to fencing.

We fence each other and we play Judo because we enjoy the game. We are not pleased with ourselves when we lose a bout, and we feel great when our attack succeeds. We are all constantly striving to improve our game. Thus, what follows from the mind of an old-time Judo player might provide certain guidance for certain fencers.

One fencing book says "It is more important not to be hit than to hit." On the face of it that statement doesn't seem to make sense, but if we dig into it, deeply, we'll discover its true meaning and we'll be surprised in our technique improvement.

The close relationship of Zen and Judo is seen in the following statement: "Face your opponent, but do not see him; see nothing, yet see it all."

The beginner in fencing first tries to watch the blade, then the opponent's hand movements, and then resorts to wild action. That Zen saying contains considerable wisdom. Consider the following relationships:

- Train yourself to *visualize* your fencing moves—as if you were standing nearby and watching yourself in action. You'll see nothing, yet you will see it all.

In a Judo bout many a top player has scored a point, and when asked which throw had he used his answer will be "I'm not sure—everything felt right, so I went in."

- Keep *relaxed* and *keep breathing* normally, for this is the only way to develop stamina and speed.

In an old Judo book we find "The secret is in the belly (abdomen)." This relates to proper abdominal breathing and relaxation. In this way all muscles are in a relaxed state and do not have to be untensed in order to bring them into action. Time is not lost; attacks succeed.

- The beginner should make it a habit of asking himself the following basic questions.

- *Am I holding the weapon correctly?*

In Judo, experienced players quickly learn how and when to grab sleeves, lapels, belts and when to change their grips for the particular throw intended. Success is at stake. Too many fencers seem confused about the proper hold.

- *Is my "on guard" and "lunge" good?*

In a Judo bout or play, the natural posture (legs not bent) allows an experienced player to attack at any instant into any direction; however, he may also play from a defensive posture (legs bent, as in on-guard) because this posture

also allows him the same opportunities. How come? Because in both postures he will remain relaxed and will keep up his normal abdominal breathing. The fencing "disengage" and "riposte" should be considered with the above principle.

- *Do I advance and retreat correctly?*

Unlike the restricted in-line movement in fencing, Judo players move in ALL directions, and are constantly aware that an attack may come from any side as in a game of chess! The main eight off-balance positions must be protected. Doing this in fencing is a bit easier, in a way.

- *Am I keeping the right distance?*

If a Judo player were to stand still, he'd be thrown easily. Therefore both players keep up a movement to confuse—or deceive—the other. Like changes in positions in chess, changes in distances also change the throwing possibilities. Have you ever heard it said that "He who controls the distance (measure) controls the bout."

- *Is my timing off?*

Even in "constant changes" a timing or tempo is set up, and to initiate an attack in that tempo usually results in a miss. Judo players and fencers who train themselves to *break the tempo* (timing) are the ones who score. Tempo is in the form of 1...2...3...4. Breaking this tempo or timing is 1...2...3/4.

- *Are my feints good or obvious?*

All sports rely on the element of deception in order to create an opening for the real attack. In Judo, players will purposely drag a foot or leave in open to attack, but when the opponent attacks this obvious opportunity with a foot-sweep he may find the foot no longer in place but actually find his own foot followed in a counter-attack. In fencing: disengage, deceive, lure, riposte!

- *How can I improve my parry and riposte?*

By re-reading all of the above, and putting it into practice. Also, ask your coach or an accomplished fencer for advice—every good Judo player and every good fencer will always be willing to help you.

It's nothing more than following your blade's point to the target! Good luck!

Permit me a few *comments on attitude and sportsmanship*.

In Judo, one clean hard throw determines the winner (or a 30-second hold-down, or the surrender to a choke or lock). There are never any arguments.

In fencing, however, I've witnessed many arguments, even expressions of anger, regarding hits made or being off-target.

Fencing, like Judo, is only a game. Be a sport and indicate the touches! Arguing lowers your standing in the eyes of others!

Two New Jersey Fencers Rise in National and International Scene

by Connie Latzko

Two former USFA presidents, Stephen Sobel and Irwin Bernstein have achieved posts that go beyond fencing, and encompass all olympic sports.

Steve Sobel has been honored with the appointment for Chief of Delegation for the 1987 Pan-American Games. He will represent the entire United States Team of 24 sports in Indianapolis.

Mr. Sobel is vice-president of the United States Olympic Committee and has held several other posts of influence in sports. He is a member of the organizing committee for the Pan-American Games in 1987 and he is a delegate to the Pan-American Sports Organization.



Stephen Sobel



Irwin Bernstein

Irwin Bernstein has been elected President of the New Jersey State Games of 1987, and is responsible for the organization and administration of the entire event. Irwin Bernstein helped organize the fencing events in the First Annual Garden State Games in 1983, and has steadily been awarded increased recognition for his efforts.

These games comprise 24 sports, run for 9 days and are held at the Rutgers Campuses of New Brunswick, NJ.

Mr. Bernstein feels that the state games are a valuable step in grass roots development of amateur sports and has seen the movement grow and spread in the throughout the United States. The Garden State Games has grown from modest beginnings to more than 8500 competitors, providing New Jersey youth with excellent competitive experience in an olympic environment.

The Gerevich Trophy

The GEREVICH TROPHY is donated by Dr. Oszwald Tapolcsznyi an alumnus of the Cleveland State University of Cleveland, in memory of his fencing coach, Maestro Aladar Gerevich, Sr. of Hungary.

Maestro Gerevich was the father and coach of his son, Aladar Gerevich, Jr. the all time best Hungarian Sabre fencer, winner of 7 Olympic gold medals. (1 individual, and 6 teams).

The Trophy is being inaugurated at the Sabre Event of the #3 North American Circuit Event in Cleveland, March 1, 1987. This is part of the North Coast Challenge hosted by the Northern Ohio Division of The United States Fencing Association.

The Trophy is to be maintained for 7 years, after which time it will be retired and placed on permanent display at the Cleveland State University. It will then be maintained by the Cleveland State University Sports Alumni Association and the CSU Fencing Coach.



Officers' Corner

By Lewis Siegel and Carl Borack

Best wishes to all of you for 1987. To start the year off, we offer some good news.

As this column is being written, we are just finishing negotiations for a great new membership benefit. You have already received, or will shortly receive, a mailing from the USFA with an application to obtain a USFA VISA CARD.

While the basic benefits of the card are reason enough to apply for the USFA VISA CARD, there is a special reason for you to apply and use the card. The USFA will receive a fee for every USFA member that opens an account and will receive a percentage of every charge made by you on the card. Every time you use the card, you will be helping the USFA and fencing—at no cost to you.

The USFA VISA CARD will serve both you and the USFA. The card is issued by Maryland National Bank which has an excellent reputation for service and there will be a 24 hour toll free telephone number to call with any questions or problems. The USFA VISA CARD carries with it a number of benefits not available with most cards, including:

—NO MEMBERSHIP FEE FOR THE FIRST YEAR. Renewal fees are a very reasonable \$18 per year.

—CAR RENTAL DAMAGE COVERAGE of \$3,000. Most car rental companies charge \$5.00 to \$11.00 per day for this type of protection. This feature alone can save you substantial amounts of money—or the worry involved about a minor scratch or dent to a rental car if you do not take the coverage from the car rental company.

—EMERGENCY TRAVEL PROTECTION. See the materials enclosed with the application for full details which include providing you with a ticket home or cash (up to your unexpended credit limit) if you lose your card while on a trip.

Read the mailing for full details on these and the many other benefits, including, 24 Hour Traveler's Message Service, Lost Luggage Protection, Lost Credit Card Registration, and a Free Additional Card. These benefits are offered without cost to USFA members that obtain the USFA VISA CARD.

We urge you to give the USFA VISA CARD a try. With no membership fee the first year you can't lose and fencing will win.

More Good News

A new fencing brochure is being published thanks to the sponsorship of Wilkinson Sword, Inc., U.S. Razor Division. We look forward to working more with Wilkinson this year and in the years to come.

The membership of the USFA continues to grow. Membership through December 31 substantially exceeds the membership for the same period of any previous year. We expect to set a membership record this year including crossing the 8,000 member threshold for the first time.

It is expected that one or more U.S. cities will be bidding to host the 1989 World Fencing Championships.

Reports back from the coaching clinics conducted by Dr. Aladar Kogler, our new National Coach, have been excellent. More of these coaching clinics and the area seminars by our National Coaching Staff will be held around the country. If your area hasn't had a clinic, or wants to host another one, contact Jack Keane, Chairman of the National Training Committee for details.

Until next issue, Good Fencing.

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LATEST RESULTS

EPEE INTERNATIONAL

Montreal—Jan 30-Feb 1, 1987

Bravo to our American epee fencers! Two of them have fought their way into the finals of one of the more prestigious World Cup events, showing we can produce the right stuff.

1. Loyola, Wilfredo—Cuba
2. Schmitt, Arndt—West Germany
3. Gerull, Thomas—West Germany
4. Malmstron, Bobby—Sweden
5. Bergstrom, Jerry—Sweden
6. Koppang, Nils—Norway
7. Masin, George—USA
8. Marx, Robert—USA

To the Editor

To the Editor:

Many dedicated people have devoted their energies to making our sport safer. Some of their ideas have been adopted—the mandatory underarm protector, for example, or the increasingly stringent requirements on masks. Other proposals, such as prohibiting certain types of handles, have not been as widely accepted. The most recent example in the latter category is Maestro Theodore Katzoff's suggestion in the November/December issue of *American Fencing*: he proposes to ban the *fleche* from foil fencing, and argues that this single relatively minor change to the game would substantially decrease the danger to foil fencers.

I believe it is possible to eliminate almost all the hazards of all three weapons. Like Maestro Katzoff, I propose a single change to the game, but not the same one. Since broken blades are the most prominent cause of serious injury in fencing, I suggest we forestall broken-blade accidents by the most direct means: by doing away with the blade altogether!

This proposal will place an added responsibility on the directors, who will have to observe the fencers' hand and arm positions closely to estimate where the blades would have been had there been any. However, this difficulty can be over-

come quickly by an intensive training program for officials, led by accredited sabre judges who have years of experience in calling "air touches."

The safety advantages of this proposal are obvious at once, and some reflection reveals a wealth of side-benefits as well. The determination of the materiality of touches would no longer depend on complicated, expensive, and failure-prone electro-mechanical devices, so Divisional treasuries will get some relief. So will tournament organizers, who will no longer have to lug multi-ton metallic strips around the countryside. The tournaments themselves will flow more smoothly when directors are no longer required to spend endless time fiddling with gauges and weights at the start of each bout. The fencers will also find it less expensive to equip themselves when competitive gear consists only of sneakers, possibly protective goggles, and whatever modesty demands.

I feel sure that the safety-conscious membership of the USFA will give my proposal all the attention it deserves.

Sincerely yours,
Eric Sosman

To the Editor:

In my 50 years of AFLA, USFA and FIE competition, I never met a fencer like Tibor. In addition to being a fine and gentle and intelligent human being, with a keen and never-failing sense of humor, he was a genius with the sabre. He could make 2 or 3 stop-cuts, then a parry-riposte, and occasionally, even though he *did* have the advantage described by Steve Sobel, the judges would miss all of it. I fenced hundreds of bouts with Tibor, and directed or judged at least a hundred more, but never once did I hear him complain during the course of a bout, nor did I once hear him curse the judges, nor did I hear him once shout at a director, nor did I ever see him remove his mask to glare at the jury, and of course I never saw him throw his mask, weapon, or even glove. What I *did* notice, after I came to know him well, after a particularly bad decision, was through the mask, a raised eyebrow or a quizzical half-smile. Almost needless to say, after a victory, I never saw him clasp his hands over his head, jump, screaming 2 feet into the air or gyrate madly off the piste without shaking his opponent's hand.

When I lost to him, he would appear almost apologetic. I never saw him gloat, even if the vanquished one was not his friend. When I managed to fence "over my head" and won a bout from him, he always gave a warm hand-shake, a smile, a hand-on-the-shoulder or a hug.

While I remember the wonderful experiences of matching my skill and wits against the great Tibor on the strip, I am a little wistful also for a kind of quiet skill and great sportsmanship which I hope may again grace our sport.

Novera Herbert Spector, Ph.D.
National Institutes of Health, NINCDS

In Memoriam

RALPH FAULKNER

Ralph Faulkner, member of the 1928 and 1932 Olympic teams, died on January 28, 1987 at the age of 92 following a stroke. Ralph Faulkner was loved by all who knew him and they were many. He brought credibility to the many fencing scenes in the films he choreographed and acted in. Ralph Faulkner became a professional Fencing Master after the 1932 Olympics and remained active Maestro until his last days. He will be missed by the many people his ways have touched.

DRISCOLL, ROBERT S.

Robert Driscoll died January 13, 1987. Robert Driscoll was himself a champion fencer and member of several Olympic teams. He served as president of Fencers Club for many years. His wise guidance as well as his generosity sustained the club through trying times. His founding of a Junior Olympic training program produced many fencers for the U.S. Olympic teams. His farsighted, forceful, yet gentle leadership, inspired all our members and fencers.

Fencers Club, Inc.
Eugene Blanc Jr., Chairman
James Melcher, President

Spring Fever. That's the topic. Yes, I know that this issue is probably set for publication in the spring, but that's not the reason for the topic. I'm talking about the other kind of spring—the one that foil and epee fencers have to cope with. In fact, I think that I will confine myself to the foil fencers for this outing, since I have recently seen some of them do a couple of things that I would not have believed possible only a few years ago.

For example, there was the fellow who came to me waving his foil and complaining about the problem he was having with his tip: it wouldn't hold the weight. I pressed it with my finger: no wonder. There was about as much resilience in his spring as in a wet noodle, fresh from the boiling—it wasn't even *al dente*. It didn't take much questioning to establish what was causing the problem, although I don't know whether I ever succeeded in convincing this fellow that he was going about it the wrong way.

It sees that he really believed what he read in the rule book, and took it absolutely literally. "The rule says 500 grams, and that's what I'm setting it at," says he, in a righteous tone of voice. That sort of thinking used to be confined to the rank beginners among epee fencers, who would eventually learn—by having their heads handed to them on a platter—that everything needs to be interpreted, especially fencing rules. Old timers in foil will remember that when electrical foil fencing began, all the springs tended to be pretty soft, so you would find yourself spending a fair amount of time doing the work that was required to stretch and restretch and finally replace them. In fact, the rule book used to have a delightful little remark in the section on foil, advising manufacturers to furnish springs capable of holding a 550 gram weight when new, because they would fade so fast.

Those were the days of rather thick-barreled points, and apparently the springs, being correspondingly wide-diametered, were relatively weak. More recently—although it goes back quite a few years now—we have had thinner foil barrels, and naturally the springs have had thinner diameters, which evidently tends to make them a lot stronger. Some of these springs have been so tough that they could throw back not merely the 500 grams called for by the foil rule, but an epee weight (that's 750 grams, for non-epee fencers who might be wondering). I once came across a particularly strong foil spring of this class on which I tried an experiment. (The devil made me do it.) It actually just about managed to hold a foil weight AND an epee weight on top of each other. Usually when some bizarre behavior of this sort occurs it can be traced to a dent in the barrel or something of the kind that has created a jammed or very sticky point. But there was nothing like that here, just one tremendous spring.

You wouldn't want that spring on the end of your foil, of course, but you also don't want to be taking your tip apart after every second touch, or at least after every bout. Certainly you don't if you are anything like the usual foil fencer in temperament. (Your typical dedicated epee fencer is something else, naturally: he thinks nothing of disassembling, adjusting, and reassembling the whole tip, while waiting for the on-deck call for his next bout in the world championships.)

Maybe this is the time to put in print an observation that I dreamed up a couple of years ago, and have since told to quite a few fencers and others. (If you've heard it, you can skip this paragraph.) What with electrical sabre looming on the horizon, and the arrival of women in both epee and sabre, I suspect that my observation, which always seemed to make very good sense when applied to what has so far been the situation, may be about to lose some of its clout. Anyway, it likens fencers to car owners, in three classes. Sabre fencers are like the fellows who buy jalopies; they don't care what they look like, just so long as they feel OK and get them where they want to go. Epee fencers buy sports cars and spend their time under the hood tinkering, in the hope of improving performance. Foil fencers, on the other hand, haven't the faintest idea how any of it works; all they want is that it should purr when they turn the key.

Let us return to our sheep, as the French books say the French say (although I've never heard a Frenchman say it). In connection with the proper strength for a foil spring, let me pass a warning to those who buy top-of-the-line equipment these days. European manufacturers have hit upon something not so far removed from the old FIE warning about furnishing springs capable of supporting a certain safety margin. At the Olympics in 1984, our supplier made a point of providing only his specially selected (and definitely light-weight) "competition-grade" springs for both foil and epee. That didn't prove much of a problem for our epee fencers, who, in effect, were relieved of the necessity of softening their own springs. Since they were used to keeping an eye on the things, no untoward results occurred. With our foil fencers, however, it was another story. None of them were old enough to remember the days of naturally soft foil springs; some of them had never seen or experienced anything but the very stiff thin-diameter modern springs, and simply couldn't be made to believe that such a thing as a soft foil spring was possible. They had trouble of exactly the same sort as that "strictly 500-gram" fellow I mentioned earlier. Of course, if you are willing and able to spend most of your time between bouts in taking apart and re-setting your tip, then feel free to play with getting your spring down to a 500 gram strength (or more likely 505, say). If you don't want to be bothered, don't.

In other words, there has to be some common sense about it. You wouldn't want your spring to be able to throw back an epee weight, of course, but you will save yourself a lot of grief if it can do more than barely hold the foil weight when first set up. If you have a flat-topped foil weight, you can make up a little increment that can be put on top of the basic weight, to add the safety margin that you should always allow for yourself. The experienced fencer should be aware, as the experienced technician certainly is, that the standard of accuracy among the weights that you will encounter at various competitions, domestic and over-seas (and at all but the very highest levels), can vary wildly. And obviously, the closer you are to the edge when you begin, the more at risk you will be. Better be safe than sorry. In my view this idea of trying to get the weight down to the bare minimum is almost a sickness, sometimes close to paranoia. "Spring fever" is too soft a term.

Duel at Dallas

The 1821 Wilkinson British Officer's Cavalry Sabre, awaiting its new owner, glistened against the red velvet of its dark walnut case. Peter Westbrook, U.S.A. sabre champion, fighting for the prize, finally defeated Martin Benitez, 10-6 in one of the tournament's highlights.

More than 180 fencers came together at the St. Mark's School to compete in a weekend of fencing, fellowship and fun. Fifteen members of Mexico's National Fencing Team contributed to the high level of fencing seen by the spectators. The Mexican fencers captured one first, four seconds, two thirds and two fourth place medals.

The tournament was successful as a result of the dedicated efforts of the members of the Dallas Fencer's Club who organized and provided the necessary logistic support and the Southwest Texas Fencing Club which provided transportation for the guests from south of the border by transporting them to and from Laredo.

Plans are being made for next year—and to all our competitors and visitors we say "Gracias, and y'all come back next year."

1986 DUEL AT DALLAS

November 1-2, 1986

Men's Foil—62 Participants

1. Cruz, Gabrael—Mexico
2. Torrez, Javier—Mexico
3. Calderone, Eduardo—Mexico
4. Cunningham, Rich—Kansas
5. Shanks, John—Dallas F.C.
6. Hardy, Curtis—Et La Brothers

Men's Epee—53 Participants

1. Pesthy, Paul—Salle Cinco/Salle Cinco
2. Torrez, Javier—Mexico
3. Stull, Rob—USMPA
4. Falt, Eric—Dallas F.C.
5. Michaels, Charles—USMPA
6. Beres, Laszlo—USMPA

Men's Saber—42 Participants

1. Westbrook, Peter—U.S.A. U.S.A.
2. Benitez, Martin—Mexico Mexico
3. Trejo, Alberto—Mexico Mexico
4. Lewis, David—Spokane Spokane
5. Benitez, Benjamin—Mexico Mexico
6. Anthony, Don—U.S.A. U.S.A.

Women's Foil—25 Participants

1. Hamori, Christine—New Orleans F.C.
2. Roldan, Louides—Mexico
3. Sumpter, Nancy—Unatt.
4. Zapata, Josea—Mexico
5. Menke, Joan—Unatt.
6. Voris, Susan—North Colorado

1986 Chicago Challenge: The Invasion of the Best

The 1986 Chicago Challenge Circuit events were held on December 12-14. Despite some cold weather and a huge entry in all weapons, the competition ran smoothly and swiftly.

Dr. Fred Rhodes, USFA Secretary and organizer of the Challenge, has made a habit of late of bringing top competitors from the World Cup list to "spice up" the meet. This year was no exception—just spicier. The invited guest was the 1984 Olympic Gold Medalist, Luan Jujie of the People's Republic of China. Ms. Luan, with her teammate E (pronounced "ow") Jie, the Chinese Junior National Champion, gave a fair accounting of themselves, considering the 14-hour jet lag that they had to overcome.

E Jie finished 10th, while Luan demonstrated once again the form that has taken her to the top of international fencing. In the process of winning the Challenge, Luan received 22 hits in 21 bouts. Neither American nor Canadian nor Mexican opponents could match her hand or foot speed, balance, or technical expertise. It was a good lesson for our fencers; this is

what we must achieve technically in order to begin to be successful internationally.

The Chinese delegation was in the United States due to a personal invitation made by Dr. Rhodes with the financial assistance of Serendipity Video Productions and Doug Fraser. Serendipity sponsored the airfares for the three Chinese (the two fencers and a translator/chaperone) and provided transportation during the weekend of the meet.

There were some surprises during the meet and some new faces in the finals. Rachel Hayes, Donna Stone and Michele Verhave made the final 8 at the expense of such fencers as Caitlin Bilodeaux, Mary Jane O'Neill, Mexico's Pillar Roldan, and some top Canadians. In the finals, Luan beat Verhave 8-2, Poirier of Canada 8-3 and Sharon Monplaisir 8-2. Poirier defeated 1985 National Champion Molly Sullivan for 3rd place.

The Men's final saw Mike Marx defeat Luc Rocheleau of Canada for his second Chicago Challenge title, while Peter Lewison beat home-

Results

1986 Chicago Challenge: The Invasion of the Best

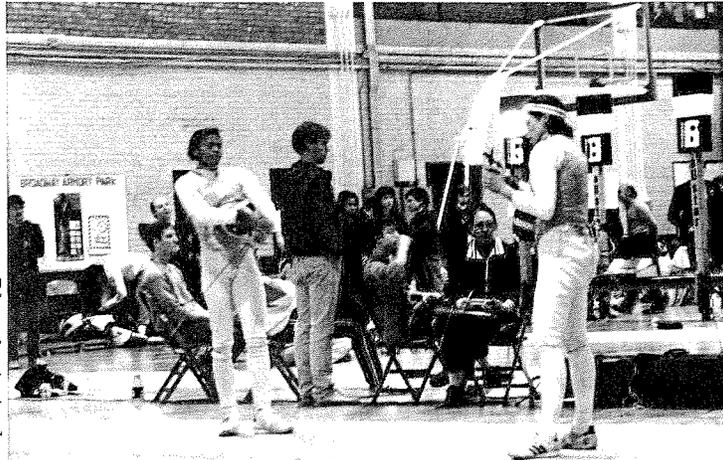


Photo by A. Axelrod

Sharon Montplaisir, getting ready.

town favorite Dave Littell for third (Dave began fencing in the Chicago area and was a past state high school champ in both fencing and tennis). New names in the final 8 included Matt Huttenback and Ed Mufel.

The women's epee event was dominated by Vincent Bradford, who beat Cathy McClellan for the championship. Donna Stone, in her second final in as many days, took third over Dr. Jane Littman. The epee field of 55 was encouraging and should make for an interesting year when the Women's Epee Circuit really counts for something: a berth on the Pan-American Team.

Thanks to all of the local volunteers, the directors and other officials, the Chicago Park District for lending the gym and to Serendipity for allowing us to bring these special guests to the U.S. Both Ms. Luan and Ms. E hope to return next year.



Luan Jujie, on the way to the top.

Photo by A. Axelrod

CIRCUIT #1 RESULTS

Men's Foil—December 13-14, 1986 Chicago, Illinois

1. Marx, Michael—Unatt/Hunter
2. Rocheleau, Luc—Canada
3. Lewison, Peter—Fencers Club
4. Littell, David—Salle Csizar
5. Massialas, Gregory—Halberstadt
6. Huttenbach, Joshua—Salle Bardakh
7. Giasson, Benoit—Canada
8. Mufel, Edward—Salle Santelli

Women's Foil—December 12-13, 1986 Chicago, Illinois

1. Jugie, Luan—China
2. Montplaisir, Sharon—Fencers Club
3. Poirier, Jacynthe—Canada
4. Sullivan, Molly—Unatt/Notre Dame
5. Cheris, Elaine—Cheyenne FC
6. Hayes, Rachael—Salle Csizar
7. Stone, Donna—Salle Santelli
8. Verhave, Michelle—Fencers Club

Men's Epee

1. Trevor, Stephen—NYAC
2. Shelley, Lee—Salle Santelli, NJ
3. Chouinard, Jean-Marc—Canada-MOU
4. Marx, Robert—Salle Auriol
5. Fekete, Nicolas—Canada-MOU
6. O'Loughlin, Chris—Unatt/UofPenn
7. Nowosielski, Danek—Canada-RA
8. Siegel, Lewis—Fencers Club

Women's Epee—December 14, 1986 Chicago, Illinois

1. Bradford, Vincent—Unatt/UTX
2. McClellan, Cathy—Tanner City FC
3. Stone, Donna—Salle Santelli, NJ
4. Littman, Dr. Jane—SCFC
5. Roldan, Pilar—Mexico
6. Clark, Laurel—Halberstadt FC
7. O'Donnell, Judith—Boston FC
8. Cheris, Elaine—Cheyenne FS

Men's Sabre—December 7, 1986

Princeton, New Jersey

1. Mormando, Steve—Fencers Club
2. Lofton, Michael—Unatt
3. D'Asaro II, Michael—Unatt
4. Banos, Jean-Marie—Canada-Nat. Team
5. Friedberg, Paul—NYAC
6. Banos, Jean-Paul—Canada-Nat. Team
7. Westbrook, Peter—Fencers Club
8. Pleskun, Igor—NYAC

Under-20 Results

Men's Foil

1. Huttenbach, Joshua #6—Salle Bardakh
2. Mufel, Edward #8—Salle Santelli, NY
3. Thliveris, Tom #15—Unatt/Princ
4. Gargiulo, Terrence #16—Unatt/Brandeis
5. Yorukoglu, Murat #17—Atlanta FC
6. Yu, Marty #23—Unatt/Yale FC

Men's Epee

1. O'Loughlin, Chris #6—Unatt/UofPenn
2. Dicori, Sandro #31—Canada-MOU
3. Marsh, James #37—Unatt/PennSt
4. Oshima, Marc #47t—Unatt/Col/SSNJ
5. Socolof, Joseph #47t—Unatt/UIL Chic
6. Mandt, Jr., David #49—Dallas FC

Men's Sabre

1. Roehr, Christopher #27—Unatt
2. Stollman, David #28—Unatt
- 3/4 Cox, Jr., Peter #29(t)—Unatt
- 3/4 Toomer, John #29(t)—Unatt
5. Owen, Christopher #32—Unatt
6. Ciemens, Peter #37—Alcazar FC

Women's Foil

1. Moy, Tzu #24—Fencers Club
2. Chouinard, Ysabelle #28—Canada-MOU
3. Hynes, Janice #30—Unatt/TCFC
4. Ladouceur, Josee #32—Canada-FDA
5. Hall, Jane #33—Unatt/UofP
6. Dobesh, De Ann #35—Unatt/Ohio St

Women's Epee

1. Goodnight, Tracy #21—Salle Auriol
2. Zester, Jennifer #37—Salle Santelli, NJ
3. Pratschler, Darlene #43t—Unatt/Col/Bard

Under-17 Results

Men's Foil

1. Skrabjonda, Randall #66—Masters FC
2. Brouillet, Mathieu #69—Canada-MOU
3. Vincelli, Marco #70—Canada-EQU
4. Bravin, Nicky #77—Salle Gascon
5. Desroches, Alexandre #85—Canada-MEC
6. Osborn, Frank #88t—Michigan FA

Men's Epee

1. Chouinard, Nicolas #21—Canada-MOU
2. Engdahl, Christopher #62—Studio Am Fenc.
3. Brett-Major, David #93—Plantation FC
4. Abel, Kevin #96—Eugene FC

Results

Men's Sabre

1. Kane, Phil #45—Masters FA
2. Gravel, Evans #50—Canada-SCA
3. Strzalkowski, T. #53—Richmond FC
4. Carignan, Steve #61—Canada-SCA
5. Sarosi, Garreth A. #63—Bayou City Blades
6. Maggio, Jonathon #67—St. Luke's
7. Cilio, Todd #70—Masters FC

Women's Foil

1. Jones, Melanie #39—Cleveland FC
2. Hervieu, Marie-Francoise #58t—Canada-MOU
3. Lavigne, Sylvie #67t—Canada-EQU
4. Wetterberg, Shelley #72—Canada-EPIC
5. Tobia, Jill #85—Montclair KA
6. Kowalski, Katie #87—Bayou City Blades

Women's Epee (none under 17)



CIRCUIT #2 RESULTS

Men's Foil—January 9-10, 1987 New York, NY

1. Marx, Michael—Unatt
2. Littel, David—Salle Csizar
3. Lewison, Peter—Fencers Club
4. Tichacek, Jack—Fencers Club
5. Massialas, Gregory—Halberstadt
6. Angers, Stephan—MOU, Can.
7. Burchard, Peter—Halberstadt
8. Giasson, Benoit—MOU, Can.

Men's Epee—January 10-11, 1987 New York, NY

1. Chouinard, Jean-Marc—MOU
2. Trevor, Stephen—NYAC
3. Stull, Robert—US MOD Pent
4. Marx, Robert—Salle Auriol
5. O'Loughlin, Chris—Unatt.
6. Cote, Alain—MOU, Can.
7. Desserault, Michel—Can.
8. Shelley, Lee—Salle Santelli, NJ

Men's Sabre—January 11, 1987 New York, NY

1. Westbrook, Peter—Fencers Club
2. Cottingham, Robert—Unatt.
3. Mormando, Steve—Fencers Club
4. Lofton, Michael—NYAC
5. Gonzales-Rives, George—NYAC
6. Pleskun, Igor—NYAC
7. Friedberg, Paul—NYAC
8. Keane, Brian—NYAC

Women's Foil—January 10-11, 1987 Col. OTC

1. O'Neill, Mary Jane—Tanner City FC
2. Yu, Jennifer—The Fenc. Cent.
3. Bilodeaux, Caitlin—Fencers Club
4. Sullivan, Molly—Unatt.
5. Cheris, Elaine—Cheyenne F. Cent.
6. Ducharme, Isabelle—Ca.
7. Yu, Jessica—Unatt.
8. Piazza, Lisa—Fencers Club

Women's Epee—January 11, 1987 Col. OTC

1. Bradford, Vincent—UofT/Aust. FC
2. McClellan, Cathy—Tanner City FC
3. Lewis, Kathryn—Salle Csizar
4. Stone, Donna—Salle Santelli, NJ
5. Erdos, Elizabeth—Halberstadt
6. Brown, Kandy—Salle Gascon
7. US Mod Pent
8. Giffenig, Pilar Roldan—Mexico

Under-20 Results

Men's Foil

1. Kent, Marc #21—Unatt.
2. YU, Marty #26—Unatt.
3. Huttenbach, Joshua #28—Salle Bardakh
4. Thliveris, Tom #43—Unatt.
5. Kissinger, John #48—Unatt.
6. Weber, Alan #52—Salle Bardakh

Men's Epee

1. O'Loughlin, Chris #5—Unatt.
2. Oshima, Marc #21—Unatt.
3. Socolof, Joseph #42—Unatt.
4. Hurbas, Mehmet #47T—Unatt.
5. Wetterberg, Don #61—CFC, Can.
6. Dockery, Keith #72—Virginia Tech FC

Men's Sabre

1. LeLancette, Yves #12—SC, Can.
2. Roehr, Christopher #19—Unatt.
3. Ciemins, Peter #24—Alcazar FC
4. Cox Jr., Peter #Ubatt.
5. Chung, Sung #43T—Unatt.
6. Issa, Norman #57—Mustang FC

Women's Foil

1. Hynes, Janice #21—Unatt.
2. Kralicek, Kristin #26—Salle Auriol
3. Hall, Jane #29—Unatt.
4. Papailias, Penelope #35—Unatt.
5. Moy, Tzu Ling #37T—Fencers Club
6. Piccininno, Denise #52—Unatt.

Women's Epee

1. Hansler, Tara #(DNC)—Unatt.
2. Summers, Chanel-France #24—Salle Gascon
3. Kosch, Michelle #42—Unatt.

Under-17 Results

Men's Foil

1. Carter, Al #75—Salle Gascon
2. Leibis, Michael #79—Salle Santelli, NY
3. Bravin, Nicky #82—Salle Gascon

Men's Epee

1. Wiederhorn, Michael #88—Ramapo/Santelli
2. Engdahl, Christopher #89T—Salle Csizar
3. Andresen, Mathew #102—Carolina Fencers

Men's Sabre

1. Cilio, Todd #54—Masters FC
2. Maggio, Jonathon #67T—St. Luke's
3. Sarosi, Garreth #73T—Bayou City Blades

Women's Foil

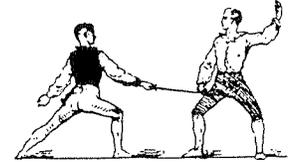
1. Wetterberg, Shelley #39—EPIC, Can.
2. Posthumus, Lisa #47—Salle Calvert
3. Posthumus, Jennifer #48—Salle Calvert

CENTRAL PENNSYLVANIA DIVISION— JUNIOR OPEN COMPETITION

October 25-26, 1986

Men's Foil—47 Participants

1. Mufel, Ed—Santelli
2. Orvors, John—PSFC-unatt.
3. Cellier, Brad—PSFC-unatt.
4. Orvos, Joe—PSFC-unatt.
5. Leary, Phillip—Mastes
6. Atkins, Ben—MYFC



Women's Foil—35 Participants

1. Kowalski, Katie—Huston
2. Clinton, Marijoy—Rochester
3. Barret, Amy—PSFC-unatt.
4. Rossman, Janet—Brentwood H.S.
5. Carcich, Jennifer—Santelli
6. Fetherston, Ann—MKA

Men's Epee—24 Participants

1. Coyne, Doug—PSFC-unatt.
2. Orvos, Joe—PSFC-unatt.
3. Marsh, Jim—PSFC-unatt.
4. Caggiano, Matt—PSFC-unatt.
5. Rollins, Stephen—L.A.
6. Lawless, Mark—Nasters

BLUE VALLEY OPEN

October 12, 1986

Men's Foil

1. Fleming, Dan—KCFC
2. Taracido, Jorge—KCFC
3. Cunningham, Richard—KCFC
4. Empson, Ken—Hickman FC
5. Eicher, James—Wichita FC
6. Franz, Al—KCFC

Women's Foil

1. Elliott, Mary—Metro FC
2. Mitchell, Sally—Hickman FC
3. Burwell, Jennifer—Olathe FC
4. Walker, Dyana—Johnson Co. FC
5. Young, Heather—Olathe FC
6. Mayer, Vicki—Johnson Co. FC

Men's Intermediate Epee

1. Hanes, Randy—Manhattan FC
2. Del Percio, Rick—Hickman FC
3. Peters, Greg—Wichita FC
4. Hartman, John—Metro FC
5. Burnham, Neil—Manhattan FC
6. Kenney, Mike—KCFC

Men's Open Epee

1. Doug Varney—Manhattan FC
2. Taracido, Jorge—KCFC
3. Cunningham, Richard—KCFC
4. Empson, Ken—Hickman FC
5. Del Percio, Rick—Hickman FC
6. Hanes, Randy—Manhattan FC

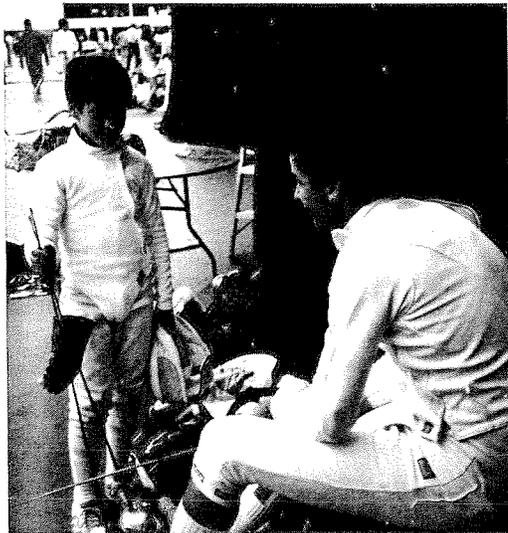
Results

CLARION FENCING TOURNAMENT

November 1-2, 1986

The Clarion Fencing Tournament held in Denver, Colorado last fall appears to be one of the most interesting competitions for young fencers of this country. Sam Cheris is to be commended for its inception and organization. Parents of young olympic aspirants should be certain that their children are afforded the chance to participate in this competition this coming season. It would have been good had the organizers provided a cover story and interesting photographs (see editorial). However, judging from the results, the many young age groups and the large initial participation, this should become an important event.

Editor's Note.



Under 14—Men's Foil

1. Clark, Richard—Ft. Myers
2. Eddy, Brad—49'ers
3. Cheris, Aaron—C.F.S.
4. Mitchell, Jeff—Cottonwood F.C.
5. Ford, Khalif—Olympic F.C.
6. Schell, Richard—Wichita F.A.

Under 14—Women's Foil

1. Honig, Lisa—N.F.C.
2. Young, Heather—O.F.C.
3. Ledyard, Stephanie—C.F.C.
4. Howson, Anita—Ft. Meyers
5. Picken, Lisa—Fayetteville F.C.
6. Zielinski, Kira—Cottonwood F.C.

Under 12—Men's Foil

1. Cheris, Aaron—Cheyenne F.S.
2. Higgs-Coulter, Peter—Engarde F.C.
3. Pollack, Noah—Cheyenne F.S.
4. Bornstein, Benji—Cheyenne F.S.
5. Voncloed, Jason—C.F.C.
6. Mendoza, Patrick—C.F.C.

Under 12—Women's Foil

1. McGuirla, Kiera—Cheyenne F.S.
2. DeBruin, Claudette—Oregon Episcopal
3. DeBruin, Monique—Oregon Episcopal
4. Zielinski, Kira—Cottonwood F.C.
5. Noon, Molly—T.F.S.
6. Hickling, Rebecca—C.F.S.

Under 10—Men's Foil

1. Padwa, Mariner—Boulder Blades
2. Popielak, Jarek—C.F.S.
3. Davis, Ben—C.F.S.
4. Miller, Damian—C.F.S.
5. Borwick, Ross—C.F.S.

Under 10—Women's Foil

1. DeBruin, Monique—O.E.S.
2. Ross, Hillary—C.F.S.
3. Hall, Allison—C.F.S.
4. Rising, Meredith—C.F.S.

EPEE et FLEURET d'OR

October 25, 1986

Women's Foil—61 Participants

1. Poirier, Jacynthe—MEC
2. Pillion, Madeleine—MEC
3. Steiner, Shelley—EXO
4. Stone, Donna—SSNJ
5. Tremblay, Thalie—EXO
6. Ducharme, Isabelle—MOU
7. Yu, Jessica—IND
8. Tavares, Debra

Men's Epee—74 Participants

1. Nickel, Rafael—Germany (RFA)
2. Perreault, Daniel—CAN
3. Shelley, Lee—USA
4. Schneider, Charles—USA
5. Dessureault, Michel—USA
6. Salem, Abdel—USA
7. Griffith, Steven—USA
8. Bakony, Ron—CAN

1986 FALL FOLIAGE TOURNAMENT

Sept. 27—University of Tennessee

Men's Foil—18 Participants

1. Manzon, S.—No. Car.
2. Nipp, G.—Baylor HS
3. Bean, C.—Chattanooga
4. Smith, P.—Chattanooga
5. Holland S.—Birm., AL
6. Hyder, K.—Kentucky

Women's Foil—6 Participants

1. Underwood, L.—Un of Tenn
2. Watts, L.—Un of Tenn
3. Carter, M.—Un of Tenn

Men's Epee—7 Participants

1. Garret, R.—Un of Tenn
2. Bowman, W.—Kentucky
3. Moore, J.—Shelton St Comm Col

Women's Epee—6 Participants

1. Batts, N.—Florida
2. Tipton, M.—Un of Tenn
3. Underwood, L.—Un of Tenn

Men's Sabre—6 Participants

1. Bizzoco, B.—Shelton St Comm Col
2. Holland, S.—Birmingham
3. Heck, J.—Un of Tenn

Women's Sabre—3 Participants

1. Underwood, L.—Un of Tenn
2. Watts, L.—Un of Tenn
3. Carter, M.—Un of Tenn



CUMBERLAND OPEN

Nov 1-2, 1986 Peabody College, Nashville TN

Men's Foil—18 Participants

1. Lide, G.—Vanderbilt
2. Isbell, L.—Vanderbilt
3. Heck, J.—Un of Tenn

Men's Epee—4 Participants

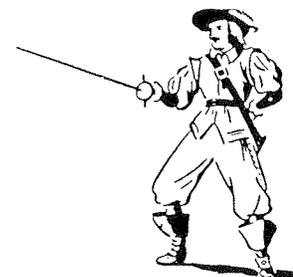
1. Isbell, L.—Vanderbilt
2. Ellis, D.—Nashville
3. Lackey, D.—Vanderbilt

Men's Sabre—6 Participants

1. Isbell, L.—Vanderbilt
2. Lackey, D.—Vanderbilt
3. Ellis, D.—Nashville

Women's Foil—9 Participants

1. Johnson, L.
2. Ziegler, C.
3. Watts, L.



INLAND EMPIRE DIVISION— NORTHERN IDAHO INVITATIONAL

November 15, 1986 Pierce, Idaho

Men's Foil—25 Participants

1. Stasinos—BYU
2. Khan—BYU
3. Acree—BSU

Women's Foil—7 Participants

1. Anderson—BYU
2. Lineberry—PFC
3. Frye—WHPPC

Results

Men's Epee—18 Participants

1. Johansen—BYU
2. Selzler—PFC
3. Griffiths—SFU

SECOND ANNUAL TURKEY OPEN

Nov 22-23, 1986—Cent. Pied. Comm. Col.

Men's Foil

1. Porter, David
2. Bisi, John
3. Ziade, Ramzi
4. Kapper, David
5. Brewer, Steve
6. Mueller, Don

Men's Epee

1. Echols, Scott
2. Ziade, Ramzi
3. Kapper, David
4. Hudson, Doug
5. Powers, Doug
6. Ouzts, Al

Men's Saber

1. Whitlock, David
2. Fulp, Randy
3. Walter, Bill
4. Bolton, Stuart
5. Choi, Inho
6. Pearce, Brooks

Women's Foil

1. Mindell, Andrea
2. Russik, Min
3. Hudnall, Nonie
4. Bell, Susan
5. Freeman, Karen
6. Terrell, Kitty

Women's Epee

1. Toler, Tamsin
2. Hudnall, Nonie
3. Marsh, Linda
4. Mindell, Andrea
5. Tatem, Patty
6. Bentley, Gloria

INLAND EMPIRE DIVISION

Junior Olympics Qualification

December 13-14, 1986

Men's Foil

Under 20

1. Albertson, T.—WHP
2. Griffiths, R.—SFU
3. Larson, L.—SFU

Under 17

1. Albertson, T.—WHP
2. Selzler, K.—PFC
3. Cummings, B.—WHP

Under 14

1. Frye, K.—WHP
2. Smith, M.—WHP
3. Frye, H.—WHP

Men's Epee

Under 20

1. McEldery, S.—WHP
2. Larson, L.—SFU
3. Griffiths, R.—SFU

Under 17

1. Selzler, K.—PFC
2. Deibert, E.—WHP
3. Cummings, B.—WHP

Men's Sabre

Under 20

1. Griffiths, R.—SFU
2. McEldery, S.—WHP
3. Larson, L.—SFU

Under 17

1. Selzler, K.—PFC
2. Cummings, B.—WHP
3. Good, P.—PFC

Women's Foil

Under 20

1. Frye, H.—WHP
2. Gebhardt, W.—PFC
3. Larson, G.—PFC

Under 17

1. Frye, H.—WHP
2. Gebhardt, W.—PFC
3. Larson, G.—PFC

INLAND EMPIRE DIVISION— BYU FALL TOURNAMENT

October 11, 1986

Men's Foil

1. Taylor
2. Zylks
3. Johansen—BYU

Women's Foil—6 Participants

1. Anderson—BYU
2. Honig—NCF
3. Rees—BYU

