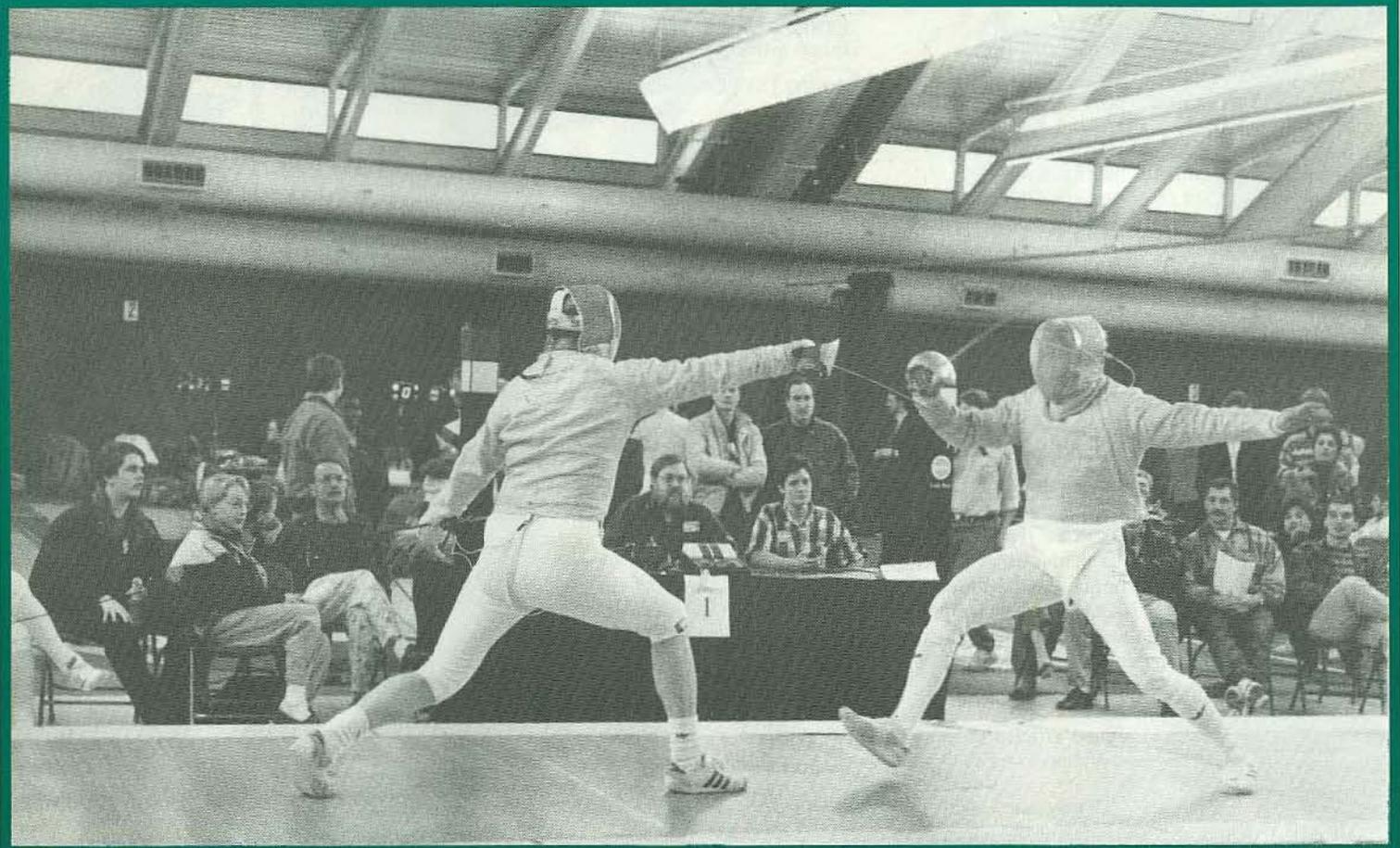


Volume 42, Number 4
April/May/June/ 1992

American FENCING



In This Issue:

- Junior Fencing in the U.S.
- World Cup Sabre Highlights
- Stalking the Elusive Coach

MAILING LABEL

United States Fencing Association, 1990-92

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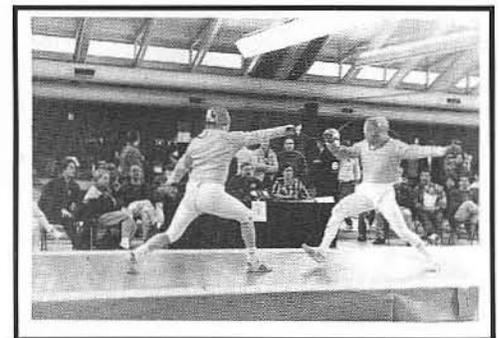
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ON OUR COVER:

Steve Mormando (l.), was the highest U.S. finisher in the World Cup Sabre held in Herndon, Va., March 14-15, 1992. He was eliminated by Felix Becker of Germany (r.) in a bout that included several controversial calls, including the action pictured, in which Mormando's point in line was ruled out of time. (Photo by Greg Won)



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Editorial...

By the time you receive this issue of American Fencing, it is likely that the elections of USFA officers will have been decided. Whomever the winners are, I hope that more of us will have voted than in the last election, when the turnout was feeble, to say the least. If you didn't vote, don't you dare complain of the outcome!

Fencers in this country share this characteristic with their fellow Americans – they are far more willing to criticize the perceived weaknesses of a given administration than they are to offer to help govern themselves. Ours is an organization whose recent politics have been marked – and marred, in the opinion of this writer, at least – by name-calling and accusations far more than they have been distinguished by any outstanding acts of leadership on the part of anyone. In this arena, too, it seems we in the fencing world have chosen to emulate our national political figures, to the misfortune of our sport and ourselves.

Despite this, and despite the heated partisanship on both sides of the political fence in the USFA, members would do well to remember that there is one cardinal difference between us and the Republicans and the Democrats who duel for control of Congress and the White House.

Nobody is getting rich from fencing. Oh, they may get a trip or two which might be seen as a "reward" for their efforts, but no one pays them to be in a cold gym from early morning until after midnight, from two or three days to a week at a time.

No, in my possibly too-sanguine opinion, at least, all of them are doing what they do because they actually love the sport. If they err – and I doubt I am alone in believing that some of them do so – it is in their myopic perspective, which grants no possibility of similar selflessness to those with whom they disagree. We all love the sport, and we all wish to see it prosper.

I say this in all sincerity, and I hope that whomever wins, or has won, our election, will keep this thought in mind when they next have to deal with their former opponents.

Leave the weapons on the piste, and work together to our mutual benefit.

In this issue, possibly (I don't have any records to dispute this) the longest, pagewise, in the magazine's history, we have another slate of what I consider to be some very good articles. These include an in-depth look at the state of junior fencing in this country; a remarkable report on a real duel by perhaps the greatest fencer of all time; another celebrity stage combat profile by Tom Cragg (who insists he doesn't have to pay anyone to get his interviews!), a couple of pieces on stalking and snaring foreign coaches, and several other gems. Had I dared to deplete the coffers of the USFA further, we could have easily filled 40 pages with text alone.

Nevertheless, we still welcome submissions from anyone who has something to say of interest to American fencers.



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To The Editor

We've Fired Our Headline Writer

I am writing to point out a minor error that occurred in your headline and illustration to the extract of George Silvers *Paradoxes of Defense* of 1599 in Vol. 42, No. 3. Your title runs, "Epee Tactics, 400 Years Ago."

Silver, a contemporary of Shakespeare and Sir Francis Drake, was directing his *Paradoxes* against the fashionable Spanish, Italian, and French teachers of the rapier, which were seriously infringing on the old English fencing schools of sword and buckler.

The rapier is a predecessor of the French *épée de combat*, but linking it to the epee like you did is like treating the Napoleonic flintlock rifle and the 15th century matchlock arquebus as synonymous.

The epee is the modern (19th and 20th century) representative of the 18th century smallsword – as opposed to the broadsword – which in turn developed from the transition rapier.

The rapiers Silver is writing about represent yet an earlier stage. They were heavy and clumsy, sometimes up to five feet long (Some cities in Elizabethan England posted guards at the town gates who would inspect the blades of strangers, breaking them off at one yard's length if they exceeded the limit. This was due to the fact that the biggest ruffians and braggarts usually carried the longest blades to gain an advantage over their opponents).

These weapons usually had a biconvex blade that was adapted to both cut and thrust, much like modern German *schläger* blades. The epee's typical characteristic on the other hand is the hollow-ground, triangular blade which has no cutting edge at all.

Accordingly, your illustration neither shows epeeists nor rapier fighters. They are smallsword/foil fencers of the 18th century, judging from their weapons and dress. And I daresay that no epee duelist would ever have lunged at his opponent in the depicted way.

I include the picture of a rapier fencer from the *Newes Künstliches Fechtbuch* of the German Jacob Sutor (1616) – published in Egerton Castle's *Schools and Masters of Fence* (1910). This picture still post-dates Silvers *Paradoxes*, but is historically more appropriate than your illustration.

(By the way: Connoisseurs of the Art of Fence will notice that this "Oberhut zur Rechten" (upper guard to the right) is nearly identical with the "Verhängte" or hanging guard still practiced in German-Austrian *Haurapier* (slashing rapier) and *Schläger* fencing.)

Christoph Amberger
Baltimore, Md.

Fencers Should Know the Rules

I recently received my copy of *American Fencing* and read the article "Day of the Director." I agree in principal with Mr. McKee. As a new fencer I have been working hard to understand all the various rules that apply to foil and it is not easy. I confess that I don't know enough to even suggest how it could be accomplished (rules simplification) but maybe the more experienced, like Mr. McKee could.

I do suggest though that, even if the current rules do get simplified, educating current and new members on the rules is a step that should be taken. It could be fairly simple:

1. Recommend that every new member (at the time of signing up) take a seminar on the rules.
2. Have each division hold these seminars once a month for a nominal fee (\$2-\$5).
3. Encourage more fencers to become directors – offer an incentive such as reduced competition fees.

I believe Westside Fencing Center in Los Angeles did something like this, but I don't get over there and I didn't know about it until too late. This kind of thing could be good for everyone. The USFA could get it rolling – have it announced at tournaments, do a mailing etc. It could be held at local clubs which is good for them because it would get fencers in the door fencing, buying equipment, taking lessons, etc. The USFA could even get part of the tuition to cover its costs, the lecturer could get a fee, and the level of education would rise on the rules of fencing.

I have fenced in three different divisions (SoCal, Orange Coast, and San Diego) and each of them would have benefited from this. When I was required to direct (because I knew the most out of all the novices in our pool) everyone suffered. I am not qualified to direct, nor was anyone else there; by qualified I mean knowledgeable and experienced enough to direct.

Please do something to help remedy this situation. I think that fencing will benefit from it here in the U.S.

Cobie Fair
Glendale, Calif.

More on "Home Field Advantage"

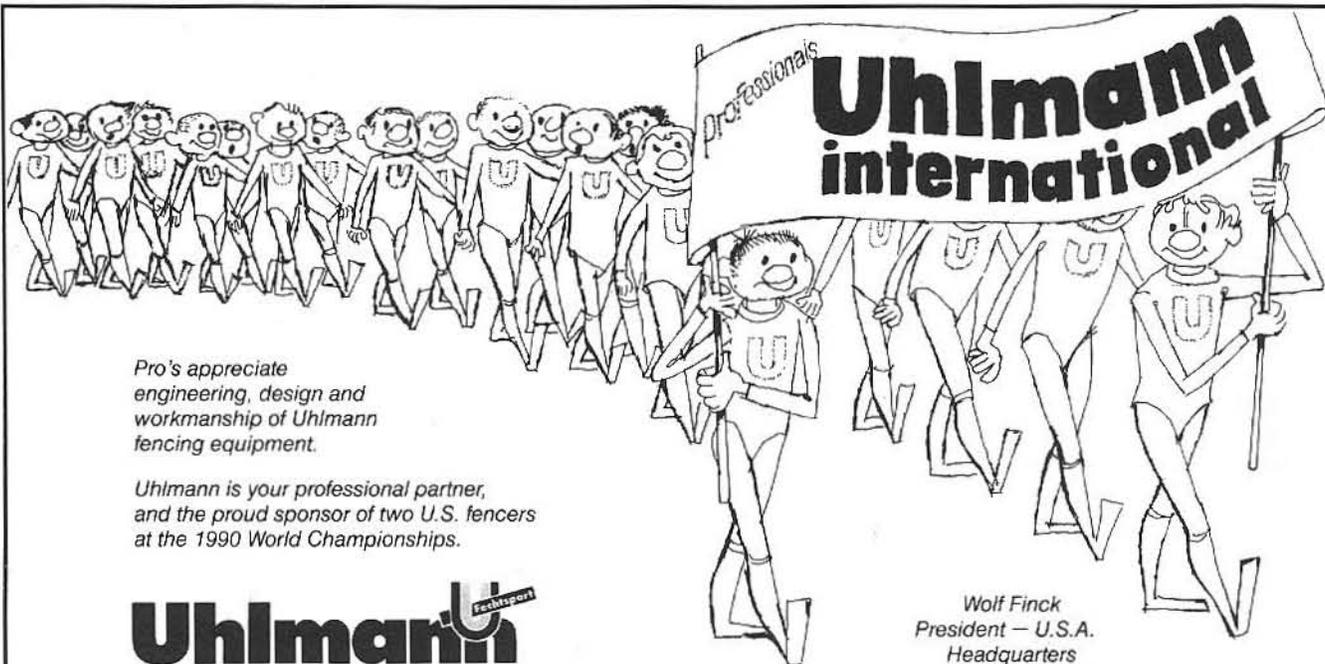
I would like to comment on an aspect of Ms. Migdail's letter (Jan-Mar., 1992 issue) in which she took Mr. Mamlouk to task for attributing some of the best international results of Peter Westbrook (bronze Olympic medal, 1984; finalist in World Championships, 1989) to "home field advantage." Incidentally, Peter also won the Martini-Rossi International Sabre Tournament in New York sometime during the 1970s.

Anyone who follows international fencing should recognize that having teams from the rest of the world as our guests and on our turf confers a slight (primarily psychological) advantage to those U.S. fencers who are good enough to seize the opportunity. Peter had fenced just as well (or possibly even better) at other tournaments overseas, but many times the lack of a critical call in a crucial bout had denied him a higher placement. Pete is a fencing genius, consummate sportsman, and, to his credit, he knows how to take advantage of opportunities.

One of the clearest examples occurred in the round of 16 at the 1984 Olympics in L.A. He was fencing Dalla Barba, a brilliant Italian, whom he had defeated on other occasions. But this was dry sabre and Dalla Barba was one of the medal favorites. The judges and director suddenly developed a case of blindness and abstained on touches which should have been Pete's, until he was down 2-6 (10-touch format).

Having only mildly protested to that point, Pete put down his sabre and walked off the strip! The director was shocked and ready to assess a penalty. Meanwhile the members and cadre of the U.S. team and some spectators were talking to the officials.

Continued on page 27



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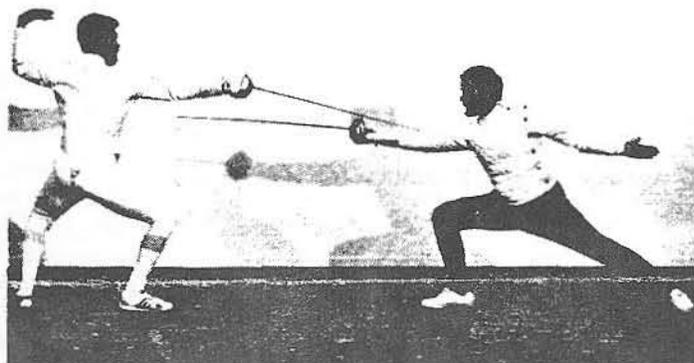
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(information concerning strategic planning has been taken from the report of the Strategic Planning Commission, chaired by Bill Goering)

The Second Century of Fencing – A Preview of Coming Attractions

The AFLA-USFA has celebrated its 100th anniversary as the national governing body for fencing in the United States (1891-1991). A new leadership team has just been elected and is presently planning for the start of the second century. The elected officers are Steve Sobel, President; William Goering, Stacey Johnson, and Mike Marx, Vice Presidents; Ann Ezzell, Secretary; and Jennings Smith, Treasurer. Although our term of office officially begins August 9th, the day following the close of the Olympics, we have already held many meetings planning for a smooth transition.

The major problems today are the same as they were for the past 100 years – a need for more money, more members, and more international medals. Although the problems are the same, the answers are different because the world has changed drastically from technology which now includes jet aircraft, computers and fax machines, to Olympic philosophy which enables Magic Johnson to play in Olympic Games formerly restricted to “amateurs.”

The USFA needs better planning mechanisms to be competitive in a changing sports environment. During most of the U.S. Fencing Association's 100 years of operation, any planning that was necessary was performed by the incumbent president and a few advisors. This was appropriate then; it is not appropriate now. The USFA needs to strategically plan to survive in a future that is both challenging and uncertain.

Strategic Planning:

There is virtually unanimous support that strategic planning is absolutely essential. President Mamlouk appointed an outstanding Strategic Planning Commission chaired by W. Goering, and including as members M. DeCicco, S. Johnson, A.J. Keane, M. Marx, G. Pezza, L. Pinkus and C-M Richards. The commission reported to the Board of Directors at the February 1992 meeting the Mission and Goals of the USFA.

Mission: “The United States Fencing Association is the National Governing Body for the sport of fencing in the United States; recognized by the International Fencing Federation (FIE) and the United States Olympic Committee (USOC).

The Association's mission is to:

- Direct, administer and promote the sport in the United States.
- Develop programs that increase participation and encourage physical fitness and sportsmanship.
- Sanction local, regional and national tournaments.
- Implement programs to raise skill levels of athletes, coaches and officials to achieve world class results.
- Select athletes and cadre for international competition including World Championships, Pan American Games, and Olympic Games.

The Strategic Planning Commission has declared the following five goals for the USFA:

- (1) To achieve significant international results,
- (2) To increase participation in fencing,
- (3) To shape the organization to be goal driven,
- (4) To integrate coaches and teachers efforts into the USFA strategic direction, and
- (5) To increase public awareness of the sport and promote its Olympic status.

Transition to a New Administration:

At the Board of Directors meeting during the nationals, the elected officers were designated as an Interim Executive Committee (IEC) for the USFA until the annual meeting of the Board, September 26, in Colorado Springs. The IEC will meet during the summer to prepare for the start of the 1992-93 fencing season. Interim Committees will be appointed as needed to plan budgets, team selections, schedules and training. We plan to mail an agenda complete with minutes of the Interim Executive Committee Meetings, reports, financial statements and budgets the first week in September.

Restructuring The USFA:

The officers, in addition to being a leadership team, will each have responsibility for specific areas of USFA operations. Bill Goering's will be national; Stacey Johnson's will be international and marketing; Mike Marx will be coach and cadre development, Ann Ezzell's will be communication; and Jennings Smith's will be financial. They will serve as officer liaisons to all committees in their area, advising the committees of the national policy, and informing the Executive Committee of Committee recommendations. Anyone having suggestions in any of these areas, or anyone interested in working on any committees should notify the respective officer since appointments submitted to the Board in September will be based on the recommendations of the Officer Liaison.

Executive Committee Meetings Schedule:

The Executive Committee will meet monthly by conference phone call. The week prior to the meeting the agenda of the meeting and the minutes of the prior meeting will be mailed to the Board. Board members may call to place or discuss items on the agenda. For efficiency and economy, my plans are to appoint a small committee of voting members who will participate at all meetings, and a group of non voting members representing different areas of expertise who will be consulted as needed such as counsel, budget director, USFA representatives to the USOC and FIE.

Communication:

It is essential for all fencers to be informed of fencing announcements and news. Distribution of the magazine and national newsletters must occur at more frequent intervals. A national directory of the phone numbers and addresses of officers and committee chairs must be circulated so fencers can know whom to call for what. While fencers are encouraged to call these people directly for issues within their responsibilities, everyone is also free to consult with any of the officers or me on any issue at any time.

Continued on page 29

Junior Fencing in the U.S.A. Today

By Leith Askins



Neil Lukas, Nathaniel Burtleigh, and Kraig Peterson of the Rochester Fencing Center at the October Youth Circuit in Rochester, New York.

Recently, I received in the mail an exultant letter from one of my former fencers telling me the team I started and coached last year at Galileo High School in San Francisco had won its first match of the year, actually their first victory ever.

I was happy, to say the least that the team had finally won a match. It had been hard trying to make them understand that putting together a winning team in three weeks was asking a lot. After their three-month season I promised them they would win the next year. They had the basics, the enthusiasm, and competitive experience.

I'm glad my prediction came true. But the letter left me wondering about coaching in general. It left me thinking about the impact coaches have on their students. This in turn led me to thinking about the junior program in the United States as a whole.

And questions came to mind. What makes a successful coach? Why do people coach? How are our programs run? Is there a consistent teaching method? What are the numbers of kids, coaches, and parents involved? How do we compare to European junior programs? What has our growth been like?

What attitudes are there toward what is being done by the USFA for our Junior programs? What do our Juniors think of fencing, of coaching – and of their coaches?

These questions formed the basis for the following conversations I had with various people involved with Youth and Junior fencing across the United States.

Larry Calhoun is a Roman Catholic priest who sits on the Youth Committee and currently coaches at Chamianade College Prep in West Hills, Calif. He admits that he fell into fencing by mistake. He went to a track meet that wasn't there, but fencing was, and Larry has been there, too, for the past 26 years. Larry started the Junior Olympic program in 1972 and recounts how he started it.

"I wanted a grassroots program which would allow kids from any division in the country to qualify to some tournament. I went to the annual meeting in New York for two years and presented my ideas.

"Usually what happens when you go to any National meeting is that they don't pay much attention to you. People sort of said, 'Who is this guy from the Midwest? Let's get him out of our hair; let him do what he wants.'

"I'm not being vindictive or anything, that is just the way it is, I was a nobody with an idea, and they said let him do what he wants if it makes him happy. So off I went.

"We started without any funding. We held it at Easter time. School was closed, so it was the only time possible. The world team was back from Madrid so we had some class there, and lastly, we made a few hundred bucks.

"The first year of anything is always a little shaky, but it was successful."

And it continues to be so. This year 900 youngsters fenced in the Junior Olympics. That is almost ten times the number of kids in the first Junior Olympics – a whopping 98. Originally, before the Junior Olympics and the Junior circuit there was only one tournament used to select teams. This was the National Championship for Juniors, It was always held at the Senior Nationals in June, and it was the only national tournament.

It was this competition that chose the Junior World team competing the following Easter. So you had a tournament in June deciding the fate of kids who were competing seven or eight months later. It did not seem like a very strong or equitable selective process. The advent of the Junior Olympics and Junior circuits seems like a much better way to determine our Junior teams.

Colleen Olney heads the Youth Committee and puts out the YOFEN newsletter. She is also a coach.

I asked Colleen what kind of programs exist for Juniors nationwide.

"The youth committee tried to establish key people in each division to promote Junior and Youth fencing in their area. The committee tried to get people to base their programs on what was being done on the West Coast. For example, the use of the color band system. Only three divisions in the U.S. utilize it, Oregon, Washington, and Indiana. If you tell a nine year-old kid that has just walked into your club that his goal is to be in the top twenty in the Junior Worlds it is a little overwhelming. If, however, you give him a little booklet and say, when you learn this information you can take a little verbal and practical examination and get your yellow band and onward until you get your blue band it makes goal setting a little easier."

Olney says that currently this system, which works a lot like belts in karate and other martial arts, is awaiting approval from the USFCA. She admits that improvements could be made, but right now the important thing is to get the system working, and to market it and sell coaches on it.

"Pied piper is the best way to describe a good junior coach. You have to be able to lead, to communicate, to be someone they can look up to and follow and work with, and believe in and who believes in you."

— Colleen Olney

Another goal-oriented program that the Youth committee is backing, and which Larry Calhoun is putting together for grade schools and high schools is one in which junior fencers would earn certificates for fencing and academic achievement, and which would reward them for membership on their school teams, as well as for strong USFA results.

Olney said that at one time there was also consideration given to establishing one main training center, but this was rejected in favor of regional and national camps. And also, as a result, a club incentive program has been instituted, which rewards clubs which build their own programs by giving monies to the clubs which produce fencers and good results.

Olney finishes by stating, "We don't have a great youth program yet, but we are working on it. By putting forth goals and achievement systems it will help. The camp system is good. Mainly, to build a junior program you must have consistency and dedication. You have to have fencers who are giving back to the sport what they have received. They do that by helping the juniors."

Junior Fencing in the U.S.A. Today *Continued*

In the United States we have a lot of people giving back to the sport and helping juniors. The following were people I was able to reach and discuss the subject of Junior fencing.

Gordon Gazaway coaches the Westminster Musketeers in Bellevue, Washington. This is primarily a youth club in its eighth season, and has fifty kids. He is also the Youth and Junior coordinator for the Western Washington division of the USFA.

How did you start the program in Bellevue?

"It started with six kids in the basement of the Westminster chapel. And from six kids it has grown to 50 in eight years. Although the church doesn't give us money they do give us the gymnasium, and they don't charge us.

"Our club is basically intended to orient the kids to the sport, and to give them a chance to see if they like it. If they are serious they usually move on to local salles, such as Wallingford Rod and Foil, or Salle Auriol."

Are there other programs locally?

"I'm working on that currently. I'm trying to raise money right now to establish a fulltime fencing facility in this area. And in conjunction with that one of my goals is to get the sport back into the public school system. What I am attempting to do is find some corporate sponsors who would be willing to invest both in capital and forty sets of equipment."

What do you do for fundraising right now?

"Oh, anything I can think of, carwashes; we did a spaghetti dinner this year. The last couple of years we've been fortunate to have a large folk festival at which we provided the people to hand out flyers for the sponsor. As a result, the sponsor donated a sum to our club. That has been our biggest fundraiser. With this money we are able to cover the coaches expenses to and from the Junior Olympics and to pay for the kids' hotel, meals and entry fees. All they have to do is pay for the airfare."

How do you promote yourselves?

"We run an ad in the Seattle Times on Thursdays. I ran an ad for six weeks and out of it I got fifteen new students and the club in Seattle got six."

What do you think about our Youth and Junior circuits?

"They are a good thing. There need to be more of them."

Would you like to see the USFA do more?

"Well, this is the great debate in the USFA, where do you put the emphasis? Right now the emphasis of the majority of their funding which comes from the USOC is toward the senior athletes, because the USOC is looking for international results. Yet we have not over the last few years been able to achieve any significant results on the senior scale. It is my opinion that if you want to get to the top of the pyramid you build a broad base. And the future is in the junior athlete."

What makes you a successful coach?

"I don't know. I can't pinpoint it. If I did I might do more of it. I think it is the fact that we strive to keep it fun. And the kids that enjoy it stay with it."

Gary Copeland coaches the Northern Colorado Fencers and has been coaching since 1976. He recently had nine finalists in the Junior Olympics, most of whom were girls.

When asked what makes him a successful coach he, like Gazaway, says he isn't sure, "I have no idea. They are lucky most of the time. Though they do take lots of lessons, train hard, and are very determined. My success has been only with girls." However, after a little more prodding, Gary admitted that perhaps



Gary Copeland relaxes between rounds at the third circuit in Detroit.

his success has been due to his ability to read personalities, although he says that took a while.

"I was just stupid for a while. I started coaching in 1976, but I didn't know what I was doing until 1984. It took that long of an apprenticeship before I realized what was supposed to happen. I was really slow. What I mean by that is, in that time frame if someone walked through the door with a personality that I meshed with they were easy to teach and learned quickly, but if they didn't I had to learn to adapt to teaching different personalities. That took eight years."

"For some girl to stick her head in those disgusting masks and sweat all day, to be hot, sweaty, and stink, means they want to fence."

When I questioned him about his success with girls this is what he had to say:

"There is nothing special about what I do. I get lucky with girls because for girls to start in this sport they want to fence, as opposed to some thirteen year-old boy who is fulfilling some fantasy of being the knight in shining armor.

"For some girl to stick her head in those disgusting masks and sweat all day, to be hot, sweaty, and stink means they want to fence. Knowing that, I just push them really hard and don't let them whine much. Not to mention I have had consistent role models for girls."

What could the USFA do that would be beneficial for Junior fencing?

"Give us more tournaments. It is our responsibility as coaches to produce good fencers, not the USFA's responsibility. If they could give us more outlets to showcase our talent that would be fine. Maybe some recognition would be nice. But we work for our students to make them better not for the USFA."

What factors do you think makes youth programs successful?

"Competition, competition, competition. Take your students to outside of your division so they can see real fencing."

What would be your ideal fencing world?

"I would advertise better and find someone to manage. I'm horrible at business. I'd also get more people to teach kids."

Vincent Bradford teaches fencing at the University of Texas in Austin, Texas and has her own club, the Texas Fencing Academy, at a local elementary school. She is also on the staff for the USFCA.

I wanted her official opinion as a member of the USFCA about what that body does for Junior fencing:

"I think the USFCA is the best thing that ever happened to American fencing. Currently, the USFCA is working to put out a manual to establish the American school of fencing, with an American curriculum. However, the Coaches College is thinking of establishing a program which would teach people how to run their business. That is one of the problems, fencing coaches don't know how to run their businesses. I think this would be our biggest help to junior coaches."

Junior Fencing in the U.S.A. Today *Continued*

She continues by saying, "The USFA doesn't have to fund clubs. The coaches should be making their own way. It is a business for us. And nobody in business depends on their parent organization to support them."

I queried her about her success as a coach.

"Why am I successful? Well, I work continually to improve my skills as a coach. I am always seeking out information, new ways of doing things. I am pretty open minded about various schools of fencing. I watch other coaches give lessons, talk to other coaches, listen to what they do. I seek out information in any way that I can to better myself."

Wondering if her success as a coach stemmed from her having been an Olympian and elite athlete I asked for her point of view:

"Teaching and performing are two different skills, and I may be a great performer, but be unable to communicate how to do it. I may be a lousy performer, but have excellent communications skills and can teach people to do it. Maybe I don't have the talent to do it, but know what should be done and can teach it. I don't think there is any correlation between being a top level athlete and being a teacher."

What do you require of your students?

"I don't have any requirements. What happens is those people that are highly motivated I provide with information on how they should be training, how I would like them to train if they want to be top athletes. Those who are motivated will do it, those who aren't motivated will not do it. Fortunately, most of my students are motivated."

"I think Youth Circuits are the best thing since frozen peas!"

What do you think about the Youth Circuits?

"I think Youth Circuits are the best thing since frozen peas! A Youth Circuit is the place, where first of all, kids get to travel. Two, it develops their social skills. Three, from the point of view of the USFA you take eleven, thirteen, and fifteen year-old kids and put them in a national competition where the whole atmosphere is different and there is a tremendous amount of pressure and you do this three or four times a year for five years. Well, pretty soon, big national competitions are everyday events. Then they are capable of performing at national and international levels without having to deal with all the extra nervousness that ensues. Being nervous is probably the most detrimental factor in being able to perform."



Youth fencing is on the rise in the United States.



*Judy O'Donnell
coaches Juniors
at the Boston Fencing Club.*

Judy O'Donnell heads the junior program at the Boston Fencing Club. She started with one boy six years ago and now has about one hundred kids. She also had four finalists in the Junior Olympics this year.

She told me that the way she deals with nervousness in her students was with mental training. "A lot of coaches don't do it, but I noticed a big difference when I started doing it with my fencers. The fencers that do work at it tend to show more progress than those who don't. My students keep mental training notebooks, and I go over them regularly."

When I mentioned that none of the coaches I had spoken to yet talked about this technique she said, "Most coaches don't teach it because it is a very scary thing to teach for the first time when you don't really feel like you know it yourself. I felt like I really had to study a lot before I could develop a program for my students. I used it myself in my fencing and decided if it works for me it will work for my students."

I asked her what her goals as a coach are?

"Basically to get them to be good fencers and enjoy doing it so they'll continue doing it. Certainly I'm happy when my students go to a national Circuit, because it helps them as fencers, competition is very important. My philosophy, more or less, is if they do well that is good, but if they don't do well, that is okay too. You simply have to learn from your experiences and move on and do better the next time."

Do you feel that your coaching philosophy is what makes you successful?

"The group of students I have seem to fit my coaching philosophy and maybe if I were a different person I'd have a completely different set of kids. But what makes me successful other than a lot of hard work? I think having the enthusiasm and the time to put in with the kids."

What kind of requirements do you have for members of your junior team?

"I require a certain level of ability, having an understanding of different moves, being able to put them together, to bout reasonably well, you don't have to be a star. I need to see a certain amount of commitment, willingness, and enthusiasm. If they want to start competing they are considered junior team members."

Although this is a very obvious question to some, I asked Judy why she thought youth fencing was important.

"It is very important for the future of American fencing as far as developing people who do well on an international level. It is equally important for the individual children that are involved, their development. It really changes them for the better. In almost all that I've worked with I've seen some really nice personality improvements, physical improvements, confidence level improvements."

Junior Fencing in the U.S.A. Today *Continued*

Bucky Leach coaches at the Rochester Fencing Center in upstate New York. Prior to Bucky's arrival ten years ago in Rochester, no one in that city had ever heard of fencing. This past Junior Olympics Bucky had thirteen finalists, and that, in my opinion, speaks for itself as to how good a coach he is.

I wanted to know what makes Bucky such a successful coach and this is what he told me: "We work them very hard. We probably have a more complete program than most. They train five days a week and take four or five lessons a week. They go to as many competitions as possible and get a lot of practice. Probably the thing I do best is to motivate them to do that. And the best thing I have going for me is that once I get a few kids motivated, that pulls everyone along.

"The first thing you need to do as a coach is to get lucky, to get one or two kids who are really motivated, who really want to push, and who have a lot of talent. And then, everybody new who comes in will be motivated by them and what they have achieved. If you get the right person at the right time, then things can take off."

Bucky went on to tell me that he had, in fact, had Mary Joy Clinton and Felicia Zimmerman walk in the door at the right time and it was these two girls that made him switch from an adult program to a junior program. "This program now has a pretty singular focus, adults can come and fence, but they have to fit in to the kids' program. At most clubs the kids have to fit into the adult program, here it is the other way around."

Wanting to know his starting age for kids, he replied, "I have them as young as five and six, however, eight and ten are the best ages to start them because their coordination is a little better. In my club when you're in the eight to ten year-old bracket we don't put a lot of pressure on you. If you come in two to three times a week that is what we'd like to see. When they are eleven to twelve they can start making up their minds to come in once more per week."

How is your elite program run?

"The elite program requires a minimum of four days a week. You have to be willing to go to all the domestic competitions, and your parents have to be willing to schedule vacations and such around fencing. It gets to be where fencing becomes the major part of what you're doing and everything else revolves around it.

"They fence two to three hours a day, take sometimes as many as two lessons a day, lift weights, and do whatever other training I deem necessary for them. I sit a kid down and tell them this is the way it is. And, if they want to be world-class competitors then they go along with the program."

How do the parents react to this?



Bucky Leach with two of his top fencers, Bettina Burleigh and Felicia Zimmermann.



Halberstadt junior coach Paul Soter stands with Ben Millet and Michael O'Donovan.

"Parents sometimes have a problem with focusing this much attention on their kid's fencing because, obviously, there is no monetary return. However, once the parent and child make the decision to be part of the program then they have to do things the way we want them done."

Is this then what gives you your results, commitment on all sides?

"Yes, I have results which speak for themselves, but even someone who doesn't have results can do it. It is just a matter of deciding that if people come to you and say I want to be very strong. You say to them, well, I can make them get to this level but the parent has to be willing to make some sacrifices. If they don't want to do it, then that is fine because someone else will walk in the door who does want to and that is the way I work."

Bucky said that the factors that contribute to making youth programs successful overall are the following:

1. Cooperative parents.
2. Motivated kids.
3. Gear programs specifically toward kids not adults.
4. Lastly, we have to push kids as hard as they are pushed in every other sport in the U.S., push them like swimmers, or gymnasts, for instance. We have to expect from our athletes what every other sport expects from their athletes.

I also wanted to know what he thought of our athletes compared to European athletes?

"I think we can make our kids as good as their kids by training the same way over here, then going over a lot for competitions and an occasional week or two of training."

He continues on saying, "The more often you go, the more respect you are going to get from the other fencers, directors, and countries. The more often they see our coaches, the more respect we're going to get and the better we will be treated. It does help. Plus, once your focus becomes international then that makes it so you can have international results."

Paul Soter coaches Juniors in San Francisco, at the Halberstadt Fencers Club, and is the national spokesman for developmental coaches.

Knowing that Paul has had a lot of international experience both as a fencer and a coach and that he regularly travels to Germany, I asked him what he thought the fundamental difference between the German system of training and the U.S. system of training:

"There is better continuity of training between junior and senior levels in Germany. I think our kids are really good until they are eighteen and nineteen years old. Then they don't make the jump.

"This might be because there is a lot of discontinuity due to American kids going to college. That doesn't mean I'm blaming the collegiate system of fencing. But I think there is an automatic disruption there that doesn't help and partly because you are no longer interested in winning J.O.s or World results, you are worried about beating Upper Jesus State next weekend. It's a different focus."

When asked how we should change this he states:

"We have to change a student's focus. When you are giving a lesson to a kid and he says, 'Gee, this ought to work against so and so,' you say, 'No, I'm not teaching you to beat so and so national fencer. I'm training you to beat Pavlovkov."

"They keep getting that message and it begins to sink in and they start to believe it. Believing must precede seeing. If you don't believe it, you'll never see it."

"A good panhandler can make \$150 a day. It's hard to make that teaching fencing."

Paul then went on to say that as far as making our youth system better in general, he believes we must increase our funding levels for results. Funnel money into clubs and pay for every point earned. As he points out, "You can earn more money panhandling than you can teaching fencing. A good panhandler can make \$150 dollars a day, it's hard to make that teaching fencing."

"Look at the German incentive system - 'Hey, kid, you win this bout, I'll buy you a Mercedes.' And it's not a question of fencers becoming rich like baseball or football players. It is a question of not being poor. It is being able to pursue their athletic careers for a period of their lives without making the personal and financial sacrifices that our fencers have to make now, which drives a lot of them out of fencing early."

"This is the biggest difference."

And what does Paul think about help from the USFA?

"There is some great new work in developmental fencing being done in the U.S. right now. The best thing the USFA can do is to get out of the way and let it happen."

What the Fencers Say

Questions:

1. Why do you like to fence?
2. How does fencing help your day-to-day life?
3. What do you like about your coach?
4. Would you ever coach?
5. What do you like or dislike about junior competitions?

Answers:

1. I enjoy the competition and the fast moves you make in fencing. I like going places and meeting other kids. I think it's neat.
2. Footwork helps me with soccer.
3. Leon tells you lots of jokes. I think a good coach is helpful, teaches you well, and encourages you a lot and is really enthusiastic.
4. Probably not. At least not right now. I kind of get frustrated when people don't know what I'm talking about.

Joel Mangum, age 13
Salle Auriol

1. I get to meet a lot of different people from many countries. I really like to travel.
2. I'm a lot more disciplined because I have to keep up with my schoolwork and fencing.
3. He works really hard. If you want to be a champion, he'll help you get there. He'll work his hardest if you're committed too.
4. I coach now a little bit, one day a week, but I'm not sure if I have the right temperament.
5. I think more money should be allocated to the junior program.

Felicia Zimmerman, age 16
Rochester Fencing Center

1. The part about it I like, is the part that relies totally on me. Being an individual sport is probably why I am in it the most.
2. I've become a lot more analytical. I think a lot more about what I do because in fencing you have to think about what you do before you go in flailing away. It helps me concentrate.
3. He adapts well to the new style of fencing. He keeps on top of the game.
4. Yes, I can see myself becoming a coach, actually I teach eleven and thirteen year-olds right now at Westminster Chapel. Depending on how I did as a fencer might decide whether or not I became a coach or a master.

Seth Talbott, age 17
Salle Auriol

1. I enjoy competition, meeting people, and doing well. My aspirations are to get into college and maybe make the 1996 Olympic team in foil or epee.
2. You learn how to deal with people and situations very quickly. You think about alternatives, an example, well, you get up to do a speech in school and think this is nothing, I've gotten up in front of people to fence.
3. He has a lot of new ideas about fencing and ways to fence and he tries them out on me! He wants me to be the best fencer and gives me many opportunities to do that.
4. I coach recreational fencers now, but I don't know about the future.
5. I love traveling to junior competitions, I just wish they were funded a little more.

Jenny Dyer, age 14
Northern Colorado Fencers

Joel Mangum is this year's U-13 Men's Foil Champion. He lost only one bout all day on the way to claiming his title!





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Literature and legend are full of tales of great quests. There's the quest for the Holy Grail; the search for the Lost Dutchman Mine; and of course – the hunt for the experienced fencing coach!

At one time, my club (DC Fencers' Club in the nation's capital) had two part-time coaches, and all was happiness and lessons and drills. Then, within a few months, we lost both of them and it took us almost two years of searching to find a replacement.

In many ways hunting for a coach is like hunting for big game. You have to know what you are looking for. You have to know where to look – and you have to know what to do when you find your prey.

Our "hunt" was eventually successful, but we learned a number of lessons along the way. Since there are no "hunting manuals" for clubs looking for coaches, I hope that sharing some of our experiences might make your own club's hunt more successful (or at least limit casualties).

Do We Need a Coach?

DC Fencer's Club has been active in the Washington, D.C. area since the late 19th century. It prides itself on being the largest and strongest club in the metropolitan area. When we first lost our coaches we thought that our more skilled members could take up the slack by offering lessons and helping other members.

However, the members giving lessons were limited in how many sessions they could offer since they needed their own time to practice and work out. It was impossible for everyone who wanted lessons to get one and the more experienced fencers were left out since they didn't have anyone to provide training for them. Also, we needed someone to conduct the club's beginner and group lessons that helped bring in new members.

Without a coach as an anchor, the club was becoming a diffuse collection of fencers instead of a tightly-knit club. It was becoming clear that we needed a coach.

Want Ads and Friends of Friends

We tried to cover all angles in our hunt for a coach. We put ads in fencing-related publications and in our local papers. Ads were also placed in several papers throughout the U.S. We talked to foreign fencers when they came to visit. We posted signs at regional and national competitions. We did everything but offer a bounty to the club member who found a coach (and, to be truthful, if we ever do this again, I think we'll try that too).

Leads and names started coming in as a result of our ads and conversations. As we started to follow up, we realized our job had really only just begun.

A Question of Personality

Every club has a unique character. A coach helps develop and shape that character, but also has to be able to fit in and adapt. In a sense, you're looking at a marriage of a club and a coach, and a bad selection of a "mate" in either case can have the same disastrous results.

We started informally developing a "wish list" of skills and elements that we were looking for in a coach. Some were obvious, and some were more subtle. Because DCFC has a strong women's epee team, we wanted someone who didn't view fencing only as a man's sport (you'd be surprised how many coaches don't like to work with women – or maybe you wouldn't be). Since our members range from beginners to national competitors, we needed someone who was comfortable

working with a variety of skill levels. We needed someone with a basic grasp of English (important if you are looking at foreign coaches). And we needed someone who could give lessons in all three weapons.

A Miss...

Even though we had a number of leads, most didn't work out for a number of reasons. Most applicants were just "good fencers" who wanted to coach. We lost one potential coach to a more lucrative college position. Then we got a lead on a Hungarian pentathlete who had a good reputation as an instructor. He had good credentials and looked good on paper. After talking to him on the phone, we decided to fly him to the states for a "trial run."

He was indeed a good instructor. However, during his 10-day stay, it became obvious things weren't going to work out. While he was technically acceptable as a coach, his personality tended to clash with almost every one. He viewed Americans as "spoiled" and felt there was no hope for American fencing. He also wanted to make \$40,000 a year as a coach so he could live in the style he was accustomed to in Hungary.

What seemed to be a potential match just didn't work out.

... And a Hit

To say the least, we were disappointed. However, one of our members had worked with a coach in Poland who had expressed interest in coming to the States for the summer on a temporary basis. We felt this would give us a "stopgap" solution to our problem.

Janusz Smolenski had good credentials. He was a master coach and was assistant to the Polish National Women's Epee Team. His English was good (though he would "bend" it quite a bit sometimes) and he could coach all three weapons from beginner level to advanced. He realized that American fencing was different than Eastern European fencing.

During the summer, attendance at the club picked up and the list of people wanting lessons grew. Janusz expressed an interest in staying for more than just the summer. The club officers talked to all the members and everyone supported the decision to have Janusz be the club's coach.

Green Cards and Greenbacks

It seemed we had found a coach. Now we had to keep him. If Janusz was to stay, we had to make sure he could legally work for us and make enough money to live on.

The work visa took literally dozens of phone calls and numerous letters over several months. Hours were spent on hold with government agencies waiting to be told we'd have to wait.

While working on the visa, we also had to work out a way to pay for our new coach. At the time Janusz came, we were renting a gym that only allowed us to fence two days a week. Luckily, we found a place nearby that for the same money would let us meet five nights a week. This more than doubled the nights that Janusz could give lessons, and allowed him to earn enough money to live.

We helped him find housing at a reasonable cost and one of our members lent Janusz an old car to use. Others helped him set up checking accounts and insurance and such. Since Janusz was making a commitment to the club, the club was making a commitment to him by helping him set up life in America.

What a Difference a Coach Makes

Janusz has now been our coach for almost two years. Our membership has grown and our results in competitions have

Hunting the Elusive Coach *Continued*

improved dramatically. On most nights we have at least 6 electric strips running for practice and Janusz is booked solid. Everyone shares a new excitement for fencing, and we're even talking about finding an assistant coach if we keep growing. And as a side benefit, several members have become quite adept at swearing in Polish.

So, was it worth the investment in time and money? Definitely! And now with the changing of the sports environment in Eastern Europe, American clubs have an even larger pool of potential coaches.

I've put together a list to summarize the lessons we learned in our searching. Also, if anyone would like some additional input, feel free to write me at 205 Baltimore Rd., Rockville, MD 20850.

Jack Smith is the president of the D.C. Fencers Club in Washington, D.C. His coach told him after their first lesson together, "You're too old and too slow—but you have a nice smile."

Ten Tips for Conducting The Great Coach Hunt

1. **Before starting** your search, make a formal analysis of your club's needs. Determine the level of coaching your club requires.
2. **Make a formal analysis** of your club's assets. How many lessons can a coach give? How much can a coach expect to make? Can you support a full-time coach?
3. **Don't overlook any avenues** for finding a coach. Talk to other fencers and coaches. Ask friends. Place ads.
4. **Keep your options open.** A part-time coach is better than no coach.
5. **Interview carefully** and evaluate hard. The choice of coach you make will determine the whole future of your club. Don't hire a coach just to have a coach. Compare them against the needs you found in Step One.
6. **Consult your members** at all steps. If you bring in potential coaches for interviews, have them give some lessons so you get a feel for their style.
7. **Be prepared to invest** time and money if you hire a foreign coach. Helping someone set up in America is a major undertaking. In some cases you may need to hire a lawyer. Between the INS, IRS and the Department of Labor, you'll have your hands full.
8. **Consider sharing** a coach. If there are several clubs in your area, you might be able to attract a higher caliber of coach by pooling your resources to offer a better package. Perhaps the local college would be interested in sharing.
9. **Don't be dazzled** by European coaches. While there are many great coaches in Europe, just because a coach is from Russia or Italy or wherever, it doesn't mean they are better than a coach around the corner.
10. **Don't give up.** It can be frustrating at times, but you never know when a lead will pay off. And once you find your coach, be sure to include him or her in club decisions.

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The ancient customs and traditions of the duel set fencing apart from all other modern Western sports. The most visible of these traditions is the salute. There are many different ways that sport fencers have adapted this action. The classical Italian salute is probably the most complex salute done in modern times, in terms of motion count. This action requires eight counts, more than anything else done today. As a sad matter of fact, you'll find that much of the saluting done in clubs and at competitions is just very, very off hand. It seems a shame, but it has lost much of what it was created for. As two fencers stand facing each other on the piste, the salute is a strong symbol of honor and respect. It says, without words: "I admire your courage for showing up and crossing swords with me." Of course modern fencing has modified the duel into a friendly assault. So the sport salute also says: "I'm saluting you to show that this is nothing personal, and let's have at it!"

The Italian salute begins with the sword held in a position as if it were in a side-hung scabbard. The **first count** brings the sword out of the scabbard and toward the opponent, the arm straight and the blade parallel to the piste. There are then three separate salutes, each done by breaking the sword arm at the elbow, raising the blade to the vertical position, and then bringing it back down. The first of these salutes is to your opponent, (**counts 2 and 3**), the second is to the Director, (**counts 4 and 5**), and the third is to the audience on the opposite side of the piste, (**counts 6 and 7**). (Historical note: In the days of the duel, the second and third salutes would have been to the seconds standing by as witnesses.) After the third salute the sword is brought back to the position of the scabbard, **count 8**. When done with dignity and respect, this salute is actually quite pretty.

Modern variations on the salute include the four count salute, (up, forward, up, and down), and the three count salute, (arm extends forward with guard above the head, arm bends and guard brought down to chin level, arm extends with point toward floor). And of course there is the two count salute, just up and down, which is my favorite for lesson and club use.

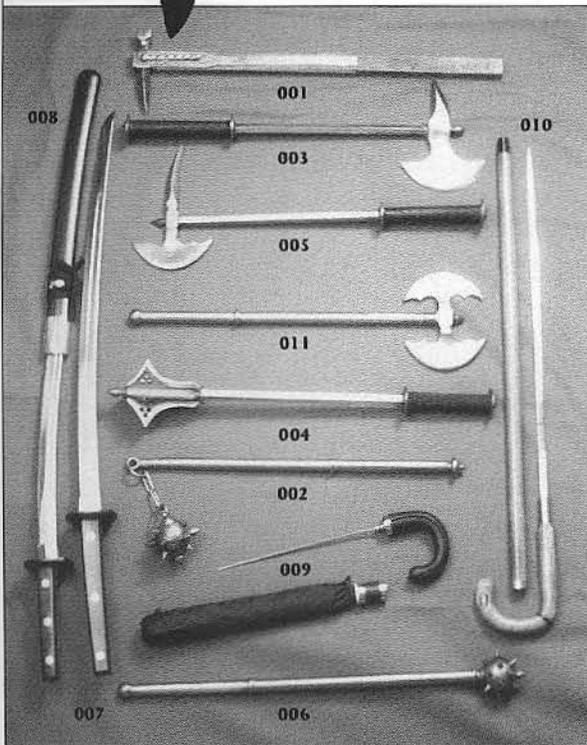
For all of that, the true meaning of the salute lies in the moment you look your opponent in the eye, acknowledging the connection of skill, effort, sportsmanship, and honor. In some cases this is lost. Many fencers have forgotten that the salute belongs not only at the beginning of the bout but also when the bout score is "La Belle," when it is traditional that both fencers salute each other. For surely here are two worthy opponents, and respect is due one another for comparable skills. At the end of the bout, sportsmanship should reign supreme as both fencers remove their masks, stand at attention, salute again, and shake hands. Eye contact expresses composure and respect.

The salute with swords has its roots in hundreds of years of tradition. It should have an honored place in modern fencing.



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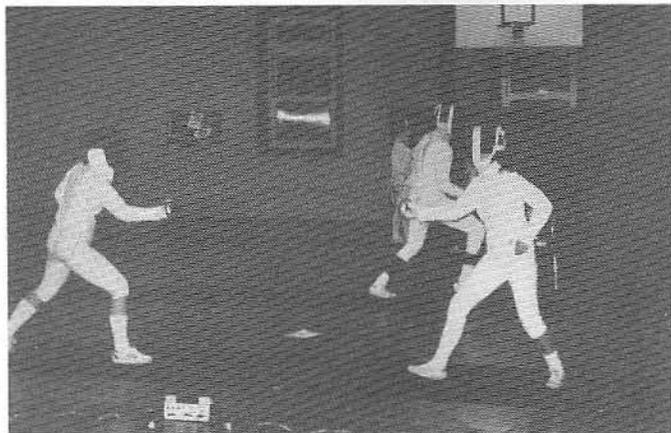
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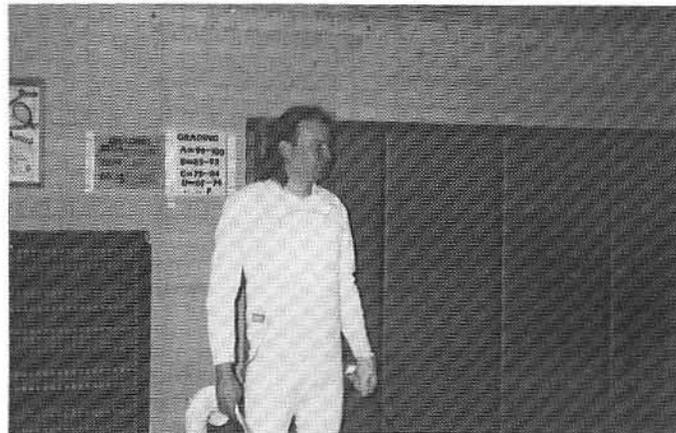
WHY FENCING EQUIPMENT BREAKS

Starring

Douglas Whatley as The Villain
Anthony Wormack as The Victim



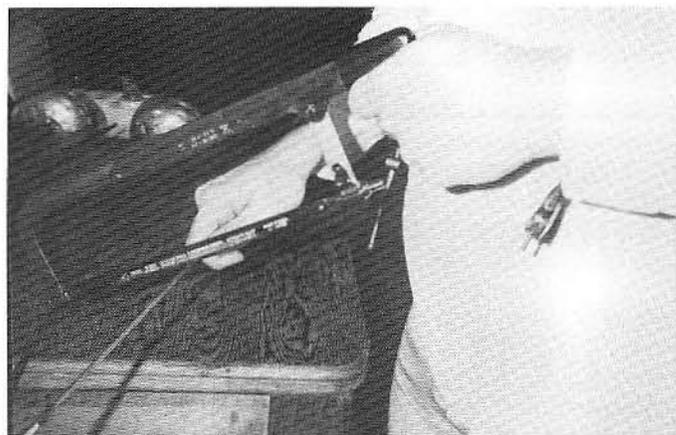
Another night at the club...



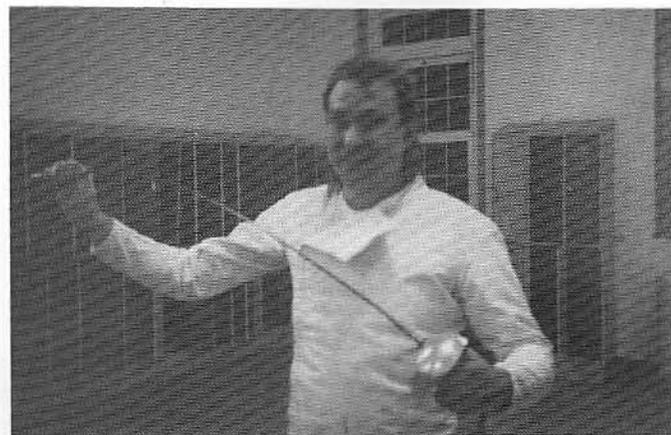
The Villain: He stalks his prey.



At work in the armory...



It must be subtle!



Hmm, nice bend...



Oops!

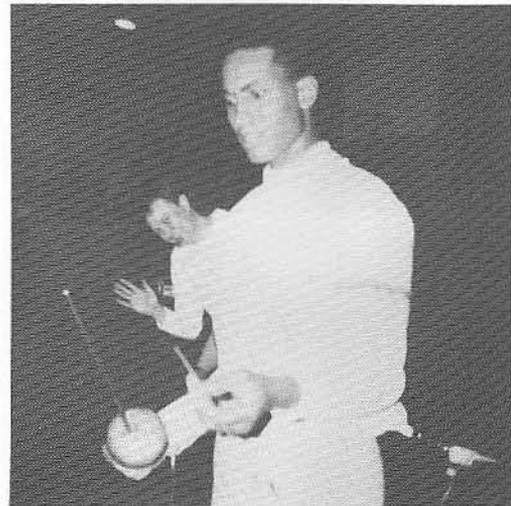
Continued on next page



The Victim: He suspects nothing.



Another good night's work!"



"But I just bought this blade!"

The End

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The Nadi-Cotronei Duel

Aldo Nadi, regarded by many as the greatest fencer of all time – undefeated at foil, épée or sabre for 12 years – fought a duel with Adolfo Cotronei, fencing editor of the Milan newspaper *Corriere Della Sera*, in 1924. It was triggered by a match between the French champion Lucien Gaudin and Candido Sassone, professional champion of Italy, at which Mussolini was present. Nadi had made it clear that he thought Gaudin had won easily, but Cotronei, mindful that no champion belonging to fascist Italy could possibly be defeated by a foreigner, published the score as 9-7 in favour of Sassone and went on to make disparaging remarks about Nadi in public. When he heard about the insults, Nadi caught the first train to Milan and challenged the journalist to a duel.

This vivid account of what it feels like to take part in a duel for the first time is taken from Nadi's unpublished autobiography *Mask Off*.

No one can tell in advance what may happen in a duel. In 1898, Cavallotti, an Italian deputy and an apostle of democracy, challenged Count Macola to a duel. Cavallotti was a good fencer, a courageous firebrand and had been successful in about 30 duels.

They met. Seized by the fire of battle Cavallotti jumped forward, shouting and swinging his weapon. Overwhelmed by this outburst, Macola froze. Instinctively he stiffened his arm. Cavallotti's blade found no target. Macola's passed through his adversary's open mouth and out the back of his neck. Cavallotti died on the spot. Macola wrote a beautiful obituary.

And so, in a duel, regardless of superiority or greater experience, no fencer or duelist can be absolutely sure of complete success. Apart from the hazard and luck of any pass of arms, the explanation lies in the fact that 'on the ground' the elements of courage and poise may prove to be more important than the element of skill; and you just don't know how courageous and posed you are until the duel starts.

My provocateur was in his early 40s; I was 25. He had fought five successful duels; I, none at all. And although not a champion, he had been fencing for years.

I had to wound not too severely a man who knew much more about duelling than I, and who was not exactly a fourth-rate fencer – a rather difficult assignment in the excitement and self-preservation of a duel. The night preceding the encounter was not particularly pleasant.

The rendezvous was at the famous Milan race track of San Siro. Arriving there shortly after dawn with my seconds, I remembered that only a few weeks before the place had cost me money. This time something else was involved.

The first thing you forget 'on the ground' is your fencing superiority. Your sensibilities increase tremendously. And as soon as you are stripped to the waist, the chilly morning makes you think: "Even if I come out of this in good shape, it wouldn't be a bit funny to die of pneumonia."

A few yards away, you notice that your adversary talks leisurely with his seconds. You recall that he is also a racing expert, and it seems to you that he couldn't behave any differently were he waiting for the morning training gallops. It's a long time, however, since you have arisen so early – for gallops, or any other reason; moreover, this is your first duel. You are not at ease. Particularly when you see a couple of doctors in white shirts silently laying out a hideous assortment of surgical instruments upon a little table. "They may be for me in a few seconds" – and



Aldo Nadi strikes at the sword arm of Adolfo Cotronei

this thought is definitely unpleasant, even if the birds are singing happily in a beautiful sky.

The four seconds are now measuring the ground. Both limits are marked with a pointed stick in the ground itself. Once on guard, you may retreat about 15 yards. If you overstep the limit behind you with both feet, you are disqualified – branded with cowardice for life. Professional pride makes you decide instantly not to retreat an inch no matter what.

Before putting on your street glove (duelling regulations) your seconds fasten a white silk handkerchief to your wrist. "What for?" "To protect the main arteries." You don't like the explanation.

You are now handed the same battered épée which has won so many different fights. Is it going to lose this one? Remembering that the old weapon has never borne defeat, you draw the rather optimistic conclusion that it must be lucky.

The extreme sensitiveness of the moment makes even the slight difference in the weight of the épée without the customary *pointe d'arrêt* on the tip very noticeable. The lightened and perfectly balanced blade suddenly makes you feel extra-confident. But such trust does not last. Your eyes have fallen again upon that little table, and you cannot avoid a sensation reminiscent of nausea.

Then you look around. There is a small crowd of celebrated artists, famed writers and journalists, and great sportsmen. Also, several well-known fencing masters and amateurs. Among the master you quickly detect the one who has trained your adversary. You could beat him all right, but you feel less sure about the pupil. The only member of your family present, a great fencer, appears to be terrified.

None of these people are supposed to be there. Believing this to be a strictly private affair, you do not fully approve of their presence. They all remain at a distance, but you can hear their whispers. It looks as though they were discussing some exceedingly important, mysterious, yet totally alien business. The scene reminds you of an assembly of conspirators singing *sotto voce* in an old-fashioned opera.

To break the heavy atmosphere, you turn to one of your seconds, and almost shout: "Had I known of such interest, I

Continued on next page

The Nadi-Cotronei Duel *Continued*

would have sold tickets!" It is partly braggadocio, partly the subconscious necessity of doing or saying something. As an echo to your words, you hear muffled laughter. You don't dislike that – it sounds encouraging.

There is no fuss, however. Everything proceeds smoothly, efficiently and quickly. Now, even the birds sound expectant. Suddenly, the dropping of a surgical instrument by your own doctor makes a terrifying clatter.

The director of the combat tells you most politely that everything is set. Your adversary is in front of you. In your thoughts you had lost track of him, and you are almost surprised to see him standing there. You don't look him in the eye as yet.

The doctors meticulously sterilise both weapons, and it is then, and only then, that you realise the other fellow too is armed with a blade exactly like your own. Despite its slender length, you know only too well that it is practically unbreakable. Positively unbreakable against your body! You cannot help looking at its fascinating point, and its needle sharpness reminds you that it can penetrate your flesh as easily as butter.

Yet, strangely enough, the shining blue reflections of the blade impress you still more ominously than its point. Suddenly you look up and see a pair of eyes glaring at you with defiance. They shine even more than the blade. They are bluer than the blue steel. The effective stare of the veteran. What can you do about it? Stare back, yes – but you know you are only a novice....

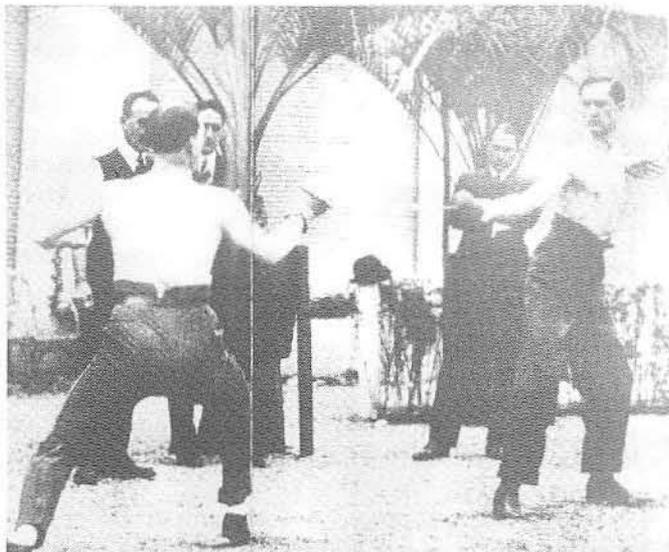
While you try to listen to the last, short, sharp instructions of the director, hardly understanding any of them, you feel, oh, just for a little while, rather afraid. Of what? Difficult to tell. But the heart jumps up and down, fast and hard. Maybe you are scared, after all.

Well, never mind the heart. Let it jump. Not without a little effort, you succeed in pulling yourself together by taking a deep breath, actually whispering: "Just mind your own skin."

As a cue, the director speaks his last sentence:

"Gentlemen, on guard!"

These, and none other, are the words you were subconsciously waiting for. You hear and understand them. Automatically, you execute the order. The birds no longer sing.



Cotronei (left) and Nadi

You have gone on guard thousands of times before, but never was it like this. In competition, the good fencer leisurely watches his opponent for a few seconds before starting the slightest motion. But here you are by no means allowed to do so because your adversary immediately puts into execution a plan evidently well thought-out in advance: Surprise the youngster at the very beginning; take advantage of his lack of duelling experience, possibly neutralising even his automatic skill; act and bear his nerves and morale. Get him at once. To succeed, and regardless of risks, the veteran attacks with all possible viciousness, letting forth guttural sounds. Although probably instinctive, these may have been intended to increase the daring and efficiency of the attack, and your own momentary confusion as well. But the plan hits a snag. For the vocal noises, instead, work upon you as a wonderful reawakening to reality.

You have heard shouts under the mask before, and you have never paid the slightest attention to them. Why, even without mask, this man is like any other. He is armed with a weapon quite familiar to you, and there is no reason why he should beat you – none whatever. When these few seconds of uncertainty and uncontrollable fear and doubt are over, you counter-attack, and touch, precisely where you wanted to touch – at the wrist, well through the glove and the white silk. But during the violent action of your adversary, his blade snaps into yours, and its point whips into your forearm. You hardly feel anything – no pain anyway; but you know that after having touched him, you have been touched too. "Halt!" shrieks the director.

Caring not for your own wound, you immediately look at your opponent's wrist, and then up at his face. Why on earth does he look so pleased? Haven't you touched him first? Yes, but this is no mere competition. He has indeed every reason to be satisfied for having wounded you – admittedly a champion – even if he nicked you after you touched him.

Young man, you must never be touched. Otherwise, the blood now coming out of your arm may instead be spurting from your chest....

The doctors take care of both wounds. What?...they bandage your own and not the other?...Preposterous! You feel perfectly furious with everything and everyone – above all with yourself. Silently, your lips move with a curse. You know best, however, and you keep as quiet as in competition; but as in competition, you are eager to go at it again, the sooner the better, and in a spirit, now, vastly different from the original start.

The air vibrates with a great deal of low-toned, confusing talk. Too many people speak at once. You care so little about it all that you cannot even grasp the meaning of a single sentence. The iodine stings. But what are they talking about anyway? This is no opera stage and the tempo of the orchestra is certainly not one for *sotto voce* choruses. What are they waiting for? Well, yes, you let your point touch the ground, as in the Salle d'armes – but it has already been cleaned, young man! And why does he, your surgeon, look and act so strangely? Why, you just told him, the blade has been sterilised – what does it matter anyway, pretty soon it's going to be soiled again – red, not earthy muddy brown – red – yes, all right, oh, let's go, for God's sake!

You are on guard again.

Fine.

Successive engagements produced more wounds While these were being disinfected, and the blade elaborately sterilised each

time, my seconds repeatedly suggested that I accept the proposals emanating from my adversary's seconds. "Shall we stop?"

My representatives were elder friends of long standing, expert amateur fencers, and knew me well. It was therefore easy for them to see that, in the first engagement, my professional pride had been wounded far more severely than my flesh; that I intended to avenge it with ominous determination, and that my impatience was steadily mounting.

They were only performing their duty, however. Seconds have the moral responsibility of all that happens "on the ground." All of them are liable to imprisonment in case of death. Yet, reading my mind clearly, my supporters were proffering their requests in an almost apologetic tone. I did not even bother to answer them.

After the sixth engagement, they again insisted. One can hardly say that I lost my temper then, for it was gone long before. Following the first double touch, I mean double wound, my adversary had not remained perfectly silent; evidently he had hoped – as did everyone but me – that the whole thing would stop then and there. It was now my turn to breach the strict duelling etiquette. Quietly, but firmly, I replied: "Stop annoying me. I am going to stay here until tomorrow morning." I was young.

Afterward, I was told that at this point one of the spectators had muttered: "Now he is going to kill him." He was a veteran duelist and friend. He had not heard my words, but had seen my left forefinger resolutely pointed at the ground. My own doctor, a young scientist bearing an illustrious name in medicine, was as white as a sheet and looked about ready to collapse. That's why he had acted so peculiarly after the first engagement. Now he was far too dazed to be of much help in case of real trouble. Disliking the idea entirely, he had finally agreed to assist a friend in need. After the duel, he warned me never again to request his services in similar circumstances.

Now, at each wound, the surgeons' silent looks were only too eloquent. Clearly enough, they wanted the whole affair ended as soon as possible. Even the veteran was beginning to look worried. They had heard my earlier reply to my seconds, however, and my continuously adamant attitude prevented them from stopping the combat. I had been brought up with the idea that duels should be avoided, but were I to have one, it should be fought seriously. I had not come here for pin pricks. Everyone knew there were no serious wounds as yet, and it was my right to go on. We went on.

In such moments man can consciously lose all understanding of pity, generosity, and of the meaning of life itself. He knows that his seditious will may spell death for a fellow man whom he has no well-founded reasons, nor definite wish, to kill. Through somewhat silly codes of honour and more or less ridiculous regulations created by his kind alone, he arrogates to himself the right of murder. Where is that part of God he pretends, boasts, and almost scientifically asserts to exist within his own being? Uncheckable and unchecked. Mr. Hyde comes in.

So far the slippery pebbles of the paddock, upon which my street shoes (duelling regulations) could not find firm foothold, had prevented the possibility of any well-determined movement. I had succeeded in not retreating at all, and had limited my footwork to the short, strictly necessary motions of the *contre-temps*, *parry-ripostes* and *stop-thrusts*. Fearing the undependability of the ground, I had not yet attacked.

Now it was a different story. The pebbles had been pestering me far too long. It was high time to stop this nonsense. I wanted to lunge, and I would lunge.

My left foot went to work at once. Pawing and pushing sideways in the manner of a dog after a rabbit, it cleared away the little stones, and entrenched itself in the sticky ground underneath. Now I could go. But first, a rather vicious curiosity compelled me to look up at my adversary's face.

It was distorted, physically and morally. It displayed none of the defiance and self-control it had shown immediately before the fight. His glassy eyes appeared to be perfectly hypnotised by the point of my blade. He seemed confined in a world of fear of that point alone. A lowered vitality was barely sufficient to keep him on guard. All physical reserves were exhausted. He was in my hands. He could not escape. It was written all over him by the very blood which slowly but steadily was coming out in rivulets from his several wounds – *not a chance*. It was murder, plain murder – and the word itself blazed through my brain, dimming my eyesight for a second. But Mr. Hyde only grinned in his sureness of self. *He would attack.*

Was it my thought that flashed into my adversary's mind, or did he receive some other perfectly timed warning? No one can tell – not even he. The fact remains that I saw him get up from his guard in an entirely unexpected, nonconformist and most dramatic manner, disarm his right hand quickly, and proceed briskly toward me, hand outstretched, just as fencers do at the end of a bout. "Oh! Aldo, I have had enough! Thank you!"

This was not at all the expression of a vanquished, dejected man. Rather, that of a man who had regained his civilised sobriety miraculously fast – a human being already far more virile than is his fighting position. Naturally, I was thoroughly astounded; but when he reached me, his hand found another that shook it warmly.

The duel had lasted less than seven minutes: "long enough," as my adversary had said.

If my one wound was beginning to make itself felt, my valiant adversary appeared to be bleeding from everywhere. There were three wounds in his arm, two in almost the same spot, and three in his chest. How I reached his body without hurting him seriously is a mystery, or a miracle, which I have never been able to explain.

Of the aftermath of the duel I remember two things.

The first is that after drinking champagne with Cotronei and friends, my brother and I retired to our hotel. In the lobby we found, rather obviously on the lookout for me, a quite luscious blonde whose name I forget but whom I had met in Viareggio the summer before and who, so far had escaped my clutches. She was striking indeed and, wound in the arm or no, I said good night to Nedo, and upstairs the girl and I went to relax.

The other thing I remember was the telegrams I received from several fencing masters extolling my bravery for attacking directly to the body, and not, as one of them put it, "only to the easy target of the arm." I appreciated them very much, of course, but my generous colleagues had not realised that my actions 'on the ground' had been far more instinctive than intentional!

This article originally appeared in the British fencing magazine, The Sword. It is reprinted with the kind permission of that publication, with thanks to Dr. William Gaugler.

Kansas City Aims to be World-Class

By Stephen Butler

In August of 1991, I packed up my household, my fencing equipment, and my family and moved from New York City to Kansas City, Missouri. I had accepted a job from the School District of Kansas City to create and implement an Olympic development fencing program in their Classical Greek magnet schools. For nine years in New York I witnessed the spectacular success of students for whom fencing synthesized athletics and academics. As a classroom teacher and fencing coach, I have grown more and more committed to this principle. With no more room to grow in a school that never really understood the nature of this synthesis, I welcomed the opportunity to develop a new fencing program in an exciting environment.

The magnet system in Kansas City is partly an attempt to integrate schools. It is hoped that the quality of the schools and the opportunities they provide will bring people back from the suburbs, and make the schools a better representation of the diversity of Kansas City. Central High School is in the inner city, and has been for the past twenty or thirty years almost entirely filled with black students.

The Classical Greek theme is based on the ancient Greek ideal of a sound mind in a sound body. To that end, Kansas City has built one new high school and two new elementary schools, and has refurbished and expanded a middle school and another elementary school. The high school, Central, is the flagship of the district. At a cost of \$32,000,000, it boasts a 42,000-square foot field house with a one-tenth mile indoor track and two racquetball courts, and a fifty-meter indoor pool. The program is designed to introduce students to twenty-seven Olympic sports, and to provide top level coaching as their focus narrows.

My program begins in the high school, and reaches down through the middle school to the elementary schools. The goal is to create the most successful developmental program in the United States. I requested and received approximately \$24,000 for equipment which I used to purchase both practice equipment for athletic skills classes, and competitive equipment for teams from the elementary level, the middle school level, and the high school level.

I teach a four-week program to each athletic skills class. They meet every other day for 90 minutes. My fear as I began was that

fencing was something so unfamiliar to students in the inner city that they would not give me a chance to teach them what the sport is about. I needn't have worried. It was a difficult job, but the majority of students had a genuine curiosity about all sports, and were willing to give me the five minutes I needed to convince them that I had something serious and important to teach.

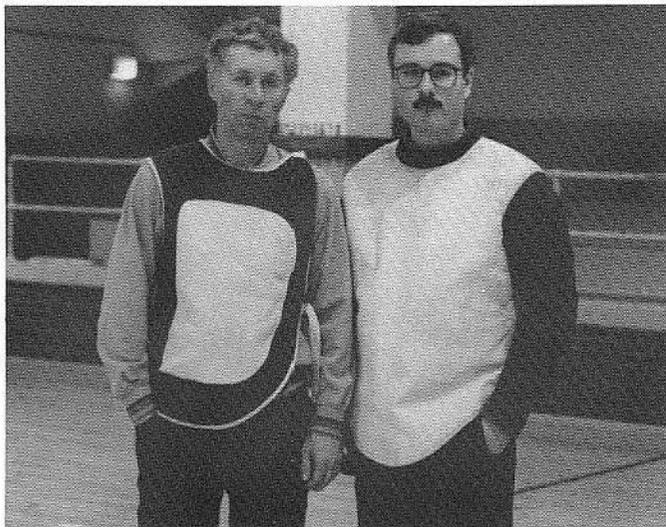
I used every technique I had ever used in New York, and many that I invented on the spot to place fencing on a level with basketball and football not in terms of popularity or spectatorship, but in terms of respect for athletic ability, respect for the intellectual complexity of training and competition, and an understanding of the benefits to all athletes from participation in fencing. To teach en garde I used the football linesman's stance in a pass play; the wrestlers stance in the up position; defensive positions for basketball and soccer players. To teach the concepts of timing and distance I used halfbacks in the open field feinting to beat tackles; basketball players using a head fake or body fake to drive past a defender, and in the end my recruiting had been successful enough to have roughly forty athletes trying out for twenty spots on the team.

This situation allowed me to make great demands. I increased practices to three hours a day five days a week, and made very strict rules about attendance. I set clear expectations for grades and academic responsibility. The commitment necessary to be a member of the team caused enough students to cut themselves that I didn't have to cut anyone. Only the serious athletes stayed. They have come from the basketball team, football team, soccer team, swim team, gymnastics, and some are involved in athletics for the first time.

Fencing is classified as an Olympic development sport at Central, and as such it meets throughout the year. Central has a travel budget which the team used to travel to Vail, Colorado, and St. Paul, Minnesota earlier this year. The budget will pay for the entire team to travel to matches within a few hundred miles, and will pay all expenses for our top fencers to travel to Circuit events around the country.

There has been a tremendous amount of support for this program across Kansas City. The school district has made a serious commitment to its development, and the business community has offered support in many ways, as have local politicians from the city, state and federal levels. We are now talking with local foundations and businesses about sponsorship of athletes, programs, and events. Our goals cannot be met without financial assistance since they include accessibility to the program regardless of income. We hope to continue to fund our athletes all the way to their retirement, and cannot expect the school district to bear this burden. We are encouraged by our communications with the Kansas City community, and expect ongoing and generous support.

This support and commitment, plus the work I did to channel it into a program combined to attract the attention of Vladimir Nazlymov. Mtr. Nazlymov is from the former Soviet Union where he won two individual, and ten team world and Olympic championships in sabre, and where his revolutionary coaching techniques can claim two world champions, and may team championships. He was coveted both nationwide and worldwide, but chose to come to work with me in Kansas City because he sees the same potential I do. This system can be molded into an international contender.



The author (l.) and Vladimir Nazlymov

Fencing's Olympic Status Imperiled

By Paul Soter

American fencing is currently facing the greatest danger in its history: the possibility of fencing being eliminated from the Olympics. This danger is real, imminent, and of potentially devastating effect.

First, fencing exists in the Olympics only because it is one of the original 21 Olympic sports. If fencing were not already in the Olympics, it could not possibly be admitted. Criteria for the addition of a new summer Olympic sport include that the sport be "widely practiced" in at least 75 countries; and on four continents (men), and in at least 40 countries on three continents (women). Fencing obviously does not meet this criteria. Despite occasional significant fencing accomplishments by fencers from Cuba, China, Canada, and the United States, fencing remains a strongly Eurocentric sport. The International Olympic Committee (IOC) is seeking to broaden the worldwide base of support of the Olympic movement,

Kansas City *continued*

The addition of coach Nazlymov to the staff has increased what was already a good deal of media attention. With news stories, talk shows, and advertising for the magnet system in which we are featured, we are on television a couple of times a week minimum. The newspapers have covered many events, and local magazines interview our students on a regular basis.

The movers and shakers of Kansas City have also been impressed with our progress. When I arrived in Kansas City, I set goals which I shared with many prominent executives and politicians. They included things like becoming the strongest club in the nation; making Kansas City the center of American fencing; training the Olympic team locally; winning national championships both junior and senior; establishing a full-time residential coaches' college; a similar directors', and armorers' college; growing a base of over one thousand junior fencers in the local area from which to pick a team; and finally, winning the first American world championship. Many people smiled and thought I was crazy. To date, however, I have brought in the top sabre coach in the world; created a force of dedicated, skilled fencers where fencing was virtually unknown five months ago; and medalled in both the under-fifteen and under-seventeen national championships in sabre. We are now being taken very seriously.

Coach Nazlymov and I share goals. His interest goes far beyond the training of individual fencers. He is involved in, and excited about every aspect of Kansas City's growth as a fencing community, and is working with me constantly to develop a plan for this growth. He understands fund-raising and public relations; he knows how to work the media to great advantage; and is a brilliant recruiter. He has the vision to see a full-scale, "Moscowesque," fencing program here, and the skills to draw the map to get us there.

When I first spoke to coach Nazlymov in August about coming to Kansas City, my first statement to him was, "I want to leave behind me an American fencing program that can challenge the world. I know that you have the skills to help make this happen. I want success in Kansas City to influence America's perception of fencing, program development, coaching, professionalism, spectatorship, and everything else that is wrapped up in any world class endeavor. If you share these goals, I will work as hard as it takes to bring you here."

He assured me that he could settle for nothing less.

and fencing does not fit this agenda. There are many more popular sports, such as triathlon, that are eager to take fencing's place.

Next, the Olympics have become big business. It costs a lot of money to put on an Olympics, and there is a lot of money to be made for everyone involved. The primary source of such income, however, is not the entry fees, ticket sales, or licensing fees, but television revenues. This has meant a shift in emphasis. The 21 original sports were selected on the basis of the IOC's judgment as to their merits as sports for development of the individual. This is now deemed less important than a sport's ability to produce revenues. Fencing is not considered a telegenic sport. The foil and sabre rules are considered too complicated, and the epee action too slow, to appeal to spectators. This further weakens fencing's hand in dealing with the IOC.

Fencing has also obtained a deservedly bad reputation due to widespread cheating, by fencers and officials, in international competitions. This has not escaped the notice of the IOC. Not only is our sport perceived as exclusionary and boring, it is seen dishonest as well.

The IOC has already instituted measures to reduce fencing's participation in the Olympic games. Each country used to be permitted to enter three individuals and a team in of four each weapon. Beginning in 1992, team entries will be limited to 12 teams per weapon. The 1992 teams were chosen through a hastily arranged system of qualification from the 1991 World Championships. In the view of the non-European countries, this was an unfair way to select the teams, further supporting the claim that the sport lacks integrity at its highest levels. Of the 48 teams that qualified, 44 were from Europe. It is widely rumored that the future qualification will be even more limited and that the current system of automatically permitting three fencers from each country to enter individual events will also be abandoned in favor of a system by which all individual entries must qualify, probably through World Cup competitions. Women's epee in the Olympics remains a major unfulfilled goal of fencing, but as yet is still a dream.

The IOC has an interest in reducing fencing's participation in the Olympics other than merely suppressing fencing. The Olympics have gotten extremely large (over 15,000 athletes) and difficult to manage. The recent dramatic increase in the number of countries with active Olympic movements will doubtless exacerbate this problem for all sports, including fencing. For example, there are strong fencing programs in at least seven of the former Soviet republics and three of the former Yugoslavian republics. This represents a net increase, under the old system, of at least 32 teams and 96 individuals. Multiply this by every Olympic sport, and that the numbers quickly become unmanageable. It is therefore likely that qualification of both individuals and teams will be required in all sports in the future.

Many American fencers are under the impression that the termination of fencing's participation in the Olympics would have virtually no effect on fencing in the United States. They point out that very few American fencers have serious Olympic aspirations and that the presence or absence of fencing in the Olympics will have virtually no effect on scholastic, collegiate, and recreational programs. This is wishful thinking. The simple fact is that the U.S. Olympic Committee (USOC) pours over half a million dollars a year into the sport of fencing. Although almost everyone may feel that some of this money could be better spent

Continued next page

by the USFA, almost nobody believes that it is all wasted. The termination of fencing's participation in the Olympics would doubtless mean the removal of USOC funds from the USFA, and an end to such program as the National Office, the National Team, the Circuit Meets, the Club Incentive Program, the Coaches' College, the Junior Olympics, etc. Besides, virtually every adult or child beginner who walks into a fencing club asks whether fencing is an Olympic sport. The Olympic dream is the most powerful tool that fencing has for promoting itself. Losing the Olympic connection would mean that fencing would become an arcane curiosity, like croquet or mock jousting. Fencing as a sport would be totally marginalized in the United States.

How can this be prevented? The solution is simple, but not easy: fencing must be popularized in the United States. The USOC is a strong and respected presence in the IOC. If fencing is a popular American sport, and if American fencers are serious threats to win Olympic medals, the USOC will support retention of fencing in the Olympics. Therefore, we must all intensify our efforts to popularize our sport and to help our fencers obtain significant international competitive results. This means ongoing media relations efforts and supporting and promoting our developing competitions. We should recognize, further, that this is no longer merely a desirable goal, but rather a question of survival.

All Fencers Take Note

Anita De France is the U.S. voting member to the IOC. The International Olympic Committee will be voting whether or not to include women's epee as a medal sport in the 1996 Olympics.

The United States has a strong chance of medals in this event and Anita needs to know how strong the support is to include women's epee as a medal sport.

Please write her at the address below stating your support to have women's epee as a medal event in the 1996 Olympics, which will be held in Atlanta, Georgia. Her address is:

Anita De France
President of Amateur Athletic Foundation
2141 West Adams Boulevard
Los Angeles, CA 90018

A Clarification

In the last issue of *American Fencing*, the article on the USFA's 1991 Athletes of the Year may have seemed a bit unbalanced in favor of Michael Lofton. The reason for this: the focus was on the fencers' accomplishments during the 1991 season only. Mary Jane O'Neill's career results have extended further than the 1991 season, and although she received her medical degree in that year, she fenced during each year she studied in medical school.

She is one of the few fencers to receive an NCAA postgraduate scholarship, and has played an instrumental role in the success of many U.S. women's teams over the past four years, including the 1987 Pan Am Games gold medal women's foil team. A 1986 Magna Cum Laude graduate of the University of Pennsylvania, O'Neill took a year off from Harvard Medical School to concentrate of fencing and earn a berth on the 1988 Olympic Fencing Team that eventually finished sixth in Seoul.

— Colleen Walker

A Creed for Fencing Officials

By Maxwell R. (Mac) Garret

Believing that serving as president (director) is an important part in the nationwide fencing program, I pledge to act in accordance with the following principles:

1. To learn and fully understand the rules of fencing and to keep abreast of all the latest changes, and to accept the prescribed procedures for officiating.
2. To develop a personal officiating schedule based on personal accepted worth, potential possibilities, and inherent character rather than through transitory acquaintance or trading favors or attempted pressures.
3. To honor every contract, even though this may occasionally result in financial loss.
4. To keep myself physically and mentally fit.
5. To be prompt, businesslike, and systematic in all my dealings with those I serve.
6. To wear the prescribed official's attire and to maintain a neat and creditable appearance.
7. To act in such a way as to be a worthy example to other officials.
8. To remember that my responsibility is not only to the fencers and staff personnel, but to other officials as well.
9. To make my decisions promptly but without snap judgment; firmly but without arrogance; fairly but without officiousness; and to base them on the rules regardless who the opponents are and what the score may be nor the opinions of the fans or coaches.
10. To keep in mind that my number one charge is to oversee the safety and the general welfare of the competitors and spectators nearby under my supervision.

Good luck and enjoy your officiating!

Experience the Excitement and Glamour of Fencing at the Miami Fencing Club (Cutler Ridge)

Cutler Ridge Middle School
19400 Gulfstream Road
Adult Education Center
Tuesday Nights
From 7:00 to 10:00 p.m.
(305) 235-4761
For information

An Overview of Fencing Injuries

By Julie Moyer, EDD, ATC, PT, and Jeff Konin, MED, ATC

Due to the nature of the sport, fencers are prone to various types of injuries. These injuries may include sprains and strains, overuse injuries, and acute emergency situations that require immediate medical attention.

From 1988-90, the USFA's Medical Commission performed a two-year study to investigate the actual frequency and distribution of fencing injuries. Of the reported 586 injuries, only 323 evaluated by the attending medical personnel were considered acute. Data summarized from the injury report forms revealed some interesting findings.

Type and Location of Injuries

A breakdown of the location of the injury showed that one-third of all injuries reported were classified as sprains. Approximately 24% of injuries reported were listed as strains. The remaining injuries were comprised of heat-related disorders, contusions, fractures, tendon ruptures, and other systemic disorders of the body.

The majority of injuries reported affected the ankle region. This was considerably higher than any other body part. Due to the mechanics and positioning of the trail leg, injuries such as medial collateral ligament sprains of the knee, medial meniscus tears of the knee, subluxing patella (kneecap), groin strains, Achilles tendon injuries, and lateral ankle sprains were also noted. The front leg sustained quad strains, blisters and nail contusions. Injuries to the total body (systemic), the hand and the knee were also commonly reported.

Among the overuse injuries, inflammatory syndromes were most commonly seen. Tendonitis of the wrist, hand and shoulder is prevalent due to the demands for holding a weapon in a prepared position for extended periods of time. Likewise, muscle cramping has been reported. It is unclear if this cramping is actually due to fatigue or to an electrolyte imbalance.

The trunk extensor musculature and the lumbosacral region of the lower back are prone to injury following extensive competition due to the stresses placed on the fencer's posture.

Overuse injuries of the lower extremity are far more prevalent than any other body area. The iliotibial band, the patella, and the foot and ankle are areas that are often affected. It is not uncommon to see frequent ankle sprains when the area of competition is on an elevated surface, therefore increasing the risk of falling off the piste when becoming off balance.

Of most importance and possibly under-emphasized is the footwear. The footwear is not very supportive and therefore the trail leg and the attack leg are both prone to overuse injuries. Plantar fasciitis, posterior tibialis tendonitis, "shin splints" stress fractures and other pathology may present due to the excessively hyper-pronated stance that fencers use to compete.

Relationship Between Injuries and Weapons

Statistical analyses were performed to determine whether there were any direct correlations between an individual weapon (men's foil, women's foil, men's epee, women's epee, men's sabre, women's sabre) and its injury ratio. It was concluded that due to differences in target area, techniques, and the weapons themselves, an individual weapon may be dependant on the body part injured, but not the type of injury sustained.

Gender Differences with Fencing Injuries

During the period of one academic year, both men's and women's collegiate fencing injuries were examined. Overall, 28% of the men participating in fencing were injured, compared to 50% of the women. (LANESE)

Summary

The positions and techniques that are involved in the sport of fencing are contributory factors to many injuries. These injuries vary widely and may be distributed throughout the entire body. These injuries classified as either acute or chronic (overuse), are somewhat preventable through proper conditioning and proper approaches to the techniques and mechanics involved in fencing. In addition, due to the frequency and severity of some of these injuries, proper on-site medical coverage at fencing events is essential.

*Information for this paper to be found in:

Moyer JA, Jaffe R, Adrian M: Fencing Injuries, in Sports Injuries: Mechanisms, Prevention and Treatment, Fu FH & Stone DA (Eds). Second Ed., Williams & Wilkins, to be published.

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Julie A. Moyer on the Medical Commission for the United States Fencing Association and served the U.S. Fencing Team as a medical staff member for the United States Olympic Team in Seoul, Korea.

Jeff Konin is a clinical athletic trainer at Pike Creek Sports Medicine Center.



Hooked on Hook or Where Did All This Sword Fighting Come From?

By Thomas H. Cragg

There was the hook, and there was the sword. There was flying, and there was animal cunning with just the right amount of treachery. It was the stuff that classic swashbucklers are made of. The villain was egotistical, evil, and perfectly crafty; a pirate in the highest regard. The hero was good to the point of trusting his counterpart to be as honorable as he was himself. The culmination of both figures, and the movie itself, is a swordfight that will long be remembered as one of the best in movie history.

As you sit, comfortably slouched down in your chair, surrounded by the darkness of the movie theater, the fight scene flows, and carries you along, as it's supposed to, so that you find an absolute feeling of reality in this duel. These are not actors, this really is Captain Hook, and the now-grown Peter Pan, and they really are trying to kill each other.....but alas, it is not really so. These really are actors, and they had a lot of help to get you to where they are. Movie people have known for a long time that when you need something special to happen, you must call in an expert, and the expert that made those magical fight scenes come to life was maestro Theodore Katzoff from the Westside Fencing Center of Los Angeles, California.

Although the movie itself only lasts a bit over two hours, the massive amount of swordfighting that took place required 117 days to shoot, and a record number of 88 stunt people.

"You really can't tell the vast amount of stunt work that took place, because so much of it ended up on the cutting room floor," Ted told me. "My feeling is that the swordplay is very good. It's of a higher quality than much of the stuff that's been in films lately because of the stroke selection. It's honest swordplay with different people involved, so there's quite a lot of it there. In fact, even with what was cut there's still a lot of swordplay in the movie."

The actual style of the sword choreography came from Steven Spielberg, who favored the swordfighting of the forties, à la Errol Flynn and the "Sea Hawk." Historically, if you're a swordfight fan, this classic style came about through the work of fencing master Ralph Falkner. In terms of staging a fight, whether it was bare-handed, or with swords, the frame of action was suggested by stunt coordinator Gary Hyems. Maestro Katzoff and his associates Dan Speaker and Jan Bryant would then fill it in, doing the actual choreography.

For the movie, there were three principal actors who had to be trained; Dustin Hoffman, Robin Williams and Dante Bosco. In the very early stages of putting things together, the actors would visit the Westside Fencing Center for lessons. Later the training was taken to the set for more exact and detailed work. Robin Williams was a special project for maestro Katzoff, however, as he did all of his own blade work throughout the movie. Several times there was dinner at Robin's home, and fencing well into the night.

"There was an intensity with Robin that was very good," remarked Ted. "He is an extremely serious actor, and a real artist. I was fortunate to see him in many lights. First, he was an actor, as we worked together and with the others. Then, in between shots, he was an entertainer, helping us preserve our sanity by putting on "The Robin Williams Show" which was all very tactful, timely, and very, very funny. Then again I saw him in a totally different way at home, because I had to work with him there. He's a quiet, loving father and husband."

But what about Hook? "Dustin Hoffman is a preeminent actor," Ted assured me, "who does many things to get himself in the hardcore feelings of the actual character he is portraying." (Author's note: What better way to get into the true feelings of Captain Hook than the famous bowl of fried onions and garlic for breakfast that was so much in the news?).

In the way of swordfighting, however, Dustin did have a stunt double for the very difficult parts, simply because he didn't have time to dedicate to the fight. During the course of filming a movie, he gives far more than one hundred percent, in this case, actually being on the set a full four weeks before he even had to be on camera, assisting as a scene coach, helping draw forth the best qualities of every actor. For the close up work during the fight scenes, he worked closely with Ted, and handled the fight quite well.

During the filming there was a need for a great many different types of swords. Some of these swords were nothing more than dress or costume swords. Others had to not only fit the part, but be durable enough to survive the "bang and clang" of the hack and slash style of the pirate fights. The pirates were therefore outfitted with a cutlass-style weapon which utilized a heavy cavalry-type sabre blade. Pan's sword was upgraded from the original story form dagger to a Roman gladius type of blade. For this, several types of look alike swords were used for the different requirements.

For instance, when Robin had to work on a trampoline for the flying scenes, a rubber sword became a very good idea. During regular scenes, a lightweight sword was carried, and for the fight scenes, a special lighter blade was used, since a straight steel blade would have been too heavy to achieve the quickness that was required.

Captain Hook was a different problem all together, since a production of this caliber must fit the right sword to the character being portrayed. During the preliminary fight scenes, our "good" Captain carried a basket hilt sabre, the lining of which matched the red of his coat, showing that he was a cultured gentleman, and hinting that he really did believe in fair play, which matched perfectly with one of his favorite expressions, "Bad form," with which he would nuzzle Peter Pan in order to get his own way.

Ah, but, Captain Hook was also a great swordsman too. This was something that he took great delight in, and for which, he needed the sword of a great swordsman...the Collishmarde.

This sword, which was named after the man that invented it, is one of the most beautiful and deadly swords ever designed. The end and middle of the blade are very slender for lightness, while the forte, or section closest to the guard, is very thick in order to parry the blow of a much heavier weapon. During the grand fight between Hook and Peter, two of these blades were broken, which attests well to the realism of the fight.

Sword magic is also a must when it comes to making a movie. Special effects may only take one second of film time during the actual movie, but they are quite necessary to round out the whole. When Captain Hook dispatched Dante Bosco (Rufio), his blade had a retractable point. The effect is, as you can guess, an actual, and final, sword thrust.

My favorite trick was the dagger that shoots out of Hook's sleeve, and with which he corners Pan. If it hadn't been for that pesky Tinkerbelle...Well, at any rate, the dagger didn't really

come of the Captain's sleeve. The dagger was never actually in the sleeve, but hidden behind Dustin Hoffman's outstretched arm, and shot out with a pneumatic cannon.

"The dagger flew out so fast that Dustin really didn't have time to grab it," explained Ted. "When he caught it in his hand, Steven Spielberg was actually holding it by the blade and handing it to him from just out of camera range. The whole effect when you splice the two together, is that wonderful craftiness of Hook."

Ted laughed when asked if he had sneaked into the movie somewhere. "As a matter of fact yes, but you won't see me. The two scenes that I was in where you would absolutely have recognized me, because the camera was right there practically in my face...those scenes were cut. You may have noticed, too, that the pirates were all older men, so when they needed a few extras, and being that I didn't qualify as a "lost boy," they sent me off to the pirate department.

When I got there I noticed the makeup people trying to do their best to make the pirates look as ugly as possible. Wouldn't you know that when it was my turn to have the makeup applied, the head makeup person took one look at me and said 'As is,' and that was that."

Ted is especially proud of the fact that even with the intensive training that they had to conduct with the numbers that they had to work with, there were no injuries at all.

Maestro Katzoff's Westside Fencing Center is reportedly the largest freestanding fencing center in the United States, containing a number of clubs under the same roof, and management umbrella.

Ted Katzoff began his fencing career at the age of twelve under the tutelage of fencing master Mel North, and earned his diploma through the Fencing Masters Program at San Jose State University under Dr. William Gaugler.

Among his other accomplishments Ted has trained Christopher Guest for "Princess Bride," Kiano Reeves for "Dangerous Liaisons," and Shelly Long for "Outrageous Fortune."

And "Hook?" If you haven't seen "Hook" yet, shame on you. Go see it; you'll feel like a kid again. It made me think of a younger person I once knew, straining forward in the back seat of a then new Pacard Town Car. We were on our way home to watch the first-ever televised version of "Peter Pan" starring Mary Martin. In fact, it was also on the radio at the same time, but that was because not everyone had a television yet.

Pan, you've come a long way to teach us about staying young. And then - what about Captain Hook? I'm sure he'll be back, because in the words of the good Captain himself, "What would the world be without Captain Hook?"

Tom Cragg coaches in the Miami area, and is slowly carving out a niche for himself as our swords of the silver screen contributor.

To The Editor *continued from page 5*

After a conference Pete returned to continue the bout; the abstentions turned to touches and he won. This win propelled him toward the finals, while Dalla Barba was subsequently eliminated.

I doubt that Pete would have acted as he did and that it would have had as positive an effect if the tournament had been in Italy. In the bronze medal bout Pete, despite a slight injury, defeated Granger-Veyron of France in front of a theatre full of

cheering Americans, with his coach and teammates offering encouragement from backstage.

For me this is an example of "home field advantage." Readers of Carl Borack's excellent American Fencing article on the 1989 World Championship will see another example. Looking forward, the Atlanta Olympics in 1996 present us with a golden opportunity; the memory of Westbrook's results will, hopefully, serve as an inspiration for other Americans to rise to the occasion.

Larry Pinkus
Great Falls, Va.

In Defense of the Individual Lesson

In his recent article "In The Final Analysis" (Volume 42, Number 3) in *American Fencing*, Maître Charles Selberg questions the validity of the individual lesson as the *principal* means of preparation for serious fencing competition. The difficulty, in my opinion, lies not in the individual lesson, but in effecting the transfer of actions from the lesson to the assault. If the lesson and the assault are treated by the instructor as separate entities, as is sometimes the case, the student will have problems.

Maestro Aldo Nadi used to say that the master puts the actions in his pupil's hand. By this he meant that through the repetition of given movements in the individual lesson the student learned automatically to apply the appropriate counteractions to his adversary's actions. Maestro Nadi obtained his results with the technical lesson, while his father's pupil, Maestro Livio Di Rosa, does so with the tactical lesson. As the reader is aware, in the tactical lesson emphasis is placed on decision making. The Di Rosa lesson duplicates as closely as possible the conditions of the assault. And the success of this pedagogical method can be measured by the number of gold medals accumulated in Olympic and World Championships by Di Rosa's students, Fabio Dal Zotto, Mauro Numa, Dorina Vaccaroni, and Andrea Borella.

A fencer - no matter how experienced - cannot easily train himself on the fencing strip to execute advanced actions such as countertime and the feint in time; these essential movements require the help of a fencing master. They must be repeated during the course of successive individual lessons. I would suggest that any fencer who thinks himself capable of performing such actions without the help of a qualified teacher, try doing so.

Maître Selberg says: "I have never known a successful fencer who was the product of one teacher or one fencing style." I trust Maître Selberg will forgive me, but Nedo and Aldo Nadi, Giorgio Pessina, Gustavo Marzi, and Renzo Nostini, to name a few Olympic champions, were all trained by a single master using one pedagogical approach. Nedo and Aldo Nadi, as well as Gustavo Marzi, were taught solely by Beppe Nadi, who in turn was instructed only by Eugenio Pini; and Giorgio Pessina studied solely with his father, Carlo Pessina, and was, again, the only teacher of Renzo Nostini. Each of these masters employed the individual lesson to achieve his ends, and each insisted on the importance of consistency in method.

William M. Gaugler
San José, California

Fencing Bulletin Board

Software for Fencers

Fencers with IBM-compatible PCs may be interested in "FenceWare: Software for Today's Competitor." This new product is intended to help fencers with their scheduling and record-keeping.

Features of FenceWare include: maintaining competition schedules; keeping track of results; storing directions to competition sites; recording facts about opponents; and a directory of names, addresses and telephone numbers. Everything is done using pull-down menus – no manual is required.

FenceWare is available for IBM-compatible PCs (except for 360k floppies) for a \$25 registration fee. To order, or for additional information, contact: J.J. Campbell, 4824 S. 29th St.; Arlington, VA 22206; (703) 379-8930.

Help Wanted in L.A.

Westside Fencing Center in Los Angeles is seeking an extremely social, likeable human being to run its on-premises fencing store. The job includes purchasing, sales, armory work (for additional income), and fencing promotion work directed to the media.

The salary is \$9.00 per hour. In addition, the Center offers a strong profit-sharing program. For additional information, contact Andy Shaw at the Westside Fencing Center, 9735 Washington Blvd., Culver City, CA 90232; (310) 204-2688.

The Westside Fencing Center is one of the largest fencing establishments in the U.S., with 11 coaches and 8 clubs.

European Fencing Coach Available

Clubs or universities in need of a permanent fencing coach should contact Peyton Collie at (202) 857-9795.



"The Beards" have fenced as a foil team in the Harrisburg (Pa.) Division since 1985. If anyone has a 1952 Mickey Mantle card to trade for one of theirs, they may be interested.

The International Fencing Academy of Kansas City has added Vladimir Nazlymov and Stephen Butler to its coaching staff.

The IFA will open its doors to the nation this summer, hosting camps in June and August for fencers, coaches, and armorers.

June 22-July 3

Day Camp/Coaches College: \$300

Featuring a staff which will include coaches Nazlymov and Butler, joined by Sergei Mindirgasov, and Vitali Nazlymov. This camp is intended for beginning and intermediate fencers from the KC area. Accommodations can be made for a limited number of fencers from out of town. We will also welcome a limited number of coaches who wish an opportunity to learn from coach Nazlymov. Daily seminars will be followed by supervised work with students.

August 9 - 22

Elite Camp/Armorers College: \$600

Featuring a staff which will include coaches Nazlymov and Butler, joined by Sergei Mindirgasov, Vitali Nazlymov, Grigori Kirienko, and two other members of the Olympic program of the former Soviet Union, one foil specialist and one epee specialist. These coaches and fencers will be coming to us directly from Barcelona. This will be a boarding camp with all expenses covered except air fare. Participants will be met at the airport. In addition to this training program, we will be offering a two-week course in equipment repair and maintenance. This program will be run by some of America's most experienced armorers. The elite camp will provide ample opportunity for practical experience.

For more information or an application write: Stephen Butler, 4843 Horton, Mission, KS 66202, or call: 913 677-0453.

Space is severely limited.

An Invitation – Appropriately Worded

For the seventeenth consecutive year, Aaron Bell of the Tanner City Fencer's Club cordially invites all fencers – living in, passing through or vacationing in New England to participate in informal outdoor fencing every Wednesday evening from 7:00 p.m. to 10:30 p.m., during July and August, at his home at 52 Pickwood Road, Marblehead, Mass.

There is an electric strip and a heated swimming pool. Spouses, friends and children are welcome. There are free refreshments, courtesy of the Tanner City Fencing Club and no fees or charges of any kind. It is a unique experience enjoyed by all.

Aaron J. Bell

52 Pickwick Road
Marblehead, MA 01945

Correction

The Coaches College, which we mentioned in our previous issue, is a USFA (United States Fencing Association) program and not a USFCA (United States Fencing Coaches Association) program.

For additional information, please contact the USFA office at: 1750 East Boulder Street, Colorado Springs, CO 80909-5774; (719) 578-4511.

Polish Coach Arrives in Louisville

Leszek Stawicki of Poland, a highly regarded international fencing coach, has accepted the challenge to develop fencing in Louisville, Ky., with his arrival on April 14.

Stawicki (pronounced Stavitski), 55, coached the Polish national sabre team to a silver medal at the 1986 World Championships and a bronze at the 1976 World Championships. One of his pupils Jaroslaw Koniusz, won the silver medal in men's sabre at the 1989 World Championships.

At the 1980 Olympic Games in Moscow, he guided the Polish men's epee team to the silver medal.

He was the Polish national fencing team coach from 1973-1974, 1976-1980 and 1986-1990, after leaving the Soviet Union in 1972 to become the Polish National Coach.

Stawicki, a graduate of the Academy of Physical Training in Lvov, USSR was a teacher, coach and senior lecturer at the Institute of Sports of Fights at the Academy from 1957-1972 and coach of the Ukrainian fencing team for many years.

During his tenure at the Academy, Stawicki received the title of Eminent Coach of the Republic.

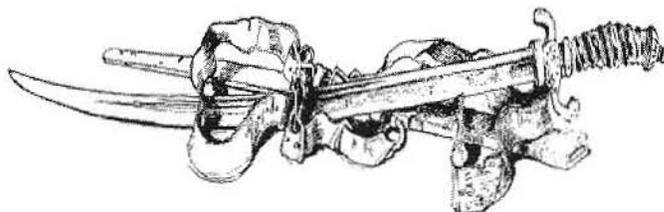
Among his earliest pupils was two-time World Champion and 1976 Olympic sabre silver medalist Vladimir Nazlimov, who arrived in the U.S. in December to teach and coach in the Kansas City (Mo.) School District. Nazlimov won the World Championship in men's sabre in 1975 and 1979 and the World Championships silver in 1977. He was the bronze medalist at the 1970 and 1973 World Championship and the bronze med-

alist at the 1972 Olympic Games. In recent years, Nazlimov has coached two World Champions himself – Mindirgassov ('86) and Kirienko ('89, '91).

Stawicki also coached the Soviet Union's 1972 Olympic gold medalist Wiktor Szgyak. Szgyak was the silver medalist in men's sabre at the 1973 World Championships and the bronze medalist at the 1976 Olympic Games, as well as the 1971 and 1974 World Championships.

For the past four years, Stawicki has been invited to lecture at the USFA's annual International Coaching Symposium at the Olympic Training Center in Colorado Springs.

"Stawicki will develop fencing at the middle and high school levels, sorely missing in an area like Louisville," said USFA Executive Director Carla-Mae Richards. "He has excellent rapport with young people and I would expect a minor explosion of the sport which has been seeking a fencing coach for a long time." – CW.



President's Corner *continued from page 7*

A Call for Help:

There are many things that must get done. Some are more urgent than others and must be given a high priority. Others are needed and important but must wait until funds are found and a project manager is appointed. We need your help to inform us of problems, to suggest solutions, and to volunteer to help with the work. We need your resume and a brief letter to let us know areas of expertise you have which could be useful. We need your support as we try to resolve a multitude of problems for our sport.

USFA Membership:

We need to increase our membership. If each fencer brings in one new member our membership will double in one year. Students should encourage parents to join. There are many volunteer jobs which do not require fencing ability. Fencers who retire from active competition should not let their membership lapse.

Congratulations:

It's always dangerous to mention some at the risk of forgetting others. Please let me know if I have inadvertently left anyone out. I'd like to congratulate our national champions and wish members of the United States Olympic Fencing Team who will be competing in Barcelona the best. I also congratulate the members of the women's epee team who will be competing in the World Championships in Havana and wish them the best.

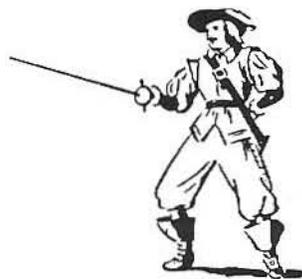
Congratulations to Felicia Zimmerman on winning the bronze medal in the World Cadet Championships.

Congratulations to our newest FIE "A" officials in epee Gerrie Baumgart (the first U.S. woman to achieve this distinction) and Emeric Kaidenov. Congratulations to Rene Roch on his election as FIE President and to Chaba Pallyagy on his election to the FIE Executive Committee.

A Note of Thanks:

Thanks to the officers, volunteers, and USFA Staff who have worked so hard to enable us to enjoy 100 years of fencing in the United States.

Thanks to everyone who supports fencing and the USFA. We are working to improve fencing for you. With your help and support, we will.



The last issue of *American Fencing* raised the issue of the surfaces upon which major fencing competitions are held. More precisely, it dealt with a surface on which they should not be held: concrete.

The Problem

On several occasions, organizers have been heard to state that a site with a concrete surface was undesirable because it was too hard on the directors. The directors! It is somewhat disappointing to learn that organizers recognize that it is hard on a director's body to stand and walk on concrete, but are apparently not aware of the effect on a fencer's body of fencing on concrete. We are, of course, all sympathetic to directors' physical well-being, and agree that no one should be obliged to directed on a concrete surface. It is difficult to believe, however, that anyone can recognize the negative effect of concrete on a director and not realize how much worse it is for a fencer.

There can be little dispute about the harmful effects that fencing on a concrete surface has on the human body. They are both short-term – sore knees, legs, and backs – and long-term – shin splits, and ongoing knee, back and ankle problems, etc. Virtually every fencer complains of unusual soreness and physical fatigue attributed to concrete surfaces. No one likes to fence on it. It is astonishing that any fencing organizer would even consider running a competition on a hard surface. Can one imagine the organizers of a basketball or volleyball tournament, which have movement requirements similar to fencing, putting such a competition on concrete? When those sports are conducted in a facility that has a concrete surface, a wood or composition floor is installed over the concrete. This protects both the bodies of the athletes and the integrity of the sport involved.

We should also consider the effect of a surface like concrete on the style of fencing. The international fencing game is based on mobility, which in turn is based upon leg strength and resilience. Fencing for two or three days on concrete surface will rob even the strongest legs of their speed and resilience. This is not good preparation for international competition.

It is true that baseball and football are, at times, played on carpeted concrete surfaces (artificial turf). However, anyone who reads the sports pages is aware of the fact that the athletes universally despise those surfaces. It is undisputed that playing on those surfaces causes a much higher incidence of injury to football and baseball players, and shortens their careers. There are numerous instances of players demanding to be traded from teams that play on artificial surfaces to teams that play on natural surfaces. Los Angeles Dodger centerfielder Eric Davis recently likened playing on artificial baseball surfaces (carpet over concrete – sound familiar?) to running into a brick wall. Furthermore, baseball and football players are paid large salaries for abusing their bodies on concrete surfaces; fencers, on the other hand, are paying large sums themselves to do so.

The necessary intermediary between a fencer's body and a hard surface is air. The reason a gym floor feels soft and resilient to a fencer is not simply because wood is softer than concrete, but because there is air underneath wood. This explains why a wood floor laid directly on top of concrete is only marginally softer than concrete, and adds no resiliency. This is the reason that thin plywood directly on top of concrete is not much improvement.

How can air be introduced into the equation? As previously stated, the best way is a sprung wooden gym floor or intermediate surface that is impregnated with air, such as the composition surfaces now used in many gyms. Other possibilities include portable skating floors, such as has been used at the Olympic Festivals, and adequately thick carpets and carpet pads. Another reasonable alternative would be plywood on top of reasonably thick carpet on top of reasonably thick carpet padding. Any large convention center or hotel should be able to provide the carpet and pad and the organizers or the hosting facility should also be able to supply the plywood.

The USFA's response to this serious problem has been disappointing. Fencing is promoted as a lifetime sport. It is not going to be a lifetime sport for people who are required to fence 20-30 bouts on a concrete surface four or more times a year. However, despite the fact the USFA's tournament guidelines require organizers of national events to place plywood between the strips and concrete floors, Circuit meets are still being held on concrete floors. Sometimes a thin layer of felt or outdoor carpet is placed between the concrete and the strip. These compress much too quickly and have no resilience. Neither provides any meaningful shock absorption or counter-spring for a fencer's body.

Many desirable venues in the United States do not have wooden surfaces. This does not mean they cannot be used. However, the following should be minimum requirements for staging competitions on concrete floors:

1. If ordinary copper strips are used, the strips must be mounted on plywood (not particle board, which is much harder) at least one inch thick, and there must be a layer of carpet (real carpet, not indoor-outdoor fuzz) between the plywood and the concrete floor;

or

2. The competition must be run entirely on elevated strips. This would include the Zivkovic or 1984 Olympic-type strips.

These requirements are not unreasonable. They are routinely followed by the U.S. Modern Pentathlon Federation. It is embarrassing to conclude that the Pentathlon Federation is more knowledgeable and concerned about its athletes' physical well-being than is ours.

Everyone understands that it is increasingly difficult to find large spaces to run national competitions. There are therefore two solutions. Either soften the surfaces, as described above, or adjust the formats of the competitions so that they do not require such large spaces. A major factor in the supposed necessity for larger spaces has been the disappearance of double-flighted first round. Until 1985 or so in Circuit Meets, the first rounds were invariably double-flighted. While this extended a tournament by approximately two hours, it meant that a tournament could be run in a much smaller space. This was also before Circuit Meets were routinely run in two-day formats. One would think that the adoption of the universal two-day format would permit, with little dislocation or inconvenience to the organizers, a return to wooden floors and double-flighted first rounds. Another solution would be to adopt the international format of one round of pools followed by direct elimination, which results in a much faster tournament.

The professionalism and quality of organization of the national tournaments has improved dramatically in the past 10 years. Early Circuit Meets often went on till 2:00 in the morning. The fencers often had to provide their own directors all the way up to the finals. Fencers never knew when the meets were going to start, stop, be postponed, or finish. There was no requirement that organizers provide a trainer or physician to handle injuries and other medical emergencies. These, and numerous other problems have been solved and simply do not arise anymore. The surface issue is the major remaining problem that directly affects the welfare of the fencers.



A Basic Weight Training Program for Fencers

This article will outline a basic weight training program designed to fit into the schedule of a busy fencer. It does not purport to be the best or most complete weight training program for fencers. Rather, it is designed to be practical and yield the maximum benefit for the minimum time invested.

Fencers do not need to work with heavy weights. We do not need muscle bulk or a tremendous amount of upper body strength. The heaviest weapon, the epee, only weighs about a pound. Of course, the opponent can weigh over 200 pounds, and circumstances arise in which it is useful to be able to outmuscle him or her. Nonetheless, a fencer's weight program should be primarily aimed at developing explosive strength and the capacity for numerous fast repetitions of actions involving a relatively light weight.

The recommended program uses a Universal weight machine. The first step in a weight training program is establishing your maximum capacity on each exercise. This is done by simply determining the heaviest weight you can lift once. You should then work at 60% - 70% of this capacity. Capacity should be reevaluated every four to six weeks. However, at some point, your ideal training weights will probably stabilize. It is preferable to work with a lighter weight at a faster speed than a heavier weight. When in doubt, use the lighter weight. Each lift should be done smoothly, both up and down; throwing the weights or letting them crash down accomplishes little.

The workout itself consists of three sets of 10-12 repetitions of each exercise. If there is no rest between exercises, you will also get an aerobic workout, thereby gaining the added benefit of a cardiovascular training session. In the workout, alternate upper and lower body exercises. Except when you have just increased your load, you should not feel tight or fatigued at the end of the workout. This is important: if you feel as though you have had a heavy weight workout, the inevitable result will be tight muscles and decreased relaxation while fencing. Therefore, although the weight workout can be done at any time, ideally, it should not be done immediately before fencing.

The following are the exercises in this program:

Upper Body: Bench press, military press, lateral pull.

Middle Body: Knee raises to chest while hanging from parallel bar.

Lower Body: Leg press, knee extenders, hamstring curl (also develops lower back), toe raisers.

The weight workout should be done every other day, or three times a week.

A fencer should always taper a weight program before a major competition. No weight increases should begin any later than 3-4 weeks before a competition, and you should have at least 4-5 days' complete rest from weight training before a major competition. Remember, your purpose in weight training is to improve your fencing. Resist the temptation to compete with the serious weightlifters and the dilettantes who are just trying to develop cosmetically bulging muscles.

While this program may not seem heavy, you will be surprised at the difference, especially over time, you will feel in your strength and speed. — PS

USA's Skillman Wins World Cup

By Colleen Walker

Epee fencer Laurel Skillman (Palo Alto, Calif.) made history this spring in Havana, Cuba, becoming the second American fencer and first U.S. woman ever to win a World Cup tournament.

In the gold medal bout, Skillman, 31, defeated Italy's Corinna Panzeri, the 23rd-ranked fencer in the world standings, 0-5, 5-1, 5-2. Skillman was seeded 10th to the beginning of the direct elimination round, while USA teammate Leslie Marx (South Bend, Ind.) was seeded sixth.

Marx, the wife of three-time Olympian Michael Marx, made the final of eight but was paired against Skillman for their first bout of the final. Skillman defeated Marx 5-0, 5-2, then went on to beat seventh-seed Dianisel Marin of Cuba, 6-4, 6-6, 5-3 to advance to the gold medal match.

Marx finished seventh and Laura Maskell (Portland, Ore.) finished eighth.

Saturday's gold medal wasn't Skillman's first in Cuba. Her heroic 5-1 win over Cuba's Yamila Figueroa in the final bout of the gold medal team match at the 1991 Pan American Games in Havana, secured the fold for the U.S.'s women's epee team.

Five women will be selected for the Women's Epee World Championships team at the 1992 National Championships in Dolton, Ill. in June.

The last U.S. gold medalist at a World Cup tournament was Alex Orban in 1968 at a World Cup tournament in Poland.

World Cup Sabre a Success

By Larry Pinkus

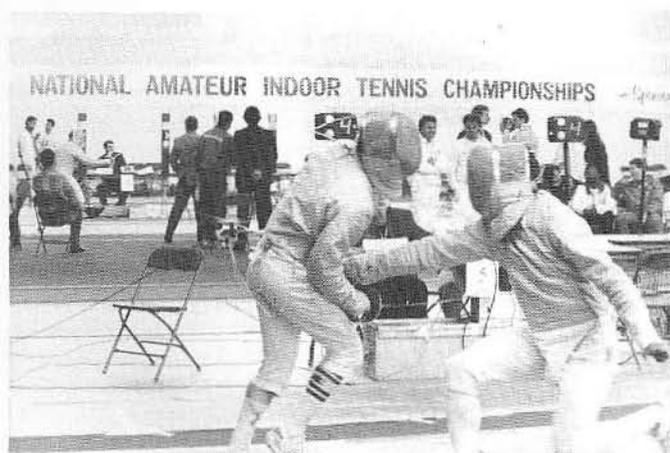
The USFA World Cup Sabre 1992, the only International A event in the United States, made a repeat appearance at the Worldgate Athletic Club in Herndon, Va., (a suburb of Washington, D.C.) over the weekend of March 14-15. Twelve metal strips (including a new model trucked down from Boston by Zivkovic) were set up on the tennis courts of this ultra-modern facility. The program featured a welcoming letter from President Bush and had the names of all competitors and the current World Cup standings. The individual was scheduled for completion in one day, which permitted an international team competition (10 countries), with a prize fund of \$3,500, to be held on Sunday.

The festivities began on Friday night with a free buffet dinner for all of the fencers. This got everyone into a good mood and was highlighted by the performance of a classic belly dance by Diane Ferguson, a member of the organizing committee and woman sabreur from Virginia.

The individual event had 147 entries (including 102 foreign). Although the Commonwealth of Independent States only sent 4, their absence was more than made up by the 14 Germans, 11 Italians, 9 Hungarians, 7 French, and full teams from Poland, Cuba, England, Spain, Mexico, and Canada. In all 19 countries were represented. A welcome surprise was the appearance of 11 Taiwanese, who had come fresh from several months of training in Hungary.

The 24 first-round pools (with 110 qualifying to the direct elimination) were tough. Twenty-one U.S. fencers survived it. However, after the first direct elimination only 6 remained (T. Strazalkowski, D. Mandell, K. Libman, P. Westbrook, P. Friedberg, and S. Mormando), the same number as last year. Mike Lofton, our current national champion, who last year had fenced brilliantly to finish twelfth, lost a tough fight (2-5, 6-5, 6-4) to James Williams, a member of a surprisingly strong British team. Williams has a very "physical style" (reminiscent of Bob Cottingham) and Mike, after winning the first encounter easily, couldn't seem to find the answer to an unusual attacking style and good stop cut.

Chris Reohr, who had made the top 32 in Budapest earlier this season, had the misfortune of drawing Budjoso of Hungary. Herby Raynaud of Columbia University, who had surprised everyone last year by finishing 34th, couldn't do it this time and went out against L. Nowosielski of Canada.



"Oof!" Let's face it, folks - the game of tennis just isn't what it used to be!
(Photo by Greg Won)



In the all-Hungarian final, Boros (l.) lost to Szabo by one touch in the third bout.
(Photo by Darleen Won)

In a rather bizarre finish, G. Gonzales of Cuba came back from defeat against B. Sokol of Australia. Sokol, with the priority, had scored what appeared to be the winning touch in the second encounter and ripped his mask off. However, he had been warned earlier for removing the mask and the president penalized him. This "double whammy" both wiped out the touch and his priority. Gonzales then won the priority, took the bout and also the third encounter to win the match.

Having come back from the "dead," Gonzales (seeded #63) then proceeded to beat the number two seeded J.M. Banos of Canada and make the round of 32!

The happiest man in the round of 64 had to be U. Parilla (seeded 107), who represents Puerto Rico, but lives in York, Pa. After losing the first encounter 0-5, to the 20th seeded M. Krause (of Germany), he hung on by his fingernails to win 6-5, 6-5. On the last touch, with priority against him, Parilla scored on an opposition point thrust which yielded only one light against Krause's attack.

In the round of 64 the only American to survive was Mormando (seeded number 52) who used his point to good effect and toughed it out against M. Gniewskowski (seeded number 15) of Poland (6-4, 1-5, 5-2). Steve scored the last touch on a "one light," second intention parry riposte. He next ran in to none other than Gonzales. Again controlling the action with his point, Steve won (5-0, 6-4) to make the top 24. However, he couldn't handle last year's winner Felix Becker of Germany and lost (5-2, 5-2) to finish 24th. The next best American was P. Friedberg (45th) followed by Westbrook (52nd).

The final was spectacular. The opening ceremony had a troop of Girl Scouts leading the Marine color guard in for the national anthem. As the Hungarian ambassador, Pal Thal, his wife and an audience of about 300 looked on, the finalists, who included three Hungarians (Szabo, Boros, and Koeves), two French (The Olympic Champion, Lamour, and Guichot), two Polish (Olech and "the man with the longest name in fencing," Koscielniakowski), and one German (Nolte) were introduced.

To me the fencing seemed to be at a much higher and more exciting level than last year, reflecting the coming Olympics. All of the four initial bouts were close and featured spectacular actions and footwork. Boros, the young (age 22) star of the Hungarian team who was seeded number 1, defeated first Koscielniakowski and then

Nolte (who had defeated Lamour). Meanwhile, his countryman Szabo barely got past Guichot (5-1, 2-5, 6-5) and then defeated Olech to set up an all Hungarian final bout which Szabo won very closely (5-6, 5-0, 6-5).

This created a mini-crisis for the organizers. We had some beautiful silver medals, which were handmade and donated (by Corey Becker) and the requisite electronic prizes for the finalists, but, inexplicably, the anthem of Hungary was nowhere to be found. When told of this oversight the Hungarian ambassador and his wife quickly suggested that all of the Hungarians should simply sing it after the award ceremony! When I suggested this to the Hungarian team they seemed less than enthralled at the prospect. However, their head of mission, Jenő Kamuti intervened. Thus, in a very touching moment, the anthem was sung after all. I then realized why the Hungarian fencers were a bit reluctant; their anthem is even more difficult to sing than our national anthem.

The direct elimination team tournament was designed to give two U.S. teams some valuable pre-Olympic experience. All of the European teams fenced (with the exception of Italy and Spain) and all of the top Americans, with the exception of the injured Westbrook. In the first round the USA number 1 (Lofton, Mormando, Reohr, Stollman, and P. Friedberg) drew Mexico and won easily 9-2. Meanwhile USA number 2 (J. Friedberg, Mandell, Cox, Cottingham, and Anthony) had their hands full with Canada. Even without their injured star, J.P. Banos, the Canadians, led by Evans Gravel, jumped up 6-2. The U.S. began to comeback after a win by J. Friedberg against J.M. Banos, and closed 7-5. However, Cottingham couldn't handle Gravel and a last-minute substitution of Anthony for Cox was too late to make a difference. We lost 9-5.

Meanwhile, the surprising British were ahead of the Pan American Games champions, Cuba, by 6-2. Then the Cubans turned it up a notch and took 6 bouts in a row to win (8-6, +11 touches). In the round of 8, the U.S. took on France, Poland fought Canada, Germany drew a bye, and Cuba drew the top seed Hungary. For a while it appeared as if Hungary would win easily. With the score tied at 3-3 they took four close bouts in a row to go ahead 7-3. Then led by Pedro Cabezas and A. Pajan, Cuba closed to 7-6 and the Hungarians were looking worried. The crowd was definitely for the Cubans. However, Hungary won 8-7 (+7). The U.S., led by Mormando, who won 2 bouts, gave the French a scare. Down 5 bouts to 2, we closed to 6-5 and could have tied the match on a win

by Lofton against Guichot. However, a close call went to the French who then closed out the match 9-5. Reohr and Stollman also fenced well and showed the benefits of their recent training in Europe. Poland beat Canada.

This set up the France-Germany and Poland-Hungary matches. Germany (Becker, Kempenich, Nolte, Knies, Wiesinger), fresh from two byes in a row, due to the unusual seeding, torn into the very strong French team (Lamour, Guichot, Dawrelle, Delrieu, Couderc) and it began to look like a rout, as the score reached 7-2. Then the French huddled and came roaring back. With some of the best actions of the tournament, they won 5 straight bouts to tie the match. Germany won the next bout to go up 8-7, but they were behind on touches! Guichot won the final bout to win it for France 8-8 (+5). Hungary had beaten Poland (9-5) to set up the match against France for the first prize of \$2,000. Continuing their brilliant fencing of the previous night's final, Hungary defeated France by 9-6. The French won \$1,000. Meanwhile the Germans salvaged 3rd place (and \$500) by defeating Poland.

Jack Keane and Ralph Zimmerman, on the Directoire Technique, and the armorers (T. Li, J. Byrnes, R. Francis, C. Gault) did a superb job. The tournament ran smoothly with help from close to 100 volunteers, organized by Tom Jobson. The Organizing Committee included Sandy Harris, co-chairperson, Diane Ferguson, who put together the program, Dave Franek, who designed everything (the poster, program cover, and T-shirts), Ed Earle from the Worldgate, Michel Mamlouk, who handled all of the international relations, and many others. Colleen Olney (of Oregon) served as Treasurer, and Carl Borack, the Olympic captain, came in to support the teams. The USFA National Office, and especially Rose Ost and Colleen Walker, also lent valuable support and cooperation.

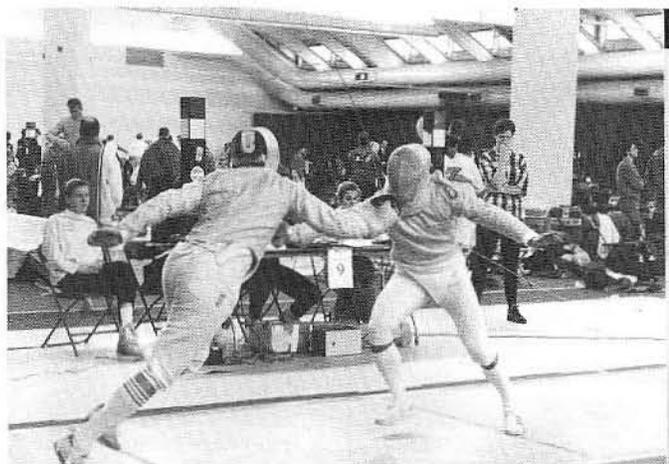
1992 Falcon Summer Sport Camps United States Air Force Academy Fencing Camp Colorado Springs, Colorado June 7-12, 1992

Head Men's and Women's USAFA varsity fencing coach, Shawn Bertel and his staff of seven will instruct this weeklong camp for fencers ages 10-17. Bertel is a member of the NCAA Fencing Committee and is certified by the United States Fencing Coaches Association.

The fencing camp will include instruction in all weapons including women's epee. Individual and group instruction will be available in all weapons, at all levels, from beginner to expert. Each camper will have the opportunity to fence with electric scoring equipment each day and receive one private lesson per day. The ratio of instructor to athlete will be 4:1.

Campers will be evaluated for experience and skill level to ensure appropriate coaching techniques. Training will include refining technical skills, strategy, tactics, and physical and psychological preparation. Video taping will be available with instructor's comments and analysis. **Fencers are required to supply all personal fencing equipment to include a mask, practice foil, glove and fencing jacket.**

For additional information or applications contact Capt. Shawn Bertel, (719) 472-2340, or call (719) 472-1895, or (800) 666-USAF.



Szabo (L.) attacks Franzini of Italy. (Photo by Greg Won)

Results

INTERCOLLEGIATE FENCING ASSOCIATION CHAMPIONSHIPS

Yale University
Feb. 29-Mar. 1, 1992

FOIL

1. Maggos, Chris - Yale
2. Narkiewicz, Jason - N.Y.U.
3. Pavese, Marc - Columbia
4. Van Leeuwen, Kwame - Harvard
5. Bayer, Gregory - Princeton
6. Schicker, Glenn - Rutgers

EPEE

1. Atkins, Ben - Columbia
2. Winkmann, Harald - Princeton
3. Barreiro, Darren - Rutgers
4. French, Tremont - St. Johns
5. Brett-Major, Daniel - Columbia
6. Charlick, Daniel - Columbia

SABRE

1. Kovacs, Steve - Columbia
2. Sarosi, Garreth - Princeton
3. Rupp, Greg - St. Johns
4. Dvorin, Alexander - N.Y.U.
5. Raynaud, Herby - Columbia
6. Lamothe, David - Yale

FINAL TEAM STANDINGS

	Victories
1. Columbia	95
2. Pennsylvania	81
3. Yale	80
4. St. Johns	70
5. N.Y.U.	68
6. Princeton	65
7. Harvard	64
8. Rutgers	60
9. Navy	55
10. Brandeis	53
11. Brown	42
12. M.I.T.	38
13. Cornell	38
14. C.C.N.Y.	10

OLYMPIC TRIALS #3

Gurnee, Ill.
April 4-5, 1992

MEN'S EPEE

1. James Carpenter - Hasbrouck Heights, N.J.
2. Jon Normile - New York, N.Y.
3. Robert Marx - Portland, Ore.
4. Rob Stull - Austin, Texas
5. Tamir Bloom - Millburn, N.J.
5. Steve Griffiths - Ringwood, N.J.
7. Allan Francis - Canada
8. Chris O'Loughlin - New York, N.Y.

MEN'S SABRE

1. Peter Westbrook - New York, N.Y.
2. Paul Friedberg - New York, N.Y.
3. David Stollman - Bloomfield Hills, Mich.
4. Steve Mormando - Jersey City, N.J.
5. Robert Cottingham - Orange, N.J.
6. John Friedberg - New York, N.Y.
7. Dan Nowosielski - Canada
8. Vitali Nazlimov - State College, Pa.

Maccabiah Games Selection

The 14th World Maccabiah Games will take place in Israel July 5-15, 1993. In 1989, the last time they were held, the Games attracted 500 U.S. athletes and more than 4,000 Jewish competitors from 43 nations.

three fencers from each nation will compete in men's and women's foil, men's epee and saber. For applications and qualification information, contact: U.S. Committee Sports for Israel, 1926 Arch St., 3rd Floor, Philadelphia, PA 19103; (215) 561-6900.

Carpenter, Westbrook win at Chicago Circuit

James Carpenter (Hasbrouck Heights, N.J.) won the men's epee competition and four-time Olympian Peter Westbrook (New York, N.Y.) won the men's sabre competition at Olympic Trials #3 at the College of Lake County in Gurnee, Ill. The event is the third in a four-event Olympic Trials series that will decide the 1992 Olympic Fencing Team.

Carpenter, ranked eighth in the U.S. in men's epee, defeated 1991 national champion Jon Normile (New York, N.Y.) for the gold 5-3, 2-5, 5-3, after defeating sixth-ranked Rob Stull (Austin, Texas), 1-5, 6-5, 5-3, to advance to the gold medal bout.

Normile beat number-one ranked Robert Marx (Portland, Ore.), 6-5, 2-5, 5-2, to advance to the gold medal bout. Marx went on to beat Stull for the bronze medal, 6-5, 6-5.

Fourth-ranked George Masin (New York, N.Y.) finished 23rd and fifth-ranked Miles Phillips (Elmont, N.Y.) finished 49th.

In the men's sabre competition, Westbrook, ranked fifth entering the competition, defeated third-ranked Paul Friedberg (New York, N.Y.) for the gold medal, 2-5, 5-2, 5-2. Westbrook advanced to the gold medal bout with a 1-5, 5-0, 5-1 defeat of David Stollman (Bloomfield Hills, Mich.) and Friedberg beat number-one ranked Steve Mormando (Jersey City, N.J.), 5-1, 3-5, 6-4, to advance.

Stollman went on to beat Mormando, 5-3, 6-5 for the bronze.

Michael Lofton (New York, N.Y.), who won the first two Olympic Trials events, didn't make the final of eight, finishing tenth. Fourth-ranked Chris Reohr (Wallingford, Pa.) finished 19th and ninth-ranked David Cox (State College, Pa.) finished 21st. — CW.

Sullivan Finishes 24th at Leipzig

Molly Sullivan (Malden, Mass.) earned the best international finish this season for an American women's foil fencer with 24th-place at a World Cup tournament in Leipzig, Germany this past spring.

Sullivan, a member of the 1988 Olympic fencing team needs to be ranked third or higher after the 1992 National Championships in order to make her second Olympic Team in a row.

Sullivan was a member of the 1987 and 1991 Pan American Games gold medal women's foil teams and won the national championship in women's foil in 1985. — CW.

OLYMPIC TRIALS #3

Dearborn, Mich.
April 11-12, 1992

MEN'S FOIL

1. Michael Marx - South Bend, Ind.
2. Luc Rocheleau - Montreal, Canada
3. Stephan Angers - Montreal, Canada
4. Kwame Van Leeuwen - Cambridge, Mass.
5. Jack Tichacek - Cliffside Park, N.J.
6. Nick Bravin - Los Angeles - Calif.
7. Maxime Soucy - Montreal, Canada
8. Nathaniel Cohen - New York, N.Y.

WOMEN'S FOIL

1. Caitlin Bilodeaux - Concord, Mass; Montreal, Canada
2. Renee Aubin - Edmunton, Canada
3. Sharon Monplaisir - New York, N.Y.
4. Ann Marsh - Royal Oak, Mich.
5. Felicia Zimmermann - Rush, N.Y.
6. Suzanne Paxton - East Lansing, Mich.
7. Jane Hall - Peabody, Mass.
8. Isabelle Hamori - New York, N.Y.

WOMEN'S EPEE

1. Laurel Skillman - Palo Alto, Calif.
2. Ysabelle Chouinard - Montreal, Canada
3. Leslie Marx - South Bend, Ind.
4. Margo Miller - Santa Monica, Calif.
5. Kathryn Furu - New York, N.Y.
6. Tanya Tygesen - Ontario, Canada
7. Wendy Lee Washburn - Philadelphia, Pa.
8. Elaine Cheri - Denver, Color.

1992 GASPARILLA FENCING

TOURNAMENT

Feb. 1-2, 1992
Dunedin, Fla.

EPEE

1. Mark Cohrad
2. Greg von Seggern
3. Ed Solaski

SABRE

1. Bill Becker
2. Dave Porter
3. Bill Hipsher

MEN'S FOIL

1. Dave Porter
2. John Sentz
3. Greg von Seggern

WOMEN'S FOIL

1. Susane Vogt
2. Terry Abrahams
3. Jessica Ables

U-19

1. Jerimey Beau
2. J.P. Sedita
3. Nathen Burcham

McClain Triples in Gold at JOs

Sean McClain (Round Rock, Texas), was the first male ever to win three gold medals at one Junior Olympic Championships Feb. 15-16, 1992, in Kansas City, Mo.

McClain, who trains at and competes for the Rochester Fencing Center, finished first in Under-17 men's foil, Under-17 men's epee and Under-20 men's epee. His RFC teammate Felicia Zimmermann (Rush, N.Y.) was the first overall and the first female to accomplish the three-goals feat at the 1991 Junior Olympics.

McClain, who won seven of the eight events he competed in at the Cadet/Junior Circuit Tournaments this season, earned his fourth medal – a bronze – in Under-20 men's foil.

Zimmermann successfully defended her 1991 titles in Under-17 foil and Under-17 epee and took the silver in Under-20 foil, losing the gold medal to Olga Chernyak (San Francisco, Calif.).

This year's JOs had a record number of entries of more than 1,300, up almost 200 from last year's championships.

1992 JUNIOR OLYMPICS Kansas City, Mo. Feb. 14-17, 1992

UNDER-20 MEN'S FOIL

1. Pavese, Marc – New York, N.Y.
2. Conway, Rob – Flint, Mich.
3. McClain, Sean – Round Rock, Texas

UNDER-20 WOMEN'S FOIL

1. Chernyak, Olga – San Francisco, Calif.
2. Zimmermann, Felicia – Rush, N.Y.
3. Posthumus, Jennifer – San Jose, Calif.

UNDER-20 MEN'S EPEE

1. McClain, Sean – Round Rock, Texas
2. Lindsey, Michael – San Antonio, Texas
3. Millett, Ben – Sausalito, Calif.

UNDER-20 WOMEN'S EPEE

1. Grisham, Kristen – Boulder, Colo.
2. Burleigh, Bettina – Rochester, N.Y.
3. Wolf, Carin – Buffalo Grove, Ill.

UNDER-20 MEN'S SABRE

1. Kovacs, Stephen – New York, N.Y.
2. Mayer, Michael – Los Angeles, Calif.
3. Kalmar, George – New Orleans, La.

UNDER-17 MEN'S FOIL

1. McClain, Sean – Round Rock, Texas
2. Devine, Peter – New York, N.Y.
3. Kelley, Graham – New Orleans, La.

UNDER-17 WOMEN'S FOIL

1. Zimmermann, Felicia – Rush, N.Y.
2. De Bruin, Monique – Wilsonville, Ore.
3. Dyer, Jennifer – Aurora, Colo.

UNDER-17 MEN'S EPEE

1. McClain, Sean – Round Rock, Texas
2. Neal, Jonathan – Bellevue, Wash.
3. Hansen, Eric – San Bruno, Calif.

UNDER-17 WOMEN'S EPEE

1. Zimmermann, Felicia – Rush, N.Y.
2. Dygert, Nicole – Rochester, N.Y.
3. Grisham, Kristen – Boulder, Colo.

UNDER-17 MEN'S SABRE

1. Cordero, Jerome – Bay Shore, N.Y.
2. Sudo, Takaaki – Armonk, N.Y.
3. Clinton, Elliott – Rochester, N.Y.

UNDER-15 MEN'S FOIL

1. Wood, Alexander – Pittsford, N.Y.
2. Chang, Timothy – Lexington, Mass.
3. Bayer, Cliff – New York, N.Y.

UNDER-15 WOMEN'S FOIL

1. De Bruin, Monique – Wilsonville, Ore.
2. Walsh, Sara – Mishawaka, Ind.
3. Jennings, Susan – Ithaca, N.Y.

UNDER-15 MEN'S EPEE

1. Tribbett, Eric – Denver, Colo.
2. French, Frederick – Roswell, N.M.
3. Siebert, Neil – Austin, Texas

UNDER-15 WOMEN'S EPEE

1. Dygert, Nicole – Rochester, N.Y.
2. Winter, Carina – Ft. Myers, Fla.
3. Hall, Branwen – Boulder, Colo.

UNDER-15 MEN'S SABRE

1. Durkan, Patrick – New York, N.Y.
2. Akeman, Christopher – Fayetteville, Ga.
3. Platt, Alex – Brookline, Mass.

UNDER-13 MEN'S FOIL

1. Mangum, Joel – Bothell, Wash.
2. Jackson, Richard – Dallas, Texas
3. DuPree, Jedediah – Bethlehem, Pa.

UNDER-13 WOMEN'S FOIL

1. Rostal, Melinda – Maplewood, Minn.
2. Breden, Ute – Germantown, Md.
3. Rudkin, Kate – Boulder, Colo.

UNDER-11 MEN'S FOIL

1. Cellini, Peter – New Orleans, La.
2. Dorf, Erik – St. Paul, Minn.
3. St. Francis, John – Aurora, Colo.

UNDER-11 WOMEN'S FOIL

1. Rudkin, Kate – Boulder, Colo.
2. Lee, Christine – Richardson, Texas
3. Marchi, Estee – Denver, Colo.

1992 NCAA CHAMPIONSHIPS March 20-24, 1992 Notre Dame, Indiana

MEN'S FOIL

1. Bravin, Nick – Stanford
2. Van Leewen, Kwame – Harvard
3. Borin, James – Yale

MEN'S FOIL TEAM

1. Yale
2. Columbia
3. Penn State

SABRE

1. Strzalkowski, Tom – Penn State
2. Lattimore, Mark – North Carolina
3. Nazlimov, Vitali – Penn State

SABRE TEAM

1. Penn State
2. Yale
3. Notre Dame

EPEE

1. Bauder, Harald – Wayne State
2. Schwartz, Mike – Illinois
3. Bloom, Tamir – Pennsylvania

EPEE TEAM

1. Columbia
2. Illinois
3. Air Force

WOMEN'S FOIL

1. Chernyak, Olga – Penn State
2. Marsh, Ann – no school given
3. Paxton, Susan – no school given

WOMEN'S FOIL TEAM

1. Temple
2. Penn State
3. Columbia/Barnard

1992 WORLD CUP SABRE TOURNAMENT March 14-15, 1992 Herndon, Va.

1. Szabo, Bence – Hungary
2. Boros, Gyorgy – Hungary
3. Nolte, Jurgen – Germany
4. Olech, Janusz – Poland
5. Lamour, Jean-Francois – France
6. Guichot, Pierre – France
7. Koscielniakowski, Robert – Poland
8. Koeves, Csaba – Hungary
24. Mormando, Steve – Jersey City, N.J.
45. Friedberg, Paul – New York, N.Y.
52. Westbrook, Peter – New York, N.Y.
57. Anthony, Jr., Donald – Cincinnati, Ohio
59. Mandell, David – New York, N.Y.
61. Libman, Konstantin – Brooklyn, N.Y.
63. Strzalkowski, Thomas – Richmond, Va.
66. Gonzales-Rivas, George – Stamford, Conn.
68. Stollman, David – Bloomfield Hills, Mich.
70. Cottingham, Robert – Orange, N.J.

WORLD CUP "A" Havana, Cuba April 4, 1992

(69 ENTRIES)

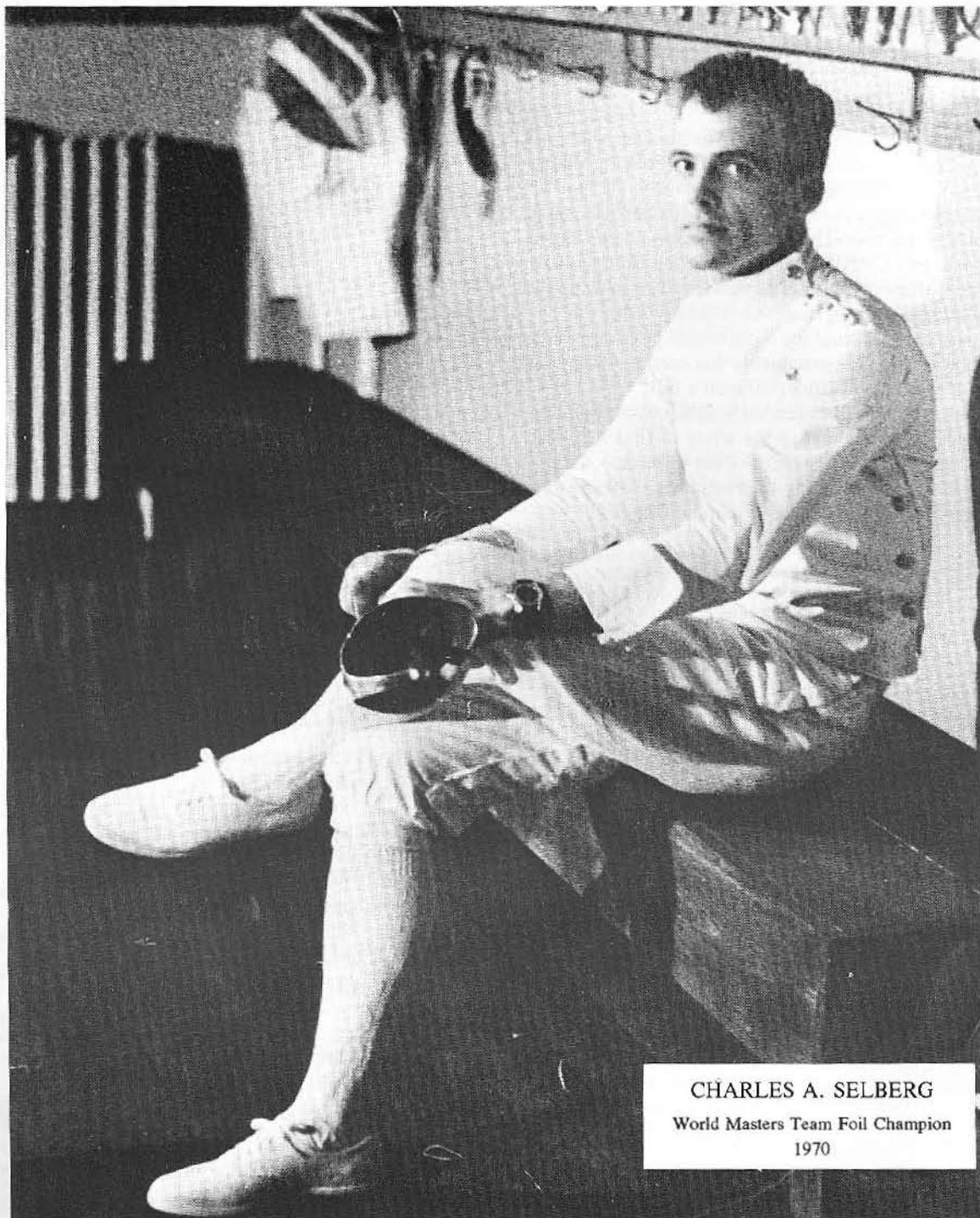
1. Laurel Skillman – Palo Alto, Calif.
2. Corinna Panzeri – Italy
3. Dianiselis Marin – Cuba
3. Yamila Figueroa – Cuba
5. Elisa Uga – Italy
6. Pernetre Osinga – Holland
7. Leslie Marx – South Bend, Ind.
8. Laura Maskell – Portland, Ore.
15. Barbar Turpin – Minneapolis, Minn.
19. Margo Miller – Santa Monica, Calif.
20. Kathryn Furu – Hasbrouck Heights, N.J.
29. Elaine Cheris – Denver, Colo.
41. Jennifer Gilbert – San Francisco, Calif.



For about a year and a half I studied Chinese martial arts to supplement my fencing training. During a tough workout I was having problems sparring. I would get angrier and angrier each time I was hit, and then I would start flailing and eventually lose the match (what fencer cannot identify?). Well, my 'sifu' (coach) pulled me aside and cited an old adage, "Control your emotion or it will control you."

My bouting and sparring improved significantly after hearing this.

— Gregory Paye



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