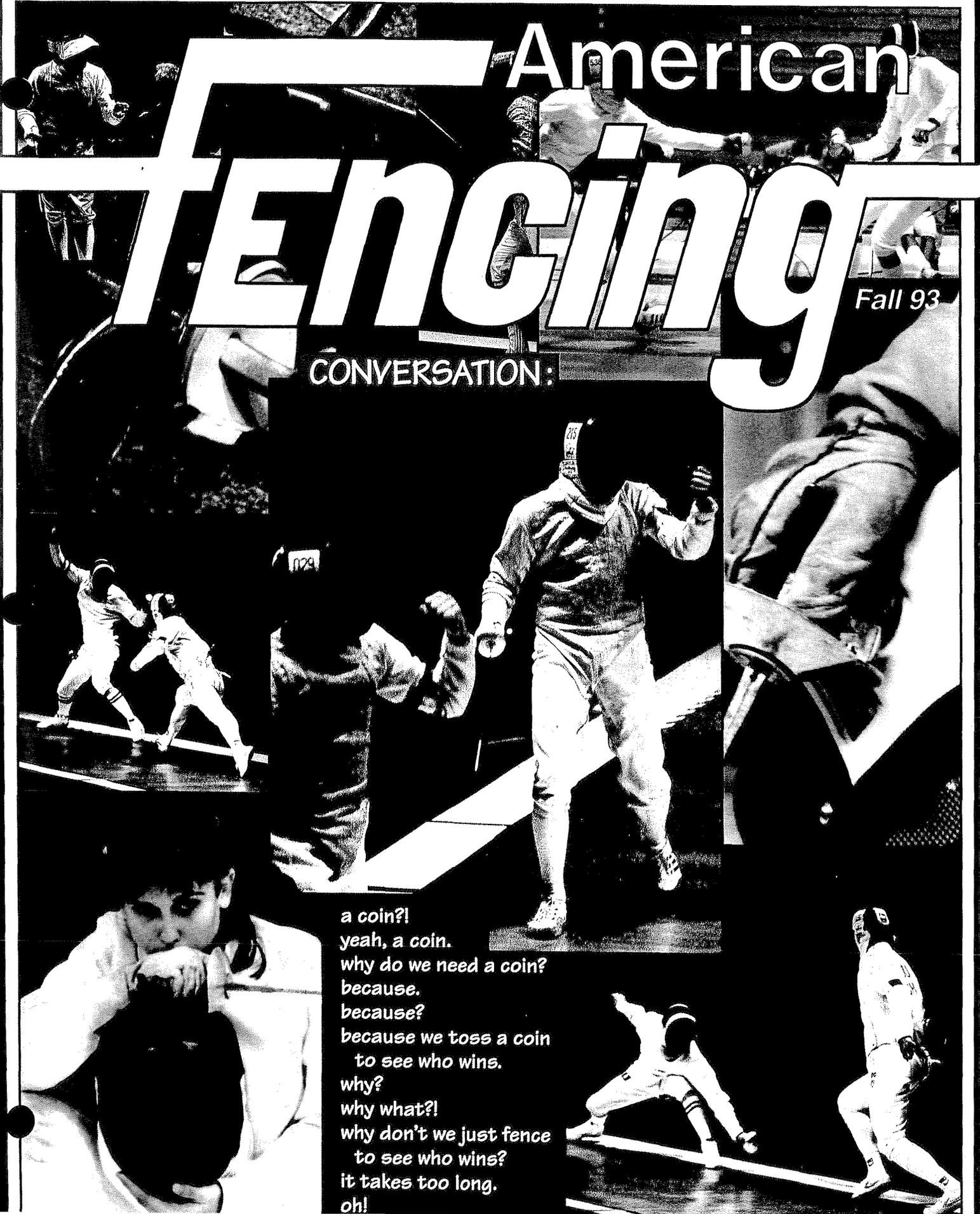


American Fencing

Fall 93

CONVERSATION:

a coin?!
yeah, a coin.
why do we need a coin?
because.
because?
because we toss a coin
to see who wins.
why?
why what?!
why don't we just fence
to see who wins?
it takes too long.
oh!





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Miguel A. DeCapriles, 1906 - 1981**

Editor: Candi MacConaugha
Art Director: Mark Niemiec
Editors Emeritus: Ralph M. Goldstein, Mary T. Huddleson, Emily Johnson, Albert Axelrod

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PLEASE NOTE: No art from AMERICAN FENCING may be reprinted in whole or in part without the express written permission of the artist and Art Director, Mark Niemiec.

DEADLINES: AMERICAN FENCING magazine will publish quarterly in January, April, July and October. For inclusion in a particular issue, materials must be received two months prior to the month of issue.

AMERICAN Fencing

Fall '93/Volume 44, Number 1

IF YOU HAVE NOT YET RENEWED
YOUR MEMBERSHIP IN THE USFA, THIS IS
YOUR LAST ISSUE OF AMERICAN FENCING MAGAZINE

- 15 The USFA Coaches College** by David Littell
The annual summer trek to the Olympic Training Center attracts a diverse group of coaches seeking to better their skills.
- 18 Darth Vader & the Three Musketeers** by Thomas H. Cragg
Hollywood manages to bring together the impossible and the result is a swashbuckling film adventure.
- 20 Q & A with Arnd Schmitt** reported by Bruce Jugan
Topics on a balmy August evening in Los Angeles ranged from the German training system to his gold medal Olympic bout.

ON THE COVER: Art Director Mark Niemiec created "The Conversation" using the black and white photography of Cristy Standage and Ted Dyer's color photos from the '93 Junior World Championships. While wholly invented, versions of the conversation have been heard from Montreal to Oakley, Kansas, prompted by FIE rule changes enacted at its 1993 June Congress.

DEPARTMENTS

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Communication: a Simple Word, a Complex Concept, a Critical Need

BY STEVE SOBEL, PRESIDENT, USFA

Communication seems to be the solution to many USFA problems. It may also be part of the problem. Technology has increased the speed of communication with instant replays, live worldwide TV coverage, and the fax. But as fast as news travels, rumors travel faster. Recently your Board of Directors approved a plan to restructure the USFA National Office to better serve member needs and to enable the USFA to work more effectively with the United States Olympic Committee. Under the new plan, the duties formerly performed by the Executive Director will be divided among three persons: an Executive Director, a Director of Programs and a Director of Operations.

Carla Mae Richards has indicated her desire to serve as Director of Programs where her expertise can contribute to increased international results. The search for a new Executive Director has begun. The position of Director of Operations will not be filled until the organizational and financial needs of the Association require it, at least a year from now.

Before Carla Mae Richards accepted the position of Executive Director, there was no USFA National Office. Ours was a parttime operation conducted out of the homes of volunteers. We are very thankful for all Carla has done, for the reorganization plan she developed, and for her continued direction. Her expertise is invaluable, her devotion to our sport unequalled.

The USFA is committed to improved, effective communication. We now have a quarterly magazine and newsletter which provide news at regular intervals. Each committee submits a written report prior to Board meetings, which is then published with the agenda to better prepare Board members for the meeting. This year, for the first time, the officers scheduled a meeting with parents (at the JO Championships) and a meeting with Committee chairs before the regular fall Board of Directors meeting. But, communication is a two-way street. It cannot occur without your help and cooperation.

How You Say It Is As Important As What You Say

The English language is just as ambiguous today as in the past. Two people can attach totally different meanings to the same word. I recently asked a work study student when she would work the next day and she replied, "Ten to two." She arrived at 1:45 the following day. I thought she was three hours late (ten to two = 10 am to 2 pm); she thought she was five minutes early (ten to two = 1:50 pm). Sometimes, we confuse without meaning to.

Still, there is still no substitute for diplomacy. Arguing the decision of the referee is not permitted; asking for a reconstruction of the action is

The two following examples demonstrate the use of communication skills to achieve the desired result effectively.

Tybor Nylias, a national sabre champion of great fame and wit, had an interesting response to a verbal insult. In one bout, Tybor's attack was so fast that neither judge saw it. Since neither judge believed Tybor's attack missed, both the judges guessed it hit and awarded the touch accordingly. His opponent, furious at the decision, cried "Oh, Tybor, you know you only got that touch because of your reputation!" Tybor's reply was classic: "So, why don't you go out and get yourself a reputation?"

Another time a little chutzpah by a desperate but clever fencer avoided a loss. The bout score was 4-3 against this fencer who needed a victory to qualify to the next round. Her attack landed off-target while her opponent's counterattack hit on valid target. The referee, unsure of the right-of-way, looked to the heavens while reconstructing the action. The fencer, visualizing a 5-3 loss if the referee called the action incorrectly, came on guard immediately and announced, "Ready." When there was no response she again said, "Ready." The referee replied, "I haven't called the action yet," to which the fencer answered "What's the problem, my attack was off-target." She successfully put the right words in the official's mouth in order to gain the opportunity to fence again.

As fast as
news travels,
rumors travel
faster.

Pro Bono Publico — A Special Thanks to Donald Alperstein

In our litigious society anyone can sue anybody for anything. If the case has no merit, the plaintiff will not win but the defense can spend thousands of dollars and many years, even in frivolous cases in order to not lose.

On August 5, 1993, Michel Mamlouk sued the USFA for being denied the benefits of the presidency of the USFA. He claims he lost the 1992 election when his response to criticism was not printed in AMERICAN FENCING before the vote, thereby suffering \$500,000 in damages.

Pro Bono Publico describes the work lawyers do without charge. Donald Alperstein, USFA General Counsel, has served many years as a volunteer. His "pro bono" work is an exceptional contribution to the USFA, especially now when legal fees are so expensive, our budget is so tight, and we must defend against this half-million dollar lawsuit in order to preserve funds for fencing. Thank you, Donald Alperstein.

Steve Sobel welcomes your input. Write to him at 18 Beverly Rd., Cedar Grove, NJ 07009.

A Fencer Fights Back

TO THE EDITOR

The decision by the Director of Athletics at the United States Naval Academy to terminate the varsity fencing program took everyone associated with Navy fencing by surprise. There was no opportunity to organize an effective protest to this misguided decision. It was a bitter pill.

For what it is worth, I enclose a copy of the letter I wrote protesting the decision to the Editor of the Alumni Association. I also wrote to the Director of Athletics, the Naval Academy Board of Visitors and the Athletic Board of Control. If you know of anything else I can do, please give me a call.

LEWIS F. MURPHY
MIAMI, FLORIDA

TO COLONEL JAMES W. HAMMOND, JR.
Director of Publications and Editor-in-Chief
U.S. Naval Academy

The Director of Athletics recently announced the decision to drop fencing completely from the Naval Academy sports program. After reading all of the rationalizations presented for the decision, I am nonetheless left with the belief that the decision was both precipitous and in a very real sense inconsistent with some of the fundamental concepts and images upon which the Naval Academy has built its reputation.

Fencing was one of, if not the, oldest varsity sport at the Naval Academy. It is a warrior's sport. Combat arms. One on one. How many programs of any sort at Navy still consciously promote those aspects of the military life?

The use of the sword is closely tied to important images that the institution has carefully built over the years. What American imagines

John Paul Jones without a sword? ... Officers and midshipmen wear the sword at parades and changes of command because of "tradition." The sword reminds all of us of those who have gone before us in ships down to the sea.

Unfortunately, "tradition" is a word that has been much maligned over the past 20 years. It has been tarnished primarily because many people have used the word to oppose necessary changes in response to the needs of a modern fighting force. I do not think the decision to eliminate fencing fits into that category.

Further, I do not invoke the phrase to protect something destructive but rather to preserve something which ennobles. The fighting forces with the longest records of success have found a way to keep the positive traditions, like swords and piping aboard senior officers, alive during peacetime retrenchments. We should not forget that battles are still won as much by spirit and tradition as they are by good management and technology.

Fencing is not a faddish or popular sport. However, it is a sport which combines fundamental USNA concepts like "tradition," the inculcation of the "warrior's spirit" and a commitment to "individual excellence." The number of eastern champions, national champions, All Americans and Olympians produced by the fencing teams at the Naval Academy must compare favorably to most, if not all, of the sports which remain at Navy. Year after year, class after class, midshipmen have garnered fencing's highest honors. Significantly, most of the midshipmen who earned these honors had never competed in the sport before. They were true amateurs. Competing on the Navy fencing team was a unique, life changing experience provided solely by the institution.

The Director of Athletics justified the decision on a number of bases including ... a loss of billets in the Physical Education Department and cutbacks in the budget. While I can understand that motive, eliminating

Continued on the following page

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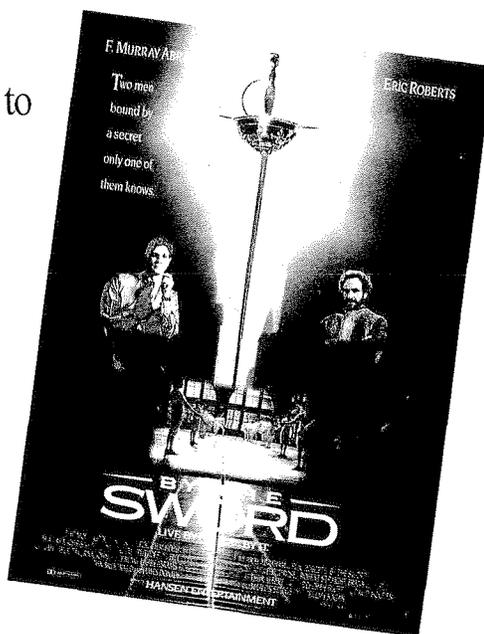
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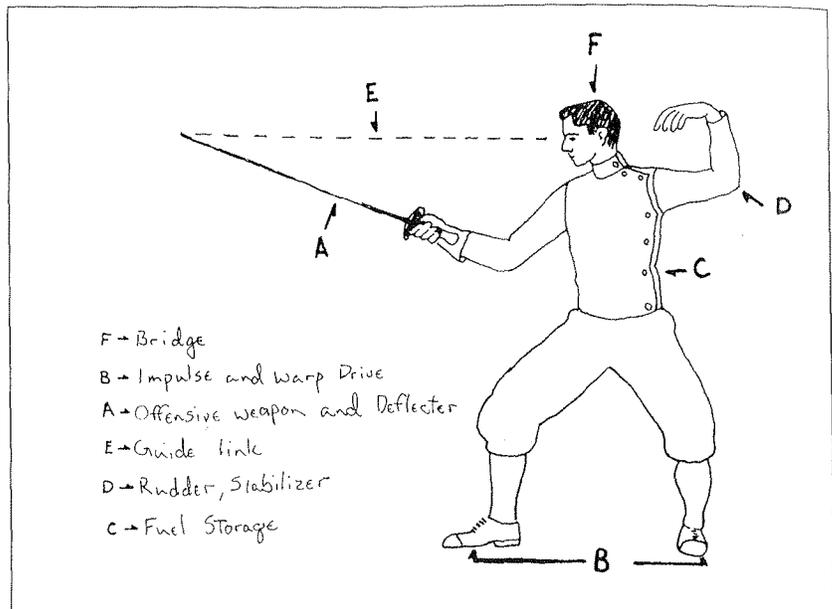
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the fencing team is not cutting fat but muscle. Calling a "bad" decision a "difficult" decision does not make the decision a "good" one. Nor has there been any indication how much money was actually saved in the athletic budget.

The decision came as a surprise to the coaches and teams. I am unaware of any attempt to even seek the Alumni Association's views. Perhaps there was something that interested alumni could have done to prevent such a drastic decision. But, we will never know.

The Director of Athletics also indicated that some sort of survey was conducted of the midshipmen. But, a survey is a fickle thing to use to justify the death of a proud and glorious program. I wonder what a midshipman's survey on the mile run, applied strength test and tower jump would show. In any event, I tend to doubt that the survey explained that the results would be used to eliminate athletic programs and varsity sports. Although I graduated 20 years ago, I have a hard time believing that there is currently greater interest in a varsity golf team than a varsity fencing team. Lots of people play golf. Very few people ever watch a varsity golf meet. Besides, in keeping with the mission of the Naval Academy, it appears to me that fencing teaches more about the Art of War than golf.

Finally, the decision does not appear to be even-handed. Other announced decisions to downgrade or eliminate other teams were not as drastic. The Director of Athletics indicated that the pistol had been changed from a varsity sport to a club sport. However, pistol has not been a varsity sport for years, (but) the pistol team can still compete for



national titles as a club. Although the Director of Athletics eliminated women's gymnastics, Navy still has men's gymnastics. However, the entire sport and the tradition of the sword at the Naval Academy is now dead. Nothing but dusty trophies and fading pictures remain....

Sincerely yours,
 Lewis F. Murphy, '72

DEAR MR. MURPHY,

Thank you for your correspondence concerning the decision to terminate the varsity fencing program at Navy. When I received a phone call from Ed Donofrio [coach at Navy] in May, I immediately wrote to both the Athletic Director and the Superintendent, and arranged for the Executive Director of the United States Olympic Committee to write as well. I offered to travel to Annapolis to meet with them at their convenience to discuss this decision, but was not invited.

This year varsity fencing programs were dropped at Navy, Cornell, Northwestern and the University of Illinois. I have appointed a USFA Varsity Fencing Task Force of interested coaches to develop a plan of action which the USFA can support. I am forwarding your correspondence to Sherry Posthumus, Chair of the task force, who also serves as liaison to the NCAA Fencing Committee.

I appreciate your help and support, and hope we can develop a meaningful plan to save existing varsity fencing programs, start new ones, and reverse the decision at the Naval Academy.

STEVE SOBEL
 PRESIDENT, USFA

The Reel Question

TO THE EDITOR

Would you please ask your readers to share their experiences with permanently installed wall-mounted, ceiling-mounted and floor-mounted reel systems. Our club has planned an ambitious expansion and we are searching for the best permanent reel system. Any information other clubs could offer would be greatly appreciated

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The Purpose of the Punch Test

In the bad old days before fencers wore masks, the blade left its mark on many a face.

BY JOE BYRNES

A number of you have asked for a little something on masks. Consequently, I will confine myself to some discussion of what I imagine we all think of as a “fencing mask,” what we have all been getting into for the whole of our fencing careers. Those new, jazzy, plastic, this-sure-would-look-good-while-landing-on-the-moon type that have been cropping up in photos sent from Europe during the past few months, are something else and will have to wait their turn. We have to see some of them in competition on this side of the Atlantic before I would feel comfortable discussing them. (They do look very, very “mediatique,” to use the new trendy French adjective meaning calculated to dazzle the idiots in TV-land. Anybody want to bet how long it will be before we call them “helmets” instead of mere masks? Doubtless, some of us remember earlier attempts at see-through Lexan masks. That was some years ago; they disappeared when the experimenting ran out.)

There was a time, of course, centuries ago in the bad old days when fencers did not wear masks. In fact, to have done so would have announced yourself as a wimp — or whatever term they used in the 16th century for arrant coward or cream puff. But, there was an inevitable corollary to that kind of macho swagger, which was expressed in an ancient joke around the salles: “How do you recognize an old fencing master?” “Easy, he’ll be the one-eyed man.”

When, in the late 18th century, the French fencing master LaBoissiere swallowed his pride and produced a mask, things got a bit safer. Doubtless, they also got a bit more vigorous. Somehow I doubt that fencers had previously gone as “all out” with unprotected faces as they are so easily inclined to do now.

Over the years the technique of manufacturing masks has improved, both from the point of view of the manufacturer and the fencer who now enjoys a safer, more comfortable mask. It wasn’t all that many years ago that nobody gave a thought to how much force the mask should withstand. The range of what was available was astonishing. I still have at home three fairly old masks (30 years at least). One wouldn’t pass the old 7-kilo punch test, another sneers at the strongest super 12-kilo punch I own. The third is sort of in between.

When the idea of using some kind of test device to ascertain the real strength of a mask was first suggested — by a Hungarian engineer, I think — his proposal was for a piece of laboratory equipment that would have required a whole corner of the armory to store, not to mention a slow, elaborate testing procedure, that would have required that all masks be submitted the day before fencing in order to complete the test.

The idea of the simple hand-held “punch” was pioneered by the late Hans Drakenberg, Sweden’s long-time member on the FIE’s technical committee. The original punch was set to test at a mere 7 kilograms of force. Certain sensational accidents, among other considerations, led to the adoption of the stronger test requirement we now demand: a 12-kilogram standard.

I have in my files some reproductions of photographs that were given discreet circulation by the FIE after an accident at the 1976 Olympics in which the eventual winner of the women’s individual foil competition came close to being killed in her very first finals bout. Her opponent’s nice flat “safety” foil point (the blade hadn’t broken) drilled right through her mask at the level of her left eyebrow, and grazed along her temple. A few millimeters in the wrong direction and it would have been a much more sensational story. The mask involved, brand-new the week before, had passed the 7-kilo test then in effect.

Some people question, and they have a good argument, whether 12 kilos is enough. They point out that even that much strength in a mask won’t put up much resistance against the kind of blade fracture that killed the former Olympic and World Champion Smirnov in Rome some years ago. It may be of some comfort, if I’m making you nervous, to know that nearly all first-line masks these days are built to a standard of ruggedness that yields a substantial reserve. They can, when new, comfortably resist considerably more than a 12-kilo force.

It is against that kind of background that I have to wonder at the reactions of some people to having their masks tested. Have



Joe Byrnes puts in “bench time” at the ‘93 Nationals

they so assimilated themselves to that piece of hardware in front of their face that they can take it as a personal affront to be told that it isn’t as strong as it once was? Or, is there something more complicated going on? (This thing is protecting me. I don’t want to think that there could be anything wrong with it, any more than I want to think I might get cancer.) Somehow, it doesn’t seem that it could just be the cost of a new mask that gets folks so exercised.

The reactions of certain people are understandable, of course. There’s always the manufacturer or supplier who has, at the bottom of the line, the “price point.” That’s the mask that may just pass the FIE standard when brand new, but has been calculatingly manufactured right down to at the bottom of the range of possibilities so that it won’t keep passing for very long. Nearly every manufacturer or supplier, worldwide, has or has had such a mask in its catalog. But the expectation, and it’s a reasonable one, is that such a mask will be given light duty, probably in instructional situations when beginners or very young people, lacking the strength to blast through a heavy-duty piece of equipment, are in training. Such masks are not really intended for competition. If you have one of those things, do yourself a favor: don’t take it to any serious competition. ✕

Restoration drama holds Professor Joe Byrnes’ attention when he’s not providing technical assistance to tournament organizers.

The Contrary Director ... Ooops, Referee

The most important command in successful fencing is often "Adjust!"

BY BILL OLIVER

Here's a scenario that confounds every competitive foil or sabre fencer: You practice a particular move for months, use it time and time again against salle-mates successfully, and carry it confidently to your first important regional or national tournament. There, you find your referee absolutely unaware of what you are trying to accomplish. He or she simply won't give you the attack, instead calling your actions preparation. Maybe, it's a stop hit which the referee calls a counterattack. Maybe, it's a beat misread as a parry. Whatever, the referee awards priority to your opponent.

While all referees aim for personal consistency, there is still a world of difference between what constitutes an attack. Some referees pay particular attention to point in line, others almost never even see the line. Some enforce strip rules religiously, others never even bring penalty cards to the strip. Some call halt if you graze the side of the strip, others let you straddle the sideline at will.

Remember, referees take pride in their skills. Most have spent years learning the subtleties of strip rules, and they practice directing almost as much as fencers practice fencing. The differences you notice between directors are usually just a reflection of their personality.

In any case, once you are on the strip, you adjust to the way the referee calls the touch or you lose. It's as simple as that.

If you find that your opponent is able to defend your best attack, you must adapt your game or lose the match. The same is true with the referee. It does no good to complain that you lost the bout because the referee didn't acknowledge your attack, you still lost the bout. The only way you will win is if you adjust.

Master only one attack, you're ripe for defeat. If you can only counterattack, you're going to lose. The successful fencer is able to change tactics in the middle of a bout. If the referee won't give priority on a composed attack, attack direct. If your opponent breaks his or her arm in the attack, counterattack.

Just as the successful fencer keeps a notebook listing the fencing styles of opponents, the smart ones also maintain a record of different referees and their preferences. After several tournaments, you'll notice you've encountered the same referees again and again. Make note of their tendencies. Then, when you face one of these contrary folks in the finals of a national tournament, you'll be prepared to fence according to what you already know they will accept. ✎

Newly appointed member of the Fencing Officials Commission, Bill Oliver is currently establishing a computer Bulletin Board for the USFA. All interested "subscribers" may contact him through the National Office.

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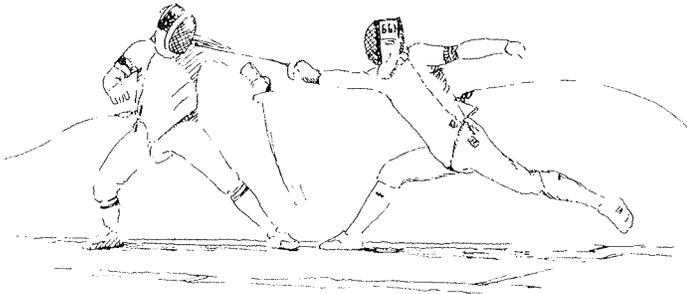
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A Duel at Dawn



The historic one-touch outdoor epee tournament finds new champions in Tulsa.

BY ROGER G. VAN DENHENDE

Early morning on September 25 dawned cool and wet. The grass on the banks of the Arkansas River squished with accumulated moisture from days of rain. An unseen sun rose behind the dense cloud cover, providing dim light for the first call:

"On strip, Roger Van Denhende and Lyle Wilson." "Oh, no," I thought, "the first bout ... I'm not warmed up ... and I draw the top seed." I sloshed over to the scorekeeper's left and hooked up to the reel. Tipping my epee point onto the toe of my shoe to check that it still worked in spite of the rain, I was surprised to find the scoring lamp glow green. Wilson checked his point, then tapped my bell guard and waited for my tapped reply. A moment and the Referee called "Ready ...? Fence!"

Thus began my first-ever experience with fencing outdoors. The fact that it was also raining, at dawn's semi-light, and on sodden terrain only added to the uniqueness of the event. The genesis of the "Duel at Dawn" was six months before with an editorial written by our head coach, Lyle Wilson, for the Tulsa Fencing Club's bimonthly newsletter. Wilson asked: Whatever happened to one-touch epee? Quoting from Roger Crosnier's classic work, *Fencing with the Epee*, Wilson explained that epee fencing was originally intended to recreate the conditions of the 19th-century duel which required that it should be contested outdoors, at dawn, and for a single touch.

The one-touch restriction resulted from dueling conventions popular during the late 19th century. Rather than duel to the death (or to incapacity), the fight ended with first blood. Since that usually accompanied the first touch, one-touch epee was born. If both duelists hit simultaneously, they both bled; hence, the double defeat.

According to Crosnier, the invention of electric scoring apparatus messed everything up. Duels moved indoors where electricity was available. Since electrical scoring made the materiality of the touch more apparent, epee fencing went to long bouts. Currently, up to 15 touches are fenced in direct elimination bouts.

Crosnier believed that these modifications changed the very nature of epee fencing. Epeeists now took chances that no sane duelists would have ever considered. Epeeists with one or two good "tricks" no longer had the advantage that the shorter bouts once afforded. And, today's epee places more emphasis on the athleticism of its practitioners, and less on skill and finesse.

I tried to visualize what it might have been like to fence on uneven ground, out of doors, in poor lighting, for just one touch. I resolved to find out. My first impulse was to select a site and go for it, but I had visions of being run off by the police. Instead I called the Park and Recreation Department to obtain a permit. Mistake. The bureaucracy wanted a \$40 rental fee, which would have paid for any clean-up required after the event. A call to the manager of the River Park Authority and an explanation that this would be a closed, quiet competition with no negative impact on the park environment, got his permission to waive the rental fee. All we had to do was show up, just like the joggers, and enjoy ourselves. That's just what we did.

We used a battery-powered box for scoring, then covered it with a clear plastic bag to protect it from the elements. Reels and ground cables were standard issue. We taped the reels to the tops of cardboard boxes (a tad Mickey Mouse, perhaps, but effective) in order to elevate them above the muck.

Our piste was 15 meters of water-logged terrain between the reels. There were no sidelines; hence no penalties for going off the strip. If the action strayed too far from the "strip," we simply halted the bout and returned to center before fencing continued. A double touch was a double defeat. We rather arbitrarily agreed to a six-minute time limit per bout, with a one-minute warning at the expiration of five minutes. Only one bout went the limit.

We suffered no technical problems, save one fencer digging his point into the mud on a "floor" touch. Even here, the only result was a point that registered a trifle slow on subsequent touches.

After the round-robin was completed the Club adjourned to a nearby restaurant for a celebratory breakfast. We've decided to hold an outdoors one-touch epee tournament with the advent of each season. The Club is eagerly planning the next one which should take place during the winter solstice. ✨

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The Universal Language of the Sword

Witness fencers who could not get beyond "hello" in their respective languages, salute, go on guard, and engage in a sustained, intimate dialogue through their weapons and gestures.

BY HAROLD HAYES

The extremely heavy security of the Olympic Games in Barcelona last year, that created an absolute barrier between the athletes and the public, was absent at the World Championships in Essen this year. An observer could meet and talk with athletes, coaches, and officials with ease, provided that one could find a common language among the myriad of languages spoken.

The subject of languages brings me to the particular point of my experience in Essen which I especially would like to share. Maître Julius Palfy-Alpar explained to me recently that fencing is a language, a universal language, through which people of diverse cultures and geographic regions can communicate with one another in exact terms, with perfect understanding. To appreciate this, one has only to witness fencers from China and Bulgaria, who could not get beyond "hello" in their respective languages, salute, go on guard, and engage in a sustained, intimate dialogue through their weapons and gestures. Not only

do the fencers communicate with one another; a large multilingual audience witnesses and understands their dialogue exactly.

This communication through fencing is wonderful to experience, but alas, it does not come easily. Like all languages, fencing has to be learned. Consider one's experience of learning a foreign language. Who would expect to learn a foreign language in six months? Indeed, unless one had, perhaps, total immersion in the relevant linguistic environment, who would expect to master the fundamentals of a foreign language in less than a few years, to converse in depth on varied topics, to speak and write creatively and informatively, and to read and appreciate the great literature of that language? Compare the time it takes to become fluent in a foreign language to the time in which many beginning fencers believe they can become fluent in fencing. In too many cases, beginning fencers underestimate this time and unwittingly throw themselves into competition, which presupposes fluency, far too soon. Then they begin to confirm themselves in the habits of a sort of pidgin fencing.

I must say that I was especially sensitive to this analogy during my trip to Essen, because I had studied German in college 28 years ago and had been "brushing up" on my German for several months prior to the trip. Although I had not mastered German during my three academic quarters of German classes at Stanford, I had acquired a good foundation in German grammar and syntax. Thus, I was in a position to undertake two distinct forms of study in preparation for my trip. I reviewed grammar, syntax, and fundamental vocabulary from my old textbook and I studied "basic phrases" from an audio tape and phrase dictionary designed as a quick study for tourists and business travelers.

I took up the latter form of study a couple of weeks before the trip when it occurred to me that while I had good pronunciation and I could decline personal pronouns in the dative case and place the verb correctly in a subordinate clause, I wasn't sure of how to hire a taxi or order breakfast. So I learned phrases applicable to such transactions and

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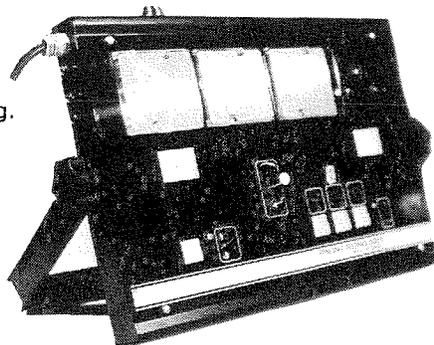
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started feeling more confident. Once I was in Germany, the phrases did come in very handy at significant times; however, certain shortcomings of the Berlitz approach to language learning surfaced when I thought of fencing as a language.

My handy phrases were like rubber dinghies that took me out nicely upon the verbal sea and went flat. Then I was in the water. Rarely did a single phrase conclude a transaction. Invariably, people would respond! They would begin to converse! From that point, I had to make a choice. I could flounder about, grasping in my limited inventory of phrases, as if for life preservers with which to try to orient myself in the tide of speech, and possibly reply; or I could start "swimming," i.e., comprehending and creating locutions freely out of the limitless elements of vocabulary, grammar, and syntax.

After the third day, I left my phrase book at the hotel and started carrying my dictionary instead — a significant transition! It had become clear that my understanding of the pronunciation and mechanics of the language, while nebulous in itself, ultimately was more practical for communication than an inventory of handy phrases. The latitude for creativity, for meeting the moment, was far greater when I was negotiating the sometimes bothersome details of genders, verb tenses and pronoun declensions to create and interpret fresh expressions, than when I was dealing in ready-made typical phrases. Of course I did not feel anything approaching fluency. However, I know that the way to fluency in German is not to memorize more phrases.

Now, to drive this analogy home and return to the World Championships: as a coach in the U.S., I have had the experience of taking a student through exercises which involved feeling and returning pressure on different parts of the blade, only to be asked, "What's the use of this?" In this context, it was a complaint that the exercise had no direct tactical application — which was, in a sense, true. It was study at the level of pronunciation and grammar, not of hiring a taxi to the airport. I sympathize with a student who is thinking, "This material will take forever to learn, and what I want to know is how to attack that guy from Sacramento next Sunday!" But I must ask, "Do you want to shout him down in pidgin, or do you want to develop clear and skillful points in the context of an intelligent conversation?" If you want to do the latter, then you must spend the time that it takes, and develop, progressively, your fluency in the language.

In the lesson, the coach takes the fencer through a number of repetitions of an action or phrase, sometimes with the same line, timing, mechanics, speed, and distance, but usually with slight or radical variations of these factors. The fencer adjusts accordingly, as the occasion demands. This requires complete fluency in placement of the weapon, sensitivity to blade contact, postural adjustment, footwork, distance management, and tactical logic. For every action, generally "classic" actions, the coach demands perfect execution. By contrast, in the competitive bout, the fencer's actions often are not perfect, and frequently depart from "classic" forms.

Does this mean that in the competitive bout one must depart from the forms of the lesson in order to do the "real" fencing? If so, then what is the relevance of lessons? The ultimate value of practice in the lesson is not in the perfection of typical motor routines for possible application in the bout (the "Berlitz method"). It is in refinement of the fencer's ability to perceive tactical problems and solve them creatively, by adapting appropriate motor activity to the necessary tasks (as one would adapt words grammatically and syntactically to use in a verbal negotiation). Rational choice of fencing actions is absolutely critical; but in the final



analysis, "it ain't what you do, it's the way that you do it." Insistence upon perfection is not for the purpose of manufacturing more exactly-fitting interchangeable parts for a tactical machine; it is only to be sure that all the perceptual-motor and integrative systems appropriate to the performance of an action are employed and monitored at the highest level of functioning. A perfect product perfects production.

In the bout itself, the fencer comes up against the equivalent of a diabolical coach, one who is intent upon presenting insurmountable tactical problems and impossible tasks, at the worst possible times. Virtually every action the fencer begins to attempt will provoke an immediate response from the opponent to obliterate the possibility of completion. It is war. Only a fraction of committed maneuvers work. Even when they do work, they often are compromises. The more evenly matched the opponents are, the more true this is.

It would be a mistake, especially for a beginning fencer, to watch a video tape of the World Championships and take every phrase as a standard of performance, as a license to crowd the distance and jab, to attempt a target of last resort, to overrun one's preparation, to parry wide; to attack (not prepare, but attack) without leading with the weapon. It would be a mistake to emulate bizarre scoring actions that stand out because they are exceptional at the expense of time and attention to fundamentals.

Champions make their mistakes, their compromises. They do what they can, and move on. There are standards within the play, as full as it is of compromises, but the compromise is not the standard. The standard is the technical and tactical versatility, grounded in perfected fundamentals, which enables the champion to walk on the edge between brilliance and disaster with a consistently high frequency of competent performance and invent ... sometimes ... a beautiful repartee. ✧

Prevost Harold Hayes attended the 1992 Olympic Games in Barcelona with a group of coaches representing the USFCA.

What Constitutes an Unimpeachable Attack?

Foil & sabre fencers need more than the USFA Fencing Rules book to answer this question.

BY GEORGE KOLOMBATOVICH

It is the Referee's job to determine who is the attacker. The referee is not some god who can know what fencers are intending to do; the referee must simply translate into words the perception of what actions the fencers made. (A good referee only analyzes "actions," not "movement.") Intent has nothing to do with whether an action is correctly executed. An attack is an attack because a fencer, in relationship to another fencer, executed it correctly.

Here is an example of what frequently happens at a competition. The score is tied with only one touch remaining to decide the winner. The red and green lights are both on. The referee says: "Attack from the right. Counterattack from the left. Point for the right." A resounding cheer comes from one fencer while the other moans. The comments from the fencers and the spectators are many but they usually come down to two basic judgements about the referee's analysis.

- "Good call!" (Most times, but not always, one will hear this from the winner of the bout.)
- "How could that be called an attack?" (This, believe it or not, is more often heard from the loser.)

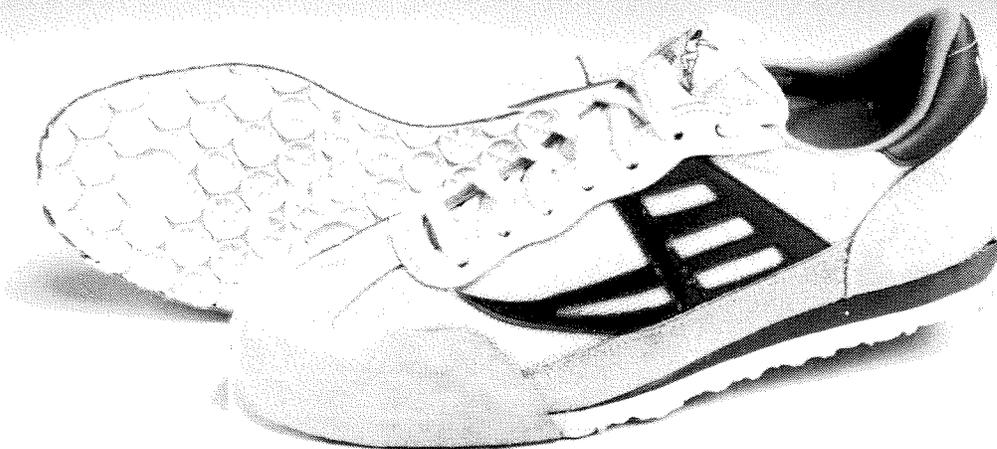
What makes an action an attack is something that has been discussed for centuries. There are, it sometimes seems, two schools regarding this question. One states that the arm must be fully extended to be attacking; the other school is just as adamant in stating that whomever starts moving forward with even the intent to hit is the attacker. The truth is actually somewhere in the middle.

Look at the USFA Fencing Rules book. Rule #10 defines the attack: The attack is the initial offensive action made by extending the arm and continuously threatening the valid surface of the opponent's target. Does this tell the whole story? Hardly. To find out what an attack is, there are a couple of things one needs to understand.

One is that you'll not find the answer by only looking in the USFA Fencing Rules book. Remember, the Rules book doesn't even state *which* arm has to be extending to make an attack. The Rules book does not have a glossary so there are no definitions as to what an "offensive action" is or what is meant by "threatening." The actual definition as to what is an attack is derived from both the Rules book and from convention — what is called an attack by the world's best officials.

That it really isn't what one fencer does that makes an action an attack is the other important point to consider. Whether an action is an attack or something else is defined by what both competitors do in relationship to each other. Here is an example: In a foil bout between Suzanne and Leslie, Suzanne lunges while extending her arm. Her arm is fully extended and parallel to the strip just before her forward foot hits the ground. What fencing "action" has Suzanne executed? Here are three possibilities:

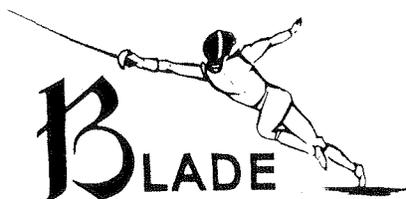
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1. If Leslie was immobile and was in lunge distance, Suzanne made an **ATTACK**.
2. If, just before Suzanne started, Leslie lunged while extending her arm, Suzanne made a **COUNTERATTACK**.
3. If Leslie was immobile and was beyond lunge distance, Suzanne established a **LINE**.

In this example, the same "movement" by Suzanne resulted in three different "actions." (Often overheard between spectators after a top level referee correctly says, "Halt. Attack from the left. Point for the left." when the fencer on the left went after his opponent with his guard next to his hip and then finally started extending just before the opponent — who had been desperately trying to make a parry — ultimately extended his arm: "We've got to let the rest of the club know what's going on. 'They' are calling any aggressive movement an attack.")

What makes your action an attack is your movement in relationship to what your opponent is doing. Knowing this, take another look at Rule #10, paying particular attention to some key words: The attack is the **INITIAL OFFENSIVE** action made by **EXTENDING** the arm and **CONTINUOUSLY THREATENING** the valid surface of the opponent's target. **INITIAL** — you must start your "action" before your opponent. This does not at all mean who started "movement" first. **OFFENSIVE** — you must be going toward your opponent. Attempting a parry is not offensive. **EXTENDING** — connotes activity taking place, not yet completed. The arm never has to become extended to have a correctly executed attack. To have an extending arm, your hand must be going away from your body. **CONTINUOUSLY** — non-stop. From the start and all the way to the target, you must incessantly be attacking. If you "break" your attack — stop moving forward or pull back your arm —

you are no longer attacking and, if your opponent starts an attack at this moment, your continuation becomes a counter attack. **THREATENING** — you must be a danger to your opponent. This word really has two parts to its definition. One is the relationship of distance between the fencers in determining whether one is threatening. If your opponent is within advance lunge distance you can be threatening; you can begin an attack. If your opponent is beyond advance lunge distance, you cannot be threatening; you cannot start an attack. Even if your opponent were to remain completely immobile, your attack would not start until you were at advance lunge distance. The other part that is important in defining this word is that your point (for foil or sabre) or your blade (just sabre) is going toward your opponent's valid target. (It is a very common misconception that, for example, a foil attack requires the point to be "aimed" at the valid target before an attack starts.)

If one were to only use the USFA Fencing Rules book to decide what constituted an attack one could easily argue in favor of foil fencer Bob in this completely absurd example: Mike extends his arm aiming the point directly at the middle of Bob's chest. Mike then lunges without moving his arm. After Mike lunges, Bob sticks out his arm. Mike's point arrives on Bob's arm; Bob's point arrives on target. Is it a point for Bob because Mike couldn't have been attacking? Since Mike hit Bob on the arm, Mike clearly wasn't "continuously threatening the valid surface" of Bob. Here, of course, the referee would actually say that Mike's attack was off target and Bob's action was a counterattack; no touch is awarded.

What actually happens so often in competition is the combination of the technical and tactical execution of an action. Example: if a fencer starts a correctly executed attack and her opponent starts retreating while trying to make a parry, the aggressor may very well pull her arm back so

FENCING HISTORY # 11



PREHISTORIC FENCERS ARE FORCED TO HALT
IN MID-BOUW WHEN ONE OF THEM
BREAKS HIS SPINE.

that the defensive fencer has no blade to parry. If the parries continue, the aggressor will wait until she is close enough and then restart her attack. If the fencer trying to parry were to start her own attack while the former aggressor had her arm back, then this attack would have the right of way. This is where the decision has to be made by the referee; only the final part of the "movement" becomes an "action" to be analyzed.

Going back to the original example, there are two other comments that one frequently hears about a referee's decision:

- "That was too close to call! You shouldn't make a call like that on the final touch."
- "That was really simultaneous. Neither fencer really started before the other."

The first comment is just wrong; it is based on a totally false premise. There is no such thing as an action that "just isn't good enough for the final touch." The referee is required to make the last call of a bout just as he or she is required to make the first call. If an action was done correctly enough to get the first touch, it was also done correctly enough for the final touch. A fencer should not be required to make a "one light" touch to win a bout.

The "simultaneous" call is made far too often. Is it possible that both fencers started at exactly the same time? Theoretically, yes; really, hardly ever especially now that simultaneous attacks in sabre that arrive on valid target result in a double touch. Even the best officials, in analyzing an action as simultaneous, sometimes indicate that they just could not tell who started when both fencers did not execute their actions correctly. Many less qualified officials will use "simultaneous" as a means of avoiding actually making a call.

Do you want more information? The USFA's Fencing Officials

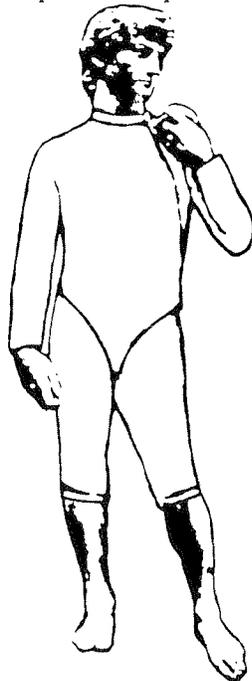
Commission (FOC) will be conducting a short meeting at 7:00 pm the evening prior to every North American Circuit event. These meetings are being held to explain the new format that will be used this season at national tournaments and to discuss the points of emphasis for the rules that the FIE decided upon at their recent congress. Details will be sent with the entry confirmation materials from the national office. During the days of the actual competitions, please speak with a FOC representative; with everything that is going on, you might not get an answer to your question immediately but you will get an answer eventually. Special meetings will be scheduled for the Junior Olympic and National championships.

You might also have your club, division or section sponsor a clinic. Please use the FOC in arranging for your clinician. All too often, with the best of intentions, misinformation is given out at clinics conducted by those who do not really know the subject. Write to Peter Burchard, Chair of the FOC's Publication and Clinic Committee, at 3757 Fruitdale Ave., Oakland, CA 94602 to arrange for an approved clinic.

George Kolombatovich coaches the NCAA-champion fencing team of Columbia University in addition to chairing the USFA's Fencing Officials Commission.

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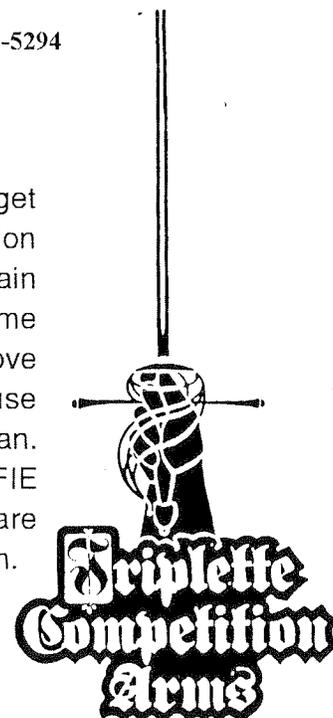
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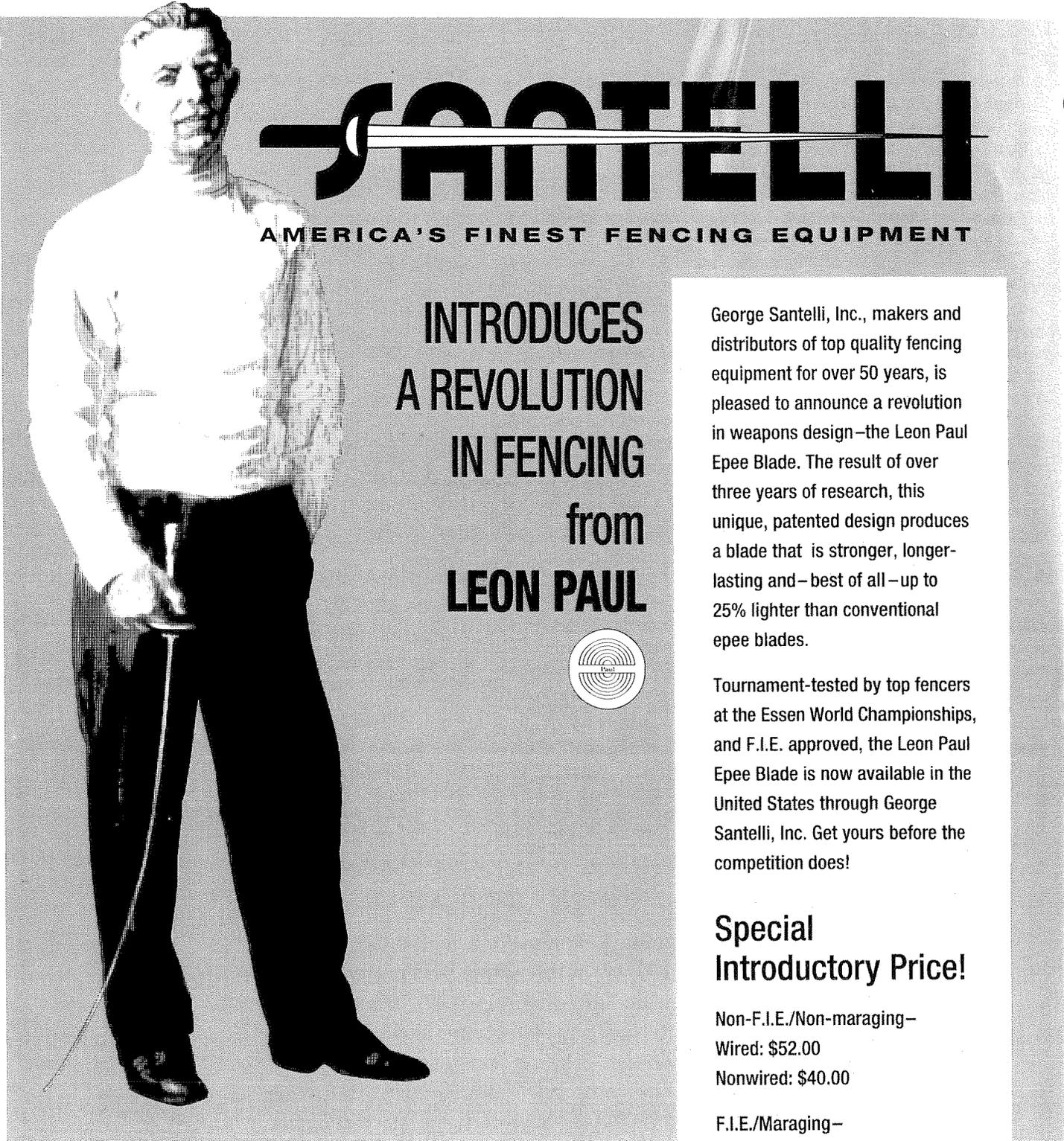
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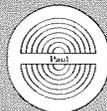




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Who's Who at the USFA Fencing Coaches College

Each summer a diverse group of dedicated fencing instructors gathers at the Olympic Training Center for weeks of hands-on study.

BY DAVID LITTELL

Unless you've gone yourself, it's hard to visualize just who attends the annual Fencing Coaches College or why. This year, my first at the Colorado Springs gathering, I was joined by participant-coaches from all over the country. Each of us was there for a different reason, just as each had a unique background in the sport. Some had picked up a blade for the first time only months before. Others, like myself, had enjoyed a satisfying career as an elite competitor, before crossing over to coaching. The vast majority had coached "some" but recognized that they needed professional instruction in order to coach well.

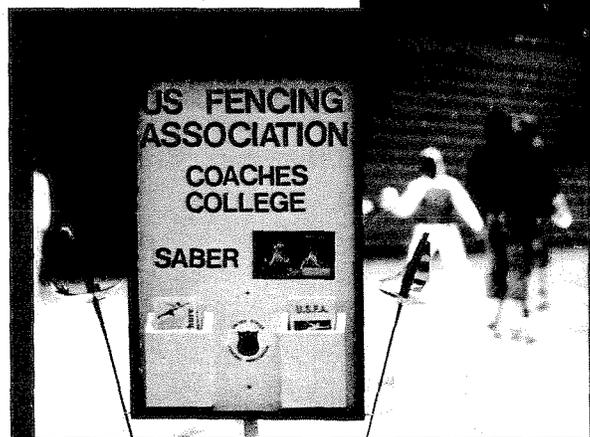
I had coached since retiring from competitive fencing in 1989 and, though I had taken the Basic Foil course at the regional coaches college in 1990 in Philadelphia, I knew I needed to know much more in order to teach properly. Competing at an elite level does not necessarily translate into coaching skills.

Some of my fellow collegians that first week of August described their experiences in taking one of the three curriculums offered: Level I Foil, Epee, or Sabre. While we all attended the introductory sessions, a second week of more advanced study was also available.

Diana Unger has been involved in fencing for 16 years. Ten years ago her club, the Chicago Fencing Club, had no coach, Unger offered to teach, primarily to raise funds for the club through donated lesson fees. She has actively coached ever since. According to Diana, "I work with about 100 individuals and I want to get more of them involved in competitive fencing and raise their level of

competence. In addition, I was bordering on "burn out" because of all the things I have to do for fencing. The coaches college has given me new enthusiasm. It's given me a lot of ideas, both for working with groups and individuals."

Bob Cochrane learned to fence in 1967 in Miami, Florida, and fenced until 1969. After a long hiatus, he decided to get back into the sport in 1990, upon seeing a flyer advertising the Treasure Coast Fencing Club, in Stuart, Florida. The club was founded by two fencers, Brian Harper and Den Kopani who were teaching all three weapons. Bob said, "When Brian moved away they needed a coach. I volunteered. I came to the coaches college because I realized that what I learned in the 1960's seemed outdated compared to current foil conventions. I wanted to make sure that I was teaching current fencing styles and techniques." Bob came to the camp this year for the first time, staying for two weeks for both Basic and Level I Foil. In addition,



Continued on following page

Next year the Coaches College celebrates its tenth year and the distinction of being the longest running program in the USFA. Attribute its success to the fact that the College meets the developing needs of fencing coaches with various levels of expertise. Originally created to improve the quality of fencing instruction and achieve coaching consistency across the country, the current curriculum encourages coaches to develop their own unique coaching style based on a strong, solid foundation of proven technique and methodology. A staff of seasoned veterans, Ed Richards, Mike D'Asaro, Paul Soter, Gary Copeland, Ron Miller and program co-directors Vincent Bradford and Alex Beguinet, cements the College's reputation as the leading source of instructive methodology by growing and adapting each year to the changing needs of the coaching community.

Applications for the Summer 1994 Coaches College will be mailed next Spring. If you would like to apply but have not received an application in previous years, please send a self-addressed #10 envelope and a written request for an application to Coaches College, United States Fencing Association, One Olympic Plaza, Colorado Springs, CO 80909.

Bob said, "I was amazed by the variety of fencing techniques practiced by the participants and I noticed that the coaches did not force anyone into a particular style. Instead, the coaches taught us teaching methods so that we can teach the style of our choice. I also learned new techniques both from the formal sessions and exchanging ideas with coaches and participants after the sessions. Once I got over the anxiety of being tested it was really fun."

Jim Clawson took a fencing course in college as a means to break up his difficult engineering curriculum. He didn't fence again until four years ago when he decided he had been a "couch potato" long enough and looked up the Tulsa Fencing Club. As the club grew, and because he had enjoyed teaching other subjects in the past, he volunteered to teach beginners. Clawson enrolled in the Basic program when it was offered in Oklahoma. He enjoyed it so much that he applied for Level I foil and was honored to be selected to participate.

According to Clawson, "It's been a fantastic experience. It's been challenging and I've been exposed to lots of new material. The program has been different than other academic endeavors that I have pursued. In this setting, you have to use the material on the spot. I really had to stretch."

Lisa Campi started fencing at Morris Hills High School in New Jersey and continued her collegiate competitive career during four years on the University of North Carolina varsity fencing team. She still competes at national tournaments in epee. Campi began teaching in her senior year of college with the junior development project in North Carolina. Now in graduate school and assistant varsity coach at UNC (with head coach Ron Miller, one of the original staff members of the USFA Coaches College), Campi completed the Basic Foil course in an area seminar program and attended Intermediate Foil at UNC. She at-

tended the Coaches College for two week-long sessions in Level I and Level II Epee. According to Campi, "I've learned a lot and can't wait to get back to use it. I now have ideas to help specific athletes with their specific problems. I've learned so much my brain hurts."

Barbara Lynch (sister of Lisa Campi) started fencing at Morris Hills High School and continued at Purdue University. Graduating in 1987, she returned to New Jersey to coach at her high school alma mater. This is her third year at the coaches college; she has completed Levels I and II in Foil and Epee and this year is going through Level I Sabre. Lynch is also the chairperson of the New Jersey division, the USFA's largest. Lynch said "What I have learned at the coaches college over the years has been invaluable. The coaches are great working with the participants. Their diverse teaching styles have led me to a broader understanding of the game."

A PE class at the University of Wisconsin got Ben Sensor started in fencing. He liked it, joined the fencing team for his junior and senior year at school, then stopped fencing for several years. Still living in Madison three years later, he wanted to start fencing again, but to do so, he had to start a new club. To get him started, he came for the Basic Foil program to gain the coach's perspective of fencing. More than 30 junior fencers have joined his club during its first year; now he's studying Level I Sabre so he can offer his students another weapon. Said Ben, "There's not a lot of fencing in Madison, so I've enjoyed connecting with coaches from around the country. The coaches college has given me the tools to continue to improve my program, and has helped me gain confidence that I am heading in the right direction."

Aaron Zorn started fencing at age 15 and at age 18 made the Canadian junior national team in epee. Over the next five years he competed extensively at the national and international level, winning the Canadian Junior Championship and making the top 24 in a World A Cup tournament. He began coaching while he still a competitive fencer in exchange for club dues. In 1989 he entered graduate school at University of Texas in Austin and retired from competitive fencing. As he had an interest in staying involved with fencing he began coaching at the Texas Fencing Academy with Coaches College Program Co-Director Vinnie Bradford. "I no longer have time to compete so I enjoy coaching because it allows me to participate in the sport I have a passion for. I love teaching and I intend to stay very involved in junior development," enthused Zorn. "This program provided me with a structure from which to teach all the things that I learned as a competitive fencer. Now it's clear to me how to present material in a way that is conducive to learning. I would recommend it to any competitive fencer wanting to make this transition from athlete to coach." ~x

David Littell, member of the 1988 Olympic team, is now coaching parttime at the Fencing Academy of Philadelphia and establishing his publishing company, CounterParry Press, as a literary resource for the fencing community. Photo: Elizabeth Beauinet

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OF KANSAS DROP A HOUSE ON
THE REFEREE?"

Darth Vader & The Three Musketeers

Luke Skywalker's nemesis is the master swordsman behind Hollywood's newest swashbuckler heroes.

BY THOMAS H. CRAGG

Think of the quintessential movie bad guy and vague, half-remembered shadows battle for primacy. Mention Darth Vader's name, however, and the picture instantly crystallizes into the personification of absolute evil. Mammoth, hulking frame

skill with a sword to Fencing Master Bob Anderson, the man who menaced the screen as Darth Vader in "The Empire Strikes Back."

Anderson began his fencing career in 1947 while in the British Royal Marines. After fencing in the 1952 Olympics, Anderson was ready to work the other side of the blade. Accepting the position as Britain's National Coach, he coached his team through the next six Olympiads. (He never gave up competition, however. In fact, in 1962 he was the European Sabre Champion.)

"My style of sword fencing draws heavily on my experience as a sabre fencer," explains Anderson. "In fact, when I met Errol Flynn, he liked this style, and that led to my first movie which was "Master of Ballentrae." Subsequently I did a total of three movies with Flynn in the capacity of Swordmaster and film double."

"I never thought they would take swords into space," remarked Anderson when asked about his role as Darth Vader. "I didn't do the first 'Star Wars.' I was working with Michael Caine at that time on a remake of 'Kidnapped.' Still, Peter Dimond, Stunt Coordinator for the Star Wars trilogy, asked me to double for Darth Vader during the sword fights with Mark Hammell.

Hammell played Luke without any protection whatsoever. Given the restricted field of vision with Vader's mask, Dimond knew Hammell could potentially be injured. With that in mind, they wanted an expert swordsman to do the routine simply for the safety factor. That's how I came to be in the series."



"The Three Musketeers," starring (left to right) Charlie Sheen as Aramis, Chris O'Donnell as D'Artagnan, Oliver Platt as Porthos and Kiefer Sutherland as Athos, retells the classic tale penned by Alexandre Dumas.

dressed entirely in flat black, wielding the infamous sabre of death. It's a scary apparition.

Yet, this consummate arch villain is single-handedly responsible for teaching four great "good guys" how to fight with a sword. Athos, Aramis, Porthos and D'Artagnan, heroes of Walt Disney Pictures' newest release "The Three Musketeers," are the first of

Hammell played Luke without any protection whatsoever. Given the restricted field of vision with Vader's mask, Dimond knew Hammell could potentially be injured. With that in mind, they wanted an expert swordsman to do the routine simply for the safety factor. That's how I came to be in the series."

his former affiliation with Walt Disney where he was Swordmaster from 1972 to 1980, that landed him the job on "The Three Musketeers." Instead, when the film's director, Stephen Herek, viewed old film footage for ideas on filming swordplay, his favorite sword scenes were from "The Princess Bride." Herek learned that Anderson was the man responsible for the sword fights and asked him to assume that role for "The Three Musketeers." "The odd thing," reflects Anderson, "is that many modern swordmasters think the old fights of the Errol Flynn/Douglas Fairbanks era are passe. Rob Reiner, who directed "The Princess Bride," wanted exactly that type of fight. I came onto the scene during that period so I was able to give Reiner what he wanted."

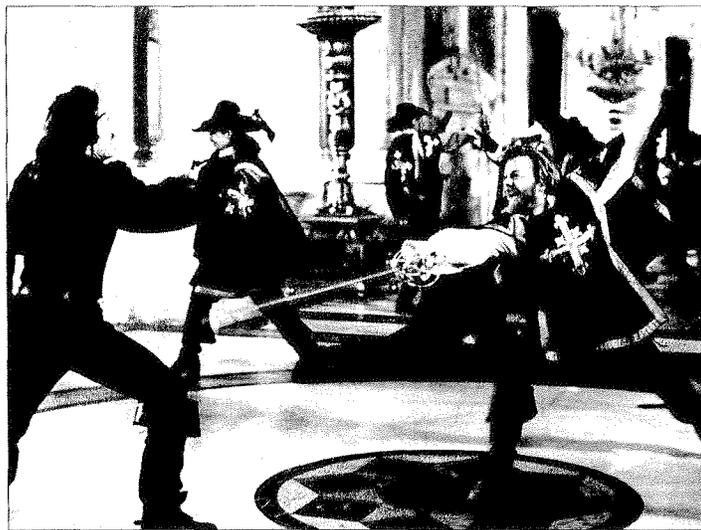
Anderson worked with the actors in Los Angeles for three weeks before the troupe went on location in Vienna. "It was nice having (the actors) every day like that," said Anderson. "I prefer working with actors one-on-one so we would train at different times. The training would sometimes overlap as when Roshforth fights Athos so we began to develop the routines which we built on when we got to Vienna and saw where we were going to fight."

When asked how he put the fight scenes together, Anderson chalked much of it up to "a matter of experience. All these ideas are stowed away in my mind somewhere ... things just happen."

"I usually put together a basic routine as it comes into my head, paying particular attention to getting the rhythm right. Other than the safety factor, the most important element in the final choreographed fight is the change of blade rhythm. If the fight goes along with the same tempo, it gets rather boring. You have to mix moves that are broad and slow with actions that are fast and fluid. I use the basic fare — such as a *prise de fer* or taking the blade — and then move it around. I throw in some modern sabre techniques like a 'hanging parry.' When I get on the actual set where we're going to fight, I work the basic routine into the location."

"As we go along I write down the fight (sequences) using modern fencing terminology. I only use fencing terms. I'm not sure that the actors or stuntmen approve totally, but I make them learn the proper terminology. I believe that the fencing master has to be able to communicate with the swordsmen in precise terms. It's not good enough for me to say 'Take a high parry to the right.' I have to say 'Parry tierce' because you can take several different high parries on the right. By using the correct term, the actor or stuntman knows exactly where to go."

Anderson started the "musketeers" training with epees, proceeding slowly and talking about safety and how to defend properly against an attack. When the actors gained confidence in their ability to handle the blade, their speed increased and soon the fights looked real. "It's a slow process," says Anderson. "But if you can't be safe you shouldn't be doing it. You can't afford to take a chance with an actor. A cut in the eye, or a slash across the face, and that's his fortune gone. There is no completely safe fight but I won't let them do it in front of the



"There's always danger. At one time, (directors) would run the entire fight scene from start to finish. Directors liked this so they could plan their shot angles in advance, but a lot of time is wasted because if something goes wrong you just can't pick up the fight in the middle and continue. I do a long sword fight in three or four sections which makes it safer for the actor."

Another aspect of the swordmaster's responsibility particularly appeals to Anderson, that of developing the characters. "One thing I like about this picture," explains Anderson, "was that I had very specific ideas about who the characters were. Based on the book, Athos was the fighter, Aramis the technician, D'Artagnan the athlete. With that in mind, I led them in that direction as we trained. They knew the type of person they were supposed to be, so they actually brought out the character." Anderson paused to chuckle softly. "We called Kiefer Sutherland 'the fighting machine' because as soon as the director called 'Action!' Sutherland was going to annihilate every guy he fenced. It was a great joy watching him move."

Currently, Maestro Anderson works as Swordmaster on the television series "Highlander." Anderson sums up his skills when he concludes, "the more experience you have with swordplay, the better chance you have of coming out with a decent fight." In the salles of Hollywood, Anderson is the seasoned veteran, the man stars seek when they want to look good holding a sword. ✂

Tom Cragg and his Miami Fencing Club have had a busy year rebuilding after destruction caused by last year's Hurricane Andrew.



Top: Sutherland, the fighting machine.
Below: Anderson, Sword Master, referees a more contemporary fencing duel.

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Credit: Frank Connor

A Conversation Arnd Schmitt, Epee

On an August evening in Los Angeles, the winner discussed the German Fencing System and his

REPORTED BY BRUCE JUGAN

Some Southern California fencers were in the right place at the right time this summer when Arnd Schmitt visited Westside Fencing Center and answered questions about his illustrious career, the German fencing system and some of the most exciting moments in our sport.

Schmitt, coming off a 3rd place finish at the World University Games and a 2nd place in the World Championships, was in Los Angeles visiting his good friend and three-time U.S. Epee Champion Rob Stull. Stull's current Hollywood address results from his latest title: technical coordinator on "Pentathlon," a feature film starring Dolph Lundgren. In the movie, to be released next summer,

Schmitt's stellar career includes at least one win at every major World Cup competition; twice he topped the World Cup point list at year's end. He's won Olympic gold, European gold ... in fact the only title to elude him thus far is the World Championship, which he lost this year by a single touch to the Soviet fencer Kolobkov.

An extremely polite and gracious man, Schmitt is a champion in life as well as sport. The following excerpts from our evening together only hint at his spirit and skill.

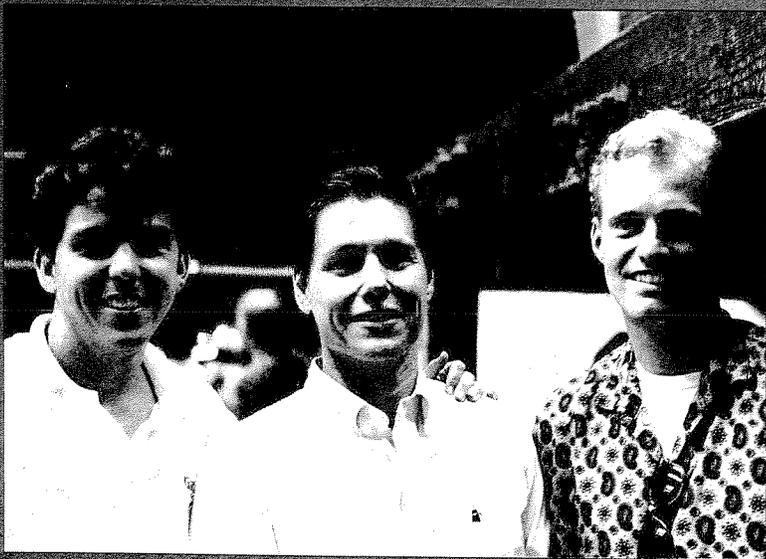
Q. I know you grew up in Heidenheim, site of the world's most prestigious, as well as the largest, epee tournament each year. Did that have an effect on your choice of sport and weapon?

A. Every year I would watch the Heidenheim competition. I thought that this was a great sport and I would tell my parents that I wanted to start fencing. They would say "No, you stay with track and field. This is much better for you. It's outside and there is no danger." It took me some years to convince them.

When I started in 1977, I looked up to Alexander Pusch who was Olympic Champion in '76 and World Champion the year before that. I remember being a little kid and getting his autograph. Then, in 1985 I was on the same team with him and we won the World Championships. That was a fantastic feeling going from getting an autograph to being Alexander's teammate and winning the World Championships. It's my belief that Alexander Pusch and Philip Riboud, the French man, were the best fencers in the world between '70 and '80.

Q. Did you start fencing with epee or with foil?

A. I started with foil and I still think that this is the right way to begin. Some people, especially in



Schmitt and Stull join Michael Gostigan (the current modern pentathlon world record holder and frequent competitor in USFA circuit events) and a host of other world caliber athletes in an authentic depiction of the rigors of the sport.

with Champion

of '88 Olympic Gold most memorable bouts.

Germany, believe that you should begin with epee but I think that it is important to learn parry-riposte and that is only part of the game in epee.

I noticed that many of the people fencing in the United States use the French grip. This is very unusual. I believe that it is possible to be good at an intermediate level with a French grip but of the top 20 fencers in the world there are maybe only a few with a French grip, just Riboud, Screki, Henri and Mazzoni.

Q. I know you fenced at Tauberbischoffsheim (TBB) for two years. For many Americans TBB and its head coach Emil Beck are the quintessential German fencing machine. Comments?

A. Well, I fenced in Heidenheim from 12 until 19 when I finished the German equivalent of high school. Then I joined the Army and during that time I was in TBB. I spent 30% of my time doing military things and the rest fencing. That was pretty good for me. I learned a lot at TBB but it wasn't a place for me to stay. It's the biggest fencing center in the world ... too big to imagine. They have three big fencing halls with 50 to 60 strips. Plus, they have a swimming pool and sauna and other facilities to complement the fencing. It's huge. The guy who developed all of this is Emil Beck. He is to be congratulated but the place just wasn't for me.

Currently, I live in a small town and train there and in Bonn.

Q. You started fencing when you were 12 years old. Don't most children start fencing lessons earlier than that in Germany?

A. When I started at 12 years old, they said that "It's quite late. I don't know if you're ever going to make it." They said this especially because my

day. He won every single competition at his age. They said, "Why don't you quit. He's going to be better than you anyway." And he would have but he had a serious knee injury. He still may. He's competing in foil now.

When I started in 1974 the first year of training for children was only in footwork and nothing else. Maybe lessons but no bouts. I think that that is too long for just footwork. The Russians do a lot of footwork, a lot. I know because they are the best in that. And we (the Germans) do not do enough. You really should concentrate on that but you can't keep children interested in fencing when they are only 12 years old by doing boring footwork.

Personally, six months after I started fencing I competed in my first nationals for kids. I went to the local qualifying meet, then to the regional tournament and all the way to the Nationals for 12-year-olds. I didn't win; I had just started fencing.

Q. There are all kinds of rumors in this country about how much money fencers can earn at their sport in Germany. Do you earn money fencing for Germany's national team?

A. Well, to fence in Germany costs about \$100 per year. There are about eight coaches in a club and you don't have to pay for the lessons. The good guys who are enthusiastic get more lessons, usually one every day. Travel to competitions is paid by the competitors. Once you make the National A Team (ranked 1-5) and B Team (ranked 6-10) you get money from the German Department of Health and Sports and from companies. When you are a junior you have to be in the top six to get money. I was 15 or 16 when I first got money.

Fencers from TBB get Mercedes; I never took one.

Q. The German model is often held up as a paragon of instruction. Certainly, the American system is quite different. Do you have any suggestions for us?

A. Well, the tough thing is that every top World Cup Tournament is in Europe and to improve you have to be there to compete with the very best all of the time. You have to fence with those guys to get the experience. It's difficult because you have to fly over and fence in one competition then fly back. There are some guys who have done it. Like Canadian Jean-Marc

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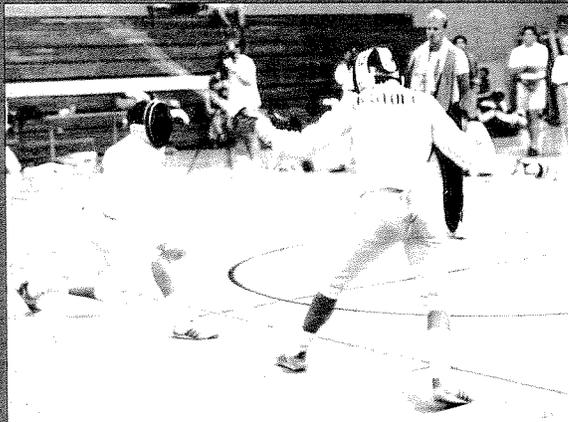


Photo: Dave Tanja

Left: Arnd Schmitt (right) with Rob Stull (left), three time US National Champion, and Bruce Jugan. Above: Schmitt referees a bout during the 6th Annual Bob Simonds Open in Phoenix.

Chouinard, who has made the top eight several times. He always does well. He did it all by himself with his coach.

But to improve this country's fencing you would have to have a different system. You would need a place for children to go to get lessons without having to pay lots of money each time. Basically, you need lots of lessons in fencing.

Even with the U.S. system of fencing you have been able to produce good fencers. Rob (Stull) has done pretty well in World Cup competitions finishing around seventh to ninth place in a couple of tournaments. So you are able to do it, it's just more difficult than for Europeans. I know a lot of fencers from New York City fly over for World Cup competitions. A couple of them have trained for one or two years in Europe and improved a lot. But, of course, you've got to have the money to fly over to the tournaments. There's no reason why Americans can't succeed in fencing. Except that everyone here is playing baseball.

Q. A number of new countries are exerting pressure on the old standbys of Germany, Hungary, France and Russia. For example, the Spanish seem to have improved quite a bit.

A. Yes, because they hosted the '92 Olympic Games they pushed a lot of guys into the sport. They took really good coaches from Hungary. They had a training center in Madrid and they did a pretty good job. They had a World Champion in 1989 and this year a Spanish guy was third in the World Championships.

Q. I've watched the tape of the '88 Olympic Final millions of times. In your bout against Chouvalov (1991 World Champion) you seemed to anticipate his attacks. How were you able to do this?

A. I would say that against Chouvalov I win 90% of the time. His style of fencing is attacking. No matter who he fences he always attacks and he's very good at that. I don't know why. Maybe he doesn't realize it or he can't change it. I always find a space to touch him when he attacks me. I like the way he fences because it's very good for me. The bouts we have are always the same: he attacks and I touch him. I can't tell you why or how. In that gold medal bout I didn't think or do anything special. I just knew that it would happen the way it usually happened.

The thing is that he's so strong, fast and powerful that even if you know that he's coming after you he touches you. He's difficult to fence. You never know where he's going to hit.

I won in overtime. He's left handed and I'm right handed. He made an attack and captured my blade in four and he had me. I couldn't do anything. But he didn't do a straight lunge. He waited too long and as he drew his hand back to hit me I just flicked my point in and touched him. It was a stupid touch but I was happy.

Q. In the bout against Riboud in the '88 Olympic final, Riboud made a touch to tie the score with about one second left when you lunged at him. I was wondering why you lunged at him when you were leading with one second left.

A. Actually, there were about eight seconds left and I was on the two-meter line. Eight seconds was a long time and I had to do something. He was very close and I had the right time, the right moment, the right distance, everything was perfect and I missed him. There's no question about it. I had to go with so much time left.

After I won, he shook my hand but he was the most depressed man I have ever seen. Of course he was one of the very best fencers. Maybe the

best between '70 and '80. He was World Champion but he didn't win the individual Olympic gold medal. It must have been hard for him. After that he gave up fencing. I talk to him from time to time and he's still not over it. He will never get over it.

My best result before the Olympics was the World Cup (point standing) in 1987. Actually to win the World Cup is much more difficult than winning the World Championships which is on one day and you could be lucky. To win the World Cup you have to be the best the whole year. If you look at it from the athlete's perspective, to win the World Cup is much more difficult than winning the World Championships.

Q. We've heard some horror stories that European fencers train at least six hours a day, six days a week, year-round. What did your training consist of?

A. Who said that — [joking] I train **eight** hours a day! That's not possible!! I've found that it's best for me to do other things besides fencing. I've seen athletes who do only sports and that puts a lot of pressure on them to succeed. I've found that it's best to do other things. If one thing doesn't work, the other thing will work. Plus, I know that some day fencing will be over and there is nobody in the world who can make a living out of fencing. So, that's why I did something else and I have just graduated from medical school.

I have had to find a way to combine my fencing with my medical education. Some years they blended well, other years it was more difficult. For example, before the 1988 and 1992 Olympic Games I knew that I had to devote more time to fencing and I took the entire year off from school. Conversely, in 1989 I qualified for the World Championships but I had a very big test in school so I didn't compete.

During the season, school would normally start at 8:00 am and finish at 5:00 pm. Sometimes I would take a lesson before school or at lunch time. That would take about an hour: to commute, warm up, half-hour lesson, then back to school. Then I would train from 6:00 to 9:30 in the evening. I'd usually get home by 10:00.

Usually, we'd have competitive bouts of about 10 fencers in the evening. Then some weightlifting afterwards for my legs and arms then I'd stretch. Three times a week I would go for a 40 to 45 minute run. Then, some years ago I switched to bicycle riding because the running hurts my legs. I'm getting older.

I just finished my final medical school exams before the World Championships this year. From January to March I didn't do any fencing. I just studied. I just barely made the German team this year. I went to the Nationals and finished 11th which gave me enough points to make the World Championship team. I prepared for three weeks for the World Championships and I did pretty well. In the team competition we finished third. Two days later I flew to Buffalo and competed in the World University Games and finished third individually and fourth for the team. After that I was just exhausted.

I try to be aware and not eat stupid food. I don't have a special diet. Because of my body type (tall and lean) I can eat what ever I want.

Q. Earlier you described your gold medal bout with Chouvalov in which you anticipated his attacks because they were predictable — he always made certain attacks under certain conditions. Do you have a particular move that your opponents might anticipate because you favor it?

A. Not really. I did when I was young. Mostly I did just parry six. They said that it was "the best six in the world" It wasn't but

at least it was good. But I realized that it's not enough. Now, I don't have any special move.

To gauge distance I concentrate on my opponent's shoulder.

With most of the fencers there's one thing that I know will work. With Kolobkov, the great Soviet fencer, I don't really know. He's really a tough fencer. I've lost two very important matches against him: the last one a few weeks ago for first place at the World Championships by one touch, and three years ago for first place in the Master's Tournament I lost by one touch. He cost me quite a bit of money!!

I don't have any program to keep my concentration. I just focus on the next bout. I think about who I'm fencing next. I don't think about winning the tournament. If you start fencing the first bout and you think of winning the gold medal then you will lose for sure.

Sometimes it comes up in your mind. When you're standing there in the Olympic final and are being introduced with the other finalists and you see all of the spectators it's easy to think "How will it be when I win." But, when that thought comes into your mind you just have to push it aside and concentrate on your next bout.

When I'm fencing my best and I'm concentrating well, then I scream. But it's not something that I can do to improve my fencing. If I'm fencing bad, then I scream and click, I'll be fencing better: It doesn't happen that way. You fence well. Then you scream.

Q. It's funny you said that because in the tape of the '88 Olympic final you look so calm, so completely relaxed. When your opponent scored a touch, you looked as though you were thinking, "It's okay, I'll get the next touch."

A. I was so concentrated. When you watch the last touch and I take my mask off and you see my face. It takes about four or five seconds for me to show any emotion. My face is totally someplace else. I don't realize [that I've just won the gold medal].

There are of course a lot of athletes, especially in other sports, who have special programs to keep their concentration. I never have had any and I will never do any. Of course I have spoken with the best sports psychologists in Germany and he helped me a lot by just understanding things. I never did any specific program however.

In fencing you have to have technique, concentration, reaction, speed. It all has to come together. And, it's also just got to be the right day. It all has to come together. I don't know what percent I would give to concentration. You just have to try to improve it.

Between rounds I never go to sleep. One time I laid down and went to sleep and I never woke up again. The day was finished. The best thing for me is not to sit for a long time. But to walk around. I sit a little bit. Then I walk again. I eat a little bit. Bananas, things that are easy to eat. Talk to people. Get fresh air. Listen to music on my Walkman. If it's a long break, like two hours, I warm up again. I drink a lot because I loose a lot of water. I never eat anything heavy.

In fencing you never know who is going to win. In some sports you know who is likely to win. You can anticipate with about 90% accuracy who the likely winner will be. Fencing is not like that.

Bruce Jugan, member of the 1991 National Epee Team, now fences in Los Angeles for Salle Saufen. The film, "Pentathlon," on which Schmitt was working is scheduled for a summer 1994 release.

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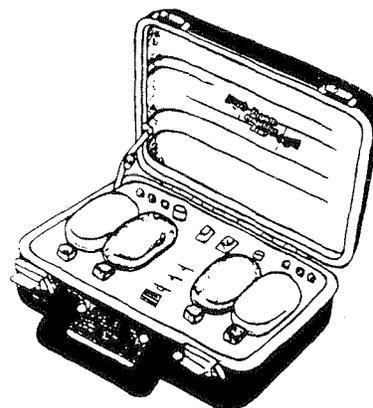
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Mâestro Miklos Bartha Honored

On the evening of September 21st, an enthusiastic group of well over a hundred people gathered at the Jay Cox Coal Bar on Manhattan's lower East Side for a fundraiser in support of Mâestro Miklos Bartha, head coach of Salle Santelli, New York, who was taken ill during the 1993 Nationals in Ft. Myers, Florida.

Former and current students of all ages joined friends and admirers from throughout the fencing community in tribute to one of fencing's most dedicated and successful teachers. For more than 20 years, Mâestro Bartha has worked tirelessly in his small Manhattan salle with only one goal: spreading a love and dedication to the sport of fencing. Along the way, he has produced many of this nation's top fencers, from national champions in both junior and senior ranks, to World Championship and Olympic team members.

First and foremost, Miklos Bartha has used his special gift with children to make Salle Santelli one of the top training grounds for young fencers. Always out of the limelight, Mr. Bartha's influence was clearly demonstrated by the large crowd attending the fundraiser in his honor.

While the Salle continues in Mr. Bartha's absence, his students anxiously await his return to active duty. They offer their sincere thanks to those who have shown their support though unable to attend the fundraiser. Anyone wishing to offer best wishes to Mr. Bartha's or to contribute to the fundraising efforts can contact Mr. Bartha through Zaddick Longenbach at Salle Santelli, 40 W. 27th St., New York, NY 10001 (212) 683-2823. BEN ATKINS



(left to right) Peter Devine, Reinhold Longenbach, Jason Narkiewicz, Ed Mufel, Zaddick Longenbach and Benjamin Atkins pause during the tribute honoring Mâestro Miklos Bartha.

An American Fencing Hall of Fame

Serving as a memory of the past as well as a promise for the future, the American Fencing Hall of Fame can become a reality with your help. The Board of Directors of the USFA, at its September 1993 meeting, authorized the Hall of Fame Committee to proceed with plans for a traveling exhibit honoring outstanding individuals in our sport. The traveling exhibit, comprised of photographs, films, videos, taped interviews, books, art works, and memorabilia, will be on display at national competitions and will be available to USFA Divisions to use as an

educational and promotional tool. The Committee seeks your nominations, donations of memorabilia, and tax-deductible financial support. Mail nominations and inquiries to Co-Chairman Stephan Khinoy at 3939 Victory Blvd., Staten Island, NY 10314. Send cash contributions — payable to the USFA—Hall of Fame — to the National Office at 1 Olympic Plaza, Colorado Springs, CO 80909. Remember, your contribution is tax-deductible.

Graeme Jennings Dies in Car Crash

The last head fencing coach of Cornell University, Graeme Jennings, 47, died in a car accident near Ovid, New York on August 21.



A native of Sidney, Australia, and member of the 1968 Australian epee and foil Olympic teams, Jennings graduated from the American Fencing Academy masters program at Cornell in 1980. Following a year as the head coach at Sydney University, Jennings returned to the U.S. as head coach at the University of Chicago. In 1985, he returned to Cornell as assistant coach under J.J. Gillet, assuming

the position of head coach upon Gillet's retirement in 1988. During his tenure at Cornell, the women's team twice won the National Intercollegiate Women's Fencing Association (NIWFA) championship. Cornell recently announced that the 1992-93 fencing season would be its last.

Jennings was named USFCA Coach of the Year last February. He is survived by his daughter, Susan, a ranking junior fencer with Rochester Fencing Center. JEFFREY TISHMAN

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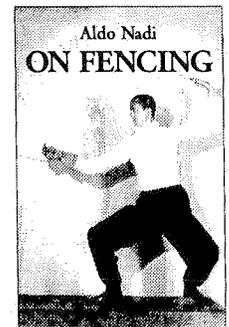
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Photo Finish

Brett Torgimson, from Fresno, California, sent in the incredible photo opposite. As Torgimson explains, "the photo tells quite a story. It is the final encounter in the gold medal bout at the National Championships for women's epee. Leslie Marx is on the left, Margo Miller on the right. I was able to catch the moment when Leslie scored the final winning touch. As you can see, the light towers tell the story. Michael Marx, seated on the edge of his seat behind Leslie (his wife), looks anxiously at the box."



Marx and Miller — the final gold medal touch

USFA Annual Membership Meeting

The meeting was called to order at 4:37 pm, EDT, on June 12, 1993 at the Sheraton Harbor Place, Ft. Myers, Florida. Officers Present: S. Sobel, W. Goering, S. Johnson, M. Marx, J. Smith, A. Ezzell. Other Members Present: C. Richards, D. Alperstein, M. Bell, A. Bullock, J. Campoli, F. Foley, F. Forness, D. Garret, M. Garret, D. Goldgar, D. Ling, B. Moore, B. Murphy, S. Posthumus

The minutes of the 1992 USFA Annual Membership Meeting were approved as published in the agenda of the 1992 Annual Meeting of the USFA Board of Directors.

Ms. Richards reported on the proxies filed concerning the proposed bylaw amendment. Out of 821 proxies filed, 640 were in favor of the amendments, 170 opposed, 1 vote was split and there were 11 abstentions. The proposed amendments were approved as specified in Article XVI of the USFA Bylaws.

Mr. Sobel presented a brief oral report on the first year of the new administration and the goals set by the Strategic Planning Commission.

Mr. Goering spoke on the proposed FIE and USOC changes that will result in fencing becoming more media friendly.

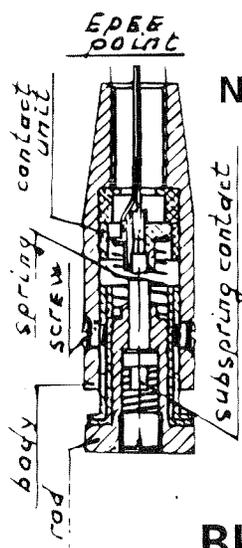
Ms. Richards commented on the high quality of the National Championships. Mr. Sobel introduced Mac and Diana Garret and James Campoli, members of the Ft. Myers Organizing Committee. Mr. Garret thanked the members of the Bout and Tournament committees and the Fencing Officials Commission.

Mr. Campoli inquired about the status of the search for a Marketing Director. Mr. Sobel explained that a suitable candidate was not found, and the USOC changed its role in the marketing area. The USOC is doing a joint marketing effort with some sponsors; each NGB is signing into

Continued on the following page

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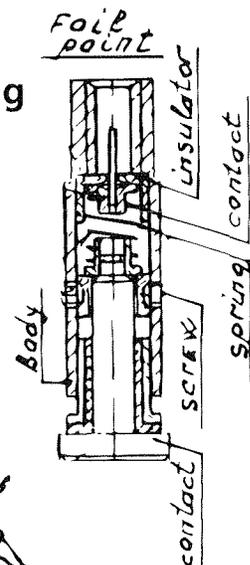
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those agreements. The search was suspended; an outside agency was hired to develop a membership program. The USFA committee structure and staff support will be restructured.

Ms. Garret commented on the time delay between submitting membership fees to the National Office and receipt of membership cards. Ms. Richards responded: Some problems arise when membership dues are collected at the Divisional level. The average office processing time is two to four weeks which will improve by at least a week when the new database is on line. Also, during the beginning of the membership year, approximately 60 - 70% of all memberships are processed. Mr. Moore expressed his hope that the new database would speed up the return of fees to Divisions and Sections. Mr. Goldgar asked about the possibility of issuing a temporary membership card. Ms. Richards stated that the national office has considered this.

Mr. Garret offered a suggestion for the FIE: that fencing officials wear striped shirts as for basketball, with the officials being issued colored handkerchiefs to indicate penalties. Mr. Goering suggested that the USFA experiment with this suggestion before passing it on to the FIE.

Mr. Ling asked Mr. Sobel to explain how coaches were incorporated into the USFA. Mr. Sobel briefly outlines the events of the past season: The Coaches Advisory Council was established and was asked to develop a training manual. It was then realized that a training program was needed for our international athletes. The Ad Hoc Coaches Council was established to meet this need. Their report has been prepared and revised. In the fall, when committees are appointed, the structure will be changed to have one committee that handles both training and selection.

Mr. Foley stated that he does not believe that people receive their membership cards three to four weeks after their applications are sent in. He also asked what the USFA intended to do to help Divisions build programs. Mr. Goering responded that the Club, Division and Section Committee will be asking specific questions during the upcoming year in the hope of getting getting information that can be used to establish a planning system. The USFA recognizes the need for viable clubs; the area is not being neglected. Mr. Alperstein pointed out that the FOC offers area clinics, as does the Coaches College. Interested Divisions can contact the USFA.

Mr. Garret thanked the National Office and the administration for the success of the Senior Age program. Fencing will be included as an exhibition sport at the National Senior Sports Classic in San Antonio in 1994.

Mr. Bullock asked when the survey of Divisions was done. Mr. Goering replied that several had been done over the past few years. Mr. Bullock commented on some programs to promote fencing in the Philadelphia area.

The meeting was adjourned at 5:45 pm, EDT.

Respectfully submitted,
ANN EZZELL, USFA SECRETARY
SEPTEMBER 9, 1993

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RESULTS

1993 JUNIOR PAN AMERICAN CHAMPIONSHIPS HAVANA, CUBA

NOVEMBER 1 - 5

Men's Sabre

1. Carlos Bravo, Venezuela
2. Fransisco Alfonso, Cuba
3. Jason Levin, USA
3. Mariano Prieto, Argentina
10. Terrence Lasker, USA
11. Paul Palestis, USA

Men's Foil

1. Lazaro Silveirh, Cuba
2. Alejandro Ponce, Mexico
3. Jeremy Siek, USA
3. Leandro Marchetti, Argentina
6. Brian Moroney, USA

Women's Foil

1. Idoris Diaz, Cuba
2. Odalis Gorguet, Cuba
3. Alejandra Carbone, Argentine
3. Eimwy Gomes, Cuba
9. Julianna Sikes, USA
13. Maggie Super, USA

6TH ANNUAL BOB SIMONDS OPEN PHOENIX, ARIZONA SEPTEMBER 4 - 5

Men's Foil - 27 Entries

1. Derek Cotton, Stanford
2. Rob Carion, Halberstadt
3. Michael Poppre, Scottsdale
4. Gary Buker, New Mexico FC
5. William Brown, Halberstadt
6. David Mann, NCF
7. Emer Bruce, Salle Borracho
8. Thomas Sirico, UTEP

Men's Epee - 28 Entries

1. Arnd Schmitt, Bonn, Germany
2. Michael Mann, New Mexico FC
3. Gagik Demirchian, Gascon
4. Mark Erickson, Tuscon FC
5. Rob Stull, USMP
6. Mage White, Salle Saufen
7. David Madero, Texas Excalibur
8. Mark Segal, New Mexico FC

SOUTHERN CALIFORNIA MIXED EPEE OPEN SEPTEMBER 26

23 Entries - Group I

1. Gago Demirchian, Gascon
2. Bruce Jugan, NYAC
3. Jeff Arenberg, Halberstadt
4. Josh Freedkin, Saufen
5. Geoff Russell, Gascon
6. Doug Thistlethwaite, Saufen
7. Mage White, Saufen
8. Edmund Sarphie, Saufen

SOUTHERN CALIFORNIA MIXED OPEN FOIL OCTOBER 10

44 Entries - Group II

1. Geoff Russell, Gascon
2. Frank Fox, Mori
3. Rob Carrillo, Gasco
4. Josh Freedkin, Saufen
5. Oliver Foellmer, Mori
6. Jeff Van Housen, Zorro
7. Pericles Rellas, Gascon
8. James Diorio, Mori

OCTOBER FESTIVAL OAKLEY, KANSAS OCTOBER 20

Women's Epee

1. Katie Drenker, NCF
2. Wendy Hall, NCF
3. Lenore Kerber, NCF
3. Jordana Pilmanis, NCF
5. Cris Conklin, NCF
6. Kate Rudkin, NCF
7. Karen McGregor, OFC
8. Elspeth Wilson, NCF

Men's Foil

1. Graham Kelly, CHS
2. Thomas Lutton, UC
3. Mark Niemiec, Unatt.
3. Neal Siebert, CHS
5. Shawn Gomez, UC
6. Bill Oliver, NCF
7. Dave Scofield, NCF
8. Christian Widener, WFA

Women's Foil

1. Katie Drenker, NCF
2. Twrra Malmstrom, NCF
3. Kate Rudkin, NCF
3. Elspeth Wilson, NCF
5. Shelly Doris, NCF
6. Melanie Chun, OFC
7. Amy McDowell, CHS
8. Susan Hall, NCF

Mixed Epee

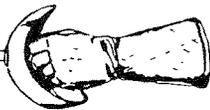
1. Andre Kuehnemund, NCF
2. Karl Niemann, NCF
3. Jeff Fellin, KFA
3. Mark Niemiec, Unatt.
5. Brad Miller, CFS
6. Wendy Hall, NCF
7. Herman Bonner, WFA
8. John Minuth, CHS

Sabre

1. Sean Bates, CHS
2. Thomas Lutton, UC
3. Dan Fleming, CHS
3. Nick Marion, CHS
5. Jeff Rosen, NCF
6. Harry Legatt, CFS
7. Michael, Sharp, NCF
8. Jason Rich, CHS

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204	French electric foil - wired with tip - leather grip.....	41.95
205	Pistol grip electric foil - wired with tip - aluminum grip of your choice (German - Italian - Belgian or American).....	43.95

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For Gold Blade Electric Add 3.95

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507	Electric epee blade - French or pistol grip.....	32.95
508	Unwired electric epee blade - French or pistol grip.....	24.95
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SPECIFY WAIST SIZE FOR ALL KNICKERS

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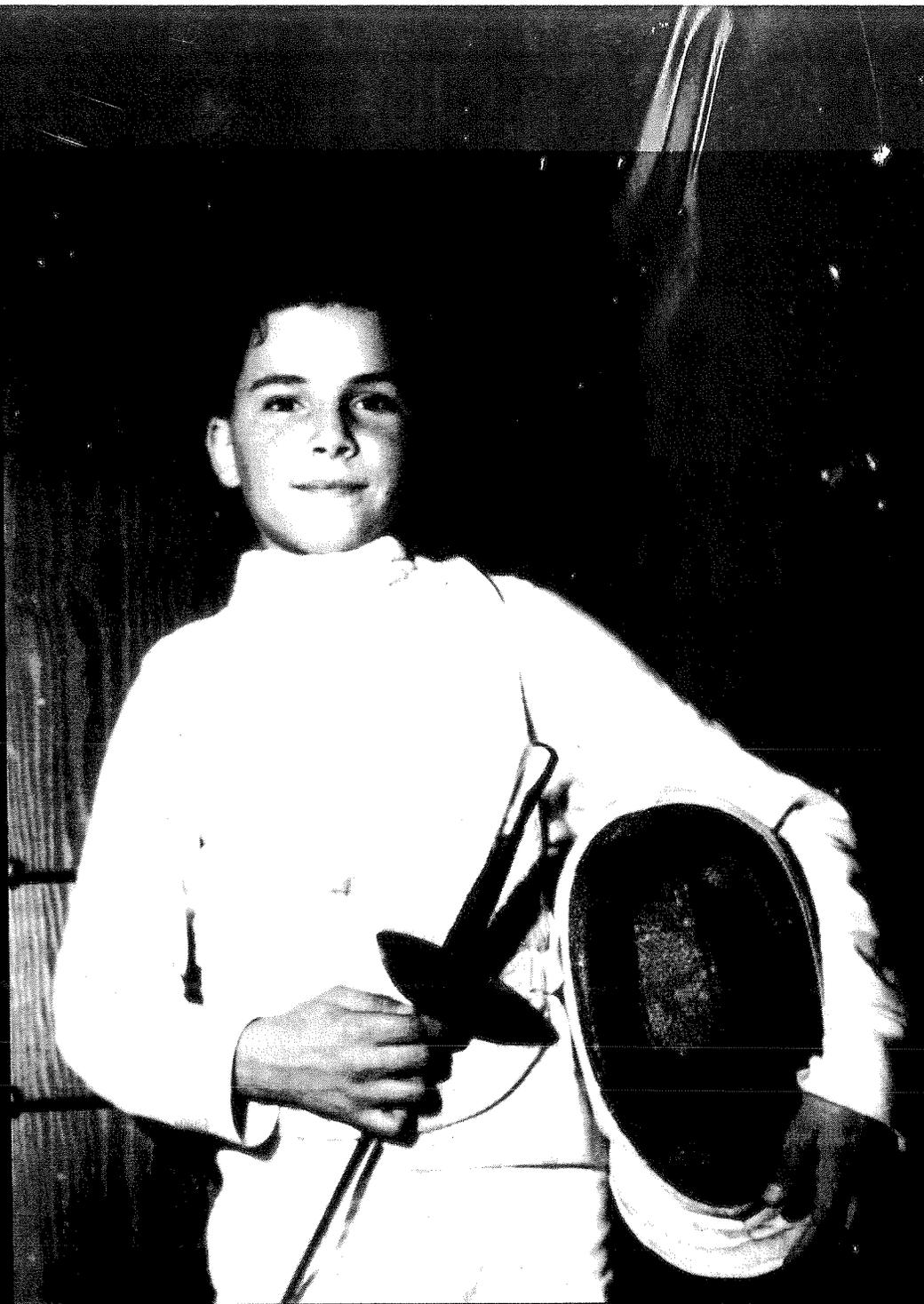
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