

American *Fencing*



Winter 94



**United States
Fencing Association
1992 - 1996**

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Miguel A. DeCapriles, 1906 - 1981**

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DEADLINES: AMERICAN FENCING magazine will publish quarterly in February, May, August and November. Materials must be received two months prior to the month of issue.

American Fencing

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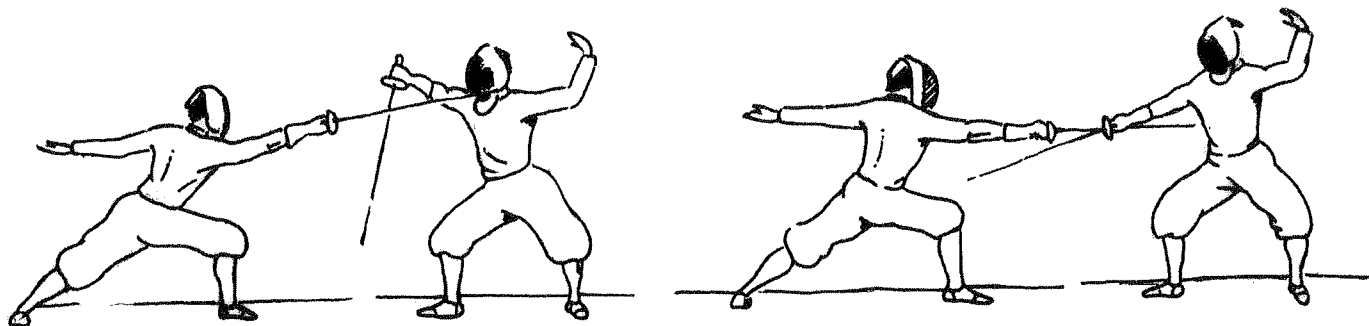
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ON THE COVER: Stanford Fencing Club's NICK BRAVIN celebrates his victory touch on BEN ATKINS for the gold medal in Men's Foil at this January's Challenge of the Americas.
OPPOSITE PAGE: PETE GRANDBOIS enjoys a quiet moment before his direct elimination bout. **PHOTOGRAPHS:** CHRIS HARDY

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A Preview of What's to Come in AMERICAN FENCING

BY CANDI MACCONAUGHA, EDITOR

In my first issue as your editor, I urged you to stay tuned for a year of profound changes for fencing and our Association. I don't think anyone realized just how prophetic my words might be.

One year later, the international federation struggles to confirm on-again off-again rule changes designed to make fencing more appealing to an uninitiated public; our new Executive Director, Selden Fritschner, prepares a solicitation to prospective sponsors aimed at ensuring the USFA's financial prosperity and continued membership in the Olympic family; and record turnouts at national competitions speak to a growing interest in the competitive side of our sport.

Just as the Federation and the Association needed passage to the 20th century, AMERICAN FENCING's structure, format and financial basis needed updating. The magazine's old format was as far removed from contemporary communication as the swashbuckler's art from the sport of fencing. Then, too, the cost of an ad — unchanged since 1986 — in the 1993 issues of AMERICAN FENCING bore no relationship either to the value received by the advertiser or to the increased costs of production.

We've received nearly unanimous acclaim for the new look of the magazine, from rank-and-file fencers to Olympians, former editors to contributors, even representatives of the United States Olympic Committee and other National Governing Bodies. One of the main reasons we "slicked up" the format was to provide you, a member of the fencing community and our Association, with pride in your periodical. In addition, we wanted to offer advertisers a more attractive editorial environment for their sales message ... to enhance their marketing efforts ... to build their image as purveyors of sporting equipment.

An equally important impetus for the new look — the primary one, in fact — was to support a USFA marketing effort that targets a 20% increase in membership in 1994, followed by continued double-digit growth for the remainder of the quadrennium. We need to put a little sizzle in our sales materials if we're going to compete favorably with national materials touting tennis or other leisure pastimes. A

broader base, e.g., more members, will not only generate additional income for the Association, but also improve the public's perception of fencing as a viable, contemporary sport.

Interestingly, the more attractive design hasn't increased the cost of the magazine's production. It did, however, increase the demand for space. In the last issue (Fall '93) we published a record number of ad pages. We had too many advertisers sharing too few pages.

The magazine's income and expenses are strictly governed by the USFA's Board of Directors. At its September meeting, the Board charged AMERICAN FENCING with raising \$16,000 in 1994 ad revenues, and budgeted production and administration at a level (\$42,000) where, given the larger circulation and current format, we are limited to a 28-page magazine. At '93 ad rates, we would have needed 10 pages of advertising in each 28-page issue to meet the revenue mandate. As an editor (and as a recreational fencer who loves to read about the sport) I felt that that ratio of articles to advertising was too low (less than two pages of articles to one page of advertising). To meet the revenue mandate while maximizing article space, I felt it necessary to increase ad rates. My decision to raise advertising rates to a level appropriate to the economies of the 90s was not universally accepted by fencing's advertisers. (Why would it be? Advertisers were getting a better editorial environment and seven years of escalating circulation with no increase in ad prices!)

For most magazines, advertising revenue can be used to offset increased production costs. Sell more ads, print more pages. AMERICAN FENCING does not enjoy this advantage. Increased ad revenues do not translate to more money for magazine production. Rather that income goes into the USFA's general fund. In order, then, to have the money necessary to add pages, purchase photography, perhaps even put color photos within those pages, I petitioned the USFA's Executive Committee for approval of a fundraising project whose proceeds would be earmarked specifically for AMERICAN FENCING. That first project is the production and sale of a poster-sized version of the Fall '93 magazine cover, "The Conversation." We'll offer the poster at the special price of \$8 at national events during the next few months.

If you will not be attending these national events, you can purchase the poster by sending a request and a check to the USFA, One Olympic Plaza, Colorado Springs, CO 80909. The price, again, is \$8 — don't forget to include \$2 **per order** postage and handling.

I plan other fundraising projects for the coming years: Soon, a full-color, commercially produced 1995 monthly calendar, featuring great, previously unpublished fencing photography and listing all major fencing tournaments, which you'll be proud to use in your home and office and give as gifts for the holidays. I hope you'll support these fundraising projects. The proceeds will be used exclusively to improve the content, the look of this, your magazine. ★

Martingale Madness

TO THE EDITOR

Bravo to the new rule change regarding double touches in sabre. Hopefully, this will improve the quality of sabre competitions....

As to the use of the martingale, historically it was required to prevent the weapon from flying into the bystanders and causing injury. However, it also enhances the finesse of the weapon by reducing the necessity of strongly gripping the weapon. The Italian weapon (my favorite) has now essentially been eliminated (Nadi's ghost, I am sure, will haunt the FIE). Local (Nebraska) directors and division officers claim that the martingale can no longer be used with any weapon.

This is not the way I read it in the last issue of AMERICAN FENCING. With the Belgian grip, the flexing of the armed wrist is not impeded by the martingale and I do not see why it should be disallowed. On the other hand, if the martingale is now illegal I shall not be able to demonstrate the "one-finger parry" to my fencing students. More importantly, it will further detract from the form and finesse of the classical style of fencing. I hope that you will clarify this issue.

One last thing, I've been told by a high-ranking director that the rule book is outdated and that it can no longer be used for accurate reference. This may very well be the case as many directors of top ranking seem to disregard it. If so, then it should be updated as soon as possible so that we can have rules that be depended upon as is done in other sports.

DR. WELDON VLASAK
CLATONIA, NE

Editor's Note: A new Rule Book is being prepared and should be available for purchase during Summer 1994.

More Martingale Madness

TO THE EDITOR

The recent article in AMERICAN FENCING (Summer '93, p. 6) concerning fencing rules changes states: "In foil and epee, a martingale or similar attachment that inhibits the flexing of the armed wrist (hand and forearm) is forbidden (e.g., the use of a wrist strap with an Italian handle is no longer permitted)." But the original French text of the FIE rule change makes no mention of the wrist strap. It reads:

Modification des articles 209 et 309. Substituer le texte actuel par le nouveau texte suivant: "Interdiction d'utiliser la martingale ou quelque dispositif similaire, qui rendent difficile l'articulation du poing armé (main et l'avant bras) faisant un tout presque "unique."

As is apparent, the French text states only that it is forbidden to use the martingale or similar device that renders difficult the articulation of the armed fist (hand and forearm). This clearly means any form of binding that restricts free movement of the wrist, so that the hand and forearm constitute virtually a "unique" whole or single unit. Every experienced fencer knows that the wrist strap used with the Italian grip does not inhibit "flexing of the armed wrist." Cutovers and angulations are easily effected; and should it be necessary as a safety precaution, the weapon can be instantly released.

Abolishing the wrist strap would only diminish point control and sensitivity of touch, and would increase the number of accidents caused by disarmaments. ...

WILLIAM M. GAUGLER
SAN JOSE STATE UNIVERSITY

The Fencing Officials Commission Replies...

The modification to Rules 209 and 309 previously published (American Fencing, Vol. 43, No. 4, p. 6) incorporated in its text a reference to an example: the Italian handle. In fact, no specific handle is mentioned in the actual text of the rule modification because it applies to all types of handles. Here is the text of the modification:

It is forbidden to use the martingale or other similar device that renders difficult the articulation of the armed wrist.

This wording means that wrist straps are no longer acceptable on any type of handle. I am sure that the reason for this modification was safety of the fencers. Recent years have seen a great increase in the equipment requirements for this very reason. Serious accidents derived from broken blades and forced penetration of the opponent [Please see "First, Fence Safely," pg. 9.] brought deserved response from the FIE and the USFA. The clear intent of this rule is to reduce the chances of further injuries in our sport.

With regard to Dr. Vlasak's comment that highly rated referees are ignoring the rules, I can safely say that this could only be a temporary condition since such behavior would surely result in the loss of that high rating.

RALPH ZIMMERMAN
CHAIR, RULES COMMITTEE
FENCING OFFICIALS COMMISSION

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The Pursuit of Excellence in Olympic Sports

We have the goal to win, a plan to succeed, and a determination to persevere.

BY STEVE SOBEL, PRESIDENT

The United States Olympic Committee (USOC) has announced the first phase of its enhanced National Governing Body (NGB) Planning program. The primary goal of the USOC is now the pursuit of excellence in Olympic sports, through the support and development of elite athletes, superior coaches and a healthy delivery system.

All NGBs are required to submit to the USOC no later than June 1, 1994, an initial action plan outlining the program activities necessary to accomplish high performance goals, a general description of the time period needed to achieve consistent success at the international level, a list of annual milestones which will indicate progress toward accomplishing the plan, and the business plan to finance this effort.

The pursuit of excellence in the USFA, an NGB which has won only two Olympic bronze medals in the past 30 years, will not be easy but it can be done. We have a plan to succeed but we need your help. You must have the determination to persevere and the willingness to make the necessary sacrifices along the way.

A Plan to Succeed

We are all familiar with the expression, "If it isn't broken, don't fix it." The converse is also true. Prior systems aimed at winning in the international arena didn't work, so major changes are being made at all levels of the USFA. We restructured the International Committee to include three coaches, three athletes with recent international experience, three past presidents of the USFA, and our team captain, Carl Borack. The Committee's charge is to develop a national training program for each weapon; its implementation is currently under the direction of five Weapon Coordinators. (See "Weapons Report," pg. 11) Funding will reward international results. At all stages, coaches and fencers participate in the process.

In order to provide additional logistical support, we reorganized USFA Headquarters. A new Executive Director, Selden Fritschner, has been appointed. Fritschner brings 13 years of sports experience to the USFA. As Deputy Director of International Games for Special

Olympics, he created and marketed a new golf program which grew to include 3200 athletes in only one year. Before joining Special Olympics International, he was Director of International Programs for United States Swimming, a position he held for eight years after a successful career as Head Coach at the University of Kentucky and National Team Coach for Sweden.

Fritschner succeeds Carla Mae Richards who will become our Director of Technical Programs. These changes should increase our ability to take advantage of new opportunities to promote fencing, to secure additional funding, and to provide more staff support for our existing programs.

A Determination to Persevere

The key to success is performance, and the USFA at all levels of the administration has made significant demands upon its membership. Officers and committee members have responded with additional hours of volunteer work. Everyone will be working to conserve our resources through better budget planning.

The real commitment, of course, is from the fencers. It is very clear that when our fencers lose close bouts in international tournaments, they are not outclassed, only outfenced. Our coaches have identified a remedy: more intensive training, more top-level bouts, better concentration during competition.

We will also demand a higher standard of behavior from our team members because the public's perception of fencers as dedicated athletes committed to winning is an important element in securing essential support from the USOC, our parents and the public. At the 1993 Olympic Festival several incidents involving alcohol

resulted in two young fencers being prohibited from fencing at the Festival and a stern letter from a parent stating: "What concerns me is the growing realization that the USFA has no enforced code of conduct.... Such laxness ... sends a message ... that 'tournament time is party time.' ... I do not see these signals translating into success in international competition..."

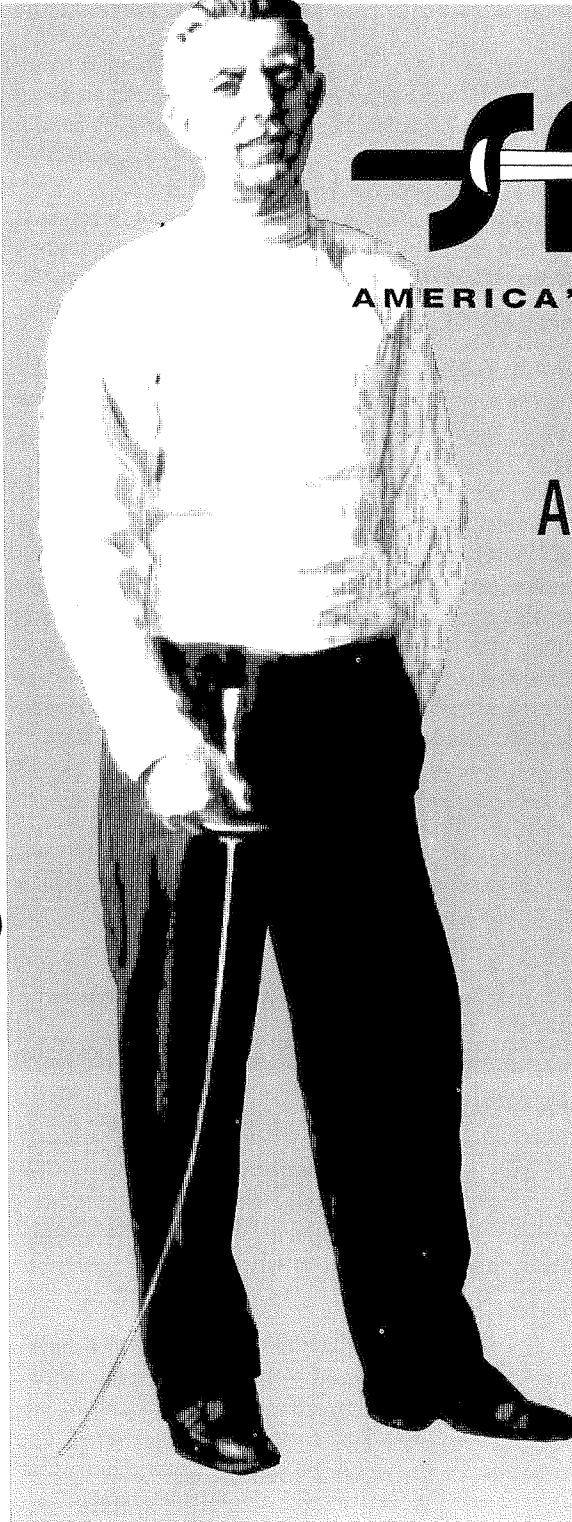
Pursuit of excellence has become a top priority for the current administration. I have already sent a message to the International Committee about the importance of enforcing the Code of Conduct, and about the need for coaches to become involved by insisting on proper behavior from their fencers. I am confident that our fencers will live up to our expectations once they are informed of this new USFA policy.

A Thanks to Our Membership

I believe the most important accomplishment of the USFA this past year has been the response of the membership to the leadership of the new administration. Many NGBs complain about how difficult it is to motivate volunteers. Fortunately, this is one problem the USFA does not have. We must build on this attribute. There is still a lot of work to be done. When you are asked to help, or to renew your membership, just say "yes." ✨



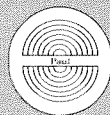
Steve Sobel and USFA Executive Director Selden Fritschner answer parents' questions at the JOs.



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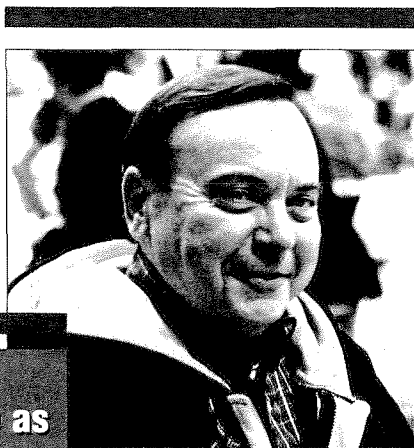


Grow Your Division through Associate Memberships

Recreational fencers have an important place in the USFA, on a local and national level.

BY EDWIN (BUZZ) HURST

One poignant cry that has burst, I suspect, from the lips of every division chair since 1882 or so is "Not enough people in this division are willing to help!" No matter what the total membership of a division, a very general rule of thumb is that only about 10% seem willing to share the administrative load. Many don't participate at all, and there is always a large group of I-just-want-to-concentrate-on-my-fencing members. It



Buzz Hurst

There may be as many as 200,000 recreational fencers in the US who are not members of the Association.

is a fact of fencing life, therefore, that we need to increase the number of worker bees in our particular hive periodically.

One approach which, up until now, has been virtually untried is a local membership drive to recruit USFA Associate Members for your division. Fencers tend to join the USFA when they are ready to be competitors, and

recreational or "gym" fencers generally don't feel they have a place at the table. In contrast, take a look at one of those runners' marathons that block traffic in cities across the country and note the large number of volunteers who perform duties all up and down the course. Very few, probably contemplate ever running a marathon, but they are runners, and I'll bet that they all buy RUNNER'S WORLD magazine.

Every division has clubs, Ys, city recreation departments, community colleges, etc. where somebody teaches fencing. Most participants eventually gravitate to other things while we sit back and wait for the few who hang in to join the Association as full competitive members. Equipment suppliers have been saying for years that,

based on orders they fill, there may be as many as 200,000 recreational fencers out there who do not belong to the USFA. In addition, our spouses, parents, siblings, and friends have become peripherally interested in fencing. Truly, we have a potentially huge base of support just waiting to be tapped.

But, you ask breathlessly, why would any of the aforementioned groups want to join up? Well, they have already demonstrated an interest in fencing, if only minimally; plus, an Associate Membership in the USFA may be the best buy in American sport. For \$15 per year, an Associate Member receives four issues of a slick, attractive magazine; four issues of a national newsletter; and maybe even a few issues of a Division newsletter which will mention people they know and places they've been. They get plugged into our network. They feel connected. All this for the price of a couple of movie tickets.

One more thing about the value of a large membership, be it recreational or competitive: Numbers lead to sponsorships. When the Superior Person's Beeswax Company sponsors a Fairbanks to Irkutsk bicycle race, it does so not for the pure love of cycling, but because it believes that the cycling community (not just that day's racers) represents a significant market for all that hive output.

The USFA currently counts a high percentage of professional people in its membership, men and women with considerable purchasing power. If we were to enlarge our community to 30- or 40,000, we would become far more attractive to companies like Nike and Gatorade and, yes, even Superior Person's Beeswax. ✎

Let's put AMERICAN FENCING into the hands of recreational fencers who are not currently members of the Association. If you would like sample copies to distribute to non-member fencing groups in your community, send a written request to USFA Headquarters.

LET'S LOOK BACK

December/January/February 1989

"Electric Saber is in official use at all World Cup Tournaments. ... In addition, the North American circuit in April in Boston (28-29 April) will use electric saber starting at the direct elimination round of 16. ... The Division I National Championships in Orlando, Florida will be conducted completely in electric saber."

January/February 1984

Jack Keane, Team Captain for the 1983 Pan-American Games, wrote "The USOC can be very pleased with the team's total performance. The gold medal of [Peter] Westbrook and the silver of the women's team [Debbie Waples, Jana Angelakis, Vincent Bradford, Margo Miller, Andrea Metkus] were particularly good efforts. Our seven-medal performance in Caracas was aided immeasurably by the special training programs set up in advance of the Games. The women and several epeeists trained under Coach [Henry] Haratunian in San Antonio. The sabre team [Peter Westbrook, Phil Reilly, Steve Mormando, Edgar House, Stan Lekack] and elements of the foil team trained in New York and at Princeton, N.J."

January/February 1974

"The Helms Hall of Fame Award ... was presented to Albert Axelrod by NFCAA President Michael DeCicco and AFLA President Stephen Sobel at the Fencers Club of N.Y. Gala. ... The award was made in recognition of his achievements in fencing and services to the sport."

Something More About Masks

Passing the punch test ensures that the mask can withstand 12 kilograms pressure, a vital fact when an attacker's weapon is aimed at your face.

BY JOE BYRNES

The present mask punch test, mandated by the FIE and the USFA, is none too demanding, in my view. I value my eyes and, were I still doing any real competing, I would want the toughest mask I could find in front of my face.

Our present test is a simple application of a hand-held spring-loaded device to the mesh of the mask. Since mesh may vary quite a bit in tightness (within the limits specified by the FIE rules), different masks will show a range of reaction. However, no matter what the nature or dimensions of that mesh (within those aforesaid limits), the punch must not drive through at its 12 kilogram pressure. In fact, if you read the rule (Section 7 of Article 27), the requirement is stricter than that: "The mesh of the mask, both at the front and at the sides, must be able to withstand, *without permanent deformation* (emphasis added), the introduction into the mesh of a conical instrument (the

angle of the surfaces of the cone being at 4 degrees to the axis) at a pressure of 12 kilograms." That means that if, upon removal of the punch, the mesh is splayed, and thus shows where the punch was placed, that mask fails. It's as simple as that.

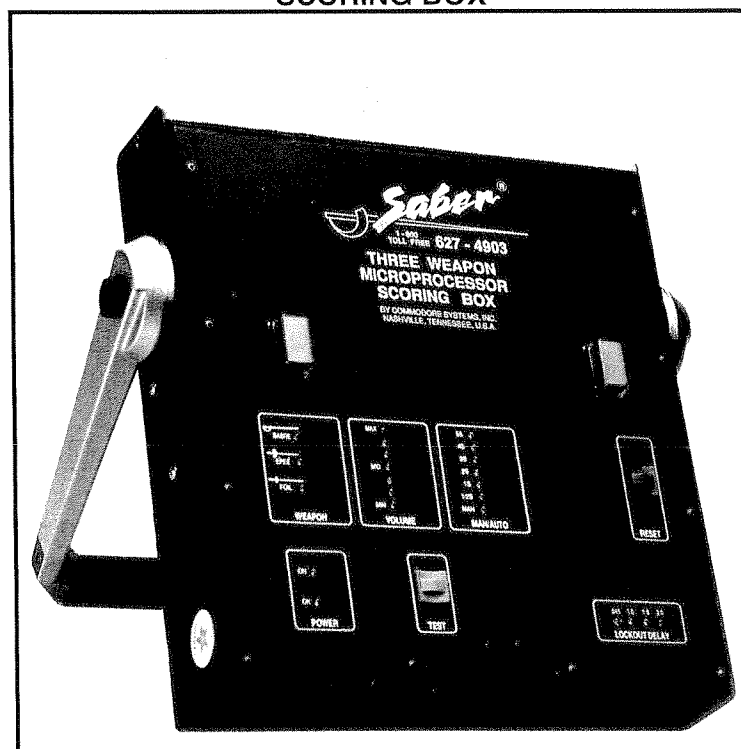
Most of the mask punches currently available are based on the original Drakenberg model, which was made up of a singularly large number of parts for something so seemingly simple. Subsequent manufacturers' redesigns in Europe reduced the number of parts required. The various present versions of the original design differ slightly, mostly along cosmetic lines, but all agree in having an open end cap, out of which a spring-loaded plunger can rise (if you have the strength of hand and arm to make it come up that far). Such a mask punch can actually give a much stronger test than 12 kilos, if the plunger is actually rising out of the cap. It is intended to be used so that the 12 kilos is applied just as the plunger in the core is flush with the open end — something that you're supposed to be able to feel with the ball of your thumb, or see if you are strong enough to use the punch without setting your thumb over the end. (Try it both ways and you'll see what I mean.)

The simplest form of punch made at present is that produced by the Uhlmann firm, which has no more than four very fancily machined parts: the outer shell, the closed end cap, the spring and the plunger. This enclosed-cap model relies on the calibration of the spring to produce pressure of 12 kilograms, plus or minus a modest percentage naturally, when it is depressed smartly, firmly and fully against the mask. In any case, no mask tester is supposed to be used with a rotating or grinding action or kept in prolonged contact with the mesh, under load. Thus a quick, on and off, test is what is wanted, and the mask must survive it, "without permanent deformation."

Continued on following page

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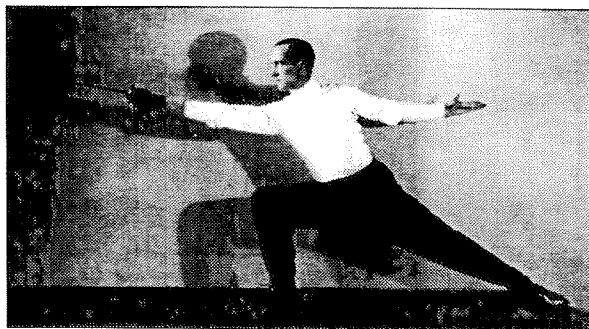
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Technical Talks

Continued from page 7

The proper application of the punch calls for considerable strength in the arm and hand of the user — obviously another reason why fencers are well advised not to argue too intensely with armorers. It is probably worth noting that most mask punches, as they come from their manufacturers, will be a bit on the strong side, since the reasonable assumption is that the spring will naturally fade with age. I have seen some that were labeled from the factory "12.5," even "13.5," indicating the top of their new condition. None of them stayed at that level for very long. One fact of armory life is that the older the punch, the softer the test it will be giving; eventually a new and stronger spring will be needed.

Other details about a mask — trim, padding, etc. — are, from the official point of view, mostly just extras. Only the questions of bib size and means of attachment merit consideration in the rules.

Foil masks, because the bib is not a part of the target, cannot have bibs that descend too far. However, they cannot be too small, especially around the sides. For several years, now, most bibs have been sufficiently generous for the average fencer. There are older masks, however, still being used on which the bibs are rather short.

Epee masks, where the bib is just as much a target as everything else, need pretty generous bibs. The same goes for sabre masks. Wear one of those generous epee bibs in a foil competition, however, and you will be giving yourself an edge over your opponent; it's not legal.

And, thus it is that there isn't any possibility of making a proper (non electric) "three weapon mask" that would work for everyone. Things have simply become too complicated. ✎

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First, Fence Safely

A recent accident reminds us that our sport derives from the "real thing" and can have just as real consequences.

BY CYNTHIA CARTER

In the United States it has been our good fortune to avoid (at least thus far) a fencing fatality caused by the blade penetrating protective gear. Truly, luck alone has spared us. While fencing remains a relatively safe sport, there is always the potential for serious injury or death. Nothing brought this truism home to me as forcefully as a report on the recent death of a 20-year-old epee fencer in Rodez, a city in southern France.

Gilles Malet, who had been fencing since he was seven years old, was working out with his teammates and coach when his opponent's broken epee blade pierced his protective clothing, killing him within minutes. Gerard Crepeau, president of the fencing club, said Malet was wearing FIE-approved protective clothing made of Kevlar. The news report enumerated four previous fatalities in the sport worldwide.

The number of fatalities is quite small compared to the number of fencers, but this most recent incident will undoubtedly initiate a round of new equipment standards, rule changes, and soul-searching among officials and coaches in order to reduce the chance of a reoccurrence. Some countries are already conducting independent

trials of rule changes which improve the sport's safety.

The oversimplification of the penetration test for uniforms is worrisome because the test does not replicate the sharpest blade breaks. The cone-shaped probe, currently used in tests, does not approximate a broken blade. It is too remote from the actual condition against which we need protection. Dan DeChaine, member of the FIE's prestigious SEMI Commission, explains that Kevlar, or ballistic nylon, maintains the integrity of its warp and woof when struck with a blunt projectile. The projectile mushrooms upon impact with the result that it does not pierce the fabric. But, a broken epee blade does not qualify as a blunt projectile; its sharp edges can pierce the fiber. (Note: Maraging steel may be better initially but both maraging and non-maraging can break with sharp edges.) DeChaine notes that it has been reported that Kevlar can lose up to 30% of its efficiency when exposed to moisture or chemicals; a loss which it may partially, but never fully, recover.

Certainly the time to review and revise the code is upon us. If the FIE does not lead the way, the USFA's Safety Committee, working with the Committee of Sports Equipment and Facilities of the American Society for Testing and Materials (ASTM), will address the topic. For the moment, however, the message is clear: Until better equipment becomes available, treat the sport of fencing with respect!

Inspect your protective equipment — underarm protector, uniform, mask, glove — regularly for defects. Take the opportunity at national and regional competitions to have the armorers check **all** your gear, not just the equipment you use for competition. Your practice mask is exposed to the same dangers, the same threat, as your brand-new punch-proof competition mask. Between competitions, take care of your equipment.

Inspection alone won't protect you from injury. You have to wear the protective equipment at all times, whether in the club fencing with *salle mates* or in competition. That includes knickers. Sweat pants (or even worse, shorts) offer no protection from a blade wielded by my grandmother; how much protection do you think either would offer when your opponent is the club champion?

Check your blades for hairline cracks and other irregularities. Nondestructive tests show that many blades that test "bad" actually have questionable features that are visible, if you were only to look. Certainly many blades break which showed no prior defect but, based on experience at international competitions, the elimination of faulty blades by the look-see method alone reduces the chances of blades breaking during the bout.

Listen to your coach's advice; practice safe fencing. Our sport has grown increasingly athletic over the past decade; weight-training is now included in the training regimen of nearly every serious competitor. As we grow stronger, we fence harder. But we don't have to employ unsafe moves. Simultaneous attacks obviously increase the risk of injury. A stop thrust with force into an explosive attack may win you the touch but it significantly increases your chance of injury. Weigh the risks against the benefits of your action.

As a fencer, I would not want to discourage anyone from participating in a sport that has given me so much pleasure. But we need to remember that our sport derives from the bloody duel and, as long as we thrust steel at each other, we cannot divorce the very real risks that implies. ★

Cynthia Carter, Chair of the USFA/ASTM Fencing Safety Committee, continues work on composite fencing blades which would be safer than the currently used maraging steel.

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“Preparing the Mind” & “Planning to Win”

Aladar Kogler’s manuals capture the essence of the successful European system.

REVIEWED BY ERIC ROSENBERG

As a longtime competitor and developmental coach, I’ve always been awestruck by the qualitative difference between American and European fencers. In particular, I marveled at the small eastern bloc countries, who bred generation after generation of world class fencers while lacking the ability to produce an acceptable roll of toilet paper. What was their secret?

Numerous articles in SPORTS ILLUSTRATED allude to exotic Eastern European training methods, which employ state-of-the-art biomechanical equipment and sports psychology, all with the technochic mystique of a “Star Trek: The Next Generation” episode.

Unfortunately, there was little written (in English, at least) that detailed what was going on inside the “black box.”

Most books on fencing written in English were either outmoded pedagogical tomes or simplistic “how to” manuals for the uninitiated. Alas, the system behind the success of the Eastern Europeans

would remain forever inaccessible to us provincials in the States.

Enter Philadelphian David Littell, member of the 1988 Olympic team and aspiring coach, who, noticing the dearth of published materials on fencing, decided to actually do something about it. Littell had extensive experience authoring and editing books, articles, and educational materials on pension law, his area of expertise. Consequently, he founded a publishing enterprise that he named CounterParry Press, and began soliciting quality manuscripts and monographs on modern fencing and training techniques.

At the same time, New York-based fencing coach Aladar Kogler was in the market for a good editor and publisher. Dr. Kogler came to the United States from Czechoslovakia with an impressive list of credentials. He earned a Ph.D. in sports psychology; actively conducted research in his own lab; and developed, administered and coached a highly successful national fencing program in his native land. His impact on the United States fencing scene has been profound. He produced national champions and Olympians in all three weapons, and, with George Kolombatovich, is responsible for the remarkable NCAA record of Columbia University over the past decade. Somehow it was inevitable that these two talented individuals would connect: Kogler with his extensive scientific knowledge and practical experience, and Littell with his lucid literary and editorial style complemented by his keen fencing sensibilities. The resulting offerings, “Preparing the Mind” and “Planning to Win,” are the most significant works on fencing published in the United States.

Both books address areas of training and development that seem to be most lacking in this country: psychological preparation and the structuring of a long-term fencing program. While all coaches agree that a “strong mental attitude” or “nerves of steel” are among the most important qualities in a successful fencer, they are at a loss to know how to develop these characteristics in their students. In “Preparing the Mind,” Dr. Kogler presents us with a comprehensive and definitive method of addressing mental training, and makes it completely comprehensible to the average reader. Chris O’Loughlin, 1992 Olympian, says “Psychological training is a crucial element in the development of elite fencers To my knowledge, no one other than Dr. Kogler possesses this unique and professional expertise in the application of sports psychology to fencing.” Three-time Olympian Sharon Monplaisir adds his “techniques have helped me through difficult bouts and tournaments.... When I injured my Achilles’ tendon, the imagery and mental preparation helped me maintain my level of performance when I was unable to practice.”

“Planning to Win” is a blueprint for designing, recording and evaluating your fencing training program. It shows you how to set goals and develop a one-year plan, and includes training loads of world-class fencers in order for you to compare your workouts with winners.

Both books “operationalize” their concepts with hard examples (using many of Dr. Kogler’s current and former students) in addition to providing step-by-step instructions on how to use each technique. The manuals, which are set up as a programmed workbook, demystify the sports planning process. They are an absolute must for any serious coach or competitor. ✦

Eric Rosenberg’s most recent international assignment was as manager for the 1993 Maccabiah Games. He’s also organizing North American Cup #3 in New Jersey.

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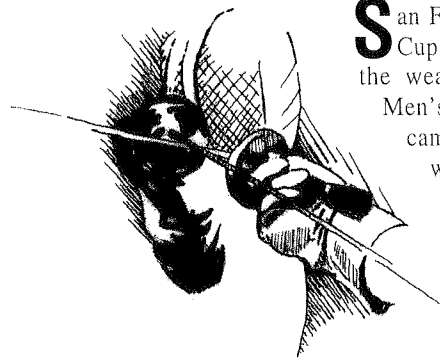
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Men's Foil

BY ZORAN TULUM, WEAPONS COORDINATOR



San Francisco's first North American Cup provided a successful kick-off to the weapon's program developed for Men's Foil. I held a week-long training camp immediately before the Open, which was attended by Nick Bravin, Ben Atkins, Zaddick Longenbach, Reinhold Longenbach, Pete Grandbois, Peter Devine and Brian Moroney. Women's

Foil Team members

Felicia Zimmermann, Jennifer Posthumus and Susie Paxton joined the men for several days of intensive training.

Team members were housed on the Stanford University campus. Linda Davis, owner of the nearby Valley Inn, graciously provided a full-menu lunch each day for camp participants. Training included competition at both the Halberstadt Fencing Club and the Fencing Center in addition to workouts with the Stanford team.

The benefits derived from the training camp can be seen in the results at week's-end. Five of the eight finalists at the "Challenge of the Americas" were camp attendees. ✦

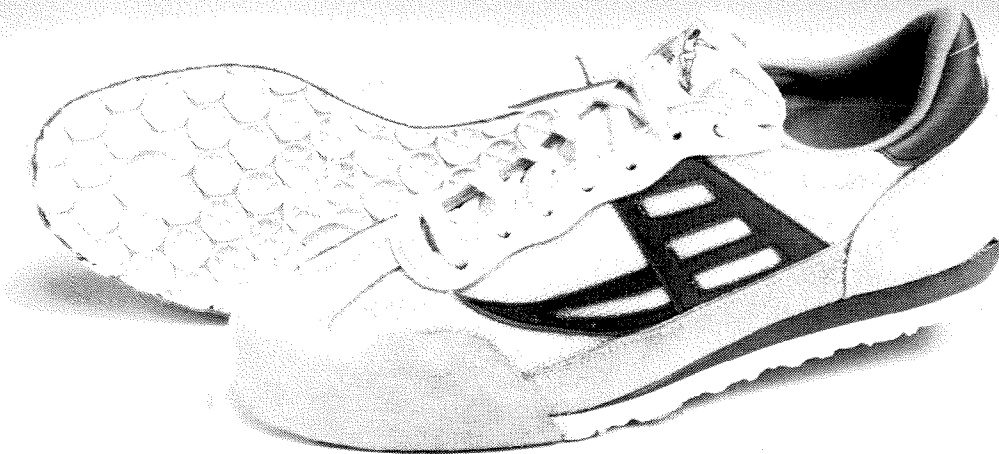
Women's Epee

BY PAUL SOTER, WEAPONS COORDINATOR

November's designated "B" tournament in Sint Niklaas, Belgium, offered me an opportunity to test the Weapons Squad concept by providing logistic, warm-up and stripside support to members of our National Team. Our fencers prevailed through the second or third round of the table, and two athletes, Leslie Marx and Margo Miller, reached the finals, finishing 6th and 7th respectively. There were several problems with the officiating, which only highlights the need for a continued U.S. presence at European competitions.

Letters to top pointholders included invitations to a training camp that would be held at the Indiana Fencing Academy during the Christmas holidays. Bettina Burleigh, Nicole Dygert, Marin Thurber, Jennifer Dyer and Leslie Marx participated. While not a large group, the camp was successful and the positive training experience enjoyed by the group should convince others of the benefits of future camps.

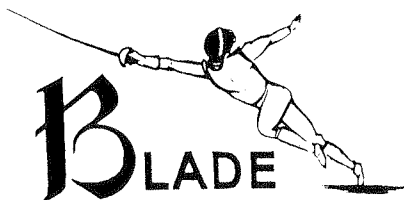
I want to establish mini-training camps to be held in conjunction with our North American Cups. While the first seminar on Training Concepts, scheduled for the San Francisco tournament, had to be postponed, the first team competition between Canada and the U.S. was well received. Our senior team (Leslie Marx, Laurel Skillman, Nichole Dygert) won matches against both the Canadians and our junior team (Bettina Burleigh, Marin Thurber, Elspeth Wilson). ✦



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A Conversation with Selden Fritschner

On the job only three weeks, the USFA's new Executive Director describes the challenges he faces and the skills he's mastered to meet them.

REPORTED BY CANDI MACCONAUGHA

The reorganization of our headquarters, announced in the last issue of *AMERICAN FENCING*, took shape this January with the appointment of Selden Fritschner as Executive Director. The top slot became available when Carla Mae Richards, who had held the position since 1982, suggested a reorganization which included her assuming the position of Director of Technical Services.

Prior to joining the USFA, Fritschner, 44, served as Deputy Director for International Games and Director of Aquatics for the Special Olympics International in Washington, D.C. Fritschner's previous experience includes positions as Director of International Programs for United States Swimming and as head swimming coach at the University of Kentucky and for the Swedish Swimming Federation. With a masters degree from Texas A & M in sports psychology and exercise physiology, Fritschner is well equipped to lead the USFA into the 21st century.

Q. Do you plan to restructure USFA Headquarters? If so, how will you reorganize and when?

A. To answer your second question first, we've already begun. As an outside observer, it was clear to me that the organization needed some administrative restructuring in order to become more efficient in its tasks and better serve the membership.

We've divided the office staff into five departments — most are currently staffed by one person, but the plan is sound. The Communications Department will oversee everything distributed by this organization: books, media guides, newsletters, magazines, press releases, entry forms, membership applications, etc. The Director of Communication will review these materials to ensure accuracy and consistency.

Our Business Services Department will assume responsibility for all headquarters business procedures, including check requests, travel authorizations, airline ticketing, purchase orders, plus accounting for the monies received and providing the membership with up-to-date financial statements. No one will be able to spend money on behalf of the organization without prior approval and that includes the volunteer committees. The adoption of standard business practices may seem to be an inconvenience, a first step toward immersion in the proverbial bureaucratic red tape, but it ensures the long-term health of the organization.

The new Technical Services Department, first suggested by the USFA Executive Committee late last year, will deal specifically with the improvement of our athletes. Every facet of the sport will be considered: from the needs of entry-level cadets through the requirements of our Olympic team, from coach development and training to sports medicine and psychology, from local tournaments to national championships.

The Membership Services Department remains unchanged. The Executive Department — a half-time secretary and me — will handle fundraising and serve as a liaison to the Board of Directors, the Executive Committee, the USOC and the FIE.



SELDEN FRITSCHNER
EXECUTIVE DIRECTOR

As we speak, I've been with the USFA for just a few weeks. During the first week, I watched the staff at work, asked questions, and read background materials on the Association. During my second week, I spent time with each member of the staff, getting to know them, asking for their suggestions on how to improve our national headquarters, and getting them to define their job responsibilities. Now, in my third week, I finally have my desk clear enough to be able to read the mail and make notes as suggestions come in. By the end of the week I hope to begin laying out the notes on a table and prioritizing them.

The membership should know that we have an excellent staff in Colorado Springs; they're absolutely committed to the success of the organization. Carla Mae Richards has done wonders over the past 12 years in making the transition from the trunk of a volunteer's car to a professional office staff.

Q. You've coached swimmers at every level, from raw beginners to veteran Olympians. What talents identify the successful coach?

A. A good coach has the ability to set and achieve goals. I think that's also the single most important function of an executive director: to focus on the organization's objectives and to prioritize the means to maintain progress.

Q. Can you translate your experiences in swimming to the needs of the USFA?

A. In addition to my early coaching experience I spent eight-and-a-half years here in Colorado Springs with United States Swimming, first as Technical Coordinator, then Technical Director, and finally as Director of International Programs. At that time I was the person solely responsible for management of the national team program, including training camps, travel, uniforming, coaches education, elements that also make up our fencing program. When I started with US Swimming, the staff was an Executive Director, a bookkeeper, and me. The ED worked with the Board of Directors and the Executive Committee to establish sound business practices; he left the technical administration to me. I also developed a quadrennial plan for Swimming, as well as established guidelines for team and staff selection, wrote a policy procedures manual, and worked with national team coaches to develop a successful technical program — measured in medals and sponsorships. I had similar responsibilities, but on international level, with Special Olympics.

Q. There's a lot of talk these days about the future of fencing. I realize that you're new to the

sport, but do you have any thoughts on our continued participation in the Olympic family?

A. As of this date, I've seen only one fencing competition and that was at the 76 Olympic Games. But, that "black hole" in my experience will change when I travel to Little Rock for the JOs. I don't profess expertise in the technical aspect of the sport but there are some universals which merit consideration.

For example, a goal of mine will be to ensure consistency in the quality of our national events. I want athletes to know from the first moment they enter the venue that their needs are going to be met. I've been an athlete all my life, playing baseball, swimming, running, and now golf. I know that the best way to get a superior performance from athletes is to let them know that they come first.

I also want to work on improving the visibility of the sport. My collegiate coaching experience was at two universities. In my job I've competed against a number of others. I belong to the stereotypical health club, and I've been involved in community recreation centers. I've never been invited to join a fencing program or learn to fence. If my experience is typical, there's a huge population of prospective fencers waiting to be approached.

Q. Judging from the challenges facing our sport domestically and internationally, what's it going to take to prevail?

A. I bring a strong background in sports management to my new position but, frankly, one new Executive Director cannot do the job by himself. It will be my task to keep USFA Headquarters focused on the goals of the organization and to be the point person for our fundraising efforts. Beyond that it's going to take the efforts of every member of the Association — coach and athlete, parent and official, recreational fencer and Olympian — to improve our international performance, to bolster the fiscal status of the National Governing Body, to upgrade our business procedures, to improve the public image of the sport, and to increase the membership by bringing fencing to the schools, health clubs and recreation centers of our country.

We can't afford organizational factionalism. We have too much to do. I've seen a fresh vitality and enthusiasm in our office; I hope that enthusiasm spreads throughout the Association. ★

Fritschner welcomes feedback from USFA members. Write to him at USFA Headquarters, One Olympic Plaza, Colorado Springs, CO 80909.



LINDA NUNN



ROBERT DUMCUM



CARLA MAE RICHARDS



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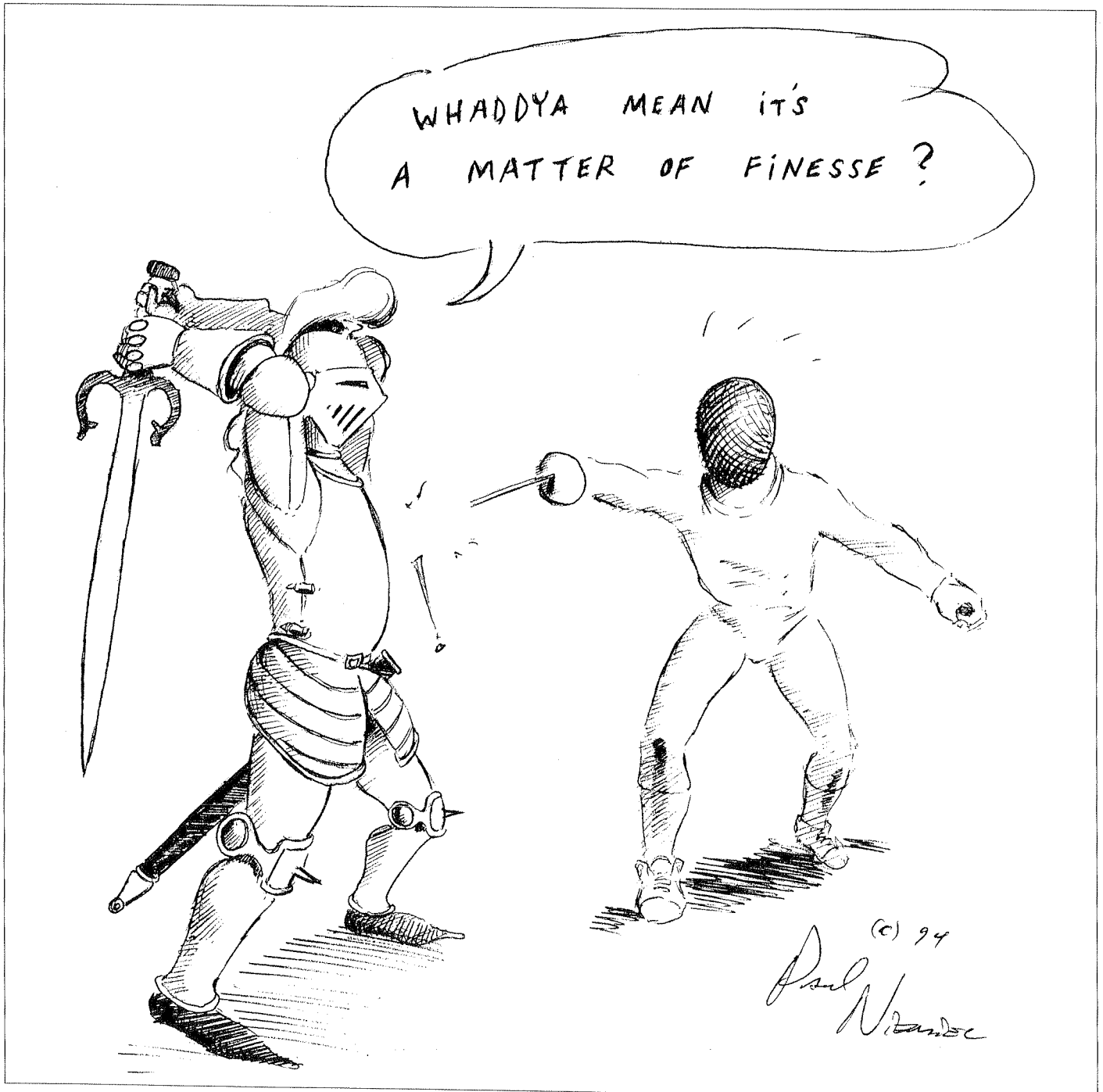
How to Fit Your Mask Without Messing It Up...

While heads come in lots of different shapes and sizes, fencing masks usually come in only three. Fortunately, most mask manufacturers are not excessively stupid, and have made their masks adjustable, at least to some degree.

It is possible to permanently damage a mask by bending the tongue of the mask in the wrong place. The weakness of all masks is in the weld point of the tongue to the main frame of the mask. Don't bend your mask there because the weld will fatigue and break. Sometimes one big bend will break it, sometimes many small adjustments will break it.

Bend above the curve of the tongue to tighten the mask, below the curve to loosen. BUT, the trick here is to bend only the area you want bent, while avoiding pressure on the weld point. This takes some hand strength — you have to hold the tongue tight to the main frame, while you bend the area you want bent — and clarity of thought.

You can change the overall shape of the mask slightly by squeezing it: on the sides to make it taller; top and bottom to make it wider/shorter/rounder. The main thing to remember is that once you get your mask the way you want it, leave it alone!



American Fencing

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Please Note: If you would prefer, you may photocopy the survey, rather than removing the page from the issue.

1. How many of the last four issues of AMERICAN FENCING have you read or looked through?

- 4 of 4
- 3 of 4
- 2 of 4
- 1 of 4
- None
- Did not receive all 4 issues

2. How thoroughly do you read an average issue of AMERICAN FENCING?

- Read all
- Read most
- Read some
- Skim magazine
- Do not read

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- 3
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	VERY USEFUL		NOT VERY USEFUL		
President's Corner	5	4	3	2	1
Readers Write	5	4	3	2	1
Technical Talks	5	4	3	2	1
Strip Sense	5	4	3	2	1
Official's Lounge	5	4	3	2	1
Success Stories	5	4	3	2	1
Coach's Column	5	4	3	2	1
To the Point	5	4	3	2	1
NCAA News	5	4	3	2	1
Fencing Bulletin Board	5	4	3	2	1
Results	5	4	3	2	1

8. Should the following subjects get more, about the same, or less emphasis in issues of AMERICAN FENCING?

	MORE EMPHASIS		SAME EMPHASIS		LESS EMPHASIS	
International Competition	5	4	3	2	1	
National Tournaments	5	4	3	2	1	
Sectional/Regional Tournaments	5	4	3	2	1	
Equipment	5	4	3	2	1	
Coaching	5	4	3	2	1	
Juniors	5	4	3	2	1	
History of Fencing	5	4	3	2	1	
Officiating	5	4	3	2	1	
Clubs/Divisions/Sections	5	4	3	2	1	
Recreational Fencing	5	4	3	2	1	
Collegiate Fencing	5	4	3	2	1	

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9. Please indicate how strongly you agree or disagree with each statement as it refers to the last four issues?

	AGREE		DO NOT AGREE		
	VERY MUCH				
Timely Information	5	4	3	2	1
Accurate Information	5	4	3	2	1
Interesting Articles	5	4	3	2	1
Useful Material	5	4	3	2	1
Well-written Articles	5	4	3	2	1
Well-designed Format	5	4	3	2	1
Good Photography	5	4	3	2	1

PLEASE TURN PAGE

Please Note: If you would prefer, you may photocopy the survey, rather than removing the page from the issue.

10. When making a purchase of fencing equipment, what are the most important factors in your decision?

- Family/friends recommendation
- Price
- Tournament availability
- Magazine advertising
- Magazine article

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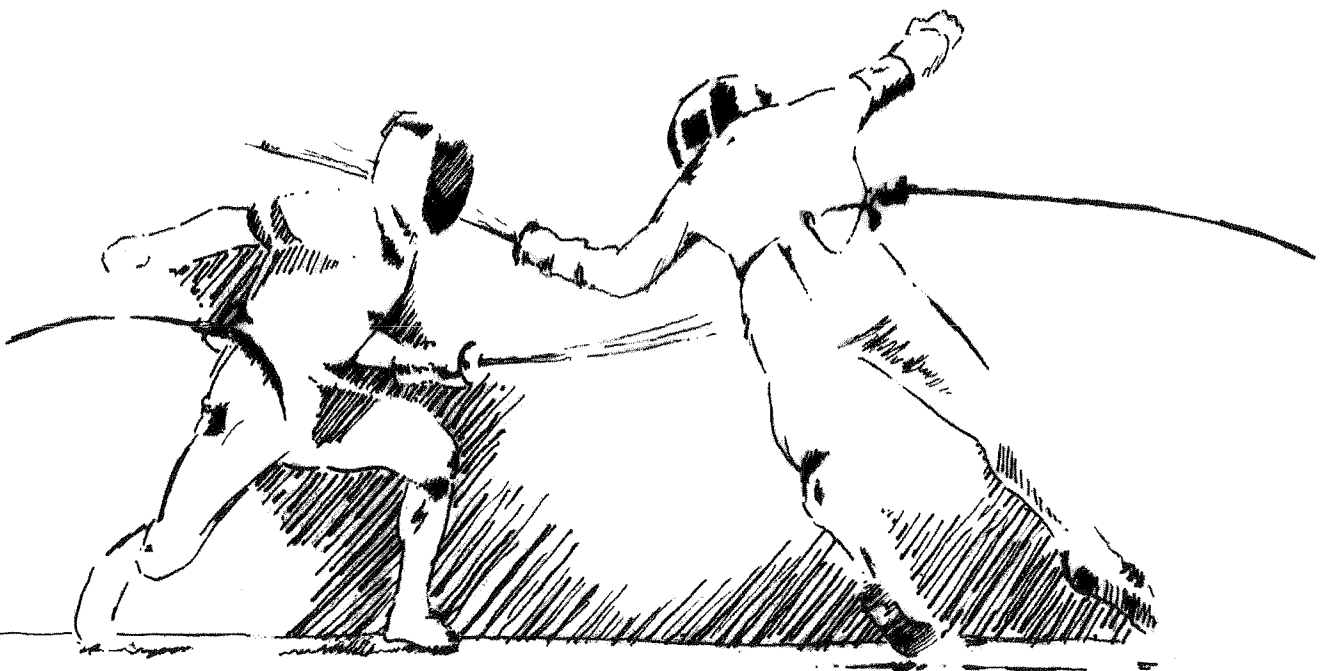
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George Santelli, Inc.	4	3	2	1
American Fencers Supply	4	3	2	1
Fencing Technologies	4	3	2	1
Coca Cola	4	3	2	1
Colonial Distributing	4	3	2	1
Laureate Press	4	3	2	1
Blue Gauntlet	4	3	2	1
Crown Trophy	4	3	2	1
Commodore Systems	4	3	2	1
CounterParry Press	4	3	2	1
Blade Shoes	4	3	2	1

12. If you have any additional comments on AMERICAN FENCING, please include them below.



Fencing Challenge of the Americas

A record turnout accented with a host of outstanding international competitors made for a weekend of unequalled fencing.

San Francisco, everyone's favorite City by the Bay, entertained more than 800 fencers who assembled at Koret Center January 14 through 17 for the combined North American Cup #1 and Junior NAC #2. The University of San Francisco Fencing Club organized the ten-weapon event, led by Greg Massialas, Raul Pomares and USF Head Coach Marcos Lucchetti.

Eleven foreign countries sent their best competitors: Germany's Arnd Schmitt, '88 Olympic Epee Champion; Kazakhstan's Ekatarina Lebedova; and Canada's Ysabelle Chouinard to name a few. The USA was ably represented by four current and eight former National Champions, including '74 Foil winner Heik Hambarzumian. ✪

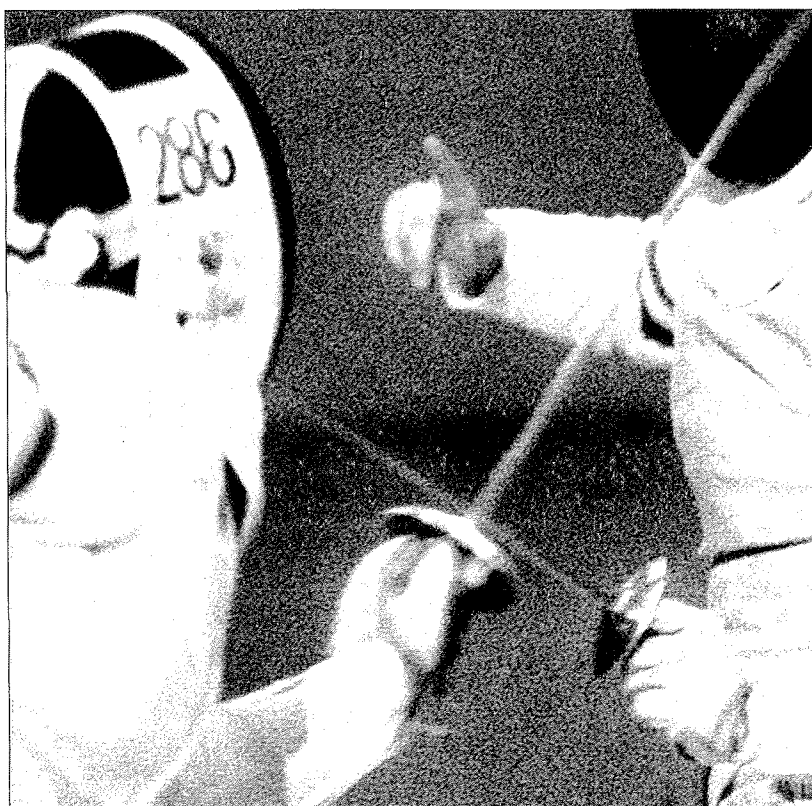


Photo: Chris Hardy



Photo: Chris Hardy

Under-20 Women's Foil

- 1 Zimmermann, Felicia, WESTERN NY A4
- 2 De Bruin, Monique OREGON A3
- 3T Walsh, Sara, INDIANA A3
- 3T Wolf, Carin, ILLINOIS B3
- 5 Zimmermann, Iris, WESTERN NY C4
- 6 Dyer, Jennifer, COLORADO C4
- 7 Brown, Caitlin, SO. TEXAS D4
- 8 Dueringer, Amanda, INDIANA D4
- 9 Hall, Wendy, COLORADO D4
- 10 Therrien, Ariane, CANADA B3
- 11 Brown, Myriah, INDIANA C3
- 12 De Bruin, Claudette, OREGON C2
- 13 Breden, Ute, CAPITOL D3
- 14 Goldstein, Sibyl, CENTRAL PA E3
- 15 Foellmer, Kristin, CONNECTICUT C3
- 16 Smart, Erinn, METRO NY D3
- 17 Lightdale, Nina, NEW JERSEY C3
- 18 Takagi, Melanie, GEORGIA D3
- 19 Zuckerman, Katherine SO. CALIF. D3
- 20 Reiter, Jennifer, NORTH OHIO E3
- 21 Calabria, Alison, CAPITOL C2
- 22 Lamontagne, Janie, CANADA B3
- 23 Rudkin, Kate, COLORADO D3
- 24T Lane, Katherine, METRO NY D3

- 24T Smith, Jennifer, NEWENGLAND C3
- 26T Kim, Nae-Hwa, METRO NY D1
- 26T Sladden, Chloe, NORTH CA U
- 28 Mahoney, Julie, CANADA C3
- 29 Jennings, Susan, WESTERN NY C3
- 30 Katz, Jill, NEW JERSEY U
- 31 Appel, Hannah, NORTH CA U
- 32 Wien, Stephanie, WESTERN NY E2

Under-20 Women's Epee

- 1 Dygert, Nicole, WESTERN NY A4
- 2 Dyer, Jennifer, COLORADO A3
- 3T Burleigh, Bettina, WESTERN NY B4
- 3T Winter, Carina, OREGON B3
- 5 De Bruin, Claudette, OREGON A3
- 6 Schalm, Sherraine, CANADA A3
- 7 Gunzburg, G.C. Anastasia CAPITOL C2
- 8 Therrien, Ariane CANADA B3
- 9 Botez, Lavinia, CANADA C3
- 10 O'Brien, Lauren, COLORADO C3
- 11 Ringuete, Anne, CANADA B3
- 12 Thurber, Marin, NORTH CA E3
- 13 Rising, Merideth, COLORADO E3
- 14 Chang, Heidi, NEWENGLAND D3
- 15 Burns, Christiana CANADA A3

- 16 Rudkin, Kate, COLORADO D3
- 17 Anderson, Whitney, COLORADO D3
- 18 Glroux, Evelyne, CANADA B3
- 19 Hancock, Tamara, OREGON U
- 20 Rich, Caitlin, NEW JERSEY E3
- 21 Peterson, Rachel, KANSAS U
- 22 Logas, Heather, NORTH CA U
- 23 Hall, Wendy, COLORADO E3
- 24 Staudinger, Michelle, WESTCHESTR E2
- 25 Coulter, Sonata, SO. CALIF. U
- 26 Wien, Stephanie, WESTERN NY E1

- 20 Rubin, Kenneth, NEW JERSEY E3
- 21 Walther, Brian, NEW JERSEY U
- 22 Minuth, John, KANSAS D3
- 23 Brooks, Graham, WESTERN NY E2
- 24 Marlon, William, KANSAS U
- 25 Stahlhut, Michael, GEORGIA C3
- 26 Lavalie III, Luke, METRO NY D3
- 27 Lavalie, David, METRO NY E3
- 28 Sauve, Mathieu, CANADA B3
- 29 Lee, Kelth, GEORGIA E3
- 30 Akeman, Christopher, GEORGIA E2

Photos this page clockwise from left: A close look at Women's Foil; Was the stop in time?; Penn State' Coach Emik Kaidanov counsels Women's Foil finalist Susie Paxton; USFA VP Stacey Johnson awards the silver medal to Canadian Marie Hervieu; The slash of sabre.

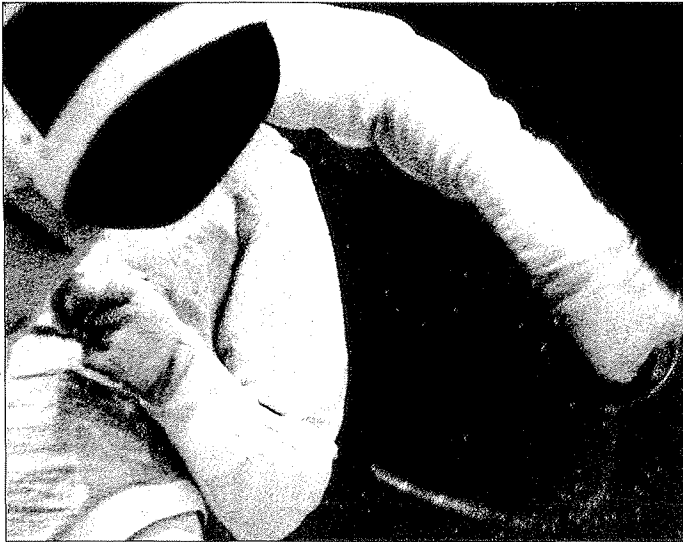


Photo: Chris Hardy

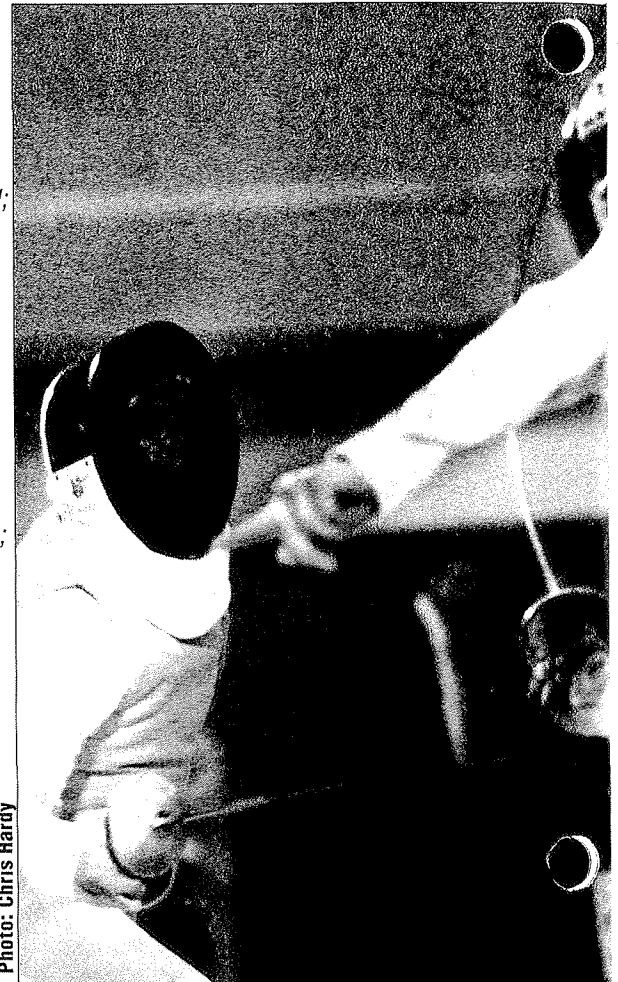


Photo: Chris Hardy

- 27 Wilson, Elspeth, COLORADO E3
- 28 Bowman, Brynja, CENTRAL CA U
- 29 Hodges, Anne, MINNESOTA E3
- 30 Van Hulle, Penelope, NORTH CA U
- 31 Curtis, Jennifer, METRO NY U
- 32 Boyer, Roxanna, BORDER TEX U

- 31 Wojtowicz, Jan, CANADA U
- 32 Huerta, Francisco, MEXICO B

Under-20 Men's Foil

- 1 Bayer, Cliff, METRO NY B4
- 2 McClain, M. Sean, METRO NY A3
- 3T Chang, Gregory, NEWENGLAND B3
- 3T Feinblatt, Jeffrey, CENTRAL PA C3
- 5 Siek, Jeremy, OREGON B2

Under-20 Men's Sabre

- 1 Palestis, Paul, NEW JERSEY B4
- 2 Jouni, Martin, CANADA B3
- 3T Clinton, Elliott, WESTERN NY B3
- 3T Summers, Jeremy, KANSAS C3
- 5 Roy, David, NEW JERSEY D4
- 6 Boulos, Michael, CANADA B3
- 7 Afield III, Walter, CENTRAL FL C3
- 8 Smart, Keeth, METRO NY E4
- 9 Cordero, Jerome, LONG ISLAND C3
- 10 Wong, Raymond, METRO NY D3
- 11 Durkan, Patrick, METRO NY C3
- 12 Crane, Robert, GEORGIA D3
- 13 Bates, Sean, KANSAS B3
- 14 Agashiwala, Sanjiv, METRO NY U
- 15 Summers, Timothy, KANSAS C3
- 16 Takagi, Michael, GEORGIA E3
- 17 Lasker, Terrence, KANSAS C3
- 18 Buist, Philippe, CANADA B3
- 19 Hasbani, Marc, CANADA B3



Photo: Chris Hardy



Photo: Richard Rethemeyer

- 6 Longenbach, Reinhold, METRO NY C3
- 7 Devine, Peter, METRO NY A3
- 8 Waldron, Wesley, CENTRAL PA A3
- 9 Kellner, Dan, NEW JERSEY C3
- 10 Chang, Timothy, NEWENGLAND C3
- 11 Wood, Alexander, WESTERN NY B3
- 12 Moroney, Brian, NEW JERSEY B3
- 13 Jacobberger, Dean, CENTRAL PA C3
- 14 Kelley, Graham, KANSAS B3
- 15 Lindquist, Frederick, SWEDEN B3
- 16 McGill, Donald, SO. CALIF. D2
- 17 Zucker, Sasha, SO. TEXAS C3
- 18 Talbott, Seth, WESTERN WA C3



Photo: Chris Hardy

Photos this page clockwise from left: Felicia Zimmermann, gold medal winner Under-20 and Open Women's Foil; Coaches Buckie Leach, Rochester Fencing Center, and Paul Soter, Halberstadt; Olga Chernyak parries the attack; Team Captain Carl Borack presents the gold medal to Nick Bravin; Peter Westbrook and Vitali Nazlimov resolve an equipment problem.



Photo: Richard Rehemeyer



Photo: Candi MacConaugha

- 19TSale, T McLean, COLORADO C2
- 19TSiebert, Neal, SO. TEXAS B3
- 21 Tribbett, Eric, COLORADO D0
- 22 Clinton, Colin, WESTERN NY B3
- 23 Tyomkin, Max, CENTRAL CA C2
- 24 Dematteis, David, NEW JERSEY D3
- 25 Griffin, Ayo, METRO NY B3
- 26 Tuominen, Monty, OREGON D2
- 27 Hicks, Peter, NEW JERSEY E2
- 28 Cohen, Andrew, CONNECTCUT C3
- 29 Keckley-Staufffer, Josh CEN CA C3
- 30 Charles, Jonathan, NORTH CA D3
- 31 Stanford, Timothy CANADA B2
- 32 Hamel, Stephane, CANADA B3



Photo: Chris Hardy

Under-20 Men's Epee

- 1 Meinitchouk, Pavel KAZAKHSTAN
- 2 Mehta, Rhushang, NEW JERSEY D4
- 3T Hansen, Eric, NORTH CA B3
- 3T St. Hilaire, Charles CANADA A3
- 5 Rostal, Scott, MINNESOTA E4
- 6 Gringeri, John, NEW JERSEY C3
- 7 Quaintance, Kimo, COLORADO C2
- 8 Johansson, Bjorn, COLORADO D3
- 9 McClain, M. Sean, METRO NY B3
- 10 Madero, David, BORDER TEX D3
- 11 Edelman, Alex, PHILADELPH D3
- 12 Tribbett, Eric, COLORADO D3
- 13 Tuominen, Monty, OREGON E3
- 14 Shams, Ryan, NORTH TEX D3
- 15 Chase, Donovan, CAPITOL D3
- 16 Minuth, Michael, BORDER TEX D3
- 17 Keckley-Staufffer, Joshua CEN CA C3
- 18 Peng, Tom, SAN BERNAR A3
- 19 Dewitt, James, NORTH TEX B2
- 20 Abdellatif, Habek, MOROCCO B3
- 21 Kobashigawa, Lorin, NORTH CA D3
- 22 Poutienko, Dennis KAZAKHSTAN A
- 23 Sobhani, Richard, LONG ISLND U
- 24 Luciano, Paul, CONNECTCUT D3
- 25 Medina, Ramon, MEXICO
- 26 Clarke, Alden, COLORADO C3
- 27 Noble, Walter, SAN BERNAR B3
- 28 Hentea, Julian, NEW JERSEY B3
- 29 Jesky, Nathan, OREGON D3
- 30 Gregor, Gregory, CENTRAL PA B2
- 31 Gold, Roni, NEW JERSEY U
- 32 Orman, Jesse, MINNESOTA E3

Women's Foil

- 1 Zimmermann, Felicia WESTERN NY A4
- 2 Hervieu, Marie-Francoise CANADA A3
- 3T Marsh, Ann, WESTERN NY A4
- 3T Posthumus, Jennifer, CENTRAL CA A4
- 5 Kalinovskaya, Olga CENTRAL PA A4
- 6 Paxton, Suzanne, CENTRAL PA A4
- 7 De Bruin, Monique OREGON A4
- 8 Martin, Margaret, WESTERN NY A4
- 9 Jones, Melanie, NEW JERSEY B4
- 10 Sikes, Julianna, WESTERN NY B4
- 11 Chernyak, Olga, CENTRAL PA A3
- 12 Hall, Jane, NEWENGLAND A3
- 13 Reux, Ruth, SO. CALIF. B4
- 14 Yu, Jennifer, CENTRAL CA A3
- 15 Kang, Lana, CENTRAL CA B4
- 16 Bourdages, Helene CANADA A3
- 17 Martin, Tasha, OREGON B3
- 18 Le, Nhi Lan, GEORGIA B3

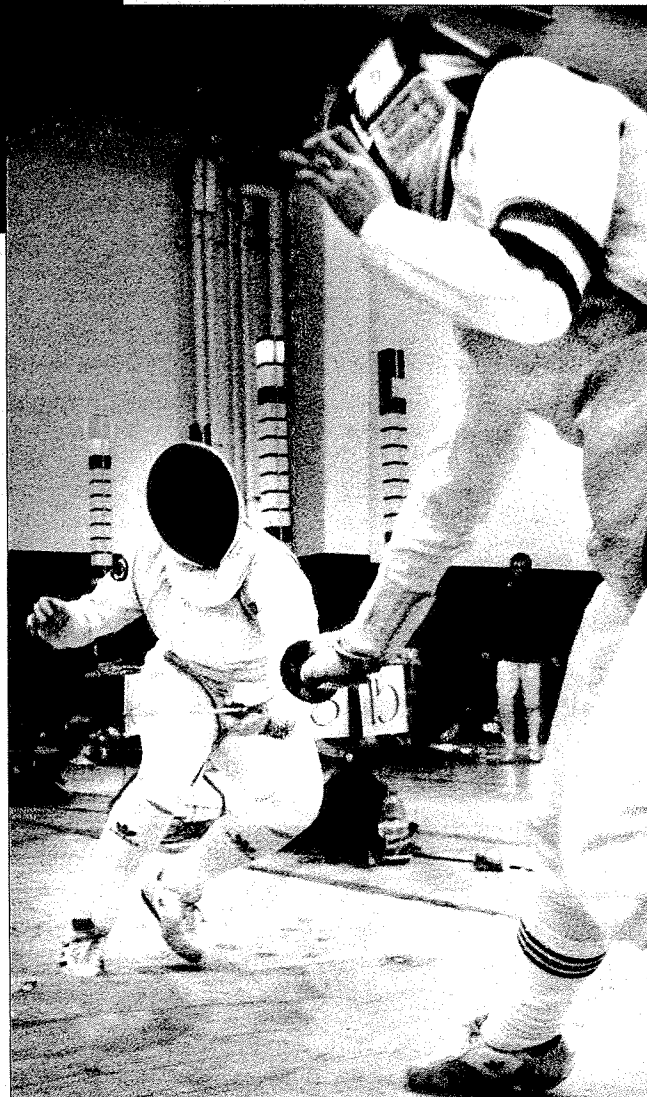


Photo: Chris Hardy



Photo: Richard Rehemeyer

Continued on page 28

Fencing Master

These last Swashbucklers left a brilliant c

BY NICK EVANGELISTA

Avital factor in the success of the costume adventure epic, the swashbuckler film, is the man in charge of staging the swordplay. During Hollywood's Golden Age, these professional swordsmen earned their living by an age-old art. In another time they would have been

musketees or cavaliers.

Their skills were rarely publicized but the moments of daring-do they created often made or broke the production. They trained actors to be passable fencers, choreographed sword-fights with the precision of a dance routine,

and often doubled for their stars, making them look better with a sabre or broadsword than they might have otherwise appeared. They were masters and, by and large, their kind has passed from the Hollywood scene.

Henry Uyttenhove, Fred Cavena, Jean Heremans and Ralph Faulkner. These were the best of the cinema's old-time fencing masters. The first three were natives of Belgium, the last from Kansas. There was no doubt they were experts at what they did. Each had a long career in sport fencing and each was a dedicated teacher. Before taking on the highly technical task of directing swordplay for film, each had lived the part. The creation of the best sword fights movie audiences had yet seen was, for them, a matter of pride and honor.

Henry Uyttenhove, a graduate of Belgium's Military Institute of Physical Education and Fencing, was the first fencing master hired by a film studio to stage fencing in movies. His first effort was "The Mark of Zorro" (1920), the film that launched Douglas Fairbanks' swashbuckling career. While the

swordplay was rather primitive by standards set only a few years later (and made interesting mostly by Fairbanks' athletic stunts), it was still the first time actual fencing moves could be discerned in a filmed sword encounter.

Before Uyttenhove came on the scene, film fencing was basically little more than swords wacked together. The fencing master approached his job with an eye for technical correctness, and a realization that actors needed a certain amount of organized training before they were set loose in front of the camera. If some of his duels lacked inspiration, they were, for the most part, exciting to watch. More importantly, the audience recognized the routine as fencing.

After "Zorro," Uyttenhove worked on numerous other silent films including Doug Fairbanks' "The Three Musketeers" (1921) and "Robin Hood" (1922). He was also the fencing master on "To Have and To Hold" (1922), "Trifling Woman" (1922), "The Prisoner of Zenda" (1922) and "Scaramouche" (1923).

Born in 1887 and a fencing master by his twenty-first birthday, Fred Cavena guided the swordplay in many of the classic swashbuckler films of the 1920's, '30's and '40's. He was as much an artist as an athlete.

Cavena broke into film in 1922, directing the sword crossing on a parody of Douglas Fairbanks' "Three Musketeers" called "The Three Must-Get-Theres." He was an instant success, impressing even Fairbanks with his dashing style.

His ability to stage believable fight sequences inevitably led him to manage the swordplay in Hollywood's premier swashbuckler films. His filmography includes Doug Fairbanks' "Don Q, Son of Zorro" (1925), "The Black Pirate" (1926) and "The Iron Mask" (1928); John Barrymore's "Don Juan" (1926); Errol Flynn's "Captain Blood" (1935), "The Adventures of Robin Hood" (1938), "The Sea Hawk" (1940) and "The Adventures of Don Juan" (1948); Doug Fairbanks, Jr.'s "Corsican Brothers" (1941) and Jose Ferrer's "Cyrano de Bergerac" (1950).

All Cavena's films contain excellent fencing but his greatest creation was the classic fight between Tyrone Power and Basil Rathbone in "The Mark of Zorro" (1940). This duel epitomizes the brilliance of screen swordplay and should be the measure by which all



is to the Stars

ematic legacy that entertains to this day.

other fights are gauged. Unaided by background music to set the mood, the sound and timing of the sword-play builds the energy of the confrontation. Sabres are used like musical instruments, creating a symphony of fencing. The duel begins slowly and builds in intensity, action flows smoothly into action until the final moment when Rathbone's character is killed in a spectacular flourish of blade. For sheer energy, intent and beauty of motion, this fight is still in a class of its own.

Said Cavena of film fencing "For the screen, in order to be well photographed and also grasped by the audience, sword-play should be so telegraphed with emphasis that the audience will see it coming. All movements — instead of being as small as possible as in competitive fencing — must

be large, but nevertheless correct. The routine (there must be a routine and so well learned the actor executes it subconsciously) should contain the most spectacular attacks and parries it is possible to execute while remaining logical to the situation. When this occurs, the whole performance will leave the impression of strength, skill, and manly grace."

A champion fencer and coach at the Los Angeles Athletic Club in the 1940's, Jean Heremana's fame followed his fencing direction in Gene Kelly's version of "The Three Musketeers" (1948). The fight he charted between D'Artagnon (Kelly) and Jussac (Sol Gors) "behind the Luxembourg" is ballet-like in execution. He wisely allowed Kelly the freedom of his



athletic dance ability, producing a sword fight that is as graceful as it is thrilling.

Born in Abilene, Kansas, in 1891, Ralph Faulkner was the only non-European fencing master to rise to the top in Hollywood's swashbuckling heyday. The man for whom the epithet, Fencing Master to the Stars, was coined, Faulkner started his theatrical career as a silent film actor, playing roles as diverse as the heroic lumberjack and Jesus Christ. In 1921 he took up fencing as therapy for a badly injured knee. Following a decade of intense competitive fencing, including the Olympic Games of 1928 and 1932, Faulkner turned his new expertise toward his old profession.

Faulkner worked twice with Errol Flynn — first in "Captain Blood" (1935), where he doubled for Flynn in his duel with Basil Rathbone. Flynn looked awkward and tense in this, his first appearance with a sword, but when Faulkner took over the fencing came alive. The addition of Faulkner upgraded the sword-play and lent credibility to the filmed encounter, establishing Flynn as Hollywood's supreme swashbuckler.

Continued on next page

Opposite page: Fred Cavens' memorable duel between Errol Flynn and Basil Rathbone in The Adventures of Robin Hood. This page top: Gene Kelly, as D'Artagnan, crosses swords with Jean Heremana (right) in The Three Musketeers. Bottom: Ralph Faulkner in The Court Jester

Faulkner next worked with Flynn — now more polished and controlled — in “The Sea Hawk” (1940). In this film Faulkner doubled for the film’s villain, played by Henry Daniell, fighting against Flynn. Many years later, the fencing master recalled Flynn fondly: “In those days, Errol has a memory like an elephant’s. He could remember duels, move for move, even after we’d laid off of them for some time. Putting on a film duel was no simple task. Planning often took weeks. And shooting, for various reasons, sometimes took months. I never tried to remember the fights; I always wrote everything down. It didn’t behoove you to forget an action because someone might get his ears lopped off if you did.”

As Faulkner noted, there is an inherent danger in staging a film fight. Swords are hard and sharp; bodies are soft and yielding. Obviously, without the guidance of a knowledgeable fencing master, things can get out of hand. This was aptly illustrated during the making of “The Prisoner of Zenda” (1937), Faulkner’s maiden effort directing swordplay. “Zenda” starred Ronald Coleman in the dual role of British adventurer Rudolf Rassendyll and his look-alike royal cousin. “Toward the end of the story,” Faulkner recalled, “Ronald Coleman, playing Rudolf Rassendyll, was to run down the stairs and stop me from killing the king. Ronnie was supposed to drive his sabre into the wall right in front of my

downward cutting weapon. I had an eight inch by eight inch piece of balsa wood placed in the wall, which was otherwise constructed of extremely hard wood painted to look like stone. Balsa wood is so soft you can drive a sword point into it very easily. But, since Ronnie had to do the stunt himself, I didn’t want to take any chances. He was the star, after all. I decided to have foam rubber fitted into his sword guard for extra protection. Unfortunately, this plan brought filming to a halt until it could be arranged. Well, a dispute developed over my holding up the shooting, but Ronnie, having confidence in my judgement, stood by me.

“The assistant director, however, didn’t like actors or fencing masters telling him how to make a film. ‘I can do that stunt without any damned padding in the sword,’ he said. So I told him to try. He took the sabre, rushed down the steps, missed the balsa wood, jammed the blade into solid timber, and broke his thumb. Ronnie just looked over at me and raised an eyebrow

Additional Faulkner films were: “Bandit of Sherwood Forest” (1946) with Cornel Wilde, “Mask of the Avenger” (1951) with John Derek. “The Purple Mask” (1955) with Tony Curtis, and the classic swashbuckler comedy “The Court Jester” (1956) with Danny Kaye.

In his 90’s, with over 60 years of filmwork under his swordbelt, Faulkner continued to teach. Flynn and Coleman and Fairbanks were

replaced with a new generation of swordfighters: Robert Hays, Richard Thomas, Harry Hamlin and Bo Derek. With no thought given to retirement, Faulkner observed, “When you give up doing what you love, you might as well be dead.”

On January 27, 1987, the last of Hollywood’s old-time master swordsmen died at the age of 95. True to his word he taught right up to a few days before his death.

A few of the modern breed of fight arrangers live up to the legacy inspired by the early masters: Bob Anderson and Peter Dimond turned in highly acceptable work in “The Princess Bride” (1987) and “Star Wars” (1977, 1980, 1983) respectively. More recently, Ted Katzoff fashioned swordplay routines for Steven Spielberg’s “Hook” (1991) that rank, perhaps, as the best film duels in ages. These productions, unfortunately, are the exception rather than the rule.

So what exactly is it that makes a successful film sword fight? Ralph Faulkner summed it up: “To produce a decent film duel, you must

have a thorough knowledge of swordplay and how to translate it to the screen. It’s vital. But in many of the fights staged these days, this knowledge seems to have been overlooked or thought unimportant. So you end up with nothing more than an exhibition of body movement and noise. ‘You put your blade here, and I’ll put my blade there. Then we’ll scream and yell and knock over some furniture.’ I don’t think displaying a knowledge of swordplay in a sword fight is too much to ask for. For those watching the action — whether they’re experts on fencing or not — it can mean the difference between having a good time or a good sleep.”

Nick Evangelista taught fencing under Ralph Faulkner in Los Angeles in the 70s. Since then he’s moved to a farm in rural Missouri and authored “The Encyclopedia of the Sword,” to be published by Greenwood Press this year.



Swashbuckling genius Ralph Faulkner (right) menaces Ronald Colman in the 1937 film classic The Prisoner of Zenda.

When Balancing the Bottom Line Isn't Enough

Starting and maintaining a successful fencing center depends on your philosophical and social agenda as well as your business plan.

BY TED KATZOFF AND ANDY SHAW

Westside Fencing Center in Los Angeles, California, has proven to be a highly successful enterprise, as both a business and as a *salle d'armes*. In the years since Westside opened its doors in 1984, we've learned a lot about what it takes to build a successful club. What we present here works for us and, we believe, will work for you.

A sound if small financial base is essential if you're going to start a club. The original staff was strictly volunteer: a small group of hobby coaches assisted Katzoff in giving instruction; tireless Phyllis Elliott managed the books as well as the facility.

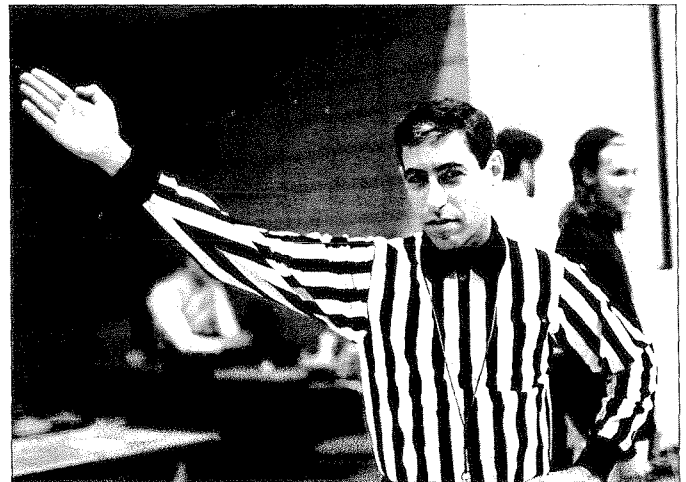
The single most important piece of equipment in your new *salle* is the telephone, answering machine and listing in the Yellow Pages (under "Fencing Instruction" of course). Use the answering machine to give as well as get information. You should be able to include the club's address, proximity to local landmarks, hours of operation, overview of fees, and services before the "beep" cuts in.

Fee structure is a rock on which many clubs have foundered. First and foremost, keep it simple. Lesson fees are dependent on perceived value and what the market will bear. In a market where the local Park and Rec charges \$20 for a tennis lesson; you can certainly make a good case for a \$15 fencing lesson. Westside maintains a supply of equipment for those who do not have their own. A fee of \$2 is charged for daily rental, which covers the cost of maintenance and repair.

It is absolutely essential that you select the right person to greet the public. Key attributes are a positive, upbeat attitude; thorough knowledge of the sport and the teaching staff; and an ability to communicate well.

A fencing club needs to be visible. To this end, Westside markets its services on a number of fronts. Our single most effective tool is the Yellow Pages, where we have listings in our local book as well as neighboring community books. We've produced a brochure which we distribute all over town. It contains a coupon good for one free lesson (for up to six people... many people will only try something new with a friend), equipment included. Bumper stickers with our location, phone number, and the words "LEARN TO FENCE" have brought in a number of first-timers.

We even painted our club vehicle, a huge station



Above: One reason for Westside's continued success is the fencing-is-fun attitude fostered by the staff. General Manager Andy Shaw dresses up for referee duty.

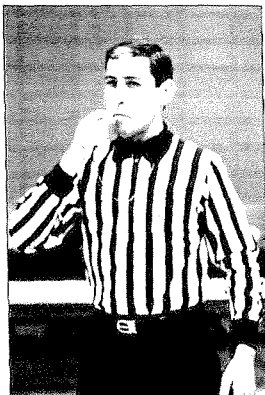
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wagon, with fencing illustrations, information and phone number. Obviously this requires a qualified artist to make the design look good as well as a committed fencer who drives frequently and doesn't mind the stunned stares of passers-by. Our car sign has not only brought us new fencers, it's also brought us a fencing master!

To be successful, a fencing club should offer services other than instruction for elite fencers. We provide directing clinics, strategy sessions, regularly scheduled in-house competitions (including special Saturday morning tournaments for under-11 fencers who frequently have no other way of interacting with fencers their own age), video showings of national and international tournaments, group programs for conditioning and footwork, and a lending library of fencing books and videos. We rent equipment and have a retail store.

Westside also tries to nurture the motivation that first brings people to fencing: The romance of swashbuckling, dueling, and the movies. We keep that love alive with the more than 50 movie stills and 35 lithographs that adorn our walls. Hundreds of framed photos of important American fencers — past and present — line the walls. All photos are captioned so that local fencers can learn "Who's Who" in the wider world of American fencing. All this is not mere window dressing: it keeps the beginner's heart and mind enraptured and validates the experienced fencer's sense of community.

Coaches qualified to provide professional instruction are not likely to be lining up at your door. To address this need, the USFA



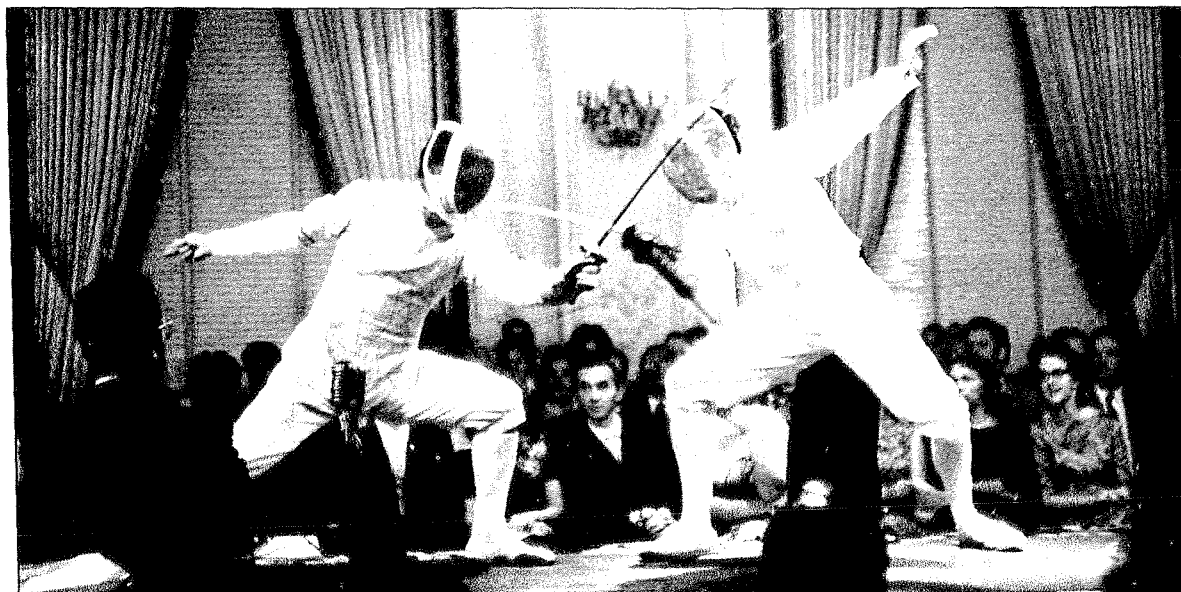
set up a clearinghouse to put job applicants in touch with clubs needing coaches. If you're looking for a coach, mail your job description to USFA Headquarters. Once you've identified a coaching candidate, invite him or her to do a weekend seminar, basically a "test drive" during which you can observe the interaction between coach and student. You'll want to provide a secure financial base for a new coach: a series of group lessons, a long-term commitment from established fencers willing to take lessons from the newcomer, affordable housing, etc.

Prevent a face-off between elite competitors and recreational fencers who may vie for strip time or club focus. If your efforts aren't balanced between these two camps, you lose. Do not allow a public forum for the complainers who find fault in everything if given time.

Beginning fencers are particularly aware of your concern for their well-being. Some novices leave the sport because they were repeatedly hit "too hard," or suffered too many bruises. Sensitivity to this factor led us to protect our entry-level fencers by carefully supervising their equipment and their opponents during the introductory period of their fencing. We also enforce the USFA safety regulations on our fencing floor. No shorts or sweats for bouting.

A great fencing center is a place where competitors are challenged and encouraged to grow while beginners are offered a supportive educational and social environment. Top competitors need tough challenges ... but the beginner's interest is only in the physical activity and its associated romance. Your club can nurture both if you plan accordingly. ★

Ted Katzoff, Master at Arms, founded Westside Fencing Center ten years ago. Andy Shaw, General Manager, joined the Center in 1990.



A tradition of excellence.

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Reciprocal Recognition of Teaching Credentials

In late 1992 the three organizations in the United States engaged in teacher training — the United States Fencing Association Coaches College, the United States Fencing Coaches Association and the San Jose State University Military Fencing Masters program — signed agreements for reciprocal recognition of credentials. The agreements were signed for their respective organizations by Maitre Alex Beguinet and Ms. Vincent Bradford; Maestro Gil Pezza; and Lieutenant Colonel Philip Gailing, Maestro William Gaugler and Military Master at Arms Ralph Sahn.

Certification at a given level of accomplishment will allow an individual from one organization to apply for certification at the next higher level in the other two organizations. For example, an individual with an instructor's certificate in the three weapons from the USFA Coaches College will be accepted for provost-level training by both the USFCA and the Military Masters Program.

To standardize fencing definitions used during examinations, all three organizations will employ the same list of universally accepted terms. This is, in fact, the same terminology currently employed in teacher-training programs in France, Germany, Hungary and France.

Information concerning certification can be obtained by writing representatives of any one of the following organizations:

Maitre Alex Beguinet
Director USFA NCD
Route 1, Box 222-A
Crawford Dairy Road
Chapel Hill, NC 27516

Dr. William Gaugler
School of Art and Design
San Jose State Univ.
1 Washington Square
San Jose, CA 95192-0089

Maestro Gil Pezza
President USFCA
19181 Eldridge Lane
Southfield, MI 48076

Rare Fencing Books Available to Collectors

Christoph Amberger, a frequent contributor to these pages, writes that he's decided to streamline his collection of books on fencing and dueling which date from 1610 to the 1890s. Some volumes used to be part of the famous Jack Gorlin Collection which was auctioned off by Swan Galleries in early 1992.

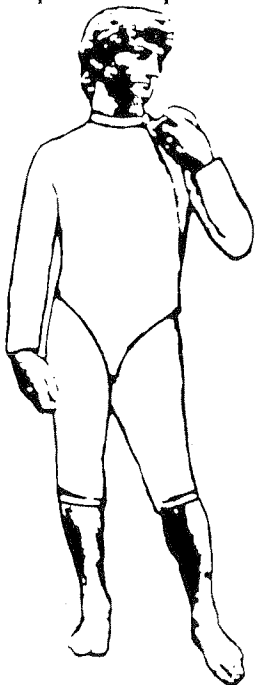
Amberger is giving interested fencers first dibs on these hard-to-find books. Write to him at 269 Ridge Avenue, Towson, MD 21286 and he'll send you a list of titles. "At this point," says Amberger, "my objective is to get rid of the volumes at a fair price, not necessarily make a profit on them."

Dates Set for 1994 USFA Coaches College

Four one-week sessions, running July 25 through August 26, comprise this year's Coaches College in Colorado Springs, at which participants can obtain coaching certification in a weapon, or improve their current rating. Total cost for each session is \$60. Room and board are provided at no charge by the USOC's Olympic Training Center.

If you are interested in attending one or more of these sessions, please send your written request for an application and selection criteria to the USFA National Headquarters at One Olympic Plaza, Colorado Springs, CO 80909. Application deadline is May 1.

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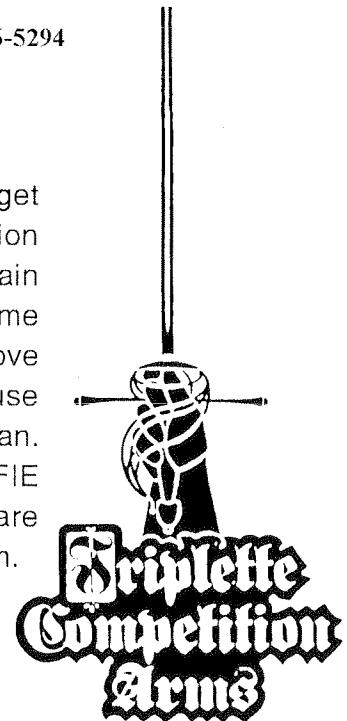
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- BLADE Electric Sabre Complete: Was \$66, now \$60
- Electric Foil Complete, French or Pistol Grip, CH Blue Blade: Was \$43, now \$35
- Practice Foil, Russian Blade Dummy Electric Point, French or Pistol Grip, Complete: Was \$27.50, now \$22.00
- Electric Epee Complete, CH Blade: Was \$45.50, now \$39.50
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Omaha Challenge Invites All Comers ...

The 6th Annual Omaha Challenge is scheduled for March 26-27. Hosted by the Omaha Fencing Club, this year's final event in the Heartland Circuit includes featured fencers and '93 champions Marc Walch, Sarah Cathey, Jennifer Dyer and Alex Mawhinney. Overall circuit champions will be crowned at the Challenge and awarded gift certificates from American Fencers Supply, the Heartland Circuit sponsor. For further information call Melanie Chun at (402) 553-6572 or e.mail mchun@bluejay.creighton.edu.

Joe Pechinsky Surprised by 75th Birthday Celebration

"I've always liked to put people up on a pedestal, then step back and admire their achievement. And, now you've turned the tables on me!" So spoke the man who has nurtured five Olympians and countless other accomplished fencers when the Tanner City Fencing Club honored Pechinsky for his contribution to the sport and to the lives of so many athletes.

Pechinsky, always the innovator (he was one of the first to videotape bouts), enjoyed the gathering which brought together former students, including Molly Sullivan and M.J. O'Neill, and current fans. "He's the inspiration that makes us want to win," summed up Jane Hall, TCFC President.

Youngest USFA Member Debuts at Challenge of the Americas

Six-week-old Samantha Margret Kostick, Associate Member of the USFA, checked out the fencing floor in San Francisco and cooed her approval. Daughter of Halberstadt fencers Kathy Krusen and Randal Kostick, Samantha accepted the clash of steel with the aplomb of a veteran; when it was time for a nap, a handy upended sabre mask doubled for her cradle. In truth, this wasn't Samantha's first fencing foray. She occasionally accompanies her mother when Krusen coaches the Lowell High School fencing team.

Born December 2, Samantha was duly enrolled in the USFA as a member of Halberstadt. Look for her on Coach Paul Soter's Women's Epee team in the 2016 Olympic Games.



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Challenge of the Americas

Continued from page 19

- 19 Super, Margaret, CENTRAL PA B3
- 20 De Bruin, Claudette, OREGON A3
- 21 Metaxatos, Irene, METRO NY A3
- 22 Woods, Claudia, CAPITOL C4
- 23 Brown, Myriah, INDIANA C4
- 24 Calabia, Alison, CAPITOL C4
- 25 Zimmermann, Iris, WESTERN NY C4
- 26 Walsh, Sara, INDIANA A3
- 27T Kralicek, Kristin, OREGON B3
- 27T Tondou, Jennifer, NORTH CA B3
- 29 Surdu, Lavinia, CANADA B3
- 30 Drenker, Katie, COLORADO C4
- 31 Wolf, Carin, ILLINOIS B3
- 32 Singer, Tara, METRO NY B1

Women's Epee

- 1 Stone, Donna Lee, NEW JERSEY A4
- 2 Lebedeva, Ekaterina, KAZAKHSTAN A4
- 3T Landymore, Heather, CANADA A4
- 3T Skillman, Laurel, NORTH CA A4
- 5 Mansfield, Eugenie, WESTERN WA A4
- 6 Burns, Christiana, CANADA A4
- 7 Maskell MD, Laura, OREGON A4
- 8 Tygesen, Tanya, CANADA A4
- 9 Augros, Claire, FRANCE A
- 10 Dygert, Nicole, WESTERN NY B4
- 11 Miller, Margo, SO. CALIF. A3
- 12 Choinard, Ysabelle, CANADA A3
- 13 Winter, Carina, OREGON B4
- 14 Carpenter, Kathryn, METRO NY A3
- 15 Welsh, Shannon, CANADA A3
- 16 Hodges, Anne, MINNESOTA B4
- 17 Griffin, Maureen, NATIONAL A3
- 18 Holly, Madeleine, NEW JERSEY A0
- 19 O'Brien, Lauren, COLORADO B4
- 20 Dyer, Jennifer, COLORADO A3
- 21 Fetter, Karen, NATIONAL B4
- 22 Cheris, Elaine, COLORADO A3

- 23 Kavelaars, Monique, CANADA B4
- 24T Beegle, C. J., WESTERN WA A2
- 24T Washburn, Wendy, PHILADELPH A3
- 26 Marx, Leslie, INDIANA A3
- 27 Pillon, Caroline, CANADA A3
- 28 Pilmans, Jordana, COLORADO C4
- 29 Martin, Margaret, WESTERN NY A1
- 30 Thistlethwaite, Kathy, SAN BERNAR C4
- 31 Leszko, Julia, COLUMBUSOH C4
- 32 Horton, Laura, SAN BERNAR C4

Men's Sabre

- 1 Lofton, Michael, METRO NY A4
- 2 Deschenes, Bruno, CANADA A3
- 3T Gravel, Evens, CANADA A3
- 3T Lilov, Serge, NEW JERSEY A4
- 5 Westbrook, Peter, METRO NY A4
- 6 Friedberg, John, METRO NY A4
- 7 Strzelkowski, Thomas, CENTRAL PA A4
- 8 Friedberg, Paul, METRO NY A4
- 9 Capin, Bruce, CENTRAL CA B4
- 10 Blakeborough, Alan, GOLD COAST B4
- 11 Mandell, David, METRO NY A3
- 12 Crane, Robert, GEORGIA B4
- 13 Kovacs, Stephen, METRO NY B4
- 14 Summers, Timothy, KANSAS B4
- 15 Reynaud, Herby, METRO NY B4
- 16 Runyan, Joshua, SAN DIEGO B4
- 17 Mormando, Steve, METRO NY A3
- 18 Anthony Jr., Donald, SW OHIO A2
- 19T Boivin, Alexandre, CANADA A3
- 19T Cox Jr, Peter, KANSAS A2

- 21 Sarosi, Garreth, NEW JERSEY C4
- 22 Summers, Jeremy, KANSAS C4
- 23 Clinton, Elliott, WESTERN NY B3
- 24 Levin, Jason, CENTRAL PA B3
- 25 Goering, William, MICHIGAN B2
- 26 Durkan, Patrick, METRO NY C3
- 27 Cordero, Jerome, LONG ISLAND C3
- 28 Consoli, Anthony, METRO NY C3
- 29 Wojakiewicz, Christian, CANADA A3
- 30 Boulos, Michael, CANADA B3
- 31 Skarbonkiewicz, Adam, WEST NY B3
- 32 Cox, David, KANSAS A3

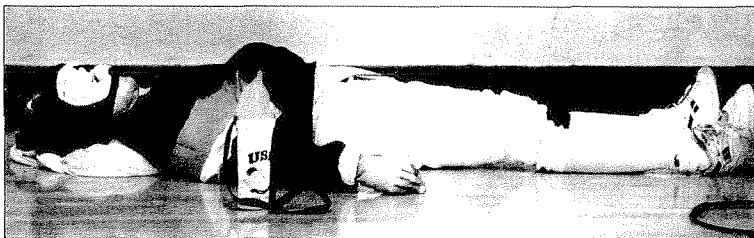
Men's Foil

- 1 Bravin, Eric Nick, CENTRAL CA A4
- 2 Atkins, Ben, METRO NY A4^
- 3T Longenbach, Zaddick, METRO NY A4^
- 3T Moroney, Brian, NEW JERSEY A4^
- 5T Devine, Peter, METRO NY A4^
- 5T Pavese, Marc, METRO NY A4^
- 7 Carlay, Aloysius, METRO NY A4
- 8 Smith, Cameron, CANADA A4
- 9 Narkiewicz, Jason, METRO NY A9
- 10 Chang, Timothy, NEWENGLAND B4
- 11 Conway, Rob, MICHIGAN A9
- 12 Bernard, Yann, CANADA A9
- 13 Bennett, Philippe, METRO NY A9
- 14 Borin, James, CONNECTICUT A9
- 15 Bukantz, Jeffrey, NEW JERSEY A9
- 16 Printy, Michael, CONNECTICUT B4
- 17 Gearhart, Andy, WESTERN NY A9
- 18 Hinton, Dean, NORTH CA A9

- 19 McClain, M. Sean, METRO NY A9
- 20 Grandbois, Peter, ILLINOIS A9
- 21 Bayer, Cliff, METRO NY B9
- 22 Kellner, Dan, NEW JERSEY C4
- 23 Cotton, Derek, NORTH CA A9
- 24 Monsefi, Amir, SO. CALIF. B9
- 25 Siebert, Neal, SO. TEXAS B9
- 26 Gargiulo, Terrence, NEWENGLAND A9
- 27 De Morelos, Carlos, NORTH CA A9
- 28 Thompson, Lorin, NORTH CA B8
- 29 Lutton, Thomas, COLORADO A9
- 30 Apsimon, Paul, CANADA A9
- 31 Diaz, Julio, GEORGIA A9
- 32 Kelley, Graham, KANSAS B9

Men's Epee

- 1 Schmidt, Arndt, GERMANY A
- 2 Oshima, Marc, METRO NY A4
- 3T O'Loughlin, Chris, METRO NY A4
- 3T Pistov, Alexei, KAZAKHSTAN A
- 5T Bakonyi, Ron, CANADA A2
- 5T Normile, Jon, METRO NY A4
- 7 Jecminek, Roman, TCHEC A4
- 8 Poutienko, Dennis, KAZAKHSTAN B
- 9 Kuehnemund, Andre, COLORADO B4
- 10 Martin, James, MT. VALLEY B4
- 11 Arenberg, Jeffrey, CENTRAL CA B4
- 12T DiCori, Sandro, CANADA A3
- 12T O'Neill, James, METRO NY A2
- 14 Pohl, Mark, NORTH CA A3
- 15 Kelly, Christopher, METRO NY A1
- 16 Richardson, Frank, SAN BERNAR B4
- 17 Griffiths, Steven, NEW JERSEY A3
- 18 Van Dyke, Frank, CENTRAL CA B3
- 19 Socolof, Joseph, NEW JERSEY A2
- 20 Masin, George, METRO NY A3
- 21 Speicher, Eric, SO. CALIF. A1
- 22 Feldschuh, Michael, METRO NY B3
- 23 Hentea, Julian, NEW JERSEY B3
- 24 Charpentier, Guillaume, FRANCE A
- 25 Ensign, David Allyn, CONNECTICUT B3
- 26 Carpenter, James, METRO NY A3
- 27 Bakonyi, David, CANADA A2
- 28 Vidor, Richard, NORTH CA A3
- 29 Hayenga, Gary, MINNESOTA C3
- 30 Thompson, Trisram, NORTH CA A3
- 31 Habib, Farooq, CANADA B3
- 32 Harmer, Peter, OREGON C3



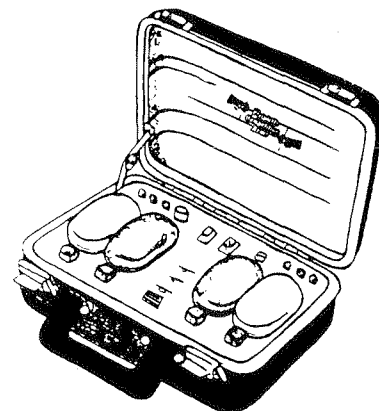
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203	Pistol grip foil - aluminum grip of your choice (German - Italian - Belgian or American).....	32.95
204	French electric foil - wired with tip - leather grip.....	43.95
205	Pistol grip electric foil - wired with tip - aluminum grip of your choice (German - Italian - Belgian or American).....	45.95

Specify bayonet or 2 prong body cord socket for electrical foils
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301	French epee - aluminum guard - leather grip.....	44.95
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305	Pistol grip electric epee - wired with tip - aluminum grip of your choice (German - Italian - Belgian or American).....	56.95

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401	Hungarian sabre - aluminum guard - leather grip.....	42.95
403	COLONIAL sabre - aluminum guard - aluminum NON-SLIP grip.....	41.95
405	Electric - competition sabre - aluminum guard.....	65.95
406	Electric sabre sensor.....	28.95

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505	Unwired electric foil blade - French or pistol grip.....	20.95
506	Epee blade - non-electric - French or pistol grip.....	26.95
507	Electric epee blade - French or pistol grip.....	34.95
508	Unwired electric epee blade - French or pistol grip.....	27.95
509	Sabre blade.....	26.95
511	Practice electric foil blade with dummy tip - French or pistol grip.....	23.95
512	Practice electric epee blade with dummy tip - French or pistol grip.....	29.95

For maraging steel blades add \$45.00

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GUARDS

601	French foil guard - aluminum.....	4.95
602	French epee guard - aluminum.....	9.95
603	Sabre guard - Hungarian - aluminum.....	11.95
604	Sabre guard - electric - competition.....	32.95

GRIPS

701	French foil or epee handle - leather wrapped.....	5.95
702	French foil or epee handle - COLONIAL - aluminum - NON-SLIP surface.....	4.95
703	Sabre handle - leather wrapped.....	5.95
704	Sabre handle - COLONIAL - aluminum - NON-SLIP surface.....	4.95
705	Pistol grip handle - aluminum (German - Italian - Belgian or American).....	9.95
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POMMELS

801	French pommel - foil or epee.....	2.50
802	Sabre pommel.....	1.75
803	Pistol grip pommel.....	1.00
805	Pistol grip lock washer.....	.05
806	French pommel - foil or epee - insulated.....	3.50
807	Sabre pommel - insulated.....	2.95

GLOVES

3	Foil sabre glove - padded cuff - leather.....	22.95
4	(3) weapon glove - padded hand - quilted cuff - soft leather.....	8.95
5	(3) weapon glove - white - elastic cuff with velcro.....	20.95
6	(3) weapon glove - padded back - full elastic cuff - soft leather.....	8.95
7	Electrical sabre overlay glove - STAINLESS STEEL.....	14.95

MASKS

11	Foil epee mask - insulated - white trim (12 kilo).....	63.95
12	(3) weapon mask - white trim (12 kilo).....	68.95
13	Foil epee mask - F.I.E. approved - Kevlar Bib.....	129.95
14	Electric sabre mask.....	96.95

#11 & #12 ARE ALL USFA TOURNAMENT QUALIFIED

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21	Equipment bag - standard - (2) tone color - blue or black - full length zip - durable Cordura nylon.....	24.95
22	Equipment bag - DELUXE - (2) tone color - inner shell and outside compartment - full length zip - blue, silver, red or black durable Cordura nylon.....	27.95
23	Equipment bag - tubular - 48" long x 12" square - durable Cordura nylon with carrying strap & handle.....	33.95
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31	Men's (3) weapon jacket - padded duck - front zip.....	47.95
32	Men's (3) weapon jacket - stretch nylon knit - front zip.....	60.95
33	Woman's (3) weapon jacket - padded duck - front zip.....	47.95
34	Woman's (3) weapon jacket - stretch nylon knit - front zip.....	60.95
35	Men's jacket - padded duck - back zip.....	33.95
36	Women's jacket - padded duck - back zip.....	33.95
37	Men's metallic jacket - front zip - STAINLESS STEEL.....	96.95
38	Women's metallic jacket - front zip - STAINLESS STEEL.....	96.95
39	Half jacket - men's or women's - padded - duck.....	33.95
40	Padded chest protector.....	20.95
41	Instructor's jacket with leather front.....	96.95
42	Instructor's plastron with leather front.....	74.95
43	Metallic sabre jacket - front zip - STAINLESS STEEL.....	135.95

SPECIFY RIGHT OR LEFT HAND AND CHEST SIZE FOR ALL JACKETS

KNICKERS

51	Men's (3) weapon knickers - duck.....	
52	Men's (3) weapon knickers - stretch nylon knit.....	
53	Woman's (3) weapon knickers - duck.....	
54	Woman's (3) weapon knickers - stretch nylon knit.....	

SPECIFY WAIST SIZE FOR ALL KNICKERS

PLASTRONS

61	Underarm protector - duck - man's or woman's.....	12.95
62	Underarm protector - nylon - man's or woman's.....	13.95

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72	Adidas fencing shoes - German made.....	Market
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89	Blade tape - large roll.....	11.95

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1006	Electric point barrel - foil or epee.....	2.05
1008	Electric point pressure spring - foil or epee.....	.25
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1010	Foil body cord - (2) prong.....	13.95
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1016	Blade wiring glue.....	3.25
1017	Dummy practice point - foil or epee.....	1.70
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1020	(3) Prong body cord plug.....	4.25

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2001	Scoring machines.....	290.00 to 1,600.00
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MISCELLANEOUS

3001	Foil Tip.....	.25
3001B	Rubber Tip - For use on an electrical or dummy foil tip.....	.25
3002	Woman's breast plates - aluminum - rubber edge - pair.....	6.95
3003	Wrist strap - velcro - white.....	2.25
3005	Score pad - team and individual.....	5.50
3006	Elbow protector for sabre.....	5.50
3007	USFA rules book.....	8.50
3008	Foil guard pad - felt - standard or electric.....	.75
3009	Epee guard pad - felt.....	.95
3010	Sweat bands - head - white elastic.....	1.95
3011	COLONIAL T-shirt - white.....	7.95
3012	Fencing mats - black ribbed rubber - regulation size.....	6.50
3013	Metallic fencing strips - regulation size.....	market
3014	FENCING BOOK - illustrated.....	14.95
3015	Bib for mask.....	6.95
3016	U.S.A. fencing T-shirt.....	7.95
3017	Practice wall target.....	20.95
3018	Padded epee sleeve.....	16.95
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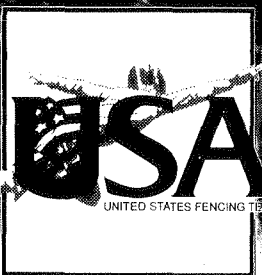
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