

Marshall University

Marshall Digital Scholar

Fight Master Magazine

The Society of American Fight Directors

1-1980

The Fight Master, January 1980, Vol. 3 Issue 1

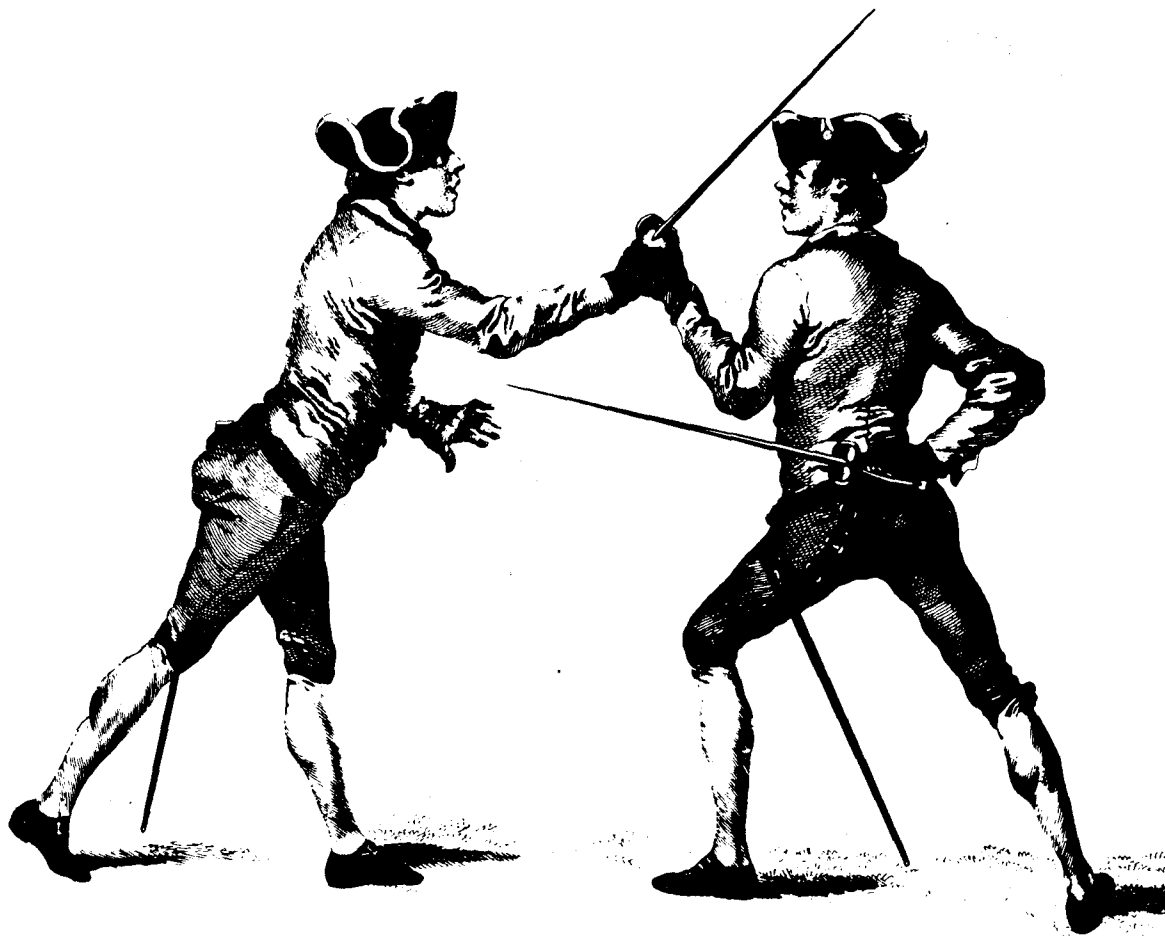
The Society of American Fight Directors

Follow this and additional works at: <https://mds.marshall.edu/fight>



Part of the [Acting Commons](#), [Other Theatre and Performance Studies Commons](#), [Performance Studies Commons](#), and the [Theatre History Commons](#)

the fight master

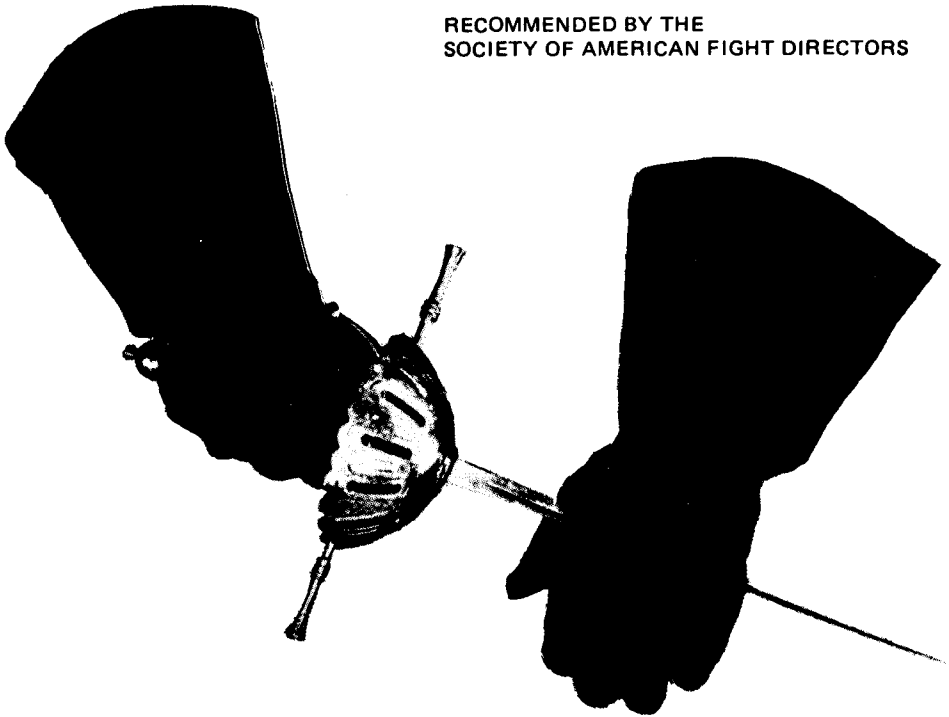


the society of american fight directors

replica swords

We carry a wide selection of replica
swords for theatrical and decorative use.

RECOMMENDED BY THE
SOCIETY OF AMERICAN FIGHT DIRECTORS



Write for our illustrated
catalog (\$3.00) and price list

The ARMOURY

AMERICAN FENCERS SUPPLY CO., 1180 FOLSOM STREET, SAN FRANCISCO, CA. 94103 - 415/863-7911

THE FIGHT MASTER

The Magazine of the Society of American Fight Directors

No. 8

JANUARY, 1980

Editor - Ann C. Long

Lay-out - David L. Boushey

Typed and Duplicated by Ann C. Long

SOCIETY OF AMERICAN FIGHT DIRECTORS

The Society of American Fight Directors was founded by David Boushey and incorporated in Seattle, Washington, in May, 1977.

OFFICERS:

President

David L. Boushey
4720 38th N.E.
Seattle WA 98105

Vice-President

Byron Jennings
1440 Sacramento, No. 6
San Francisco CA 94109

Secretary-
Treasurer

Erik Fredricksen
202 W. 98th No. 5-D
New York NY 10025

TABLE OF CONTENTS

<u>ARTICLE</u>	<u>Page</u>
1. Annual Dues	3
2. The Society of American Fight Directors Membership Roster	4
3. First SAFD Proficiency Test Held at League Training School	8
4. Paddy Crean's Memoirs to be Published in 1981	10
5. On Fight Test Certification	13
6. Combat In Shakespeare's Histories	17
7. Stabbed with a Wench's Black Eye	20
8. Duels in France, Part V	22
9. A Letter from a Colleague	27
10. "Points" of Interest	29
11. Society News	31

ANNUAL DUES

It is that time once again when Society members are called upon to support their Society through membership dues. The dues are normally solicited in January but due to the lateness of this issue, the fees will be due by the end of March. The dues structure is as follows:

Full Members	-	a fee of \$15.00
Affiliate Members	-	a fee of \$15.00
Actor/Combatant Members	-	a fee of \$10.00
Student Members	-	a fee of \$10.00

Remember that the vast amount of money collected through dues goes toward the production of The Fight Master--official magazine of The Society of American Fight Directors. In order to maintain the quality of the magazine, it is expedient that the members pay their dues as soon as possible, and no later than March 31st.

The cost of producing the magazine has taken a sharp increase, but there will be no increase in fee structure due to the fact that the membership has increased substantially.

We hope the Society's members see the value of the magazine and how it continues to improve in quality and content. The Fight Master is still the thread that links us all together and passes on the words of our many contributing members. It is the life-blood of the Society and must not be diminished in its calibre as set forth to date.

If a member has been a member of the Society since before July 1, 1979, he or she owes the full fee due. If a member joined between July 1 and January 1, 1980, he or she owes one-half the fee due. If a member has joined the Society since January 1, 1980, he or she is exempt from dues for the remainder of this year.

If a member does not pay his or her dues by the end of March, they will be subject to removal from the Society and its official roster. Through your dues the Society will continue to grow and prosper as a viable part of the theatre/cinema scene.

David L. Boushey
President, S.A.F.D.

THE SOCIETY OF AMERICAN FIGHT DIRECTORS
MEMBERSHIP ROSTER

BEARDSLEY, J.R.	(Affiliate)	2233 Grant St., No. 13 Berkeley CA 94703
BOOTH, ERIC	(Affiliate)	156 West 29th St. New York NY 10001
BOUSHEY, DAVID L.	(Full)	4720 38th N.E. Seattle WA 98105
CALLAHAN, DR. JOHN M.	(Affiliate)	403 Beachwood Drive Tyler TX 75701
CAMPBELL, SAMUEL BRUCE	(Affiliate)	65 East 96th St. New York NY 10028
COLBIN, ROD	(Full)	6160 Temple Hill Drive Los Angeles CA 90028
CREAN, PATRICK	(Honorary)	53 William St. Stratford, Ontario Canada
CUMBA, PETER	(Actor/ Combatant)	134 Kent St. Brooklyn NY 11222
DE LONG, KIMBERLY	(Affiliate)	934 E. 10th Dr. Mesa AZ 85204
DUET, RICK	(Student)	1304 N.E. 42nd, No. 204 Seattle WA 98105
EDDY, STACY	(Affiliate)	1405 S.E. Taylor Portland OR 97214
EDWARDS, STEVEN	(Actor/ Combatant)	301 E. 90th St., No. 2B New York NY 10028
FRACHER, DREW	(Student)	525 Cherry Ave., No. 4 Waynesborro VA 22980

FREDRICKSEN, ERIK	(Full)	1551 York Ave., No. 5N New York NY 10028
GIFFEN, PETER	(Affiliate)	Ashland Sharespeare Festival Asland OR 97520
GRADKOWSKI, RICHARD J.	(Full)	Box 274 New York NY 10010
HANCOCK, JIM	(Affiliate)	Southern Methodist University c/o Theatre Arts Dept. Dallas TX 75275
HAUSERMAN, WILLIAM	(Affiliate)	107 Marburth Ave. Towson MD 21204
HOOD, MICHAEL	(Affiliate)	1942 North Salem Anchorage AK 99504
HUSTON, HOLLIS	(Affiliate)	University of Delaware c/o Theatre Arts Dept. Newark DE 19711
JASSEPE, ARTHUR 6743706	(Affiliate)	80 First Ave. New York NY 10009
JENNINGS, BYRON	(Full)	P.C.P.A. Hancock College Box 1389 Santa Maria CA 93456
KATZ, DR. ALBERT M.	(Affiliate)	University of Wisconsin- Superior Superior WI 54880
KATZ, MICHAEL	(Affiliate)	10 Franklin Ave. Bedford Hills NY 10507
KIRK, JAN	(Affiliate)	26 Perry St., No. 4A New York NY 10014
LANCASTER, DAVID	(Affiliate)	305 Azalea Drive Grapevine TX 76051

LEONG, DAVID	(Affiliate)	3421 Toledo Terrace, No. 12 Hyattsville MD 20782
MacCONNELL, W.S.	(Affiliate)	Montclair State College c/o Theatre Arts Dept. Upper Montclair NJ 07043
MANLEY, JIM	(Actor/ Combatant)	348 W. 47th St. New York NY 10036
MARTIN, JENNIFER	(Affiliate)	University Theatre Iowa City IO 52242
MARTINEZ, JOSEPH	(Full)	630 Orchard St. Macomb IL 61455
MATHEWS, RAMON	(Student)	26 N. Rosedale St. Baltimore MD 21229
MOORE, PETER	(Affiliate)	4241 Sheridan Ave. S. Minneapolis MN 55410
MORRIS, CHARLES	(Student)	4223 Pinnacle Cr. Anchorage AK 99504
NICKLIN, SCOTT	(Student)	2063 Royal Fern Court No. 11-B Reston VA 20091
OSBORNE, MICHAEL	(Student)	c/o W.E. Powers 180 Hollywood St. Oberlin OH 44024
PHILLIPS, F. PETER	(Affiliate)	327 W. 83rd, No. 6-D New York NY 10011
PHILLIPS, J. CHRISTOPHER	(Affiliate)	1913 Shelby Mattoon IL 61938
PIRETTI, RON	(Actor/ Combatant)	Leroz St., No. 12 New York NY 10014

SCHENKKAN, ROBERT	(Affiliate)	364 W. 23rd., No. 2F New York NY 10011
SHELTON, KENT 2284279	(Student)	211 E. 10th, No. 15 New York NY
SLOAN, GARY	(Affiliate)	Ashland Shakespeare Festival Ashland OR 97520
SMITH, DAWSON	(Affilaite)	1581 S.W. Fairview Ave. Dallas OR 97338
SMITH JEROME	(Affiliate)	3133 Lawton St. San Francisco CA 94122
STOUT, STEVEN	(Actor/ Combatant)	71-7th Ave. Brooklyn NY 11217
SUDDETH, ALLEN	(Affiliate)	310 W. 97th St., No. 44 New York NY 10025
THACKABERRY, NEIL	(Affiliate)	Rockford College c/o Theatre Arts Dept. Rockford IL 61106
TOBINSKI, JOHN R.	(Affilaite)	2524 32nd St., Apt. 1 Northport AL 35476
TOWSEN, JOHN	(Student)	21 E. 2nd St., No. 26 New York NY 10003
UHLER, ERICK	(Affiliate)	351 W. 45th, No. 4 RW New York NY 10036 7573432
VAN DYKE, LEON	(Affiliate)	Northwestern University c/o Theatre Arts Dept. Evanston IL 60201
VILLA, CHRISTOPHER	(Affiliate)	American Fencers Supply 1180 Folsom St. San Francisco CA 94103
WALSH, ROBERT	(Actor/ Combatant)	171 East 92nd St. New York NY 10028
WEARY, ALLEN C.	(Affiliate)	31 W. 75th, No. 24 New York NY 10023
WINTERS, KATY	(Actor/ Combatant)	301 E. 90th St., No. 2B New York NY 10028
WOLFGRAM, STEVE	(Student)	3652 S.W. 23rd Miami FL 33145

FIRST SAFD PROFICIENCY TEST
HELD AT LEAGUE TRAINING SCHOOL

On February 2, 1980, the first group of students attending a League of Professional Theatre Training Program's school to be examined for a certificate of proficiency in stage combat from the SAFD were examined by our very honorary member, Mr. Patrick Crean. To this teacher, the experience was especially rewarding. Nine years ago I received a Sir Tyrone Guthrie Fellowship to pursue individual training in Stage Combat Choreography from this most distinguished gentleman of our trade. Through the years we have worked together on many projects and thus it was with great anticipation that I awaited the arrival of my friend and mentor at Carneige-Mellon University.

The students taking the test were all seniors in a highly concentrated professional theatre training program in their fourth year. Although they had received unarmed combat from Mr. B. H. Barry of the Society of British Fight Directors during their past two years at Carneige-Mellon, they had not yet received basic training in armed stage combat. Thus, it was unfortunately necessary to curtail the unarmed work to one week of review (1½ hours, three times a week) and reserve the remaining three weeks to quarterstaff and rapier and dagger. As one can well imagine, 4½ hours a week spread between 14 people leaves very little individual time and the last week was of necessity spent looking for extra hours and locations, complicated by the fact of a major stage production about to open as well as numerous smaller projects all competing for time and space. The energy, creativity and dedication of these students made this a pleasant problem to deal with.

The students were taught an unarmed routine, a quarterstaff and a rapier-dagger routine which they were allowed to arrange to suit a story line of their own devising.

The creativity and energy was marvellous, and thus we saw an Edgar and Edmund in a rapier-and-dagger sequence as well as Gwendolyn and Cecily engaged in a punch-up, and Oscar and Felix engaged with quarterstaff.

Lest I be misunderstood, each couple had to involve all three portions or routines in their story-line. A

particular favorite of Mr. Crean's involved a young lady at a disco who finally got fed up with having her toes stepped on and decided to take "desperate measures."

In only one instance was there a "dry" and the professionalism of the actors carried them through. Naturally, they did not "improvise" in the hopes of arriving at a mutual contact point, but acted the "catch-up" beat as coached without becoming flustered and went on to complete a well-acted routine.

This instructor is pleased to report that all 14 passed and 4 received "recommendations." The list is as follows and will be added to the Master list that we plan to make available to TCG and Equity.

Rick Parks (R)	Jon Hayden
Ron King (R)	Lucinda Danner
Molly McCloskey	Heidi Woodyard
Melcourt Poux, Jr.	Wendy Hall (R)
Gary Boyer	Holly Hunter (R)
Mark Swanson	Tami Bodenrader
Michael Cook	Caroline Carrigan

Because of the past arrangement with Mr. Barry that Carneige had through the League of Professional Training Programs, and the fact that Mr. Crean is of course a member of the Society of British Fight Directors, a unique (and I hope mutually appealing) situation arose whereby another first has occurred. These students have received in effect a "double proficiency," in short, two certificates.

I sincerely believe that when there exists in a fellowship an individual of such singular quality and good-will as Mr. Paddy Crean, then petty issues pale and a spirit of cooperation and recognition can truly exist.

It is my fervent hope that this first in a mutually cooperative and unequivocally successful venture between our two Societies will set the stage for a closer and more harmonious relationship in the future.

In closing, I'd simply like to say that this only heralds the already visible emergence of a quality membership that can be trusted with highly professional training programs and re-affirms the value of our beloved and inspriational colleague, Mr. Patrick Crean.

Erik Fredricksen

PADDY CREAN'S MEMOIRS
TO BE PUBLISHED IN 1981

If all men were like Paddy Crean there would be no need for a women's liberation movement.

Mr. Crean, fight director for the Festival, has been living and storytelling here for a number of years. In the near future the rest of the country will have a chance to hear his stories when his biography, *More Champagne Darling*, appears in print.

Mr. Crean is a gentleman to the manner born. His father, an Irish military doctor, and his mother, a noted Spanish beauty, introduced young Patrick to the high life in England and Paris.

As a schoolboy he saw Sir Henry Wilson shot to death by terrorists, and he met such luminaries as the future King Edward VIII and Lady Randolph Churchill.

In Paris his mother taught him to tango "like Valentino" and he met her friends Coco Chanel, Maurice Chevalier and Mistinguette.

He has had many careers in his lifetime, from tea planter in Ceylon to fencing master and double for Errol Flynn.

After much encouragement from friends he set about going through the memorabilia of that life in 1973. On July 1, 1975, he sat down to write.

So far he has tapped out 428 pages on his typewriter at home and in various places where he stays when he travels to stage fights and teach.

In September, publishers McGraw Hill Ryerson, the com-



pany which first expressed interest in the book, came through with an advance and a contract. Now time weighs a little more heavily on Mr. Crean's head. A deadline of October, 1980, looms formidably in front of him. The book itself is due to appear in 1981.

Biography has always been one of Mr. Crean's favorite forms of reading and now he is experiencing the joys and sorrows of the writing. In one of the early letters from his mother, she suggested he should try writing. Although he has written television scripts in the past, this is his first attempt at a whole book.

He says sometimes he sits down and just stares at the typewriter. He asked a friend of his, who is also a writer, if this happens to him very often. The friend replied with a definition of a writer as someone who sits at the typewriter hoping the phone will ring. That seemed to reassure Mr. Crean, somewhat.

Mr. Crean has found that writing so personal a book has made him a more open and honest person. As he points out, there is no point in being reticent now; in a few months everyone will know it all. To write biography, he said, takes a certain amount of egotism and courage.

"If I were too young I couldn't have written it. I'm old enough now not to care as much" he said.

One of the things that keeps him going is the fact that the personalities he has encountered in his lifetime have almost all vanished. They were a breed of people the likes of which we probably won't see again.

Rosa Lewis, the real Duchess of Duke Street for anyone who has seen the television series, was a friend of Mr. Crean's father. One of the incidents in the book is about his encounter with the famous owner of London's Cavendish Hotel. "Yes, you do look like Tommy (his father)," she said, "Are you going to win the Victoria Cross too?" Oh yes, Mr. Crean's father won the Victoria Cross and his uncle, Petty Officer Crean, went with Scott to the Antarctic.

To give the book the right kind of look, Festival designer Desmond Heeley has agreed to design the dust jacket. This winter Mr. Crean will be working in Vancouver and Victoria and he will be taking his portable typewriter along. On his return, friends, including his wife Susan and Festival actor Richard Curnock, will be given a reading

of what he has accomplished in that time.

Getting back to Paddy and women's lib. Your heart has to melt a little when a man tells you he always believed what Errol Flynn told him--"I've never had bad advice from a woman." And to top it all off he talks about doing the dishes before he sits down to work.

As for the title of the book, it was one of the first lines Mr. Crean spoke as an extra in a 1930's quickie British picture. He turned to an elegantly dressed woman beside him and said "More champagne, darling?"

* * * * *



"They Died with Their Boots On" (1942) starring Errol Flynn. A Warner Bros. picture.

ON FIGHT TEST CERTIFICATION

Although it's very difficult for any society to agree to the rules and laws whereby other members are asked to join, and keeping in mind that some would "rather not join any club that would have me for a member," sometimes rules help identify their maker. This Society is growing, and growing rapidly. Through the work of all of us, more and more American actors and actresses are being trained, regional theatre and Shakespeare Festivals are rife with inspired bladework, and the fever and interest is growing. This is due to the work of the Society's founders, and and continued by the interest of its newer friends and members.

With the immense size of our country and the many theatres spread around it, there is much ground to be covered. Soon the Society will have three centers of activity, Seattle for the West, Chicago, and then New York City. Centers where phones will be answered, files kept on actor/fighters and choreographers, and maybe a fight training school attached. Right now, information is spread thin and is hard to come by. These centers would serve as clearing houses, and may even provide research and arms for specific needs. As the membership grows, so must we keep together.

Most importantly, I feel that the interest will spread first from students at the college level, and secondly from working professionals who are trained in stage combat. By this I mean use of a sword as well as the hand-to-hand skills. Instrumental to this is the Fight Test being given in New York, and soon in California. The Test is a great tool. It excites the students and the teacher. It gives the class a goal and inspiration. As our reputation grows, certification will become a prestige credit on an actor's resume.

For the teacher, the Test gives the opportunity to see his students in a performance situation, and we all know what opening night jitters does to a well rehearsed fight. It gives him a chance to see if the student has gained

competent knowledge of safety principles, blade skill, unarmed combat, balance and flair. It takes years to accumulate the skills required to teach someone to fight. A fight choreographer must at times be director, friend, coach and scriptwriter. But what he wants, besides a strong directorial concept, is trained talent. For this, the Fight Test is the key.

Although it may be counter-productive to standardize training, I feel some basic principles should be upheld. Using Erik Fredricksen as a sounding board, and after talking with many colleagues, we have come up with a short list of what we believe to be the basic requirements for an actor/actress taking the S.A.F.D. Fight Test. For this list we have drawn from experience in the tests already given here in New York City. This list includes what we feel are the bare minimum compulsory moves to be required of a performer taking the test. I think we agree that to obtain a certificate with recommendation, a performer must be able to fight in all three areas, and other specialty weapons (broadsword, quarterstaff, etc...) be brought into account after these. Some terms reflect the French fencing schools, but we feel that a teacher or choreographer not already conversant with them could find them with little trouble.

A written exam has been put forward by some, but I don't think, and I believe Erik will agree with me, that the average performer need be able to answer, "How do you spell Landsknecht?"

So, following is our list, offered as a guideline to the membership:

FIGHT TEST COMPULSARIES

Test fight should include at least one of the following:

HAND TO HAND

One kick)	
One punch)	
One flip)	all effectively masked
One knee)	

SINGLE ARMED RAPIER

One corps a corps
One cut over the head (duck)
One horizontal swipe (avoidance)
One diagonal swipe (avoidance)
One sequence on line
One circular sequence
One punto reverso (back of blade, palm up)
Three prises de fer:
 a. croisée
 b. envelopment
 c. bind
Point work
 a. deceptions of parry
 b. coupé
 c. doublé
One beat parry

DOUBLE ARMED RAPIER-DAGGAR

Ability to parry with both equally well
One cross parry
One parallel, or double parry
One attack with daggar
Two daggar parries solo

Accept this list in the spirit in which it was written, not as hard rule, but as a guide, for college level teachers, aspiring fight directors and students. It gives leeway for unlimited creativity in the actual tests themselves, and may add a bit of spice to some. This also solves the problem of a "standard test" taught over and over, eventually to the abject boredom of students and teachers alike.

About the test situation itself. As you know, a teacher is not allowed to judge his own students in the Fight Test. For this reason, a Full Member of the Society is brought in who has no personal knowledge of the individual students and can judge impartially. A teacher desiring his students to take the Test should make sure far in advance that a judge is available and in town, or arrange for another to travel there. The \$5 Test fees

end in a holding fund for this very purpose, but travel expenses must be cleared with David Boushey, or the Treasurer, Erik Fredricksen. As to location, any large, well-lit room or theatre, preferably with a wood floor will do. A theatre is an ideal location as it has room for any spectators, and continues the performance situation. It is rare, however, to find a stage unencumbered with a set, which cuts down maximum freedom in student's movement. The floor should be cleaned and swept of nails and wood chips which unerringly find their way into one's boot. Failing finding a theatre, (universities will usually comply if given forewarning, as will some professional theatres if their interest is pricked) a large rehearsal room will fit the bill. A word to the wise is to watch out for low hanging light fixtures--fluorescent tubes shatter magnificently! It is also helpful to encourage students to invite friends, directors, agents, family and others in the profession to watch the rehearsed fights. This is some of our best advertising, and helps give that edge of performing before one's peers. The public is, of course, excused during the second part of the Test, where partners are split up and a new fight is learned on the feet.

But the momentum should not be kept in New York. Others must train students up to the Test and in all parts of the country. Resident theatre, stock, Shakespeare Festivals, League of Professional Training Schools, all must be linked by people taking the Test and being certified by the S.A.F.D. What I have learned in the three tests I have given, and why I started them in the first place, is that, by God, the interest is there. More and more professionals, and especially the training schools, are wanting this kind of training for themselves or their students. And what a marvelous opportunity for any actor! So come on out there, pick up the standard and run with it. As the test lists grow, so does our reputation. Now that the ball is rolling, it cannot be stopped.

Allen Suddeth,
with Erik Fredricksen

COMBAT IN SHAKESPEARE'S HISTORIES

(Excerpt from the Master's Thesis of Michael Hood - Affiliate member to the Society and professor at the University of Alaska, Anchorage.)

HENRY IV, PART I

This play contains a very interesting and informative fight. Mistress Quickly enlists Fang and Snare to arrest Falstaff, and advises them to be cautious, for "if his weapon be out: he will foin like any devil." Foin is an archaic word that means, in this context, to thrust with a sword. That meaning is made clear by Fang's reply: "If I can close with him, I care not for his thrust." Fang's next line, "An I but fist him once: an a' come within my vice--", speaks of what Silver called "the old ancient teaching...", of Englishmen, which included in its methods of defense, "...their Closes and their Grypes, striking with the hilts...Wrastlings, striking with the foot or knee in the Coddes..." It is a slam at Falstaff's Italian fencing technique, which makes itself known in the next scene when Falstaff states, "This is the right fencing grace, my lord; tap for tap and so part fair." Further confirmation of this argument is supplied in the altercation with Pistol in Act II, ii. Falstaff calls for his weapon, saying, "Give me my rapier, boy..." By contrast, Pistol's weapon is the more respected English basket-hilted sworn, another renaissance weapon. Silver writes, "What a goodly defence is the strong single hilt... especially where variety of weapons be..." Shakespeare once again introduces renaissance weapons in an earlier historical setting, but not, perhaps, without reason. Wise has written:

If it is our intention to project a consistent and coherent image of a character, then we must choose a weapon that is in keeping with such a character, since that weapon is essentially part of that character.

It is apropos that Falstaff, the vain and pompous

antithesis of martial courage, should carry a foreign and distrusted weapon, while Pistol wields the more straightforward English sword. The "conflict between the traditional English weapons and the foreign rapier appears almost a class symbol." Shakespeare, writing for an Elizabethan audience, employs that conflict and its symbolic function to define his characters in terms familiar to his audience. The suspicion of the Italian weapon and its methods is demonstrated even more pointedly by Fang's enthusiastic reliance on his fist alone when dealing with Sir John and his rapier.

Fang's attempted arrest of Falstaff ends in a free-for-all involving Sir John, Bardolph, Mistress Quickly, Fang, and Snare. The possibilities for staging are intriguing and exciting. The combat between Pistol, Bardolph, and Falstaff, offers less complexity because fewer combatants are involved, but is useful in establishing Falstaff's weapon as a raier.

Act IV, iii of Henry IV, part II contains excursions following Lancaster's wry triumph at Gaultree Forest in the preceding scene. This action depicts the disorganized rebel retreat before Lancaster's forces and, as such, specific detail may be of little importance. A rout is, after all, a rout.

The only other reference in this play of interest to this study is the mention of a pike in Act II, iv.

HENRY V

Henry V is climaxed by the English victory at Agincourt, yet all we are allowed to see of the actual combat are the excursions called for in Act IV, iv. They are a good example of Watkins' "match-card and casualty-list" engagements. In Act IV, iii, the English "contenders" are named, "Harry the King, Bedford and Exeter, Warwick and Talbot, Salisbury and Gloucester." In scene vii it is reported that York and Suffolk have been killed, and in scene viii the French dead and captured are listed. Out of these characters may be selected to flesh out the

excursions. York would be a logical choice on the English side. Harry mentions that,

...thrice within this hour
I saw him down; thrice up again, and fighting;
From helmet to spur all blood he was...

The only further combat called for in Henry V is in Act V, i, where Fluellen takes Pistol to task with a cudgel.

References to the brutality and crudity of war abound in Henry V. We hear of soldiers "mowing virgins and children like grass," and, "fathers taken by beards and dashed against walls, infants spitted on pikes."

One further note of interest in Henry V is found in Act III. Fluellen speaks of Macmorris having "...no more directions in the true disciplines of the wars, look you of the Roman disciplines,..." Almost certainly he is referring to Vegetius' De re Militari.



STABBED WITH A WENCH'S BLACK EYE

Again I found myself on the end of a point. The point of a designer's pen! How many times have you choreographed a beautifully conceived fight sequence and had the scenic designer, the costume designer or the lighting designer either ruin it or minimize its effects? Well, it happened to me again. I was recently choreographing Coriolanus and had come up with a great idea. The combatants (Coriolanus and Audifius) would be tied together with a leather strap; a gladius put in their hands and thus they would resolve their differences. The idea was terrific. The fight would be very interesting because although the strap can be limiting in some respects, it can add a whole new dimension to a fight. The fact that the audience knows those two people cannot avoid each other brings great tension to the whole affair. The strap can be used to strangle an opponent or wrap his balde for a disarm. It can be yanked and slackened to give a kind of an Indian wrestling effect. Anyway, it can be an exciting was of presenting a fight or duel.

As you would have it, the set was difficult to work on but I worked around it rather effectively. The costumes (especially foot gear) were at times a bit awkward but otherwise rather stunning and I managed to work around these. Well, the lighting designer came late in the rehearsal process and together with the director of the show, what do they decide? They decide the lights should be brought way down to give a silhouette effect. Well, that might not be bad but they completely minimized the effect of the fight.

No longer could one see the expressions on the actors' faces. One could not discern what the mood of the fight was. (We will assume it was to kill the other guy.) What was once a combination of very find physical moves and technique incorporating the strap and blade-work, was now a fight that looked not only tame but as if the same moves were being repeated time and time again. One could not distinguish between a cut to the left shoulder and a cut to the right shoulder.

What was frightening was the fact that I had to raise

hell to get them to bring the lights up to a suitable level where the actors could see one another! Not only was there a lack of concern for my creativity, but the safety of the actors was a low priority. Of course, I was disappointed about the fact that they wouldn't let the actors create the mood, that they felt they couldn't trust the talents of the individuals (who are very fine actors), but rather had to create an artificial mood with less than adequate lighting. But what upset me the most was their apparent lack of concern for the safety of the actors.

Often I hear of how managements really care for the safety and welfare of the actors, but when it comes tech time, the fight director has to rant or plead for a run-through of the fights before they go on that night because they haven't the time to give. Of course, if an actor got hurt running the fight at full speed without the benefit of a slow-through, the fight director would catch hell for choreographing such a dangerous fight. A slap in the face can be dangerous if under rehearsed.

So, having once more bitten the bullet, I will try to emphasize to my next director how important the technical effects can be when coordinated with the fight choreography.

After all, some of my best work has been heightened by the skillful hand of a good designer who knows how important a fight can be and how effectively his set, costumes, lights and sound can add to the whole effect, making it a joint effort on the part of all concerned.

David Boushey

PART V

DUELS IN FRANCE

From: The Duel: A
History of Duelling

During the reign of Louis XIII another duellist with a notorious reputation was the Chevalier de Guise, not on account of the number of men he killed, but because he dispatched a father and son in successive encounters. The Chevalier had a violent argument with the Baron de Luz in the Rue Saint-Honore, one day in January 1613, on the subject of the assassination at Blois of Le Balafre or "Scarface" de Guise in 1588. De Guise dismounted, to place himself on an equal footing with the Baron, and asked de Luz to draw his sword. Although the baron was an old man and had not fought for a great many year, he complied and was promptly run through by his opponent, who calmly wiped the sword, remounted his horse, and rode away in an unconcerned manner.

The dead man had a son of about the same age as the Chevalier, who, as soon as he heard of his father's death, resolved to avenge him. He was well aware that de Guise was of such high rank that, if he killed him, he would be unable to obtain asylum in any part of Europe, but he did not hesitate for a moment. Not daring to approach the great nobelman's house, he sent him the following respectful challenge:

"No one, my lord, can bear witness to the just reason of my sorrow more forcibly than your lordship. I therefore entreat your lordship to forgive my resentment in expressing my desire that you will do me the honour of meeting me, sword in hand, to give me satisfaction for my father's death. The esteem which I entertain for your well-known courage induces me to hope that your lordship will not plead your high rank to avoid a meeting in which your honour is so deeply compromised. The gentleman who bears this will conduct you to the place where I am waiting for your lordship with a good horse and two swords, of which you will have the choice; or, should your lordship prefer it, I shall attend you at any place you may command."

The meeting took place on horseback, and after a

desperate fight the young de Luz had the satisfaction of dying by the same hand which had killed his father. In the meantime, in accordance with the fashion of the day, the seconds had fought a duel of their own, in which they had succeeded in wounding each other. A few voices were raised at court in criticism of de Guise for this dual killing, and particularly for the challenge to the aged and incapable Baron, but on the whole it was accepted as nothing more than an intriguing incident. Certainly d'Audiguier had nothing more disapproving to say of de Guise's second killing than this "this victory would have been more gratifying to God if the Chevalier had fought for the same cause that took his ancestors to Palestine."

In view of this remarkable understatement, it is scarcely surprising that d'Audiguier should have been an ardent advocate of duelling. At one point, indeed, he presented a supplication to Louis XIII not only to cancel all edicts against duelling, but to grant explicit permission for the practice. "A great trial, Sire," he wrote, "is in progress between the nobility and the law in Your Majesty's dominions; in which you alone can decide. Your nobility maintain that a gentleman whose honour is impeached should either vindicate it with his sword, or forfeit his life; whereas the law asserts that a gentleman who draws his sword shall lose his life; and surely Your Majesty, who is the chief of the most generous nobility in existence, cannot feel it in your interest thus to blunt their valour, or, under the vain pretence of preserving their honour, behold them reduced to the necessity of losing sight of its dictates, or seek to maintain it with their pen, like the low-bred, disputing the right of arms before menial lawyers." He concluded by imploring the King to make duels less common by allowing them to take place on certain occasions when the King himself should be present, and when the public, he added, "instead of being involved in differences and law-suits, which consume both blood and fortune, would be delivered of the two monsters, and would feel proud of displaying their courage in your service, and their valour in your royal presence."

In spite of these plausible arguments, various edicts against duelling were published during this reign, including one in 1626 which forbade all applications for pardon or pleas in favour of duellists. Like Henri IV, Louis even

prohibited any such pleas from the Queen; and he declared before Heaven that he would never under any circumstances grant any exemption from this ordinance. Yet in spite of all these vows and protestations, we find Louis XIII granting a free pardon to duellists "on account of the earnest entreaties made by his much loved and dear sister, the Queen of England, upon the occasion of her marriage."

There were, in fact, only very few examples of the law against duelling being rigorously carried out during the reign of Louis XIII. The most famous was undoubtedly the case of Francois de Montmorency, Comte de Bouteville. This celebrated duellist was in the habit of walking up to any man whose courage he had heard spoken of, and saying, "I understand, Sir, that you are a brave man; I should like to allow you to prove it--what are your weapons?" He was so impudent in his defiance of the royal edicts against duelling as to compel the Comte de Pont-Gibaut to leave church one Easter Sunday to go and fight him. Finally, in 1627, after a series of notorious duels, he took refuge in Brussels, where the Marquis de Beuvron sought him out in order to avenge one of his victims. Hearing of this, Louis XIII wrote to the Archduchess governing the Low Countries, asking her to prevent the duel. At her request, the Marquis de Spinola invited the two parties to dinner, and made them swear to give up their quarrel; but as they were leaving the house, Beuvron whispered to Bouteville that "he would never rest satisfied until he had met him sword in hand." Bouteville, however, refused to fight in Brussels, having given his word to the Archduchess to refrain from any hostile act while on her territory, but he appealed to her to intercede for him with Louis XIII to allow him to return to France. The King replied "that all he could do, for the love he bore her, was to allow him to remain in France without further prosecution, but he could not permit him to make his appearance at court."

After eight challenges from Beuvron, Bouteville finally agreed to meet him in Paris, in the afternoon of May 12, on the Place Royale, one of the most public places in the capital. The fight began with sword and dagger, but after a few minutes the two men threw away the former weapon and set to with their daggers. Finally, when each man was holding his dagger at the other's throat, they mutually asked for quarter, and the duel came to an end. However, although they both promptly made for the frontier,

Bouteville was arrested, condemned to death, and executed on the Place de Greve with considerable military pomp, attended by the Bishop of Nantes. The execution was characterized by a remarkable demonstration of masculine vanity, for it is recorded that Bouteville was as anxious to preserve his mustachios as Sir Thomas More was to keep his beard out of the way of the executioner's axe. Indeed, when the Bishop said to him: "My son, you must no longer dwell on worldly things. Are you still thinking of life?" the condemned man proudly replied: "I am thinking only of my mustachios--the very finest in France."

Even this terrible example did nothing to discourage the vogue of duelling, and it was said that when acquaintances met in the morning at Louis XIII's court, their first inquiry was: "Do you know who fought yesterday?" Lord Herbert, the English Ambassador at the French Court, observes in his memoirs that during his long residence in France he met scarcely a single Frenchman who had not killed his man in a duel; and, to show the prevalence of duelling in France, and the respect which was felt for duellists, he tells the story of a Monsieur Mennon who, on asking for the hand in marriage of a niece of Monsieur Disancour, was told by the latter, "My friend, it is not time yet to marry; I will tell you what you must do if you will be a brave man. You must first kill in single combat two or three men; then marry, and engender two or three children; and the world will neither have gained nor lost by you."

By the middle of the seventeenth century, duelling had become such an essential part of the life of the French nobility that even Louis XIV was unable to stamp it out, although no fewer than ten edicts restraining the practice were published during his long reign. In the early edicts, considerable blame for the "monstrous frenzy" affecting the nobility was placed on plebeian subjects who incited their betters to fight; thus the edict of 1651 contained the following stern clause:

"Whereas it does appear that there are persons of ignoble birth, and who have never borne arms, yet are insolent enough to call out gentlemen who refuse to give them satisfaction, justly grounding their refusal on the inequality of the conditions; in consequence of which these persons excite and oppose to them other gentlemen of like degree, whence arise not unfrequently murders,

the more detestable since they originate from abject sources; we do hereby will and ordain, that in all such cases of challenge and combat, more especially if followed by serious wounds or death, such ignoble and low-born citizens, duly convicted of having caused or promoted such disorders, shall be forthwith, and without any remission, hanged and strangled; all their goods and chattels, etc., confiscated; and we, moreover, do allow our judges to dispose of such part of this confiscated property as they may deem meet, as a reward to all informers who may give due knowledge of such offences; that, in the commission of a crime so deserving of condign punishment, everyone may be induced to make proper revaluation."

These provisions, however, do not seem to have had the intended effect, for in 1679 Louis XIV found it necessary to issue the celebrated Edit des Duels, which prescribed the death penalty for all principals, second, and thirds, with greater or less confiscation of property; ordained that gentlemen should be deprived of their letters of nobility; and their coats of arms defaced and broken by the public executioner; and ruled that those who fell in a duel should be tried by contumacy, and their bodies deprived of Christian burial, being thrown into "the common receptacle of nuisances." The mere sending of a challenge was punished by exile and the confiscation of half the offender's property, while all servants who bore messages or attended their masters on the occasion of a duel were condemned to be whipped and branded with the fleur de lis. At the same time a court of honour was set up, composed of the Marshal of France, to decide what satisfaction should be given in a case of provocation, as well as a suitable penalty of imprisonment, fine, or exile.

Theoretically, this edict was bound to bring duelling to a stop, and La Bruyere asserted that "to cure men of this folly has been one of the most glorious actions of the greatest of monarchs." But the folly was too deeply rooted in the minds of the French aristocracy to be cured as easily as that; the court of honour, once the novelty of the institution had worn off, lost its popularity; and the King himself was anything but consistent, fulminating against duelling in his official pronouncements, yet issuing patents to fencing-masters to teach his nobles the art of killing one another... [His reign] was marked by a long series of affairs of honour.

A LETTER FROM A COLLEAGUE

Dear Mr. Boushey:

I enjoyed very much the October issue of The Fight Master, and welcomed the news of the Society's rapid enlargement. When I first joined, the membership list was two pieces of paper with 27 names; what a heartening advancement!

Being out of town in August, I was unable to attend the meeting in New York, but the report of increasing support of the use of Proficiency Certification is most gratifying. It seems to me that the very first and most important service the Society can afford the industry is the espousal of proficient actors in roles requiring fighting. It is the easiest and most effective way of convincing the still-unawakened of the severe professional demands of the art, and to heighten the awareness of actor, producer, and audience to the joys of stage fighting well-done.

May I also extend congratulations on the new classification, "Actor/Combatant." My own case is relevant. I trained at RADA under Henry Marshall and B.H. Barry, and was avidly interested in maintaining professional contacts in this exciting and rewarding area. Although my first two jobs were happy opportunities to exploit my training (Achilles in Troilus and the understudy to Henry V), it was not until I met Eric Fredrickson that I became aware of the Society. Once I became a member, however, I felt most out-of-place, since plainly your efforts were to co-ordinate and assist professional Fight Directors. I have assisted in small unarmed choreography only twice in the four years I have been in New York, and never as a "Fight Director," bearing in mind the strictures I grew up with in the British Society. But the American Society seemed for so long to have no place in it for me--a professional actor with a driving interest in stage fighting, wanting to know what was going on, enjoying the articles in the magazine, but always feeling guilty that I could not report on my experience choreographing Hamlet and Laertes someplace.

Now I feel better, surrounded by the entrance of other young actors (but no actresses as yet, I see?) who find membership in professional Societies to be of great value.

May I add a suggestion, or request? It seems that the best place to advance the cause of Certification of actors would be where the actors are--New York and Los Angeles. And here in New York, I frankly did not know of the Certification Test until it was over. I would very much want to be informed how I might attend some sessions, brush up my rusty skills, learn some new ones, find some new stage-fighting friends, and see if I can pass an American Proficiency Test to add to my British one. Might some planning and coordination not be fruitful? My time is at your and Eric's disposal if I can be of use.

In closing, I was at RADA again this fall, directing this time instead of studying, and Henry Marshall--who you must know was instrumental in the founding of the British Society--expressed interest in and admiration of your efforts. Thought I'd pass along the good word, in case your ears burned sometime in mid-October. I'm now in the new BAM Theatre Company and looking forward to a dandy time--though the only Shakespeare in the season is Winter's Tale, where only words are flung about in anger. Do you think I could talk David Jones into inserting a duel in the sheep-shearing scene? Ram's horn versus wool tuft?

Best wishes,
Peter Phillips

Post Script:

It is nice to get letters like this. I thought I would share it with the membership. I am also pleased with the new classification of actor/combatant. We as a society continue to improve and find new ways of making our Society a more viable aspect of the whole theatre scene.

By the way, Philip, you are wrong on one count. We have two women in the Society. We have had Jennifer Martin for some time and we have recently added Katy Winters. I must admit, I wish we had more women in the Society. Here, too, I think it will just be a matter of time. After all, like so many male oriented areas, it will take some time until women realize that they are perfectly capable of choreographing a real "swashbuckler."

D. L. Boushey

"POINTS" OF INTEREST

Much to the disparagement of the Society's officers, we have found it necessary to give Castello Fencing Equipment Co. notice that the Society will have no choice but to boycott Castello equipment if they continue to neglect paying their advertising fee as agreed upon by their employee Jeffrey Tishman (since released) for the year 1979-80. We regret that we have to go to these lengths to encourage an advertiser to live up to his responsibilities but as the Society depends so heavily upon advertising receipts to produce our quarterly The Fight Master we feel we have no other choice. Many members to the Society are directly involved with purchasing equipment from Castello's or indirectly by encouraging various schools and theatres to do so. I venture to say it will hurt Castello Fencing substantially if the bill is to remain neglected and therefore we urge Castello's to put things back in order. A boycott of anyone's merchandise is no pleasant matter but the officers to the Society feel they have no options left at their disposal.

Allen Suddeth has been hired by NBC Sports to write, direct and appear in a short film on the history of fencing. Under the auspices of "Olympic Profiles," two of these films will appear during the live coverage of the fencing competition of the Summer Moscow Olympics. First, a 1½ minute short with music, narration, and stills, lithographs and paintings covering the history of fence. Next a 4 to 5 minute film with Mr. Weary and himself covering six centuries of fencing on location, in costume and with dialogue. Congratulations to Mr. Suddeth on his achievement. It will be unfortunate if all his work is undermined by an Olympic boycott. It is marvelous to see Society members making strides to not only bolster their own ambitions but also to bolster the status of the Society of American Fight Directors.

Members to the Society please note that a complete list of names and addresses of the entire membership is in this issue. If your address is other than what is in print, you must contact us. We ship our magazine third class to save on postage and if you have moved, they simply will not forward it. We have received some complaints by members that they have not received all of their copies of the magazine. All we can say is that we send out a magazine to every member in good standing to the Society. If you are moving, send us a new address! We have very limited back issues and would be hard pressed to send you duplicate issues.

We have six new members to the Society. We welcome them and hope that they will be contributing members to the Society, and the life blood

of the Society, The Fight Master. They are as follows:

Steven Edwards (Actor/Combatant)	Ramon Mathews (Student)
Katy Winters (Actor/Combatant)	J.R. Beardsley (Affiliate)
Ron Piretti (Actor/Combatant)	Michael Katz (Affiliate)

(Their addresses are listed with the full membership roster herewith.)

The Society of American Fight Directors will embark upon a long-awaited venture. The first official fight school to the Society will open at Western Illinois University this summer. It will be conducted by three distinguished members of the Society: David L. Boushey, Erik Fredricksen, and Joseph Martinez. It will deal with all aspects of armed and unarmed combat including such areas as broadsword, rapier, rapier and dagger, court sword, and quarterstaff. It will be a very worthwhile residence to any student members of the Society as well as students of the many combat teachers who are members of the Society. It would be a marvelous refresher course to many of our affiliates. There will be full details in the next edition of The Fight Master (April). If you need immediate information, please contact Joseph Martinez at: Western Illinois University, c/o Theatre Arts Dept., Macomb, Illinois 61455. It is hoped and expected that the Society will eventually open three national fight schools; one in the East (New York), one in the Midwest (Illinois), and one in the West (Seattle). We are looking forward with anticipation to a most successful venture into the national fight school concept which until now has forced many would-be fight directors to go to England and elsewhere for advanced training. (The summer session will begin in mid-July).

Now that we are 56 strong and growing, there should be little reason for a lack of articles to be published in our magazine. It is becoming quite evident with our new editor and large membership that the magazine is becoming top quality. Please do not assume because we have more members that someone else will write the articles. We still rely on a nucleus of people to produce the magazine and I find it alarming that there are still original members to the Society who have yet to write an article for publication. Please keep the articles coming. It takes a great deal of the pressure off of those who have been the bulwark of the magazine. Besides, it is most interesting to hear opinions and comments of those members who have not been as vocal as others. I cannot stress how important your contributions are to the Society.

D. L. Boushey

Mr. Anthony Passantino wrote the Society recently and besides showing an interest in joining the Society, he offered his services as a specialist in making modified 16th Century rapier hangers. They are leather with belt loops instead of hooks and he sells them for \$15.00 to \$20.00. He can also make complete sword belts. The solid loop has a metal insert sized to fit the epee blade for easy draw and metallic ring. He can be contacted at: 678 Argyle Road, Brooklyn, NY 11230

David L. Boushey has been selected to present a workshop on the ends and outs of fight choreography at the national convention of the American Theatre Association this August in San Diego, California. If members of the Society continue to represent the Society at such functions as the A.T.A. regional or national conventions, it will go far in promoting the Society. Members of the Society have done the last six national conferences for the A.T.A. Make yourselves known and take on these workshops. They not only give you good PR, but they often pay!

SOCIETY NEWS

ERIC BOOTH (Affiliate) is currently playing on Broadway in an acting capacity in the production Whose Life is it Anyway?

DAVID L. BOUSHEY recently choreographed Taming of the Shrew for the Seattle Repertory Theatre and Macbeth for the University of Washington. He is presently choreographing Coriolanus for the Oregon Shakespeare Festival. After Ashland, he heads to L.A. to choreograph The Royal Family and Romeo and Juliet.

PADDY CREAN (Honorary) is teaching at the Vancouver Playhouse Acting School in British Columbia and will soon be choreographing the fights in Henry IV at the Vancouver Playhouse.

ERICK FREDRICKSEN after getting super reviews for his work in Hamlet at Fairmont State College, just completed a very successful session at Carnegie-Mellon in armed and unarmed combat where he had many of his students certified through the Society. He choreographed Albee's new play The Lady from Dubuque on Broadway. He recently did a workshop at Mercer College in New Jersey and will soon go to Webster College to do another workshop.

BYRON JENNINGS just completed playing the title role in Richard III as well as choreographing the fight scenes at the Pacific Conservatory for the Performing Arts.

PETER MOORE (Affiliate) is playing Tuzenbach in Three Sisters at Actors Theatre of Saint Paul. He will soon be choreographing the Fights for Revolutions of the Heavenly Orbs at the Cricket Theatre in Minneapolis.

PETER PHILLIPS (Affiliate) was at The Royal Academy of Dramatic Art where he was directing. He is now at the BAM Theatre Company.

JEROME SMITH (Affiliate) is currently doing the final touches on Don Giovanni at San Bruno, California. He will be assisting Chris Villa at a workshop at the Julian Theatre in San Francisco. He plans to work on the Night at the Fights being produced this Spring at the Julian Theatre in San Francisco.

ALLEN SUDDETH (Affiliate) recently finished his work with N.B.C. for the Olympic games. He and A.C. Weary plan to re-open their successful Night at the Fights this Spring on Broadway. Allen is now teaching another class in New York.

CHRIS VILLA (Affiliate) recently completed his choreography of Macbeth at the Julian in San Francisco. He is now teaching a fight class at the Julian Theatre and will be producing A Night at the Fights in San Francisco, this Spring.

ABOUT THE SOCIETY

The Society of American Fight Directors was founded in May, 1977. Its aims are to promote the art of fight choreography in such a manner that the Fight Director will be accepted as an integral part of the theater and cinema industry. Promoting the aesthetics of well-conceived fight choreography as an integral part of the total production is another aim of the Society.

Full members are professional Fight Directors.

Affiliate members are fencing masters in drama schools, overseas members, or Fight Directors of limited experience.

Friends are people interested in stage fighting but who are not necessarily connected with professional fight directing.

Student members are drama students who aspire to become Fight Directors.

Society Rules

Members are reminded that only full members may use the Society's name to secure employment; however, affiliate and student members may use their status in any capacity other than securing employment.

Inquiries about membership and editorial articles should be mailed to the Society's permanent address: THE SOCIETY OF AMERICAN FIGHT DIRECTORS, 4720 38th N.E., Seattle, Washington 98105

CASTELLO

THE STANDARD FOR FENCING EQUIPMENT



CASTELLO FENCING EQUIPMENT CO., INC.

Since 1914

America's Oldest and Largest Importers and Manufacturers of Fencing Equipment.

836 Broadway

•

New York, N. Y. 10003

•

(212) GR 3-6930



GEORGE SANTELLI, INC.

AMERICA'S
FINEST
FENCING
EQUIPMENT

GEORGE SANTELLI, Inc.
412 SIXTH AVENUE
NEW YORK, N. Y. 10011
Tel. Algonquin 4-4053

