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The Society of American Fight Directors

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The Society of American Fight Directors

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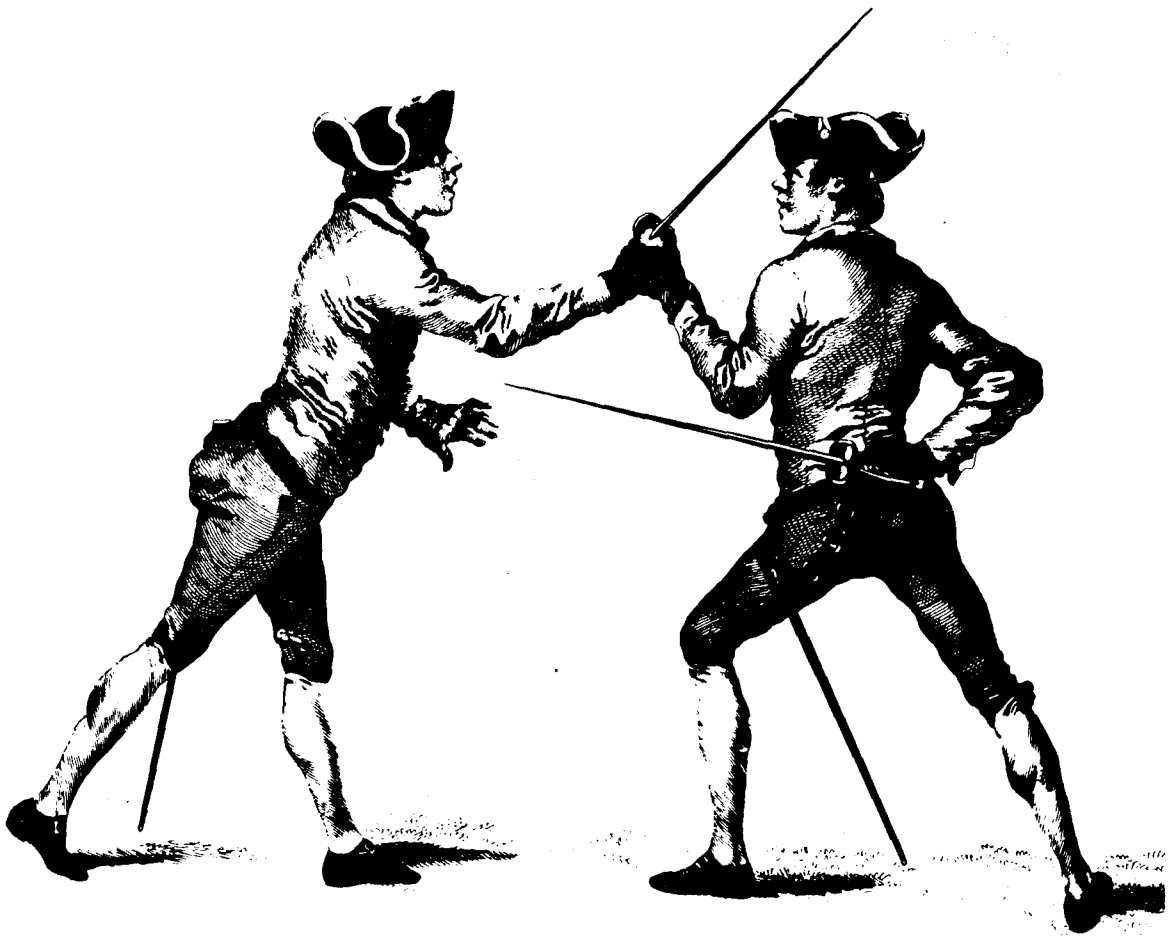


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# the fight master

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THE FIGHT MASTER

The Magazine of the Society of American Fight Directors.

NO. 15

October 1981

Editor - Ann C. Long

Lay-out - David L. Boushey

Typed and Duplicated by Ann C. Long

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SOCIETY OF AMERICAN FIGHT DIRECTORS

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

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## MORE CHAMPAGNE DARLING

By Paddy Crean



Paddy Crean has been described as the last of the Great Romantics. Born and raised in the Mayfair elegance of Edwardian-era London and in the vibrant Paris of the 1920's, he has led a varied and fascinating life in the theatre, films and television which has taken him from England to Ireland, Italy, the U.S.A. and, ultimately, to the stage of the Stratford Festival in Canada. He is a man who has lived his life with panache, and he tells his story marvellously well.

In the entertainment field he has, like a latter-day musketeer, made a career out of his skill with a sword. He was fight choreographer and double for Errol Flynn in such swash-buckling classics as "The Master of Ballantrae." As an actor and fight director, he has worked with some of the most notable people in theatre -- Olivier, Gielgud, Wolfitt, Fairbanks. His expertise in the art of stage fighting and his talent as a performer have won him the admiration of theatrical colleagues on both sides of the Atlantic.

MORE CHAMPAGNE DARLING is a story of personal triumphs and tragedies, rich with delightful behind-the-scenes anecdotes. Ribald, witty and entertaining, it is a book which will be enjoyed by theatre-goers and movie-buffs alike. The following are some excerpts from "More Champagne Darling."

### EXCERPTS

I was born at number 13, Queen Street, Mayfair in London, on June 27, 1911 -- the Coronation year of King George V. My mother was Victoria de Heredia y Duarte, daughter to a Spanish nobleman, and my father Tommy Crean, fashionable doctor, was winner of the Victoria Cross, and an Irish International rugby footballer. Mother was a friend of King Alphonso of Spain, who visited our house incognito, and father the idol of the Mayfair society ladies who vied with each other in the invention of illnesses so that they could call and consult him.

\* \* \* \* \*

In 1925, when Mum moved permanently to Paris, the city was a fabulous melting pot. The Russian Civil War -- not to mention the

First World War -- had only recently ended and, along with Ernest Hemingway and other famous literary figures, Paris was full of dashing White Russian ex-officers. They were all doing a variety of jobs, settling down to changed circumstances. ...One day we were in a restaurant when a gentleman walked in and sat down at a nearby table. He looked at Mum, smiled and came over. Mum introduced Carmen and me and told us the gentleman had tried to save the poor Czar. We were stood luncheon by this engaging man, the last premier of Russia, Alexander Kerensky.

\* \* \* \* \*

So there we were -- Marlene Dietrich, her secretary, John Gielgud and I -- chatting away in the Savoy Grill. At one point, thinking I was unobserved, I discreetly tilted my chair for a look at the fabulous legs. Dietrich caught me. "Lift the tablecloth!" she said.

\* \* \* \* \*

"Keithley," Flynn scoffed. "Who is this guy? Doesn't know what the assembly is!"

Suddenly I had a hunch. "Is it a corps-a-corps? Like this?" and banged my sword hilt against his in the classic fashion.

"Whatever you said, that's it." remarked Errol and laughed. It was one of the few times I ever saw him laugh heartily.

When fencing, he had a habit of goading me... "to get the gut," as he put it -- and encouraged me to do likewise. "Goddamn limey!" he would hiss, thrusting fiercely. "Aussie bastard!" I'd retort, cutting back.

\* \* \* \* \*

The young journalist made a note. "Do you think Patrick Crean is a vanishing race?" he said, suddenly. I smiled. "Yes. But I hope I take a long time to disappear."

\* \* \* \* \*

#### CHIEF WARNS DUELLISTS NO FIGHT IN CITY

Patrick (Paddy) Crean, fencing master at the Stratford Festival, will have to fight his proposed duel with British MP William Hamilton some other place than Stratford.

Asked what he would do if the two decided to have it out here in the city, Stratford Police Chief E.K. Anderson said, he would "haul 'em off to jail, lock 'em up and throw away the key."

Stratford Beacon Herald

I challenged British member of Parliament William Hamilton to a duel because of his book on the British Royal Family. I mailed my challenge to Harold Wilson, then Prime Minister of Britain and he handed it to Hamilton. To my astonishment this made world news.

"Are you fit to fight?" asked Barbara Frum on the air over the phone. Yes, I said. I had never seen or heard Miss Frum before but her voice sounded so special I asked her to dine with me in Stratford.

\* \* \* \* \*

Paddy Crean -

- . Actor, fencer, fight director and bon vivant. Incurable romantic.
- . Fencing master and fight director at the Stratford Festival of Canada since 1962.
- . Over a period of forty years he has had a successful (if not always steady) career in theatre, films and television.
- . His credits include twenty productions of Hamlet (one with John Gielgud, one with Alec Guinness), ten productions of Treasure Island, four films with Errol Flynn, the television series Robin Hood, and the Broadway musical production of Cyrano.
- . Has also worked as a tea planter in Ceylon, tea salesman, bookmaker's clerk, brush salesman, soldier, farm hand, crooner and compere to Abbe Lane with Xavier Cugat and his orchestra.
- . The list of people he knows and has known is as fascinating as it is massive -- from Rosa Lewis (the original "Duchess of Duke Street") to Bruno Gerussi.



FIGHT PLAYS FOR MEN AND WOMEN

Continued

SMALL SWORD

	Scaramouche	Moreau/deMoyne
H. Marshall	Cinderella Act 1	Prince, Dandini
Farquhar	Beaux Stratagem Act II	Hounslow, Bagshot, Aimwell, Archer
Sheridan	The Rivals, Act V Sc.3	Sir Lucius Anthony Absolute
Nicholas Rowe	Jane Shore	Hastings, Dumont
Bulgakov	Moliere	
Wycherley	The Plain Dealer V.3	Vernish, Manly, Fidelia
Wycherley	The Gentleman Dancing Master	Don Diego/Gerrard
Vanbrugh	The Relapse	Foppington, Loveless
Henry Carey	Chrononhotonthologos	Bombardinian & King
Goldoni	Servnat of Two Masters	Silvio/Hanindo

EPEE (duelling sword)

John Bowen	The Corsican Brothers
------------	-----------------------

UNARMED COMBAT, KNIVES, RAZORS

Ada Abbott	Mother of Men Peter/Paul	Fist Fight
Ewan McColl	Paradise Street	Belt, Kicking, Razor
Aristophanes	Lysistrata Old Women/Men	Cudgels etc.
Christopher Fry	A Sleep of Prisoners	Unarmed combat

Edward Percy	The Shop at Sly Corner	Unarmed combat
Tennessee Williams	A Streetcar Named Desire	Punch-up
John Arden	Live Like Pigs (Sc.10)	Knives, etc.
	West Side Story	Knives
F. Arrabal	The Condemned Man's Bicycle	Fist Fight (stylised)
Tom Taylor	The Ticket of Leave Man 1V.2 (Dalton, Brierly, Moss, Rawkshaw)	Punch-up
	Noose	Unarmed combat

#### SHORT SWORD & SHIELD

Troilus & Cressida	
1V.5	Ajax/Hector
V.6	Troilus/Diomedes
	Troilus/Diomedes & Ajax
V.7	Menelaus/Paris

#### ROMAN SWORD & SHIELD

Coriolanus V.5	Aufidius and conspirators/ Coriolanus
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#### SHORT SWORD AGAINST SPEAR

Shaw	Caesar & Cleopatra Act 111	Apollodorus/Centurion and soldiers with Ftateeta
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#### WRESTLING

As You Like It. 1.2	Charles/Orlando
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#### JAPANESE SAMURAI SWORD

Adapted Kanin from Kabuki play Rashomon

FIGHTS FOR WOMEN

Arculib	Ring Around the Moon	2 women Unarmed combat
H. Marshall	Cinderella I (Prince/Dandini)	2 women Small sword
Middleton	The Roaring Girl III	1 woman, 1 man Rapier or Rapier and Dagger
Beaumont & Fletcher	The Maid's Tragedy V (Aspatia/Admintor)	Rapier
Goldoni	Servant to Two Masters (Beatrice/Silvio)	1 woman, 1 man small sword
Lytton	The Lady of Lyons II	Small sword
Benn Levy	Rape of The Belt (Hippolyta/Theseus)	1 woman, 1 man Short sword
Dumas	Three Musketeers II (d'Artagnan, Rochefort, Milady)	2 men, 1 woman 2 rapiers 1 dagger
Maschwitz	Belinda Fair	1 man, 1 woman Small sword
Shakespeare	Henry VI Part 1 Act 1, Scene 2 (Dauphin/La Pucelle)	1 man, 1 woman Single Broadsword
	Act V, Scene 1 (York/La Pucelle) (Talbot/La Pucelle)	Sword and Shield or Great Sword 1 man, 1 woman
Wycherlcy	The Plain Dealer	2 men, 1 woman Small sword
David Pinner	Fanghorn Act 1	1 man, 1 woman Fencing Foil
	Fanghorn Act 1	1 man, 2 women Fencing Foil
	Fanghorn	1 man, 1 woman Fencing sabre & unarmed

Edward Albee	Ballad of a Sad Cafe	1 man, 1 woman Unarmed combat
J. M. Barrie	Peter Pan V.	1 man, 1 woman Cutlass or naval sword
Thomas Heywood	The Fair Maid of the West 111.2	2 women (Bess and Maid) 2 men (Roughman, Clem) rough house in a tavern
Henry Marshall	Ann Bonney & Mary Read	2 women - cutlass
	<i>Bloody Bess - Extremities - Hamlet</i>	

HISTORICAL DUELS FOR WOMEN

(From Chapter 11 of The Duel by Robert Baldick. Spring Books 1970)

1. Two Sisters 1650      Two women - Rapier and sword and sling
  2. Madame de Saint Belmond and Cavalry Officer      One man, 1 woman - light rapiers or sabres
  3. Henriette Sylvie and another      Two women - light rapiers
  4. Two ladies      Two women - light rapiers
  5. Madame Durieux and her lover      One woman, 1 man - light rapiers
  6. Two Whores      Two women - light rapiers
  7. Madame Maupier and 2 gentlemen      One woman, 2 men - light rapiers
  8. Mademoiselle de Guignes and Mademoiselle d'aiguillon      Two women - knives
  9. Lady Braddock and Mrs. Elphinstone      Two women - small swords
- 4. Bessie - ...*  
*Madame de Saint Belmond - ...*

## UNIVERSAL SWORDSMANSHIP,

Excerpts from GO RIN NO SHO

J. Martinez

Many of us, as practitioners of the ancient arts of swordsmanship, realize that there appears to be universal truths in the handling of any sword, regardless of style or historic period. It's also generally believed that the discovery and mastery of essentials in sword fighting is best developed through experience in actual combat situations. Twentieth century fight choreographers dealing in illusion, perhaps mercifully so, do not have an opportunity to gain first-hand experience in deadly combat as our ancient brethren had who fought for survival or honor. However, we have been fortunate enough to be left some valuable written distillations from experienced swordsmen in Europe and Asia. One such invaluable resource is Miyamoto Musashi's Go Rin No Sho, (A Book of Five Rings).

Musashi, one of the most celebrated Ronin of feudal Japan, was born in 1584 to the warrior class. By the time he was 29 years old, he had fought in over 60 duels and had won them all. "Musashi pursued the ideal of the warrior searching for enlightenment through the perilleous paths of Kendo." - Victor Harris, translator. In 1643 he retired to a life of seclusion in a cave where he meditated for two years. A few weeks before his death in 1645, he wrote Go Rin No Sho.

I am sure that many of you who are interested in Kendo are familiar with Musashi's work, but for those of you who are not, here are a few excerpts from "The Water Book," from Miyamoto Musashi's A Book of Five Rings, The Overlook Press, Lewis Hollow Road, Woodstock, N.Y. 12498.

### Spiritual Bearing in Strategy

In strategy your spiritual bearing must not be any different from normal. Both in fighting and in everyday life you should be determined though calm. Meet the situation without tenseness yet not recklessly, your spirit settled yet unbiased. Even when your spirit is calm do not let your body relax, and when your body is relaxed do not let your spirit slacken. Do not let your spirit be influenced by your body, or your body be influenced by your spirit. Be neither insufficiently spirited nor over spirited. An elevated spirit is weak and a low spirit is weak. Do not let the enemy see your spirit.

Small people must be completely familiar with the spirit of large people, and large people must be familiar with the spirit of

small people. Whatever your size, do not be misled by the reactions of your own body. With your spirit open and unrestricted, look at things from a high point of view. You must cultivate your wisdom and spirit. Polish your wisdom: learn public justice, distinguish between good and evil, study the Ways of different arts one by one. When you cannot be deceived by men you will have realized the wisdom of strategy.

The wisdom of strategy is different from other things. On the battlefield, even when you are hard-pressed, you should ceaselessly research the principles of strategy so that you can develop a steady spirit.

### Stance in Strategy

Adopt a stance with the head erect, neither hanging down, nor looking up, nor twisted. Your forehead and the space between your eyes should not be wrinkled. Do not roll your eyes nor allow them to blink, but slightly narrow them. With your features composed, keep the line of your nose straight with a feeling of slightly flaring your nostrils. Hold the line of the rear of the neck straight: instil vigour into your hairline, and in the same way from the shoulders down through your entire body. Lower both shoulders and, without the buttocks jutting out, put strength into your legs from the knees to the tips of your toes. Brace your abdomen so that you do not bend at the hips. Wedge your companion sword in your belt against your abdomen, so that your belt is not slack--this is called "wedging in."

In all forms of strategy, it is necessary to maintain the combat stance in everyday life and to make your everyday stance your combat stance. You must research this well.

### The Gaze in Strategy

The gaze should be large and broad. This is the twofold gaze "Perception and Sight." Perception is strong and sight weak.

In strategy it is important to see distant things as if they were close and to take a distanced view of close things. It is important in strategy to know the enemy's sword and not to be distracted by insignificant movements of his sword. and not You must study this. The gaze is the same for single combat and for large-scale strategy.

It is necessary in strategy to be able to look to both sides without moving the eyeballs. You cannot master this ability quickly. Learn what is written here; use this gaze in everyday life and do not vary it whatever happens.

## Holding the Long Sword

Grip the long sword with a rather floating feeling in your thumb and forefinger, with the middle finger neither tight nor slack, and with the last two fingers tight. It is bad to have play in your hands.

When you take up a sword, you must feel intent on cutting the enemy. As you cut an enemy you must not change your grip, and your hands must not "cower." When you dash the enemy's sword aside, or ward it off, or force it down, you must slightly change the feeling in your thumb and forefinger. Above all, you must be intent on cutting the enemy in the way you grip the sword.

The grip for combat and for sword-testing is the same. There is no such things as a "man-cutting grip."

Generally, I dislike fixedness in both long swords and hands. Fixedness means a dead hand. Pliability is a living hand. You must bear this in mind.

## Footwork

With the tips of your toes somewhat floating, tread firmly with your heels. Whether you move fast or slow, with large or small steps, your feet must always move as in normal walking. I dislike the three walking methods known as "jumping-foot", "floating-foot" and "fixed steps."

So-called "Yin-Yang foot" is important in the Way. Yin-Yang foot means not moving only one foot. It means moving your feet left-right and right-left when cutting, withdrawing, or warding off a cut. You should not move one foot preferentially.

## The Five Attitudes

The five attitudes are: Upper, Middle, Lower, Right Side, and Left Side. These are the five. Although attitude has these five divisions, the one purpose of all of them is to cut the enemy. There are none but these five attitudes.

Whatever attitude you are in, do not be conscious of making the attitude; think only of cutting.

Your attitude should be large or small according to the situation. Upper, Lower, and Middle attitudes are decisive. Left Side and Right Side attitudes are fluid. Left and Right attitudes should be used if there is an obstruction overhead or to one side. The decision to use Left or Right depends on the place.

...the Middle Attitude is the seat of the commander...

THE ASSISTANT FIGHT DIRECTOR -  
More than a Glorified Fight Captain

This summer I had the good fortune to serve as assistant fight director to David Boushey. I had already been offered a position as an actor with the Illinois Shakespeare Festival, and luckily secured the position of Assistant Fight Director as well, thanks to my credentials and the recommendation of David Boushey.

To my knowledge, the Illinois Shakespeare Festival is the first such company to budget for an Assistant Fight Director. Most companies, particularly the summer Shakespeare festivals, make do by appointing a "fight captain" from the cast of each show involving combat. Usually the most adept fighter in the scene is dubbed "fight captain" and is said to be "in charge" when the choreographer leaves the show. But, based on past experience as a "fight captain" myself, as well as on some good lessons learned this summer, I'd like to point out some arguments for the institution of an unwritten "policy" for SAFD choreographers.

The Society would do well to actively promote the increased hiring of the A.F.D. The responsibilities of the Fight Director do not end with his departure from the show. After all, too many times a F.D. comes back a week or two after the opening of a show to find the fights arranged so painstakingly completely changed! Yet the audience judges the name on the program by what they see.

Let me know present some specific reasons, for example:

1) Someone qualified is needed to make judgment calls on safety matters during the run of the show. Specifically, on an outdoor stage during or after a rain, someone's got to walk the stage at intermission to decide if any changes in the fight may be required. Rain alternatives considered at Illinois included doing the fights under rehearsal lights only, in street shoes, in slow motion, etc. Likewise, if a set, prop, or costume piece must be replaced due to damage, someone's got to check it. During the run of Julius Caesar helmets damaged during the fights were repaired with slight "design improvements" and subsequently had to be cut for safety reasons.

2) Someone qualified is needed to supervise (or execute) maintenance and repairs on weaponry and armour. Burrs which develop on steel swords must be filed, pommels must be routinely tightened, etc. At Illinois, a hard-wood spear that had broken during a performance was replaced by one of dowelling! It promptly shattered during the test run. I (luckily) ordered before allowing it in the next performance.

3) Someone's got to maintain fight integrity during fight rehear-



sals. Can a fight captain honestly be expected to know all the moves for every combatant?

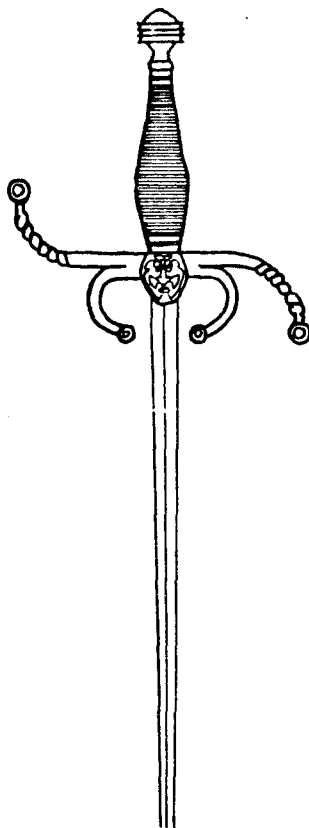
4) Someone's got to let the SM know what's required and expected of them for fight rehearsals. It's been my experience that even the most conscientious stage managers have no idea what's needed to conduct a safe rehearsal. Someone's got to explain that the stage must be swept, and lit with proper lighting cues and effects (if necessary), props must be pre-se weapons and armour must be available, and often costume pieces must be worn.

5) Most importantly, if, God forbid, an actor should become injured, and must be replaced, who readjusts the fights maintaining choreographer and artistic integrity? The fight captain? Who redirects lighting and sound cues, and actor entrances? The SM? Someone has to reschedule fight rehearsals with a minimum upset to the rest of the company and a maximum use of precious (especially in that circumstance) rehearsal time. And certainly, we'd all want someone we could trust teaching the understudy the new moves.

The advantages of such an arrangement to the A.F.D. are obvious, and this practice provides a welcome parallel to the old craft-guild "apprentice" system. The advantage to the Society lies in the tremendous increase in our already growing prestige and reputation for professionalism. This system would also provide additional practical and financial inducement for the continual improvement of skill and upgrading of status within the ranks (in order to qualify for a position as an A.F.D., one should be at least a Certified Actor/Combatant).

Realizing that in some cases it is financially impossible or artistically inadvisable, the Society would do well to actively promote the hiring of A.F.D.'s in negotiations with producers. Especially with so many qualified and aspiring Actor/Combatants and Affiliates who participate in Shakespeare festivals and the like.

- Tony Soper  
Actor/Combatant

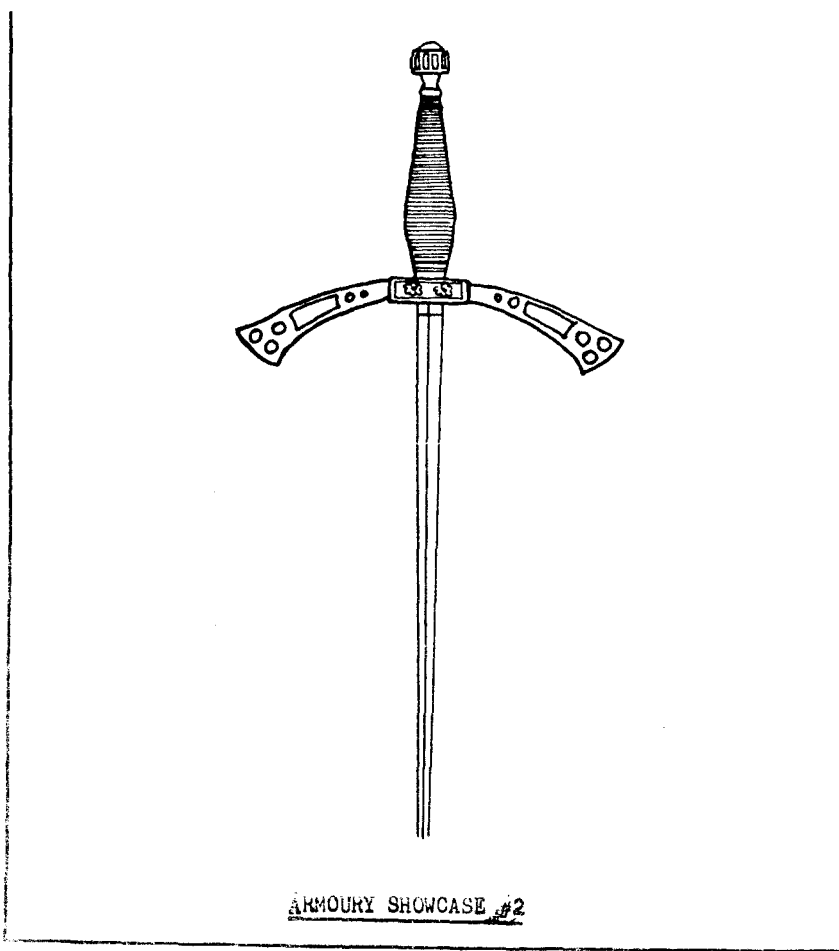


ARMOURY SHOWCASE #1

#21 FLORENTINE SWORD

This weapon was one of the more popular Armoury weapons offered in the past, until its European manufacturer stopped production. It is now available again in the new manganese casting. As you can see by the diagram, the guard consists of two arms, one upturning, one down, as well as pas d'anes to protect the forefinger. The handle and pommel are standard Armoury stock and are available in manganese, or in the old style. This guard is extremely durable for combat purposes and by reversing the guard and adding a dagger blade, one will have a beautiful rapier & dagger combination. All pieces are gold in color. The #21 may be fitted with an epee blade, or with the new 100R rapier blade. For further information, contact the Armoury.

Jerome Smith



#5 RENAISSANCE SWORD

As was the case with the #21, this weapon was popular in the past, until discontinued by the European manufacturer. We now offer it in manganese as a new casting. The #5 is a simple crossguard design, the arms being slightly downturned. The grip and pommel are standard Armoury stock. This guard is gold in color and is extremely durable for combat purposes. It also makes an excellent dagger, which works well with a number of the rapiers available through the Armoury. The #5 may be fitted with an epee blade, or with the 100R rapier blade. As always, you may contact the Armoury for further information.

Jerome Smith

## SOME METHODS OF WEAPONLESS STAGE COMBAT

### PART IV

By Dr. John Callahan  
(Continued)

Judo is the sport of hand-to-hand fighting which uses scientific principles of weight and leverage to vanquish an opponent. The basic principle of judo is to use the height and weight of an adversary against himself.

Although a Chinese innovation in fighting, judo was honed to its present state by the Japanese. Consequently, most of the terms used in judo are in the Japanese language. All throws (or tosses) from a standing position in judo are known as Tachiwaza or nage-waza. (Depending upon your source book, the Japanese terms in judo are variously spelled "Tachi Waza," "Tachi-Waza," "Tachi-waza," or "Tachiwaza.") But knowing how to perform nage-waza, how to toss an opponent is not enough. Equally important is the ability to be thrown and remain uninjured. Thus, Ukemi is the art of falling without being hurt. Ukemi is produced by absorbing the brunt of the fall with a violent slapping of the ground with the whole length of either or both arms (determined by the direction of the fall), violently expelling air from the lungs with a sudden shout just prior to landing, and always dissipating the follow-up force of the fall by rolling out of it. This technique is called a judo break-fall.

In addition to the break-fall, judo recommends three common-sense principles which should make any falls as painless as possible: (1) Take the fall with the body relaxed. (2) Keep the body curled up. (3) Avoid falling with your opponent on top of you; be on top yourself if possible.

Although a judo break-fall should be demonstrated to Stage Violence students for their edification, it is not recommended that they be taught this technique. It is my feeling that today's audiences, saturated with judo and karate techniques from the films and television, will accept an actor performing some judo tosses, but the use of the break-fall is a "dead-give-away" that the person being thrown has had judo training. There are a number of plays which require violence, even of the judo variety, but there are few plays which require judo-trained actors. In essence, a judo break-fall looks too athletic, too professional, and the character portrayed would have no reason for knowing it. Besides, the force of any fall, even a judo toss, can be safely absorbed by the use of a roll, a somersault, or a combination of techniques already described in this chapter.

The first nage-waza Stage Violence students are taught is called the "Mr. Moto Toss." The name is an invention of this author as, in all my research at Southern Illinois University, Carbondale, I could find no

such toss listed in the judo reference books. This implies that the throw is an American innovation and has no official Japanese term--but it is an authentic throw. I first saw this toss performed in a "Mr. Moto" movie starring Peter Lorre as Moto, the fictional Japanese detective; hence the name.

(For purposes of clarity, the toss will be given in a numbered sequence.)

1. Your opponent rushes towards you with his arms outstretched. You stand your ground and maneuver your body to face sideways towards him. You do not move out of his path, but directly into it.

2. At the last possible moment, you bend your body forward or do a deep knee bend and brace your body for the impact by holding your knees with your hands. With your back you will catch your opponent in the mid-section forcing him to bend over across your back.

3. At the precise moment that you feel him bend across your back, you merely stand up with a swift movement, at the same time twisting your body to the opposite side from which he began his attack.

4. Your motion will bring him off his feet and fling him off your back through the air in an arching movement similar to a gymnastic flip, excepting that your adversary has no control over the movement. (If necessary, an extended arm can be used, catching the opponent's leg, assisting in pushing him over and off your back.)

5. You are now standing erect with your opponent landing full on his back or head. This throw is designed to toss an adversary as far as 10 feet through the air at a height of 4-5 feet and requires very little strength.

The method for faking the Mr. Moto Toss is relatively simple, consisting of one actor (you) doing a deep knee bend and the other actor (him) performing a difficult somersault over your back. You bend your body forward holding your knees, leaving your back on a horizontal plane, at a predetermined height agreed upon by both participants, whereas the opponent does a somersault over your back, attempting to touch your back lightly. As soon as your adversary's hands touch the floor on the other side of you, you stand up quickly catching his lower torso on your back--apparently throwing him. The person tossed does a simple rollover onto his back. (A rollover is always easy to perform when the hands are touching the ground.) This toss requires absolutely perfect timing to be effective, otherwise the tossing actor will rise up too soon, hitting his opponent with both being knocked down, or else the tossed actor will completely miss his tosser's back, appearing to vault over the adversary--both of these could be ludicrous, even dangerous. Grunts and groans from the opponent as he lands are also quite effective and contribute to the realism of the throw. It

is recommended that the person tossed not roll out of the throw, but absorb the brunt of the fall over the full length of his body, as this looks more realistic. In teaching this technique, it has been my experience that while a faked Mr. Moto Toss is not difficult to perfect, certain students might benefit more from an actual, controlled toss, than a faked one. If a real toss is executed with caution it can be performed rather safely with the tossed actor merely rolling or somersaulting over his opponent's back. Such a technique is recommended for only the best students.

## HERMAN



"You're not supposed to **THROW** it!"

## "THE EMPIRE STRIKES BACK" - A Review

By G. W. Bellah III  
(Actor/Combatant)

For those of you who have not yet seen "Empire," it is a tasty treat. A lot of high speed chases through the void of space, a very well done battle sequence in the snow on the ice planet of Hoth, and even some scintillating swordplay in the last half hour of the film.

In this, Episode 4 of the Star Wars saga, the action is fast, tense, and well-spiced with intrigue. A lot of new plot twists are thrown in and the climactic build is nice, but has nowhere to go. The reason for that, of course, is that this is only Number 4 in a projected series of nine films. We must wait until Episode 5 to find out how things turn out for Luke and the rest of the Star Wars crew.

As stated in "The Fight Master" No. 11, Prof. Bob Anderson arranged the swordplay for "Empire" and very fine swordplay it is. The light-saber is a newer weapon with its use and form based on a combination of the medieval broadsword and the Samurai sword. I think there is a unique style to be fully developed yet. Mr. Anderson develops it more fully than Peter Diamond, who did the duel in "Star Wars." I see the light-saber primarily as a slashing weapon, used to hack your opponent into cosmic cube steak, with little or no point work. No real style or finesse there, just butcher's work. Nevertheless, Mr. Anderson does give it style and finesse.

The location of the final duel is in the core of an industrial installation used for carbon-freezing (a super-fast freezing process), which is what villain Darth Vader intends to do to our hero Luke Skywalker. Having lured him here, Vader tests young Skywalker's strength in a duel before freezing him. The duel is photographed somewhat darkly, but I felt it added to the quality. The fight begins in a somewhat normal broadsword style, with a lot of cuts, spins, and some agile dodging by Skywalker; all very nicely staged and executed. So far a normal duel...then, "The Force" comes into play. It helps Luke to execute fantastic leaps, escape the carbon-freezing pit, and even recover his light-saber from some distance away. Finally, Vader's more powerful use of "The Force" is brought to bear on Luke, as he seeks to gain an "unfair" advantage by tossing huge chunks of machinery at him. To tell how the duel ends would be inconsiderate of me, if you have not seen the film yet. Suffice it to say, it is a nice twist to the plot.

Both Actor/Combatants did a fine job--looked and moved well. Congratulations to Mr. Anderson on doing a fine job on what could have been a mediocre piece of work.

ENGLISH BATTLE ARMS AND ARMOUR OF THE  
FIFTEENTH AND SIXTEENTH CENTURIES

Introduction

By William Hauserman  
(Affiliate Member)

The arms and armour of the fifteenth and sixteenth centuries are the most likely to be used on the modern stage. This is true for several reasons. Firstly, it was the latest armour that was actually used for battle and therefore is most complete and theatrical. Secondly, this was the armour that most people expect to see when thinking about armour and knights. Thirdly, this armour was used just before Shakespeare and his contemporaries were writing. Therefore, the plays were written about people who actually wore this style of armour in battle. For these reasons the arms and armour of the fifteenth and sixteenth centuries in England will be examined.

There were several types of armour that were being used during this period. There was battle armour which was very practical and utilitarian, the tilting armour which was used for jousting in competitions in order to keep the skills of the knights finely tuned, and pageant armour which was worn for show on special occasions. This paper deals primarily with the battle armour because it is unlikely that there would be any jousting on stage and the pageantry could be achieved using less costly costumes than armour. Therefore, battle armour, which is most probable for the stage, is the main focus. The first section deals with the weapons which were used in the fifteenth and sixteenth centuries. The knights themselves only used the broadsword, lance, and dagger or misericorde. All of the rest of the weapons were used by common soldiers.

The broadsword is made up of two major parts. The first part is the blade, which can be pointed or blunt, depending on whether it is intended to be used to pierce. It always has at least one edge and sometimes both edges sharpened. The second part of the broadsword is the hilt. The hilt is comprised of the tang (which is an extension of the blade cut from the same material), which is covered by the handle. The quillons is a bar which is perpendicular to the blade and lies between the blade and the handle. It serves as a protection to the hand. The pommel is a large ball at the end of the handle used to keep the sword balanced and can be used to strike with or "pommel someone" (that is where the expression comes from). Swords were used from the earliest days and are still being used in some parts of the world. They could be used with one or two hands. They were worn on the left side of the knight's body.

The lance was a very ancient weapon. It is spear-like and can be as



long as twenty-seven feet. It is comprised of the head or blade, which is affixed to the shaft. The shaft is thicker by the handle and tapers towards the blade. There is also a vamplate which is a type of hand-guard. The vamplate is round and conical and the handle is directly behind it. The lance was used for charging at the enemy and knocking him off his horse.

The bow was made from an elastic wood or metal and unstrung, the English bows were about the height of the archer and strung were about half that size. The archers were so skilled that they shot about twelve arrows per minute and rarely missed from 240 yards. In fact, the English archers were more precise than the guns which were being used.

The mace was not made for cutting or piercing an enemy but rather to stun him. It is a weapon that is heavy on one end and tapers off at the handle. (The mace) could be made of wood at the handle and iron at the head.

The morning star was a specialized type of mace. It was either long or short handled, depending on who it was made for. The short handles were for the mounted men and the long handles were for the foot soldiers. They became very popular because of the ease of manufacturing them; any peasant who had a trunk of a shrub and a few nails could make one in a matter of less than an hour. They are of German and Swiss descent.

The military flail or holy-water sprinkler gets its name from both its shape and the drops of blood which came from those it was used against. It was made of a shaft or handle, a chain, and an iron ball (or a wooden one with iron spikes protruding from it). It was first seen in the eleventh century and lasted until at least the mid-sixteenth century.

The war-scythe is very similar to the agricultural instrument of the same name. The main difference is that the blade of the war-scythe is straightened out as an extension of the shaft. It is single edged and the blade is on the inside edge of the curve.

The glaive is very much similar to the war-scythe. The fundamental difference is that the blade of the glaive is on the outside edge of the curve rather than the inside edge. At the very end of the glaive it is double-edged and at the end near the handle there is a hook or spur.

The gisarme, which is often confused with the halbard, is very similar to the glaive. The main difference between the glaive and the gisarme is that the gisarme is mounted on a long shaft and it has a double edge. It, too, has hooks near the shaft but usually more in abundance than the glaive. Its origins are found in the Celtic and Germanic nations of the bronze age.

The voulge is an ancient Swiss weapon which was widely used by the French in the fifteenth century. These weapons were broad bladed and

long-shafted.

The pole-axe is a wedge-shaped weapon which is very similar to the ordinary hatchet. The main difference is that it is on a long pole or shaft, approximately five feet long. It dates back all the way to the stone age. It evolved, however, into having a long dart or sword blade protruding from the top, but this was not a requirement at any time.

The battle-axe is basically the same as the pole-axe except that it has a short handle. It was used by mounted men where the pole-axe was used by the foot soldier who needed a greater reach.

It was not uncommon to find the battle-axe with a small gun or cannon in the handle. These were also used by mounted men.

The halbard is very difficult to describe in a specific manner as one can be so vastly different from another. It can be thought of, however, as sort of a half battle-axe. It is a very ancient weapon of Germany and Scandiavia but didn't reach France or England until the fifteenth century. One may have a straight blade and only one spike and another may have a curved blade and several spikes.

The partizan is a type of halbard. The blade is long, broad, and double edged. There is no axe-blade like the halbard but there are barbs near the shaft. It was invented in the earlier part of the fifteenth century and was used until the seventeenth century.

The military fork evolved from the pitch fork that farmers used. There are two or three prongs of the fork and often one or two hooks for reaching up and hooking a wall in order to climb over it. Most military forks...(have) two forks fairly wide apart. (It was also common to be barbed, but not universal.)

## DUELS IN BRITAIN

(Continued)

The wearing of side-arms had ceased to be customary in the 18th century, and the pistol duel was now considered to lend itself better to both formality and fairness. Even so, the early pistol duels of which we have some record show little more punctilio than the hastiest brawl between two swashbuckling bloods or bucks. Such an affair was the famous encounter between John Wilkes and Lord Talbot on October 5, 1762, arising from an offensive anonymous article about Lord Talbot which Wilkes had published in August in the North Briton. The duel had been arranged for the morning of Wednesday, October 6, at Bagshot, where indeed Wilkes had invited his antagonist and the two seconds to join him for supper on Tuesday evening. On his arrival, however, Lord Talbot flew into a fury and insisted on fighting immediately. In an account of the whole affair which he gave late that night in a letter to Earl Temple, Wilkes wrote:

Soon after he grew a little cooler, and in a soothing tone of voice said: 'I have never, I believe, offended Mr. Wilkes, why had he attacked me? He must be sorry to see me unhappy.' I asked him upon what grounds his Lordship imputed the paper to me? that Mr. Wilkes would justify any paper to which he had put his name, and would equally assert the privilege of not giving any answer whatever about a paper to which he had not; that was my undoubted right, which I was ready to seal with my blood.

He then said he admired me exceedingly, really loved me, but I was an unaccountable animal--such parts! But would I kill him who had never offended me? etc., etc. We had after this a good deal of conversation about the Bucks Militia and the day his Lordship came to see me on Wycombe Heath, before I was Colonel. He soon after flamed out again, and said to me: 'You are a murderer, you want to kill me, but I am sure I shall kill you, I know I shall, by God! If you will fight, if you will kill me, I hope you will be hanged. I know you will.' I asked if I was first to be killed and afterwards to be hanged? That I knew his Lordship fought with the King's pardon in his pocket, and I fought him with a halter about my neck. That I would fight him for all that, and if he fell I should not tarry here a moment for the tender mercies of such a ministry; but would directly proceed to the next stage, where my valet waited for me, from thence I would make the best of my way to France, as men of honour were sure of protection in that country. He then told me that I was an unbeliever and wished to be killed. I could not help smiling at this, and observed that we did not meet at Bagshot to settle articles of faith, but points of honour; that indeed, I had no fear of dying, but I enjoyed life as

much as any man; that I am as little subject to be gloomy or even peevish, as any Englishman whatever; that I valued life and the fair enjoyments of it so much, I would never quit it with my own consent, except on a call of honour.

I then wrote a letter to your Lordship, respecting the education of Miss Wilkes, and gave you my poor thanks for the steady friendship with which you have so many years honoured me. Colonel Berkeley took the care of the letter, and I have since desired him to send it to Stowe; for the sentiments of the head at such a moment are beyond all politics, and indeed everything else, except such virtue as Lord Temple's.

When I had sealed my letter, I told his Lordship I was entirely at his service, and I again desired that we might decide the affair in the room, because there could not be a possibility of interruption; but he was quite inexorable. He then asked me how many times we should fire. I said, that I left it to his choice. I had brought a flask of powder and a bag of bullets. Our seconds then charged the pistols which my Adjutant had brought. They were large horse-pistols. It was agreed that we should fire at the word of command, to be given by one of our seconds. They tossed up, and it fell to my Adjutant to give the word.

We then left the room, and walked to a garden at some distance from the house. It was near seven, and the moon shone brightly. We stood about eight yards distant, and agreed not to turn round before we fired, but to continue facing each other. Harris gave the word. Both our fires were in very exact time, but neither took effect.

I walked up immediately to his Lordship, and told him, that I now avowed the paper. His Lordship paid me the highest encomiums on my courage, and said, he would declare everywhere that I am the noblest fellow God had ever made. He then desired that we might now be good friends, and retire to the inn to drink a bottle of claret together, which we did with great good humour and much laugh.

Rarely have the experts on duelling found so much to criticize in an affair of honour as they have in this encounter between the earl and the journalist. They have raised shocked hands at Wilkes's 'improper' invitation to his antagonist to supper before the duel, an invitation which suggested 'that he contemplated the possibility of a reconciliation'. They have criticized Talbot for bullying Wilkes, Wilkes for refusing to admit authorship of the offensive article, and both men for talking of filling in an effort to terrify each other. They have expressed horror at the barbarism of using 'large horse-pistols' in a duel; surprise at Wilkes' precipitation in promptly advancing towards Talbot before ascertaining, as the challenged party, whether his opponent was 'satisfied'; and astonishment at Talbot's readiness to end the affair once Wilkes had 'avowed the paper', in spite of the fact that the journalist had made no apology.

Altogether, in fact, this was considered an ill-conducted affair. Or, as the stern Dr. Millingen put it, 'the frequency of the duels that occurred in those days does not appear to have given them, generally speaking, a character of much delicacy or punctilious honour; and they seem to have been the result of fashion more than of feeling.'

## The Sporting Life



..AND OUR GUEST INSTRUCTOR TODAY..

'POINTS OF INTEREST'

There are a number of new members to The Society of American Fight Directors. We welcome these new members and hope that they become contributing members to this, our growing Society.

KEVIN LESLIE	(Student)	c/o P.C.P.A. 800 S. College Dr. Santa Maria CA 93454
JOHN KOENSGEN	(Friend)	96 Indian Road, No. 2 Toronto, Ontario M6R 2V4
WARREN TREISMAN	(Actor/Combatant)	28520 Streamwood Lane Southfield Mi 48034
RICHARD SMITH	(Actor/Combatant)	R.D. No. 1 Washington Ave. Box 485 A Princeton NJ 08540
MICHAEL OVERTON	(Student)	RR 1, Box 134 Makanda IL 62958
PETER DeANELLO	(Actor/Combatant)	7 Metropolitan Ave. Billmore, NY 11710 (516) 826-3931
ELIZABETH SCHWARTZ	(Student)	15 West 72nd. St., No. 5J New York NY 10023
TY SMITH	(Actor/Combatant)	774 Redondo Ave., No. 4 Long Beach CA 90804
JOSEPH NASSI	(Actor/Combatant)	761 Archer, No. 5 Salinas CA 93901
GEORGE FOSGATE	(Affiliate)	Univ. of Minnesota-Morris Division of Humanities 104 Humanities Bldg. Morris MN 56267

It should be mentioned that George Fosgate has been a member in good standing for the past year but was not listed in the past January roster of members. Please accept our apologies George.

\* \* \* \* \*

There have been a number of address changes by members of the Society. Remember, if you have a change of address, be sure to let us know. It is the only way we can guarantee your magazine will get to you.

	<u>New Address</u>
Rob Hall	164 Jackson St. Willimantic CT 06226
David Leong	Dept. of Fine Arts Northern Kentucky U. Campus Station Highland Heights KY 41076
Gary Morabito	66 W. 106, No. 1C New York NY 10025
Jerome Smith	12 Glenside Ave., No. 1 Jamaica Plain MA 02130
Chris Villa	768 Hiller Road McKinleyville CA 95521 (707) 839-2193
Mark Beard-Witherup	2316 N. Oakley (Grdn. Apt.) Chicago IL 60647

\* \* \* \* \*

There have been a number of comments about the magazine and its importance to various members of the Society. It is true that the magazine is of higher quality, but the members must remember that it is their input that makes The Fight Master what it is. We must continue to submit articles to the editor. Remember that the magazine is the thread that connects us all--even though thousands of miles separate many of us. Thanks to those who have continued to contribute articles. Now, let's have a few from those members who have yet to contribute.

\* \* \* \* \*

We intend to have another national meeting of Society members in New York this coming summer after the National A.T.A. Conference. This will be around the middle of August. For those of you planning to attend the A.T.A. conference, don't forget the Society meeting. For those members living in New York, hang around and meet some of your colleagues! More specific information will be given at a later date.

\* \* \* \* \*

CERTIFICATION

While choreographing the fights for the Actors Theatre of Louisville, I had the good fortune to work with some fine swordsmen in their production of The Three Musketeers. Many of the actors I had trained previously, but there were others who showed excellent skills in the art of swordplay who obviously had quality training in their past endeavors. Three of these individuals opted to apply for certification. They completed the necessary skills and techniques to pass admirably the test adjudicated by myself. The three were as follows:

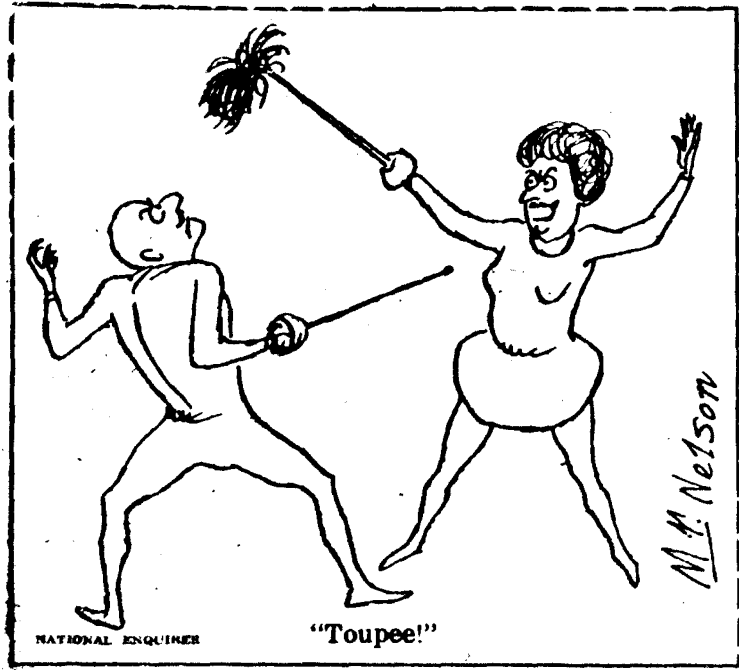
STEVE RANKIN  
BRUCE KUHN  
PETER DeANELLO

Adjudicator: DAVID L. BOUSHEY

\* \* \* \* \*

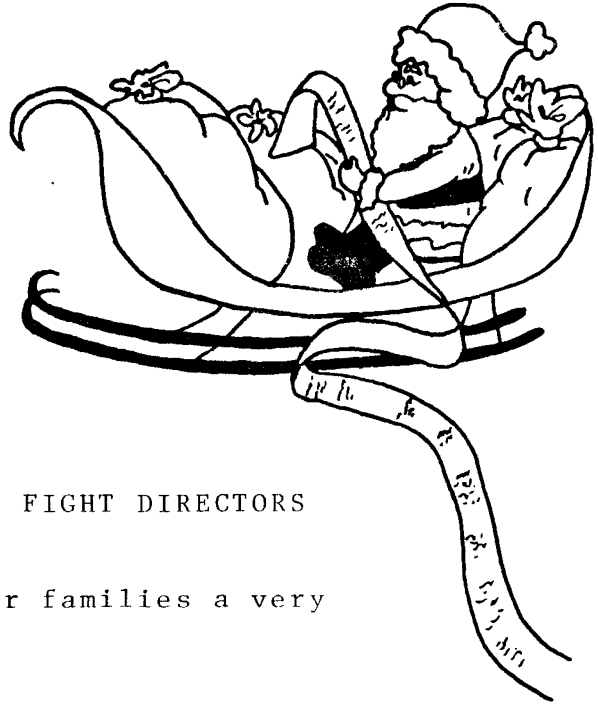
I wish to apologize for the delay in getting this issue to you. I was delinquent getting many articles to the editor due primarily to a hectic schedule and a dismal bout with the flu. D. Boushey

\* \* \* \* \*





*Merry  
Christmas*



THE SOCIETY OF AMERICAN FIGHT DIRECTORS

wishes you and your families a very

MERRY CHRISTMAS  
and a  
HAPPY NEW YEAR!

We will see you in 1982 and we expect that the Society and its magazine, The Fight Master, will continue to gain strength and success. We appreciate your support and encouragement and look forward to another good year!

- Editor

## SOCIETY NEWS

DAVID L. BOUSHEY recently choreographed The Three Musketeers for Actors Theatre, Louisville. He is presently acting in and choreographing the fight scenes in Two Gentlemen of Verona at The Seattle Repertory Theatre. He coordinates the movement division of the Theatre Arts Department at Cornish Institute of the Arts in Seattle.

KIMBERLY DeLONG (Affiliate) is in the process of staging the fights for Bloody Bess (originally choreographed by Joe Martinez in Chicago). He is still teaching movement (including combat) at Arizona State University.

ERIK FREDRICKSEN is heading the movement division at the University of Michigan Professional Acting Program as well as acting in the professional acting company affiliated with the University.

DAVID LEONG (Affiliate) has moved to Northern Kentucky where he serves as movement specialist in the Department of Fine Arts at Northern Kentucky University. He is teaching stage combat, mime, circus technique and alignment. Later this year, he is scheduled to direct the fights for Romeo and Juliet at Northern Kentucky. He recently conducted workshops for the Kentucky Theatre Association at their annual conference.

KEVIN LESLIE (Student) was recently accepted into the Stuntmen's Association in Hollywood. He is now living in Los Angeles.

JOSEPH MARTINEZ is heading up the acting program at Western Illinois University. He still teaches combat and choreographs various fight projects in and around the area.

JEROME SMITH (Affiliate) recently performed at the New York and Maryland Renaissance Festivals and has just completed choreographing Hamlet and Rosencrantz and Guildenstern are Dead for the Boston Shakespeare Co. He is now in New York choreographing a number of combats for a touring production sponsored by the Center for Theatre Technique, formerly the educational branch of the Stratford Shakespeare Company.

ANTHONY SOPER (Actor/Combatant) has recently completed choreographing the fight scenes in Roshoman at Seattle Pacific University. He is in his final year in the Professional Training Program at the University of Washington where he teaches combat.

ALLEN SUDDETH choreographs various fight sequences on the soap Texas. He is performing with a group of his students on Monday nights in the cabaret at the Westbeth Theatre Center. Also, he has co-written, co-choreographed

and acted in an N.Y.U. film entitled Swords in the Mist filmed on location in Bear Mountain State Park. (Sorry about the Yanks Allen).

CHRIS VILLA (Affiliate) recently taught a workshop at Contra Costa College in San Francisco with J.R. Beardsley. He is back at Humboldt State University putting together a pirate film for his film class and pursuing his other various academic classes.

MARK BEARD-WITHERUP (Actor/Combatant) is taking foil and sabre with the Chicago Fencing Club and working with a Commedia Troupe. He is working on a stage combat workshop and performance with another member of the Society, J. CHRISTOPHER PHILLIPS, to be performed in January.

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#### 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

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