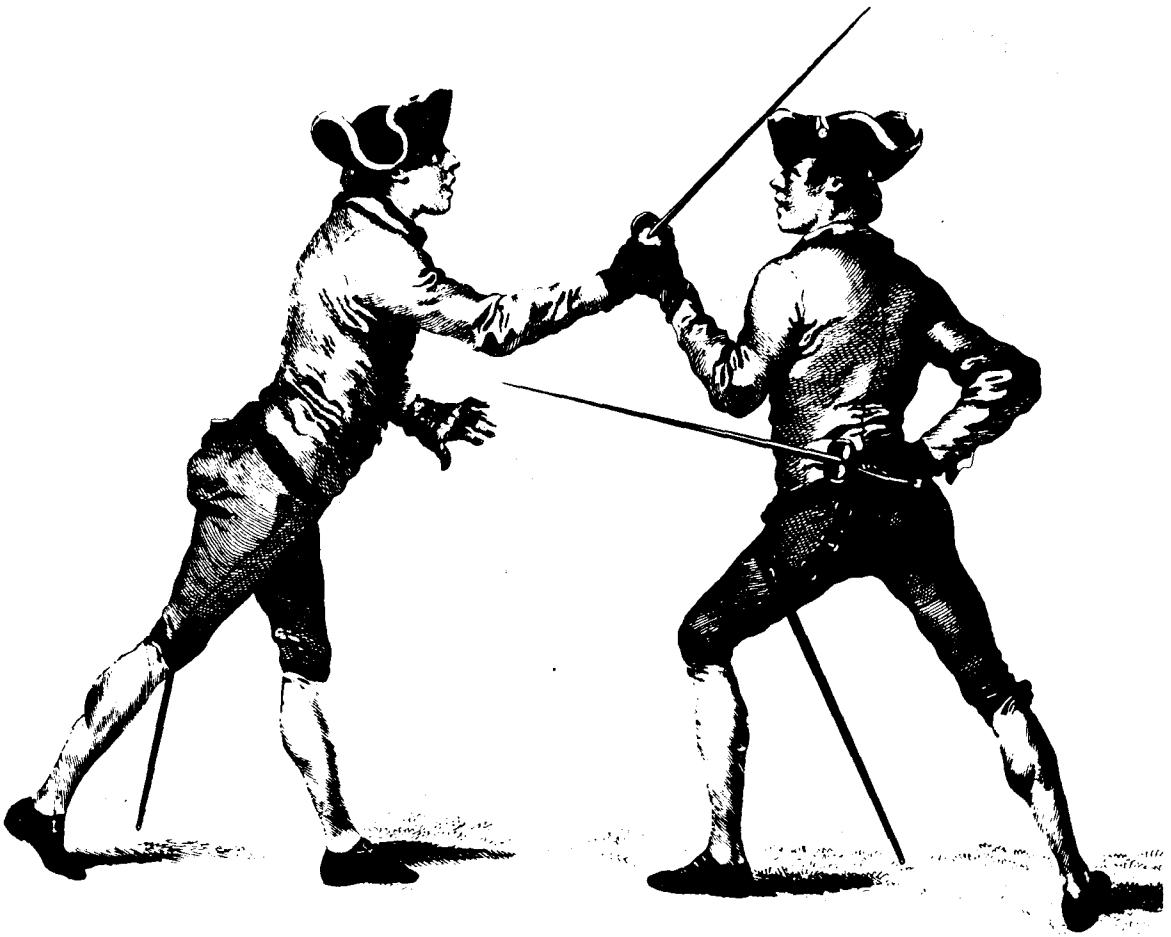
1-1982

The Fight Master, January 1982, Vol. 5 Issue 1

The Society of American Fight Directors

the fight master



the society of american fight directors

THE FIGHT MASTER

The Magazine of the Society of American Fight Directors.

NO. 16 JANUARY 1982

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 L. Boushey and incorporated in Seattle, Washington, in May, 1977.

OFFICERS:

President	Erik Fredricksen University of Michigan c/o Theatre Arts Dept. Ann Arbor MI 48109
Vice-President	Rod Colbin 6106 Temple Hill Drive Los Angeles CA 90028
Secretary-Treasurer	David L. Boushey 4720 38th N.E. Seattle WA 98105

INDEX

ANNUAL DUES

A New Year is upon us and with the New Year a Society that continues to prosper. What makes our organization viable is the money collected through dues from the membership each year. With such monies we are able to continue to publish our excellent magazine as well as promote the Society. More and more producers, directors and theatre organizations are becoming aware of our contribution to our important corner of the theatre. We must continue to expand our reputation in the film and theatre industry. This is done through the various members spreading the word through workshops, conferences, teaching, word-of-mouth, as well as the promotion done by the Society.

Again this year, we have finished in the black. This is due primarily to good business management and the willingness of various individuals to work for minimal fees or no fees at all. Again, any funding we have from 1981 will be transferred into our general fund to help promote the Society.

The dues will remain the same this year. The fee schedule is as follows:

Full Members	-	a fee of $15.00
Affiliate Members	-	a fee of $15.00
Actor/Combatants	-	a fee of $12.00
Student Members	-	a fee of $12.00
Friend Memebers	-	a fee of $12.00

If a member has been a member of the Society since July 1, 1981, he or she owes one-half of the scheduled fee. If a member has been a member prior to July, 1981, he or she owes the full fee as shown above. The dues must be paid by March 1st to ensure a member of his/her active status in the Society of American Fight Directors. Please do not let this slide as the dues are the working capital by which the Society exists. Take care of your dues immediately and don't put it off. Last year saw many members delinquent with their dues which caused the Society much time and money.

PLEASE SEND YOUR DUES TO THE SOCIETY OF AMERICAN FIGHT DIRECTORS in care of:

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

We look forward to another prosperous year with the Society gaining more recognition for its contribution to the theatre/cinema industry. Do help the Society by paying your dues promptly. We all benefit in the long run from a well run, well financed organization.

The best to each and every one of you in 1982.

David L. Boushey
Sec/Treas. S.A.F.D.

AOYAMA, Kay
22B Gormley Ave.
Toronto, Ontario
Canada M4V 1Y8
(Friend)

BEARD-WITHERUP, Mark
1905 N. Dayton
Chicago IL 60614
(Actor/Combatant)

BEARDSLEY, J.R.
1380 Reliez Valley Rd.
Lafayette CA 94549
(Affiliate)

BELL, Rab
345 Riverside Dr., No. 5H
New York NY 10025
(Student)

BELLAH, George
2601 "D" St. S.E., No. 12
Auburn WA 98002
(Actor/Combatant)

BOECK, Gary
RR2
Ida Grove IA 51445
(Actor/Combatant)

BOOTH, Eric
156 West 29th St.
New York NY 10001
(Affiliate)

BOUSHEY, David L.
4720 38th N.E.
Seattle WA 98105
(Full)

CALLAHAN, Dr. John M.
501 Walnuttown Road
Richmond Commons
Fleetwood PA 19522
(Affiliate)

COLBIN, Rod
6106 Temple Hill Drive
Los Angeles CA 90028
(Full)

CONABLE, Emily
350 W. 47th St., No. 5B
New York NY 10036
(Actor/Combatant)

CONRAD, Elizabeth
15 W. 72nd St., No. 55
New York NY 10023
(Student)

COX, Roy
P.O. Box 443
Athens OH 45701
(Affiliate)

COYL, Charles
1306 Oxford Lane
Glenview IL 60025
(Actor/Combatant)

CREAN, Patrick
18 Duke St.
Stratford
Ontario, Canada
(Honorary)

CUMBA, Peter
134 Kent St.
Brooklyn NY 11222
(Actor/Combatant)

DeANELLO, Peter
2164 Maple St.
Wantagh NY 11793
(Actor/Combatant)

DeLONG, Kimberly
934 E. 10th Dr.
Mesa AZ 85204
(Affiliate)

DILL, Jeffrey
974 Carlyle Way, No. 606
Mobile AL 36609
(Actor/Combatant)

DUET, Rick
356 W. 45th, No. 5B
New York NY 10036
(Affiliate)

DUTSON, Lyn
123 E. Fairmont Dr.
Tempe AZ 85282
(Actor/Combatant)

EDDY, Stacy
705 Ivy St., No. 5
Pittsburg PA 15232
(Affiliate)

EDWARDS, Steven
301 E. 90th St., No. 2B
New York NY 10028
(Actor/Combatant)

EVES, David
University of South Florida
Theatre Department TAR230
Tampa FL 33620
(Actor/Combatant)

FIELD, Jonathan
1329 Taylor St.
San Francisco CA 94108
(Student)

FOSGATE, George
University of Minnesota - Morris
Division of Humanities
104 Humanities Bldg.
Morris MN 56267

FRACHER, Drew
525 Cherry Ave., No. 4
Waynesboro VA 22980
(Affiliate)

FREDERICKSEN, Erik
1551 York Ave., No. 5N
New York NY 10028
(Full)

GIFFEN, Peter
6780 W. 31st Ave.
Denver CO 80214
(Affiliate)

GRADKOWSKI, Richard J.
Box 274
New York NY 10010
(Full)

HAGEN, Eric
1133 Hunt St.
Newberry S.C. 29108
(Actor/Combatant)

HALL, Robert
164 Jackson St.
Willimantic CT 06226
(Affiliate)

HANCOCK, Jim
Southern Methodist U., c/o Theatre
Arts Dept., Dallas TX 75275
(Affiliate)

HAUSERMAN, William
107 Marburth Ave.
Towson MD 21204
(Affiliate)

HEIL, John
c/o Psychology Dept.
Roanoke College
Salem VA 24153
(Affiliate)

HOOD, Michael
1942 North Salem
Anchorage AK 99504
(Affiliate)

HUSTON, Hollis
3 Prospect Ave.
Newark DE 19711
(Affiliate)

JASSPE, Dr. Arthur
80 First Ave.
New York NY 10009
(Affiliate)

JENNINGS, Byron
P.C.P.A., Hancock College
Box 1389, Santa Maria CA 93456
(Full)

KATZ, Michael
10 Franklin Ave.
Bedford Hills NY 10507
(Affiliate)

KIRK, Jan
26 Perry St., No. 4A
New York NY 10014
(Affiliate)

KOCHOWICZ, Teresa M.
19504 Muncaster Rd.
Derwood MD 20855
(Actor/Combatant)

KOENSGEN, John
96 Indian Rd., No. 2
Toronto, Ontario
Canada M6R 2V4
(Friend)

KOHLHEPP, Gregg
218 S. Mill Road
Princeton Jct., NJ 08550
(Student)

LANCASTER, David
370 C.P.W. No. 404
New York NY 10025
(Affiliate)

LEONG, David
Dept./Fine Arts, Northern Kentucky U., Campus Station, Highland Heights KY 41076 (Affiliate)

LESLIE, Kevin
C/O PCPA
800 S. College Dr.
Santa Maria CA 93454
(Student)

MACCONNELL, W.S.
Montclair State College
c/o Theatre Arts Dept.
Upper Montclair MJ 07043
(Affiliate)

MANLEY, Jim
165 W. 47th St.
New York NY 10036
(Actor/Combatant)

MARTIN, Jennifer
University Theatre
Iowa City IO 52244
(Affiliate)

MARTINEZ, Joseph
Western Illinois Univ. c/o Theatre Arts Dept., Macomb IL 61455
(Full)

MARTINEZ, Ramon
1083 Warren Road No. 1
Ithaca NY 14850
(Affiliate)

MOORE, Peter
215 W. 91st, No. 112-A
New York NY 10024
(Affiliate)

MORABITO, Gary
66 W. 106th, No. 1C
New York NY 10025
(Student)

NASSI, Joseph
855 E. Silver
Tucson AZ 85719
(Actor/Combatant)

OVERTON, Michael
R.R. 1, Box 134
Makanda IL 62958
(Student)

PHILLIPS, F. Peter
214 Lincoln Rd.
Brooklyn NY 11225
(Affiliate)

PHILLIPS, J. Christopher
1201 W. Wrightwood
Chicago IL 60614
(Affiliate)

PIRETTI, Ron
Leroz St., No. 12
New York NY 10014
(Actor/Combatant)

RICHARDSON, Clayton
606 N. 35th, No. 3
Seattle, WA 98103
(Actor/Combatant)

SCHENKKAN, Robert
c/o Schneider
333 W. 87th, No. 6
New York NY 10024
(Affiliate)

SHELTON, Kent
211 E. 10th, No. 15
New York NY 10003
(Student)

SLOAN, Gary
603 New York Ave.
Newcastle IN 47362
(Affiliate)

SMITH, Dawson
1581 S.W. Fairview Ave.
Dallas OR 97338
(Affiliate)

SMITH, Jersome
12 Glenside Ave., No. 1
Jamaica Plain MA 02130
(Affiliate)

SMITH, Richard
R.D. No., Washington Ave.
Box 485A
Princeton NJ 08540
(Actor/Combatant)

SMITH, Ty
774 Redondo Ave. No. 4
Long Beach CA 90804
(Actor/Combatant)

SOKOLOFF, Michael
821 E. 10th St.
Bloomington IN 47401
(Affiliate)

SOPER, Tony
1304 N.E. 42nd, No. 204
Seattle WA 98105
(Actor/Combatant)

SUDDETH, Allen
310 W. 97th St., No. 44
New York NY 10025
(Full)

TIBBITS, Lois
321 W. 94th, No. 2N.E.
New York NY 10026
(Actor/Combatant)

TOBINSKI, John R.
2421 E. Washington St., No. 14-142
Bloomington IL 61701
(Affiliate)

TREISMAN, Warren
28520 Streamwood Lane
Southfield MI 48034
(Actor/Combatant)

TURNER, Craig
University of Washington
c/o Prof. Actors Program
Seattle WA 98195
(Affiliate)

UHLER, Erick
351 W. 45th, No. 4RW
New York NY 10036
(Affiliate)

VALLA-HAYES, Patrick
624 Third St.
McMinnville OR 97128
(Affiliate)

VAN DYKE, Leon
University of Wisconsin Parkside
c/o Comm. Arts, No. 283
Kensha WI 53140
(Affiliate)

VILLA, Christopher
768 Hiller Road
McKinleyville CA 95521
(Affiliate)

1386 Foster Ave.
Arcata CA 95521

WALSH, Robert
171 East 92nd St.
New York NY 10028
(Actor/Combatant)

WINTERS, Katy
301 E. 90th St., No. 2B
New York NY 10023
(Actor/Combatant)

WOOD, Robin
35 E. 5th St.
New York NY 10003
(Actor/Combatant)

YOST, Richard J.
2808 W. Claremont
Phoenix AZ 85017
(Student)

THE ORIGIN OF THE PRIZE FIGHTS

From "The Fight Director"
No. 24, September 1981, p. 35

Prize fighting is a peculiarly English institution and its history is interesting. Fighting on a stage, as opposed to fighting in an arena Roman-style, began with the granting of Letters Patent by Henry VIII to a society called The London Masters of Defence. Fencing was a great passion with sixteenth century Englishmen, the hilted cudgel being the usual weapon. But fencing was frowned on by the authorities as leading to dissolute and riotous behaviour. To regularise the situation, and because he was keen on the martial arts of his own time, King Henry licensed nine Masters, and eleven Provosts (or student masters) giving them a monopoly of teaching arms in England, Wales and Ireland, and with a commission to seek out unlicensed fencing masters and stop them from working under threat of imprisonment.

The guild of London Masters was ruled by Four Ancient Masters, who rose to this quadruple eminence by seniority, and the membership of the Society was divided into four grades - Masters, Provosts, Free Scholars and Scholars. Prize Fighting originated in the rather curious system of examination devised by the Four Ancient Masters. (No doubt they were inspired by the fencing displays at various weapons staged at that time for royalty). The Masters required that any member wishing for promotion from one grade to another must give proof in public of his skill-at-arms. For the lowest grade of member, the system worked this way. A Scholar, who had already been sworn in as pupil to one of the Masters, not to one of the Ancient Masters, and who wished to ascend to the grade of Free Scholar, had first to beat six of his fellow scholars at two weapons, the long-sword and the back-sword. If he succeeded in this, the Ancient Masters named a date and a place a fortnight ahead, for a trial at which the scholar would challenge in public, any Free Scholar who chose to appear against him.

This event was conducted on a raised stage in a public place and well advertised in advance. But Examination seems hardly the word for what followed. The aspiring candidate had to spend two days fighting first at Long-Sword, then at Back-Sword against all-comers in the Free Scholar grade.

These trials of skill were Tudor fencing bouts, not fights to the death. The weapons were the real thing but they were blunted and had large buttons or pads covering the points to make them foils or practise weapons. The targets were the upper body, the arms and the top of the head. Probably protective clothing was worn, but not, of course, any kind of mask. The use of the point was prohibited, and all hits had to be made with the

blunted edge. The winner of the bout was the man who scored more hits than his opponent. The Four Ancient Masters acted as judges. But even though wounds and death were not part of the deal, two days of bashing with heavy weapons must have left the candidate in an extreme state of exhaustion. If successful, he was awarded his Scholar's Prize. The Prize was the actual degree he had achieved. He was now a Free Scholar.

Seven years had now to elapse during which he practised swordplay, before he was allowed to challenge for his Provost's Prize. The Free Scholar had to give three weeks notice of his challenge to all Provosts within twenty miles of London. He also had to pay half the travelling expnses of all Provosts who lived more than seven miles from the city. Again the Ancient Masters fixed the time and place, and on this occasion the candidate had to challenge at three weapons - long-sword, back-sword and sword and buckler. The Provost's Prize was a license to teach, and he could now open his own school, provided the Master to whom he was apprenticed did not require his services as an assistant.

After another seven years, the Provost could challenge for his Master's Prize. This time a full month's notice had to be given, and all Masters within sixty miles of London notified. The weapons in which a full Master was, in theory, proficient, were the two-handed sword, the bastard sword (hand-and-a-half), the long-sword, the back-sword, sword and buckler, and the sword and dagger. Not to mention the pike, the half-pike, the halberd, the quarter-staff and the battleaxe. But to simplify matters he was allowed to choose four of these, usually opting for the long-sword, sword and buckler, the pike, and sword and dagger. Again, there was plenty of ceremony, advance advertising, and processions through the streets to the place of examination, which attracted a large public.

A typical bill of challenge reads as follows: - "Be it known to all that profess arms that we...Master of the Noble Science of Defence, do give leave and licence to our Provost...to play his Master's Prize against all Masters in their subtile mysterie at these weapons, viz long-sword, sword and buckler, Morris pike, and sword and dagger. These are to give notice that our said Provost will be present the...day of the present month to perform and do his uttermost for the achievement and bearing away of the prize. God Save the King."

The Procession started from the headquarters of the Masters of Defence in Blackfriars, headed by two drummers, described as "old soldiers wounded in the war," the banners of the guild, and all the various members according to their grade. This pageant processed through the city attracting a host of fencing fans along the way.

The stage on which the Prizors fought was a high scaffold erected usually

in the yard of an inn, and without railings, so that anyone who retreated with too much haste was in some danger of falling off and breaking his neck. The Provost, challenging for his Master's degree, had to pay all the expenses of the event, and since admission to the public was free, he and the other fighters first spent some time trying to raise cash from the fans in the yard below. This was achieved by warlike and vainglorious speeches which resulted in showers of small change from the audience pattering on the raised stage. When the money arrived the swordsmen scrambled for it in somewhat undignified fashion.

The actual playing of the Prize was heralded by a smart roll on the drums, then the Prizor's Master introduced his pupil, read his challenge in a loud voice, and the various answers from the Masters who were to contend against him. One of the Ancient Masters announced "The first bout at long-sword". Then the challenger and his first opponent set about each other in the approved fashion.

When he had played his Scholar's Prize, fourteen years before, the candidate had been protected by a special rule of "Scholar's Priviledge" which prohibited his opponent from making intentional hits on his face. Now there was no such exemption. In fact, the face was a favourite target at a Master's Prize. The risk to the eyes of the contestants must have been considerable (even if hits with the padded points were against the rules) and in view of the weight of the weapons in use, the bruising and general buffeting mush have been considerable.

The challenger had to play two bouts at each weapon with each opponent, and there was no time for resting between bouts. At each intermission the swordsmen renewed their im passioned speeches to the public in the hope of more donations for their efforts, which if the fights were going well were liberally rewarded.

When the Prize was over the candidate was escorted back to Blackfriars with the same ceremony that had preceded the event. If he had been successful he then took his Master's oath. But not every candidate got his degree at the first attempt. Some had to re-take the examination and play his prize a second time.

The Prize Fights in this their original form were practical tests of skill-at-arms, conducted in public to attract interest and support for the guild of Masters of Defence. The entertainment aspect of the Prizes was secondary. The Masters were a teaching and examining body, and the Prize Fights were intended as educative and instructional to the masses, though the opportunity of raising funds was not neglected. In the second form of Prize Fighting, years later, the whole nature of the event had changed. We shall return to this in a later article.

* * *

KNITTING CHAINMAIL

By Dorothy L. Marshall
and Deborah Levin

(From "Theatre Crafts", Nov.-Dec. 1981

Chainmail is a common design-contraction project for regional and academic theatres which have Shakespearean repertories. In the Loretto-Hilton Repertory Theatre's (now the Repertory Theatre of St. Louis) production of Richard III , chainmail was one of the major costume projects. Gothic armor of the nobility was almost totally metal plate armor with little visible chainmail. We decided, however, to mix the two to save on materials and to add flexibility for the fighting. The chainmail suits were to be worn under the metal armor we made (see "Fighting the Myth of Metal). Conceptually, the combination was a visible demonstration of rank--the higher rank showed more metal, the lower more chainmail.

Understructure

When we began, all we knew was the usual solution--knit the chainmail. It made sense to us, however, to knit the chainmail in pieces and attach them to an understructure--in order to prevent chafing of the actors with the painted mail and to control stretching of the knitted pieces during wear. For its ability to breathe and to dye easily we used men's cotton two-piece long underwear for the understructure. We pulled the pants and all but four of the shirts we needed from stock and dyed them black. The remaining four shirts were purchased, but did not dye as well because they were a polyester cotton blend. Initially, the stock underwear saved us money; eventually it was costly in time. After being dyed, it ripped where the stronger knitted chainmail pieces were attached. The new shirts did not have this problem.

Knitted chainmail patterns

Dorothy Marshall, the designer, decided on black as the base color for all the chainmail. We wanted a cord, yarn, or string heavy enough to create texture and yet, flexible enough to knit and to wear. Originally, we tried black sash cord, but it was too stiff. Robyn Gebhart, the costume shop manager, found the ideal thing--a shoe cording in 144-yard rolls at St. Louis Braid. It was quite flexible and relatively stable when knitted with large needles. We did not use the cord for the cowls that were to be worn under the helmets, because it was too harsh next to the face. Instead, we used 100% acrylic 3 ply rug yarn. The two "armies," Richard's and Richmond's, were in black and silver armor respectively. Silver color was drybrushed on the chainmail to the desired degree to create depth and texture.

Deborah Levin developed knitting patterns based on Marshall's sketch. Ten pairs of sleeves, 14 skirts (waist to thigh), 14 pairs of leggings (hip to ankle), 14 shoe covers (booties), and 6 cowls (we had 8 in stock) were needed. Because the actors would be wearing metal breastplate, knitted bodice pieces would not be necessary. The knitted chainmail patterns accommodated the elbow and knee pads requested by Skip Foster, the fight choreographer. Gloves, another protection device, was a design element as well. Welder's gloves had both the strength and the look we wanted.

Since the production schedule was very tight, the shop staff could not knit the pieces. We asked for volunteers and ten ladies from the Rep's Backers Board, led by Gwen Springett, knit all the pieces. The shop made up kits for each knitter, containing the instructions and necessary materials for approximately ten hours of work. We gave them about four weeks to knit the pieces.

One problem occurred: the gauge varied from the one specified in the directions. The needles were large (5/8" dowels shaped into knitting needles) and the instructions stressed that the casting on and off should be loose. This did not mean, however, that the gauge should be loose. On the contrary, the gauge should be even, not too loose and web-like, but neither too tight and without stretch. The piece should be able to hold its own shape.

Assembling the chainmail

Once the pieces were knitted, they were seamed together using the cord tails from the knitting where possible or whipping the seams together by hand-threading cord through the holes formed by the knitting. For security, the cord was knotted with several tight half-hitches to the knitting at the end of each seam. To allow for movement, the underarm seam of the sleeve was stitched from the wrist to approximately 4" to 5" from the shoulder. Both skirt seams were stitched from waist to hem. The inseam of the legging was stitched from crotch to ankle.

Next, we attached the knitted mail to the right side of the long underwear, tacking the mail on at strategic points with carpet thread. These tacks held much better, especially on the stock underwear if a spot of iron-on mending tape was pressed on the inside of the underwear at the tacking point.

Attaching the knitted booties to the shoes was time-consuming. Foster had requested a lightweight, work shoe which we found on sale at Sears, Roebuck and Co. They had ankle protection and a rubber sole to grip the floor, and were flexible enough for movement. The shoes were dyed black and knitting cord was used for laces. Then, costumer Michael Ganio stapled the booties onto the thick edge of each shoe's sole. He sewed the booties to each shoe at the ankle, being careful not to leave knots or stitches

on the inside where they would give the actors blisters. Then, he whip-stitched the center front seam of the booties closed, leaving enough room to open the shoe's lacing and tongue.

Fitting and painting

The suits were tried on in the mass armor fitting. We checked for general fit and comfort. Elastic suspenders were added to all the pants. The weight of the knitted pieces and the laxity in the waist elastic of the long underwear would otherwise have made the pants creep downwards. Necessary length alterations were noted in the fitting and made later.

Once all the alterations had been made, the suits were ready to be painted. Alison Todd, the assistant costumer designer, mixed aluminum bronzing powder and white shellac to get the right amount of sheen we wanted for the chainmail. Using a 4" wide brush, she drybrushed the knitted surface. The chainmail for Richard's army was highlighted with silver; Richmond's chainmail was covered with silver. The welders' gloves were painted black and then drybrushed with silver.

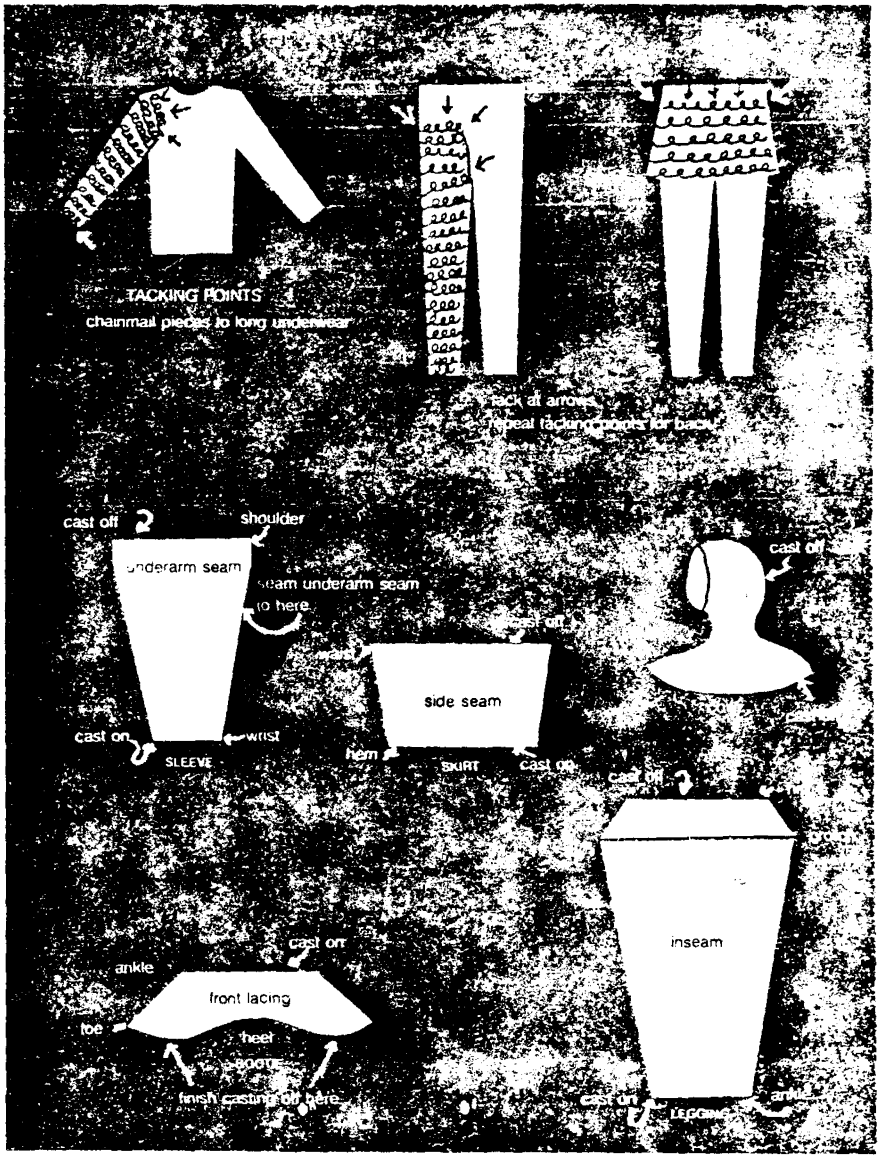
Maintenance

During the run of the show (over 40 performances) the long underwear from stock occasionally ripped and needed to be darned. Sometimes loops of the knitting got caught and pulled out and had to be worked back in. The paint held up well, and a second coat was never necessary. Because the suits were not machine washable, they were aired regularly and sprayed with Lysol. Although most dry cleaners will not accept the chainmail suits, the local dry cleaner took them after the run of the show.

Evaluation

Overall, we were quite pleased with the look and the durability of the chainmail. Theshapes are form-fitting, yet accommodate movement easily. They do not stretch and become baggy over time as knitted chainmail often does. Although the legging pattern did prove to be a little short in length, length adjustments can be made by simply double or triple crocheting extra rows onto the hem. Length adjustments will have to be made to the sleeves and leggings if the chainmail is not worn with writ-covering gloves and ankle-high boots or if worn by a very tall person. The sleeve, skirt, and legging directions are in small, medium, and large sizes; the booties in small and large sizes; and the cowls in one size only. For design interest, dags (when the hem ends in a shape such as triangles, scallops, or squares) can be crocheted to the hems of some of the skirts. Our dags were based on a zig-zag afghan pattern.

(For a copy of the knitted chainmail patterns send $3 and a self-addressed stamped envelope to "Theatre Crafts, 250 West 57th, Suite 312, New York NY 10107.)


TACKING POINTS
chainmail pieces to long underwear
cast off
shoulder
underarm seam
seam underarm seam
to here
cast on
wrist
SLEEVE
side seam
hem
SKIRT
cast on
cast off
cast off
inseam
cast on
ankle
front lacing
toe
heel
BOOT
finish casting off here

ENGLISH BATTLE ARMS AND ARMOUR OF THE FIFTEENTH AND SIXTEENTH CENTURIES

(Part II Continued)

By William Hauserman

The armed man of the fifteenth and sixteenth centuries wore not only plate armour but also under-armour garments. There were several types of these and they each had a different function.

The first and most familiar of these is called mail. Prior to this period, a suit of mail and a helmet composed the entire armour of a warrior. Mail is a suit of small metal strips fastened together to protect the victim from blows from the enemies' weapons. These were not totally effective against a full forced blow but would protect him against a glancing blow or a weak and off-balanced blow from the opponent. Mail can be constructed in many ways and can be described as follows: "Mail is composed of small rings interlaced with each other, the ends of each ring being either welded by heat or flattened, drilled and closed by minute rivets."

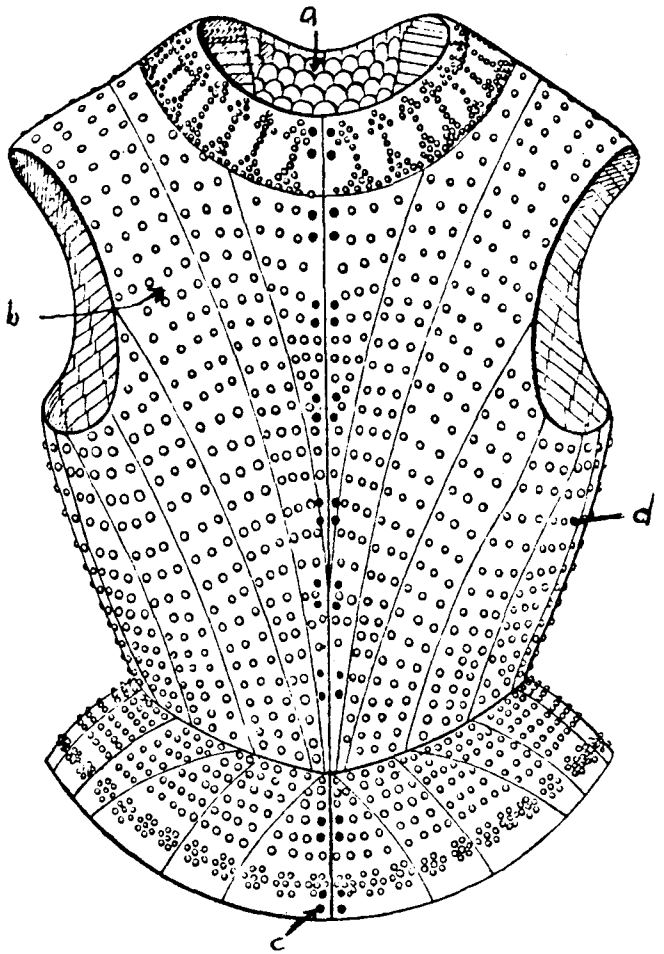
Originally the warrior would be covered in mail from helmet to knees but as plate armour developed, mail was used less and less because of its massive weight. Indeed, "...about 1420, the (mail) hauberk was discarded, and the knight relied for protection upon his plate armour and padded gambeson alone." It might be mentioned, however, that although this was true mail was not totally forgotten. The knights in full armour would wear small pieces of mail under their armour where there was a joint or gap. These small pieces were called gussets. Furthermore, the common foot soldier who could not afford a suit of armour relied on chain mail for protection quite a while longer than the fashionable knights.

The gambeson is another article that was worn under plate armour. It is a body suit stuffed with wool. It served as a padding to absorb the shock and force of a blow so the knight would not become battered and bruised under his armour. It also protected the knight from receiving scratches or gashes from rivets in his armour. The gambeson fitted tightly around the neck and went down approximately to the knees. It had to be slashed front and back in order to go around the thighs.

The jack and the brigandine are two garments that were not worn under plate armour but are similar to the gambeson. The jack was worn by common foot soldiers who could not afford a suit of armour, and was a substitute for plate armour. "The 'jack' was composed of several thicknesses of canvas, between which were inserted small square plates of metal, with a hole in the centre. Through these holes passed a complicated system of lacing which kept canvas and metal together..." The jack was a protection for the torso of the foot-soldier.

The brigandine was also a substitute for plate armour. It was worn as protection by the wealthy. A wealthy person who was not a knight would wear one as well as a knight who was not prepared for battle but still wanted some kind of protection. "This brigandine was 'composed...of small steel plates overlapping and riveted to a canvas foundation...'" It, too, was a protection for the torso.

Plate armour, however, is the main protection that knights wear. The metal plate protected the wearer from blows of swords, lances, and other weapons with which he might be assailed. The shape of the plates is almost as important as the material itself. "One of the most important axioms of the craft of the armourer was to provide not only material impervious to sword and lance, but also to offer a glancing surface which would deflect the full force of the weapon." These shapes are the basis of plate armour.



a. Steel plates or scales

b. Red velvet

c. Holes for lacing

d. Rivets which are also ornamental

SOME METHODS OF WEAPONLESS STAGE COMBAT

(Part V continued) By Dr. John Callahan

The One-arm Circle Throw is a common toss seen by most viewers of television and the cinema, and is known in professional wrestling circles as "The Irish Whip." The closest to an authentic one-arm circle throw is the Aikido Uchi Kaiten-Nage, or Inward Rotary Throw. (Aikido is a highly advanced Japanese form of open hand defense using and combining various elements of pressure holds, judo, and jiu-jitsu.) This toss is extremely popular and I have seen it used in many situations, for example: In the movie version of Will Success Spoil Rock Hunter? (comedy), in a Hawk television show (melodrama), in a stage production of Teahouse of the August Moon (comedy), even in a Shakespearian tragedy, Romeo and Juliet, a number of times on The Wackiest Ship in the Army television series (comedy-drama), in the popular television show, The Man From U.N.C.L.E. (comedy-adventure), and most recently on the television series The Wild, Wild West (comedy-adventure-melodrama-western).

This particular toss is popular because it is realistic and theatrically effective from any camera or staging angle, requires no strength on the part of the tosser (therefore a good movement for a woman), and can be performed very easily by the person tossed with a no-hands somersault. The actual toss works like this:

1. You are facing your opponent with your body open to him. He tries a blow to your midsection with his right fist, which you block by catching his wrist with your forearm, then grabbing his wrist with both your hands, clamping down tightly and holding.

2. While holding his right wrist tightly, you place your left foot half a step forward to his right front, at the same time pushing his arm forward and slightly up.

3. Then stepping your right foot to his right rear, turn sideways (leftward) with about a 5/8 circle, at the same time continue pushing your opponent's arm back and around so that when your body is parallel to his (with your back to him), you may step under his arm which is now twisted and above your head.

4. After having crossed your opponent's front, and having completed your circle so that you are now slightly behind and facing him, his arm should be twisted and straight. Pull back your left foot with a big step. Following the motion of your body, cut downward with your hands in a big arc, and push your opponent's right arm upward in a sweeping movement--your left shoulder should be the center of the arc.

5. If you have maintained a tight grip on your opponent's wrist, he should tumble head over heels (in somersault fashion) at the height of your arc. If you release his wrist, he will roll out of the throw naturally, but violently; keep holding his wrist and he will probably have his arm town out or wrenched at the shoulder socket.

Despite the seeming complexities of describing this maneuver, a one-arm circle toss can be accomplished completely (from the start of the adversary's blow to the midsection, to the finish of his somersault) in something between two to three seconds!!

To stage this toss requires just two things: (1) the actor tossing does not hold onto the wrist and (2) the actor being tossed performs a no-hands somersault. The actor doing the tossing walks through the throw completely but for one item--he does not hold the other actor's wrist tightly, but merely lets his hands slide around the wrist without any pressure; the actor being tossed will allow his arm to follow the motion of the other actor's hands, but his arm is not twisted (as there is no pressure) and merely does a circular movement. The actor being tossed will double up his body in conjunction with the position of his arm, and at the apex of the circular backward arm movement will execute a no-hands somersault. At the same instant, the tosser will remove his hands from around the other's wrist. Both actors can shout, grunt or groan, to cover the otherwise two to three second of silence.

Proper timing of this technique yields a toss which can be staged for any part of the audience, and is quite effective in the round. However, for proscenium theatres, I recommend that however the toss is blocked, the tosser be upstage so that his body will not obstruct the audience's view of the action--namely the somersault of the tossed actor. When properly executed, a one-arm circle throw can be very spectacular.

The first authentic nage-waza which can be verified in any judo text-book to be learned by Stage Violence students is the Hip Toss or, as it is termed in Japaese O-Goshi.

1. Grip your opponent's right elbow with your left hand as you grip his left lapel with your right hand and at the same time step across your body with your right foot, placing your right foot in front of your opponent's right foot, toes pointing towards him.

2. Pivot on the ball of your right foot, and swing your body so as to place yourself directly in front of your adversary. Bring the heels of your feet close together.

3. With your body directly in front of his body, squat down and place your hip in front of his thighs. From the waist, lean

your body to the left and push your right hip out so that it extends slightly below your opponent's hip, then slip your right arm around his waist, gripping the cloth or clamping down.

4. Your left arm pulls around and down whil your right arm pulls up and over, both arms making a wheel motion. When you feel that your adversary is off the ground, accelerate the toss by twisting your body to follow the path of your arms and at the same time spring up, straightening your legs.

5. When your adversary has left your back, recover by standing erect and putting your weight on the right foot, maintaining your grip on his arm or sleeve with your left hand. This gives you good balance so as to avoid being pulled down with your opponent.

In actuality, the hip toss does not throw a man particularly high or far, but the opponent is tossed extremely hard on the ground from a height of perhaps four feet landing on his back or head. When properly executed, this toss can fell an adversary and leave him in a hospital with a broken back or severe concussion.

To fake this toss, all the moves given in the real throw are performed with the exception that your opponent throws himself around your hip, with you supplying the guidance for his fall. Your adversary's move is more of a spin off of your side than a flip. By means of your arms, you make the toss look realistic and also give needed support and direction for your fellow actor's fall. When performed well, the hip toss can be blocked for any type of theatre stage, and looks good from any audience angle. The important thing to remember is that a faked hip toss is performed AROUND the hip, and not over it.

Once again, timing is of the utmost importance, but the hip toss is easy to learn and simple to perform. Like most of the maneuvers done in Stage Violence, it is neither as violent nor as difficult to perform as it might appear.

WORLD WAR III ON A BUDGET

By Michael Klepper
(From 'Theatre Crafts', Nov.-Dec. 1981 issue)

When I do a special effects workshop, what surprises me are the contraptions people use for flashpots. Everything from a piece of wire warpped around two nails to a glob of steel wool has been tried with varying degrees of safety and success. In dealing with pyrotechnics, the primary consideration should be safety. Second is reliability--flashpots should always go boom or poof exactly when they are supposed to. Each of these objectives can be accomplished within a very modest budget and with easily obtainable materials.

A reusable flashpot

For about $1 a reusable flashpot can be purchased from your local hardware or electrical supply store. It consists of a small-based procelain lamp socket. The small base easily conceals the flashpot.

A variation of the standard household fuse serves as a detonator. Available under the brand name Buss Fuse, this fuse is a little more difficult to find than ordinary household fuses, but your local electrical supply house will undoubtedly have them or be able to order them for you. The fuse should be of a rated capacity less than that of the circuit you intend to use it on. Therefore, if you are using a floor pocket with a 20 amp breaker, a 10 amp fuse would work fine. A final note on fuses: look carefully when shopping, as most household fuses are solid glass. Avoid Fusetron, also called slowblow fuses, for obvious reasons.

The Buss Fuse has a metal cap with a clear plastic window. The entire cap can be pried off with a screwdriver, or the window can be cut out with a matte knife. The opened fuse is then filled with enough black powder to completely cover the element. Black powder is available from gun shops for about $7 a pound and comes in various degrees of coarseness. The ideal is 4F--theoretically it is less likely to start a fire than 2F. The logic of this is that the smaller particle will burn up faster, before striking adjacent scenery. However, 2F is adequate for most purposes, and its safety can be enhanced by covering the flashpot with a "chimney" made by removing removing both the top and bottom of a coffee can.

A fine firing device is made by Waber Electric. It consists of a multiple switch outlet box, with a lighted master switch and its own built-in 20 amp fuse. For about $30, you can obtain a 7-circuit unit. It is constructed of heavy gauge steel and has notches for easy mounting. To wire up the flashpots all that you need are some plugs (get the kind that have terminal screws, not the kind that snap on) and some 16 gauge zip

cord for 10¢ a foot.

To go boom sometimes I use a shotgun with 12 gauge blanks, and other times I use a squibbed firecracker. For the latter, the fuse is very slowly and very carefully pulled out of the firecracker under a chemistry hood with a long pair of forceps, keeping the door as low as possible. It is not likely that a firecracker will go off simply by removing the fuse; but since they are not intended to be handled that way--why take chances? When the fuse is removed, replace it with a model rocket igniter and seal with epoxy to maintain the compression. The igniter is a nickel/chromium alloy electrical resistor, much the same as in a toaster. A 110v electrical current will detonate the firecracker immediately. These igniters are also effective with flash paper.

After all the wiring is installed in the set for the flashpots, circuits can be checked at each individual pot by screwing in a light bulb. After all circuits have been checked unplug the firing device A.C. input! If there is no juice going to the firing device there is no chance of a flashpot going off while being loaded. After all the loaded fuses are in place, check to see if each individaul firing circuit is off. Next, check to see if the master is off. Then you can plug the firing device back in, turn on the master, and you are ready for firing.

Finally, when working with pyrotechnics at each step always ask yourself, "What if...?" Be cautious and conscientious. Some states require pyrotechnicians to be certified.

Combat Choreography for the Street (and in similar situations)

For a year and a half now, I have acted as choreographer/performer for a Boston based street act known as the "Brothers RogueOafanFool", (named for it's three characters). The act developed with the intention of using a large variety of weapons in performances on the street, in parks and at renaissance festivals. Last year the act incorporated the use of unarmed, single rapier, rapier & dagger, double rapier and quarterstaff combats and this year we have added archery, bullwhips and samurai swords. It has been my job to provide these combats and to insure that they were safe and effective for performance on the street and in similar environments.

It is my hope, in this article, to share with you some of the aspects of choreography for the street as opposed to the stage.

Any of you who may have performed on the street in the past, will be aware of the difficulties involved with offering exciting combats of length and intricacy in such a situation.

One of the first problems encountered is the playing surface. The ground you perform on will vary greatly and you may expect anything from soft, green grass to cold, hard concrete. This inconsistency in terrain is one of the first things to consider when approaching choreography.

Actions such as falling, rolling, tumbling and going down on limbs, take on a strange new twist when playing surfaces are ever-changing. Because most of the surfaces we have encountered have been closer to the concrete than the grass end of the spectrum, I found it wise to keep such actions to a minimum and to be quite sure that any which were used could be performed safely on <u>any</u> surface.

Footwork too becomes a problem when surfaces vary. Because we never knew what kind of surface we would encounter, I decided to minimize lower torso movement and to concentrate focus on upper torso action. Reducing footwork also reduces the liklihood of slipping, sliding, or tripping up on unfamiliar surfaces, as well as reducing the amount of space needed for performance. (more on that later) On the street, where the audience is eye-level and within a few feet of the combatants, focus is generally on the upper torso anyway, so little or no effect is lost by minimizing movement below the waist.

Also, keep in mind that disarming motions which result in a weapon hitting the ground can be a hazard to the health of your weapon when the terrain is too hard.

These are all things to consider about surfaces from the first moment you begin to choreograph. Once performing, you will, of course, want to examine your playing surface for every performance, alter it to fit your needs and make last minute adjustments dictated by the terrain.

There are occasionally advantages to varying playing surfaces. For instance, when performing in parks, or at fairs, you may have the opportunity to perform on a nice bed of grass that will afford you the option of adding some tumbling and holding nothing back when performing the motions which require ground contact. Disarming motions performed on grass assure the safety of weapons and the thrown dagger which sticks in the soil is a benefit unattainable on the stage.

Loose dirt, though it makes for tricky footwork, can be quite pleasing aesthetically when it causes dust to rise and form a haze in which combatants revolve. There is nothing wrong too, with grass and dirt when it can be used to fling into your opponents face and save you when you find yourself at a disadvantage.

So, though varying surfaces can be tough to adjust to, at times they do offer great advantages.

Another problem encountered on the street is playing space. Like surfaces, playing spaces will vary greatly. Usually, on the street, space is cramped. It tends to be a little larger in parks and at fairs, but it is best to expect to perform in small, cramped spaces.

Minimal footwork is good not only to compensate for various surfaces, but also because by concentrating on upper torso and weapon movement, you can offer the most in the least amount of space.

Another good idea when choreographing for a small space is to use more circular patterns and fewer linear patterns. This allows the combat to keep moving without moving too far in any one direction.

Distance is also affected by a small space, but by making full use of the upper torso most problems can be overcome. Compensate for less footwork and cramped space by really stretching and reaching for attacks and, conversely, really leaning back and reacting

when defending. If combatants upper torsos work back and forth in harmony, distance and intent are maintained, with minimal action below the waist.

Different weapons will dictate differences in distance and space. For instance, a rapier and dagger combat requires more room than a single rapier combat, double rapier more room than rapier and dagger, quarterstaff more than double rapier and in our act, which incorporates whips and archery, even greater attention to distance and space is required.

Always remember to allow as much distance for backward and sideward motion as forward. An arm and sword extend approximately six to seven feet, not just forward when attacking, but also to the back and side when winding up and following through. A quarterstaff swung in a circular motion at full arms length has a radius of fifteen to twenty feet and a ten foot bullwhip lashes ten feet in one direction, then backlashes ten feet in another. Knowing where all weapons are at all times is a must to insure the safety and therefore confidence of your audience.

This brings us to another problem, audience proximity. Once in a great while, you may be lucky enough to perform with some form of backdrop and your audience on three sides, but usually there will be no back wall, or drop, as a result your crowd will almost always form in a full circle around you.

Most of us are aware of the differences between choreography for arena staging, as opposed to thrust or procenium. An immediate problem in the round is the proper masking of knaps, wounds and death blows. Standard staging of knaps on the upstage side become next to useless when your audience surrounds you. Knaps which are made by the victim and attacker together (one hand of each) work well because the victims hand can be made to look as though it is rising in reaction to the punch about to be thrown, (oh my god, I'm going to be hit etc.) if the attacker and the victim have rehearsed the blows sufficiently, they will be capable of performing the knap so quickly and confidently that all the audience will register is the telegraph of the punch, the victims rising hand in anticipation of getting hit and the sound of the knap resulting from the split-second contact of the hands. When accompanied by the proper intent and reaction, they don't realize where the sound came from and thus the illusion is succesful. Knaps performed soley by the victim, or by the attacker can work if performed at a high speed with great accuracy, but they tend to be easier to read than knaps performed by the two together. Blows to the stomach and groin still work well since they require no knap, but depend on the vocal exhalations and proper reactions. At times we placed our third performer in a convenient position to mask the knap being performed by the other two and in still rarer instances it is possible

to allow the third performer to actually make the knap, but this only works when total focus is on the combatants and when the third performer is close enough to the action to make the knap appear to come from the area in which the combat is taking place.

Wounds and death blows are not as big a problem as knaps on the street. Any audience that is satisfied with a wound or death in which no blood results has a fair suspension of disbelief to begin with. As is the case on stage, if the choreography and acting intent and reaction are believeable, the results will be too. Do try to stay away from such standards as the sword thrust under the upstage arm though, with the audience on all sides someone is bound to notice the sword is under the arm and not in the chest and kids especially, have no qualms about pointing this inaccuracy out to the rest of the audience.

Consider all these things in reference to space and audience proximity from the outset of choreography, then, as was the case with the playing surface, when performing, always size up your space and audience and make any necessary adjustments dictated by the environment.

Another important consideration on the street is constant awareness to the element of suprise. On stage, you know where scenery has been set and where other performers have been blocked, so even though perifeal vision is still important, we do not rely on it heavily. On the street, it is essential that your perifeal vision is always focused to its fullest extent. On stage, you are fairly safe in "your space", but on the street, anything can and will infiltrate your playing area and you must always be ready to pull a punch, stop a blow, or perform other immediate compensations on the spot.

We have had everything from drunk bikers, dogs and kids to bums, winos and old ladies enter our space without the slightest concern for the combat going on. (all interesting encounters I assure you) Unlike the stage, your spaces perimeters will fluctuate constantly as people shift positions and will change with each new audience. You must be "on guard" at all times, in all situations and always expect the unexpected.

There are, believe it or not, advantages to small spaces and close audience proximity. For instance, on the street, very small, subtle gestures and expressions read much better than on stage because the audience is eye level and within a few feet. Also, because of their closeness to performers, the audience tends to experience a "you are there" sensation, as though they have actually stumbled upon a duel while walking down the street. (which in essence is exactly what they have done) Not only are they close enough to see everything, but they can actually view

the combat from every angle, if they so desire. Almost every aspect of the combat is viewed with a heightened effect because the performers are not seperated from the viewers by a screen or an invisible fourth wall. It is very easy for an audience to suspend their disbelief and be quite empathetic for a combat being fought on the same ground they themselves stand upon.

This situation allows another unique experience, you the performer are given the opportunity to see the reaction of your audience as you perform and to speak with many of them after each show. The stage and film rarely allow such a close and complete interreaction between performer and viewer as is enjoyed on the street.

Another advantage, when performing at fairs and in parks, is the natural setting. The out of doors provides beautiful background settings no scene designer could hope to reproduce.

We have now covered many helpful hints in regards to the three major considerations when choreographing for the street, playing surface, playing space and audience proximity. Beyond these there are several other minor considerations, a few of which I will mention now.

Costumes-tend to take a beating due to the varying environments in which you perform, you will want the most durable costumes available and may even want to pad knees, elbows, etc.

Weapons-must be checked and rechecked before and after each show, we do five to ten twenty minute shows a day and sometimes I check all the weapons as many as twenty times in a day

Weather-you are of course at its mercy and will gain a healthy respect for the differences between performance in scorching heat, freezing cold and anything betwixt the two, rain will naturally end a performance and scatter an audience

Legality-tourist areas like San Franciscos Fishermans Wharf and Bostons Quincy Market require that you obtain a proper permit, parks and streets do not usually require permits, but the police do appreciate it if you do not allow your crowd to block streets and sidewalks, use common sense and be considerate of locals

You will occasionally run into those who doubt the sanity of combats performed so close to the public, but we have found that through safe, effective choreography, constant awareness of

changing environment and religous adherance to principals such as those I have set down, you will gain a proficiency and confidence capable of putting employers and audiences at ease.

In the last year and a half, we have performed on streets and in parks all over Boston, appeared at the New England-New York-& Maryland Rennaisance Festivals and have been seen on local stages and television networks. We have entertained thousands and have always met with a favorable response.

Much of what applies to choreography for the stage is equally applicable to the street and there is far more to consider about what does and does not apply than what I have mentioned here. Hopefully, what I have passed on will give those of you who may perform on the street, or choreograph for the street, some valuble information which I had to come by through trial and error.

Street performance is a very old and respected art form and has been responsible in the past for keeping the public entertained during times when film did not yet exist and stages were closed as a result of plagues and Puritan ethics. (whichever struck first) It is still a wonderfully effective means of bringing an art form such as ours to a large crossection of the public who may never have the opportunity to view such a large variety of combats on the stage or screen.

Jerome Smith

'POINTS' OF INTEREST

There will be a national fight and movement workshop this summer as in the previous two summers. It will take place at the California Institute of the Arts just north of Los Angeles. It will commence on July 19 and run through August 6. It will continue to emphasize armed and unarmed combat throughout the various centuries but will also take on a different look this year in that movement for the performing artist will be an integral part of the workshop. The officers of the Society have opted to link our craft more closely to the movement trend in this country. Too often, fight work has been looked upon as a unique area of the theatre not really allied with anyting--thus, our image as a "specialty area" and thus our being first to go if funding is not readily available. We must be tied into the movement scheme in this country if we are to prosper as monies are getting tighter and fight workshops more scarce. We will still put primary import on stage fighting but martial arts, mask work, and Alexander Technique will be a part of this summer's workshop.

Remember, to isolate yourself from all other aspects of movement related fields can be and will be risky business in the coming months and years. This economy will not be getting any better in the foreseeable future and added skills in other movement areas will work much to your advantage. We will have all the details in the next issue of The Fight Master. In the meantime, inform your students and your colleagues of the workshop. Those of you who are affiliates, actor/combatants and students should give serious thought to this our third national workshop. The fee will be the same as last year--$600, which will include your lodging. Equipment will be furnished as in the past. If anyone wishes to sign up for the workshop, please wirte or call the Society at either the Seattle address or the University of Michigan (Theatre Department) where our president resides. (The addresses can be found on the opening page.) A brochure will be mailed out around the first week of March to Universities and Colleges.

* * * *

For those of you wishing to purchase Paddy Crean's book "More Champagne Darling", it can be ordered through Fanfare Books, 30 Waterloo Street, Stratford, Ontario, Canada. The Canadian price for the book if $18.95. That will be about 15% less in American currency. You might call Fanfare Books to get an exact estimation. Also, there will be a postage cost which must be included. I am looking forward to getting it and for those of you who do not know Paddy, it will be well worth the expense to read first hand about the last knight from Camelot!

* * * *

There have been some address changes:

Peter DeAnello
2164 Maple Street
Wantagh NY 11793

Peter Moore
215 W. 91st Street, No. 112-A
New York NY 10024

Joseph Nassi
855 E. Silver
Tucson AZ 85719

* * * *

Well, Colleagues, Big Al is biting the big one! Allen Suddeth is getting married this month (February). For those of you living in New York, please call and give your sympathies to Allen. Actually, he seems quite excited about it so on behalf of all the members of the Society, CONGRATULATIONS! Al, and have one on us!

* * * *

We have two new members to the Society. We welcome them and hope they will be contributing members to the S.A.F.D.

Teresa M. Kochowicz
19504 Muncaster Road
Derwood MD 20855
Actor/Combatant

Eric Hagen
1133 Hunt St.
Newberry SC 29108
Actor/Combatant

* * * *

There are three colleagues whose issues of The Fight Master were returned to the Society last December. If anyone knows the whereabouts of Chris Phillips, Ron Piretti or Robin Wood, please tell them to write the Society and update their addresses. We cannot forward magazines to them until we have a good address. Do remember that if any of you are moving to a new address, please inform the Society.

* * * *

I was recently working with Keith Carradine in Another Part of the Forest at the Seattle Repertory Theatre. We chatted about The Duellist which was a visually splendid film with some terrific fighting in it choreographed by William Hobbs. What was amazing was the fact that they got about 10 rehearsal hours prior to the shooting. I realize this is par for the course, but with such an emphasis on the duelling you would think more time would have been allotted. It apparently was made even more difficult due to the fact that Harvey Keitell wasn't all that anxious to rehearse. He, if you will remember, was the antagonist who pursued Carradine's character relentlessly. I was surprised to find he wasn't all that keen on fighting! I assume he read the script and one could hardly miss the fights in it. Just look at the title!

Anyway, Keith enjoyed it immensely and only wished they could have had more time to rehearse. By the way, they did almost all of their own fighting and relied little upon stunt men.

David L. Boushey

SOCIETY NEWS

J. R. BEARDSLEY (Affiliate) recently choreographed Il Trovatore for the San Francisco Opera. He continues to teach at The London Drama Studio in Berkeley. He is also working on The Abdication for the S.F. Theatre Academy, and a radio drama entitled Drake Inquiry. He spends a couple of days a week working at American Fencers Supply and says he has developed a way of putting a high polish on the manganese castings!

DAVID L. BOUSHEY recently choreographed the fights in Romeo and Juliet for the professional acting program at the University of Washington. He recently conducted a workshop for the A.T.A. California region, and will be conducting another workshop at the Nortwest Regional Conference in Ellensburg, Washington. He continues to head the movement area at Cornish Institute of the Arts in Seattle.

ERIC FREDRICKSEN is heading up the movement division at the University of Michigan P.T.P. where he is a resident actor with the repertory company that is affiliated with the University.

DAVID LEONG (Affiliate) is choreographing Macbeth for the Cincinnati Playhouse in the Park. He is also contracted to choreograph an outdoor drama this summer. He will chair a panel regarding his proposal to the National A.T.A. conference this summer in New York. David Boushey, Erik Fredricksen and Joe Martinez will be on that panel.

W. SCOTT MacCONNELL (Affiliate) recently produced Crucifer of Blood. He provided the Society with some additional fight scenes for women.

PETER MOORE (Affiliate) recently choreographed his first Broadway show called Marlowe. He is still teaching foil and sabre at the West Side Y.M.C.A. He soon will embark upon another fight job at the Trinity Theatre with the show Cry of Players. He will act in the show also.

JOSEPH NASSI (Actor/Combatant) is doing the fight work in Dr. Jekyll and Mr. Hyde at the Invisible Theatre in Tucson, Arizona.

JEROME SMITH (Affiliate) recently completed a semester of combat instruction at Actors Workshop of Boston. He is currently choreographing the show Falstaff (Henry IV i and ii) for the Boston Shakespeare Festival. He is also acting in and choreographing the fights in Bros. Rogue Oafan Fool. He took over the role of Laertes in the Boston Shakespeare Festival production of Hamlet. He has a sword troupe called "Swordplay" that he choreographs for in his spare time.

RICHARD SMITH (Actor/Combatant) recently choreographed the fights in Macbeth for Mercer County Community College. He also directed the video taping of the show for possible television use.

TONY SOPER (Actor/Combatant) is presently playing Tybalt in Romeo and Juliet at the University of Washington P.T.P. He assisted Dave Boushey in the fight choreography and produced some very effective work to enhance the swordplay in the production.

ELIZABETH CONRAD (Actor/Combatant) wants the Society membership to know that her professional name is no longer Elizabeth Schwartz but Elizabeth Conrad.

ALLEN SUDDETH is still teaching at his studio in New York. He is doing the fights for the soap Texas about three or four times a month now. As previously mentioned, he is getting married this month.

CHRIS VILLA (Affiliate) recently choreographed Hamlet in Arcada, California, for the Pacific Acting Company. He is in the midst of shooting his own fight film for a film class at Humboldt State University.

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

MARK HANEY

Official *Master of Arms* for the Society of American Fight Directors.

Specializing in the production of serviceable medieval weapons including various sized *broadswords* as well as dagger, axe, mace, halberd and other heavy duty weapons.

These weapons are meant for the stage as reliable fighting weapons and not just ornamental weapons to be carried on stage.

Inquire through the Society's permanent address or by calling 206-522-7001

The Official T-Shirt of the Society of American Fight Directors

Sizes: small
medium
large
x-large

Comes in biege
Depicting the
Hal/Hotspure
fight in
Henry IV

$6.00 (includes mailing) ORDER YOURS NOW!
4720 - 38th N.E.
Seattle, Washington 98105

GEORGE SANTELLI, INC.

AMERICA'S
FINEST
FENCING
EQUIPMENT

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