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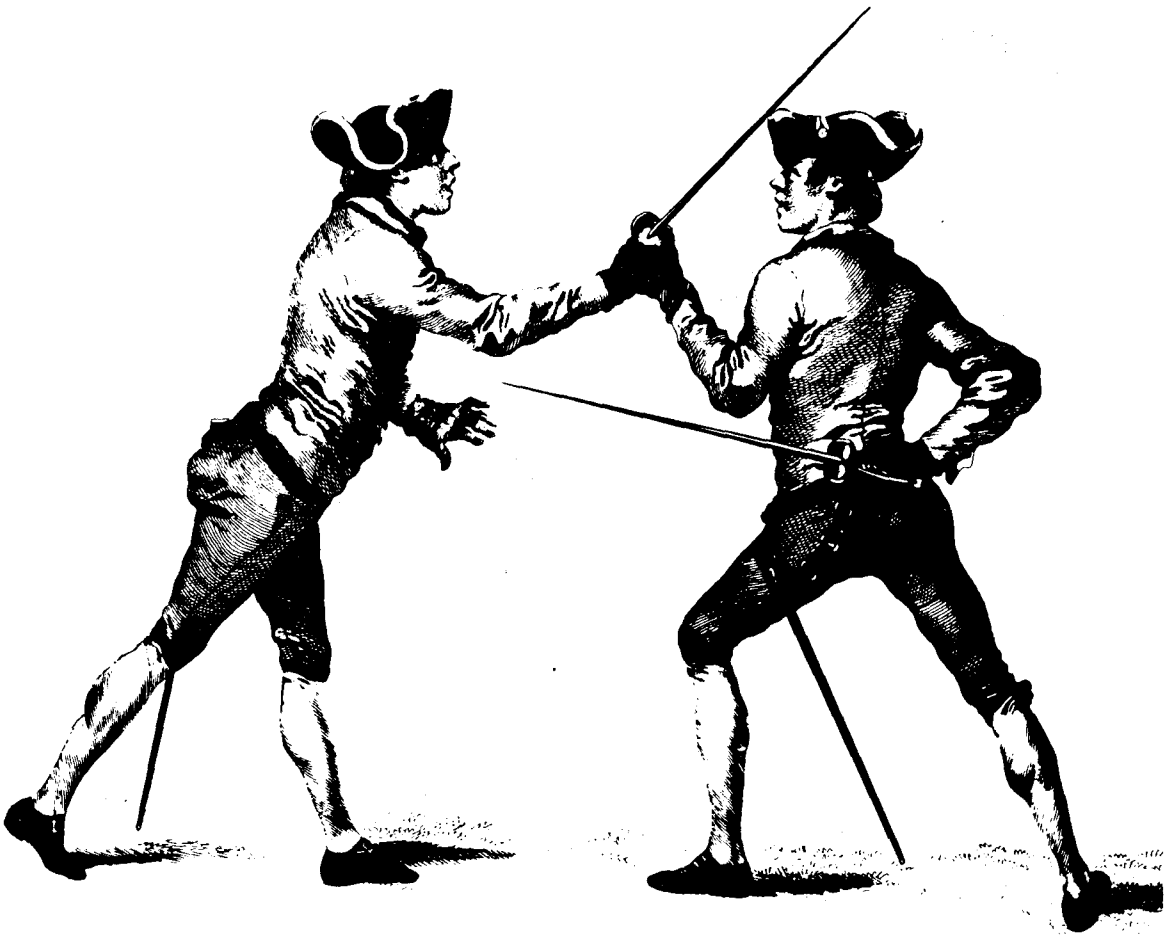
The Society of American Fight Directors

the fight master



the society of american fight directors

THE FIGHT MASTER

The Magazine of the Society of American Fight Directors.

NO. 17 APRIL 1982

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 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

There are still a number of members who have yet to pay their 1982 dues. The officers of the Society cannot emphasize enough how important the collection of dues is to the well-being of the Society. We encourage those members in arrears to pay their dues as soon as possible. The Society cannot forward any more issues of The Fight Master to delinquent members who have not paid their dues by July 1st. The following members are delinquent in paying their dues:

Beard-Witherup, Mark
Bell, Rab
Conable, Emily
Conrad, Elizabeth
Cox, Roy
Cumba, Peter
DeLong, Kimberly
Edwards, Steven
Fracher, Drew
Giffen, Peter
Gradkowski, Richard
Hall, Robert
Hauserman, William
Hood, Michael
Jasspe, Arthur
Kirk, Jan
Kohlhepp, Gregg
Lancaster, David
Leslie, Kevin
MacConnell, W.S.
Manley, Jim
Martinez, Joe
Martinez, Ramon
Moore, Peter
Morabito, Gary
Overton, Michael
Phillips, Christopher
Piretti, Ron
Schenkkan, Robert
Sloan, Gary
Smith, Richard
Smith, Ty
Tibbits, Lois
Treisman, Warren
Uhler, Erick
Valla-Hayes, Patrick
Van Dyke, Leon
Winters, Katy
Wood, Robin

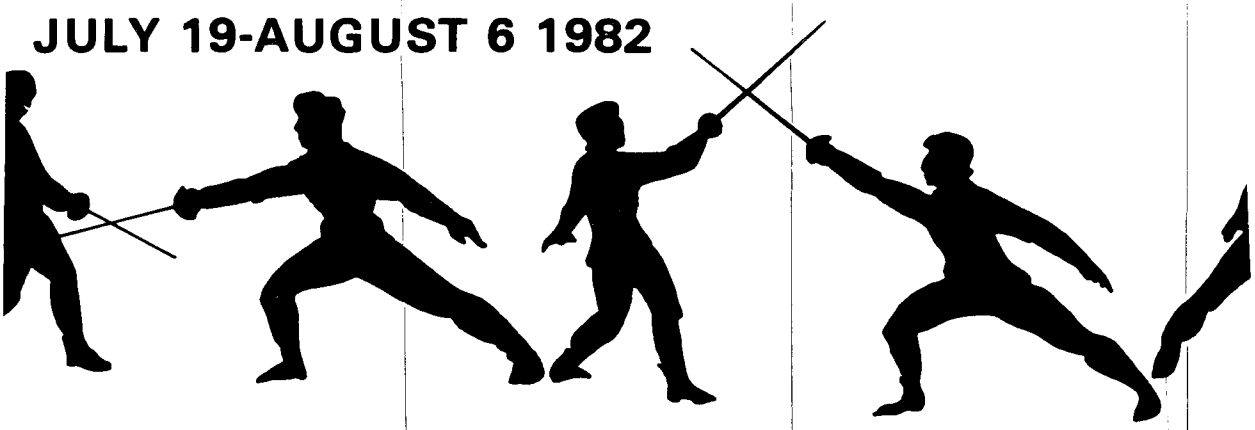
The dues schedule is as follows:

Full Members - a fee of $15.00
Affiliate - a fee of $15.00
Actor/Combat. - a fee of $12.00
Students - a fee of $12.00
Friends - a fee of $12.00

If you joined the Society after July 1, 1981, your dues are 1/2 of the above-scheduled fees.

PLEASE SEND YOUR DUES TO THE SOCIETY OF AMERICAN FIGHT DIRECTORS
c/o David L. Boushey
4720 38th N.E.
Seattle WA 98105

NATIONAL STAGE COMBAT AND MOVEMENT TRAINING PROGRAM JULY 19-AUGUST 6 1982



Up to 8 hours of instruction daily: Broadsword Rapier and Dagger Quarterstaff Court Sword Unarmed Combat Mask T'ai Chi Ch'uan Alexander Technique

in association with

CALIFORNIA INSTITUTE OF THE ARTS SCHOOL OF THE

We want to encourage the membership to encourage their students to attend the National Fight Workshop this August at the California Institute of the Arts. This is going to be the most thorough and informative workshop to date. I would like to suggest to the membership that this is a marvelous opportunity for those members wanting to advance their skills to do so. Teachers and students alike will get a great deal out of this workshop. The deadline for this year's session is June 1. Keep in mind that we are stressing movement as well as combat this year and there will be seven nationally known combat and movement experts taking part. As is often the case, participants are slack about submitting their $100.00 deposit. Please encourage your students to apply as soon as they possible can. The June 1 date is not etched in stone, but the Institute does want to have an idea of how many students will be attending.

David Boushey
Coordinator
1982 Fight Workshop

REGISTRATION

Participants are required to send a resume; indicate any additional stage combat training or experience.

INSTRUCTION: Seven nationally known movement and stage combat experts, with special guest Rod Colbin, internationally renowned teacher and choreographer. Six to eight hours of daily instruction, five days per week.

HOUSING: Double occupancy dormitory housing on CalArts campus.

EQUIPMENT: All combat weapons provided, but we encourage you to bring heavy gloves, your own foils, daggers, swords, and equipment if you have them available.

DEADLINE: For registration, June 1982. We invite your early registration, as only 40 students will be accepted.

REGISTRATION: Please use registration form and send both $100 non-refundable registration fee and resume.

For more information, write: National Stage Combat and Movement Training Program, California Institute of the Arts, School of Theatre, 24700 McBean Parkway, Valencia, Ca. 91355

NATIONAL STAGE COMBAT TRAINING PROGRAM
CALIFORNIA INSTITUTE OF THE ARTS
JULY 19-AUGUST 6 1982

NAME _____

ADDRESS _____

CITY _____ **STATE** _____

ZIP _____ **PHONE** _____ / _____

PROFESSIONAL AFFILIATION/SCHOOL _____

RETURN TO:

National Stage Combat Training Program
California Institute of the Arts
School of Theatre
24700 McBean Parkway
Valencia, Ca. 91355

I ENCLOSE:

☐ Full Registration Fee of $600
Registration includes:
$100 non-refundable deposit
3 weeks instruction
Combat equipment
Housing - double occupancy dormitory

☐ Non-refundable deposit of $100
Balance to be paid by June 1, 1982

Make checks payable to: California Institute of the Arts

CERTIFICATION

Four certification tests took place over the past three months. They are as follows:

On March 27 I had the pleasure to adjudicate the Society certification test to several of Alan Suddeth's students in New York City. It was also a pleasure to have in attendance Mr. Richard Gradkowski, a Full Member and maitre d'armes who is coach of the Saltus Club and a member of the Executive Committee of the Met Division of the A.F.L.A.

It was great seeing in attendance other members and I'm happy to report that the Society seems to be very busy in New York. I've asked Alan to send some information to the magazine about some of the interesting performances which involve Society memebers that he and Norm Beauregard choreograph and perform in weekly.

In any case, on to the test results. I felt that the combatants were very well trained and also displayed charisma and poise for the most part. There were some extremely clever sketches, an outstanding one being based around an altercation as to a certain individual's attempts to get through the Pearly Gates. Another very clever sketch features Emily Conable in an "Apache" dance and was appreciated by everyone.

I did make mention that a common shortcoming seems to be in the area of intention or motivation to actually deliver the technique. In a case like this, in which the fight does give good example of Mr. Suddeth's clever choreography, the combatant has to be even more aware that he doesn't rely on the choreography alone. He must indeed justify it within whatever format he chose to use it.

I felt for the most part that with the exception of two everyone passed and I thought that if these two were in a less exemplary group they would have stood a good chance, and they should be encouraged. Four individuals received recommendations and the following list gives the names and numbers of the people. Again, my congratulations to Mr. Suddeth for his fine work.

Emily Conable Rec	No. 152	Jim Glenn	157
Richard Raether Rec	153	Jerry DeFries	158
Bill Szymanski	154	Gary Morabito Rec	159
JoAnna Gerngross	155	Steve Andresen Rec	160
John Daggan	156	Eric Tull	161

Erik Fredricksen, President
Adjudicator

(II) At Northern Kentucky University at Highland Heights (just across the river from Cinncinnati, Ohio), I had the pleasure to adjudicate some fine work by the Students of our new Full Member David Leong.

The University has some excellent facilities and would be an excellent site for a National Workshop in the future. Spacious rehearsal spaces, dorms with kitchenettes, and 15 minutes from downtown Cinncinnati.

The fights presented were very well choreographed and for the most part exceptionally well presented. A program is enclosed with this article and the following are the names and numbers of those who passed. A final note: From arrival to departure, the experience was a delight. The accommodations and meals were generous, the work exciting and inventive, and the interest and potential for growth significant. My congratulations to David Leong and his Chairman, Dr. Jack Swan.

Joe Horn-Baker	No. 162	Sandra Neltner Rec	167
Gary Smith	163	Charles Killian Rec	168
Lawrence Vennman	164	Farrell Carney Rec	169
Robert Tierney	165		
Randy Derrick	166		

Erik Fredricksen, President
Adjudicator

(III) It was a pleasure to return again this year to the professional Actor Training Conservatory at Webster College, St. Louis, Missouri, to adjudicate their SAFD fights tests. The students were trained in hand to hand, quarterstaff and rapier and dagger techniques by Erik Fredricksen, and further coached by Gray Stephens, a former student of David Boushey.

I am pleased to say that all of the Conservatory students passed the certification test, although no recommendations were given. In addition, two other combatants from the Theatre Project Company of St. Louis also took the test and passed.

Overall, I was impressed with the level of control displayed by the combatants. The viewing audience thoroughly enjoyed the creative scenarios devised by the combatants and enthusiastically cheered their favorites.

The actors who passed the test on March 30, 1982 at Webster College were:

Randy Kieffner	No. 170	Peter Rybolt	No. 176
Tony Destafanis	171	Louis Broom	177
Ellen Greenberg	172	Pam Moore	178
Biz McGraw	173	John Starner	179
Marybeth Russo	174	Bill Lengefelder	180
Gary Glasgow	175	David Novak	181

 Joseph Martinez, Adjudicator

(IV) Two student combatants, trained by Michael Sokoloff of Indiana University, performed the SAFD certification fight test for Joseph Martinez. The fight was polished, safe and exciting, which attested to the teaching skills of Mr. Sokoloff. Both combatants,

Thomas Gaitch	No. 182
Jeffrey Coussens	183

passed the test on May 6, 1982.

Joseph Martinez, Adjudicator

"You mean all that talk about being a swordsman, and you're just into fencing?"

REVIEW OF ROMEO AND JULIET

Loretto-Hilton Theatre, St. Louis, MO.

While preparing the Seniors at the Webster Conservatory for the Society of American Fight Directors certification fights, I was able to catch a production of ROMEO AND JULIET, directed by my friend Phillip Kerr, an oustanding actor and (if this production is any indication) a fine director. The staging was intelligent and focused, the text illuminated by sensitive and imaginative acting, and the entire production indeed noteworthy in its attention to detail and shape.

I'm afraid however, that I cannot be as positive in my review of the fights.

As choreographers, we are all subject to the whims of anyone who happens to view our work and we are all aware that opinions based on vested interests also abound in this aspect of theatre. Bearing that in mind, I shall try to be as fair and objective as I can, and hope that I can continue to expect the same treatment from colleagues.

The fights were staged by a Mr. Skip Foster who also played the part of "Tybalt."

First the good news: I thought that Mr. Foster utilized the stage creatively and totally (albeit at times unfocused) and demonstrated a good feeling for the humor that I believe is inherent in the script, particularly in some of his choices and their execution per the Mercutio/Tybalt fight. I also thought that he caught particularly well the innate absurdity of the Capulet/Montague figures. Since this latter praise may indeed be debatable, I'll move on to more specific criticism.

Essentially, I felt the fights lacked in the following categories: Distance, Progression (or development), Masking and Period (or confusion therein).

I'll take the points from the top. Distance, like pauses in speaking Shakespeare, has to be earned. We often talk about the audience willingly suspending disbelief when they enter the theatre. As the dollars become tighter in this Reagan economy and the audience has to indeed be "earned," so indeed our credibility in all aspects of the product we're selling has to be earned. This is particularly true with the combat portions of a play.

If we are to ask the audience to believe that we are holding dangerous weapons and that we intend to use them in a like manner, we dare not casually assume a distance where the success can be determined by whomever has the remarkable mental alacrity to stick out his weapon first! "Tybalt" may be cocky, talented, agressive, and whatever other qualities you wish

to laden him with, HOWEVER, he is not a fool.

All of the fights were marked by this major fault - the actors were always fighting in close distance. We can, friends, take a cue from the competitive arena on this one. It just so happens that good theatrical distance happens to be fairly closely aligned with good fencing distance. When you are close enough to touch your opponent without moving your body, he is close enough to do the same to you. To constantly fight in this distance looks "safe" to an audience, destroys the dramatic efficacy of such devised as "corps as corps," and is indeed more dangerous to the actors since their reaction time is cut down. It is wrong in terms of safety and theatricality. Unfortunately, it was a basic fault in this production.

In terms of progression, fights must tell stories just as plays do. I'm not suggesting some trite formula, but unless there is a better dramatic reason for breaking theatrical convention, one could do worse than having a beginning, middle, and end, with judiciously interspersed surprises and variations. A word at this time about the ubiquitous SPIN. It is often used, in its own right fairly exciting, but generally never justified. It is an excellent way of introducing the sort of variety that can really advance the fight. It, too, however, must be earned. SPINS ideally grow out of something. They are the best way of extricating oneself from a particular, unique situation. Many of our membership who are AIKIDO practitioners are probably as much in love with the half and full spinning movements found in "tenkan" based resolutions to an attach as I am. Spins are beautiful, but when you begin a fight with them, use them throughout the fight (and then in such a close distance that you are always advancing your back to your actor/combatant), it not only appears less than judicious as a technique, but less than exciting as a dramatic device. In this production, Tybalt was particularly fond of "spinning" and frequently the spin seemed to be...well, simply a spin. Certainly any choreographer who intends to also take on the role of Tybalt must read and re-read Mercutio's comments on his combat schooling. In summary, on the issue of progression I would say the basic error lay in not utilizing techniques or rhythms in any pattern suggestive of increased effort, tension, or indeed, dramatic progression.

I will be very brief about masking. There wasn't much. Why expose, full front, the stomach of an actor and then draw an epee blade across the stomach and expect a viewing audience of over 900 to believe that an injury, fatal at that, has occurred? I know a little of Brecht's "theory of alienation" but I don't think this is the place to introduce it. Suffice to say: The masking was ineffective.

In the final category, confusion of style and period, let me say that I generally subscribe to a very liberal theory of using just about anything

that works and doesn't interfere with audience participation. I don't believe that the lunge for instance needs to be treated with the historical iron curtain that is implied in the dating found in numerous combat tomes. I also believe that with a little bit of ingenuity, one can happily wed the Passado, Advance, and variations on the "Fleche". Here, however, are some things that I had a great deal of trouble accepting.

1. The left hand held in a modern fencing pose over the rear shoulder.

2. That same hand (historically rendered needless by the advent of a weapon light enough to attack and defend) then paying lip service to a few parries with a dagger. There are ample drawins and woodcuts depicting where the hand should be with or without anything in it.

3. The use of the weapon (dagger still in hand) as a modern foil, replete with small beat parries, disengages, circular parries and incorrectly mounted attacks and reprises "en-marche," i.e. advancing the body at the opponent with a bent arm and then (back in that nose to nose distance again) jabbing away in an unfortunate parody of a thrust.

4. Utilization of the left hand (when not curved over the rear shoulder or holding a dagger) to try and force the blade (epee blade) through the parry of the opponent, a la the best broadsword tradition. You understand friends, I'm not complaining about the use of an epee blade for the standard all-purpose rapier--we're usually still stuck with that. But there are certain limits to the credible use of any weapon. I felt my credibility was indeed stretched to the limit here.

I must summarize by saying that in this choreography I did see evidence of creativity and flair. It needs to be tempered though with some basic knowledge of weaponry, theatricality as founded in realism (Faulkner didn't write "stream of conscious" because he didn't know how to punctuate!), and more exposure to fencing with an eye to what can be used and what can't when translating blade play to the stage. I've purposely tried to stay away from "interpretations" and what I felt the fight "ought to be"--that's of little value in critiqueing. I do feel though, that we must speak when we feel that there are basic errors in theatrical application and weapon usage.

I sincerely hope that this review will be taken as intended: One choreographer's thoughts on areas that can (and probably will be) improved next time out.

Erik Fredricksen
President
Society of American Fight Directors

CONSTRUCTING BROADSWORDS FOR THE THEATRE

By Kris L. Forrest and Peter Story Pentz

When the Denver Center Theatre Company presented Shakespeare's Henry IV, Part I, the property shop make broadswords for the production. The blades (blade refers to both the sword blade proper and the entire piece of steel composed of both blade and tang) were constructed either from scratch using steel, or by reshaping the blades in manufactured, decorative swords. For both types, the crossguards and pommels were built out of aluminum and the grips fashioned from thinwall steel tubing.

Steel Blade Construction

The alloy number of the steel we used is 5160, commonly called spring steel. It should not be heat-treated before doing any work on it.

Step 1 - Cut the shape of the blade from 1/4" thick, flat steel stock. We used a band saw equipped to cut steel. Cutting out the blades with a torch is not recommended because it creates an extremely hard and brittle area along the edges of the cut. Although the blade shape is dictated by the design of the sword, it is very important to keep the tang as wide as possible. Create a radius at the tang-blade junction by drilling by drillin a hole and running the saw cuts into it. If a right angle is made at the tang-blade junction, weakness will result at this critical point.

Step 2 - Bevel the blade with 1/2" bevels that taper slightly under 1/8" thick on the edge. If you have access to a machine shop, the work is reasonably painless, because excess steel can be removed by a surface grinder or a horizontal milling machine. We used a fly cutter set at 10° on a horizontal milling machine to bevel all but two swords. Those were done using a shop grinder and a sander for finishing, which is a tedious, dirty, and noisy method of bevelling, but nevertheless works.

Step 3 - Mill the fuller (the groove down the center). At first, we used a carbide ball end mill. Essentially a finishing mill and not suitable for "hogging out," its edges wore out quickly. We recommend using a fly cutter set at a 45° angle. The fuller lightens the sword, but its depth effects the sword's ring when it is struck. The deeper the fuller, the louder the ring. One of our swords was milled to a center thickness of 5/1000" and it has a loud and clear sound. Apparently, this thin web of steel permits the edges of the sword to vibrate like a tuning fork.

Step 4 - Thread the tang for the nut. We used a 5/16" National Fine thread. The tang should not be threaded for more than 1/2" down its length, because threading creates a point of weakness if carried too far along the tang. Fine threads are preferable to coarse.

The question has arisen as to whether the finished blade should be heat treated. This process would make them harder and more durable, but also more brittle and more prone to breaking. The consensus has been that with this thick a section of alloy steel, heat treating is unnecessary. Files can remove the small burrs that occur from use.

Reconstructing Manufactured Swords

Our co-workers, Chuck Wilcox and Peter Giffin suggested an alternative method for the broadsword blade, using decorative swords produced in Spain. High quality Spanish steel is used for these blades, but their construction is shoddy.

Step 1 - Take them apart and do away with the hilt which is probably a casting of inferior quality metal and design.

Step 2 - Cut down into the blade to provide a tang.

Step 3 - Shorten or eliminate the welded-on bolt that served as the original tang.

Step 4 - Grind and sand off the decoration on the blade.

The hilt is made up of the crossguard, pommel, grip, and nut. Cut these parts out so that the tang may pass through them. Hold them on by jamming them against the shoulders of the tang-blade junction by the nut. Do not drill holes in the tang to hold these parts on. The pommel can be tapped to serve as the nut.

The optimum material for the crossguard and pommel is brass. It is easy to shape to a given design, easy to slot for tang and pommel, and aesthetically pleasing. Brass, however, is hard to find in appropriate bar stock and is very expensive. Steel is an excellent material for these parts, easily available and cheap, but if you make the blades, it will give you an idea of how difficult it is to work. We adopted the following solution using aluminum.

Step 1 - Cut the wrought shapes for the crossguards and pommels from 1/4" aluminum plate. For each item, we tacked and clamped three layers, then drilled and tapped for 1/4" steel bolts.

Step 2 - Bolt together. We placed two bolts on either side of where the tang would pass, then rough ground the corssguard and pommel to their final shapes and removed the bolts. (Be sure not to grind the heads off the bolts.)

Step 3 - Cut out the center layer to allow the tang to pass through that portion of the guard or pommel. Although it is probably not recommended, we used a regular band saw with a fine-toothed blade to cut the aluminum.

Step 4 - Next, reclamp all the pieces. Put the bolts back in, (we used Loctite R) and grind off the bolt heads and ends.

Step 5 - Finish the crossguards and pommels on a belt sander.

If you use this method of construction, the following hints might be helpful. 1. Put soap on the grinder stones, to keep the aluminum from sticking to them; 2. Use kerosene as a lubricant when tapping the aluminum; 3. For a cutting lubricant, spray the band saw periodically with WD40R; 4. When cutting and drilling the crossguard and pommel, allow plenty of room for the tang. The sword will be easier to assemble and tightness will come from the nut.

Grip Construction and Assembly

Step 1 - Flatten a piece of 7/8" thinwall steel tubing, and grind the corners on one end down to a taper.

Step 2 - Cover tubing with thin leather. For a better grip, wrap with 1/16" airplane cable.

Step 3 - Hold the parts of the hilt together with a 5/16" National Fine nut and lock washer with Loctite R.

Evaluation

The major disadvantage with aluminum is that its lightness prevents the pommel from functioning as a counterweight for the blade. To counteract the weight of the blade, we poured lead into the grips. But, because the wiehgt really needs to be behind the hand, this is not an ideal solution.

Before Henry IV, Part I, opened, after the swords had been used during a 3-week rehearsal period, we sent them to Albert Knott and Associates, Inc., a structural and mechanical testing firm in Englewood, Colorado. The swords were disassembled to allow testing on the entire blade unit. An AC magnetic particle test unit, in conjunction with red particles, was used for the test with the following results:

> "No cracks were noted in any of the swords tested. Saw cuts noted in the handle taper were removed by grinding where allowable. This was only done in the first inch of blade to handle transition area.
>
> Two of the 13 swords showed rejectable nonuniformity of the machined blade within the handle. These areas can initiate failure. We recommend that this area be designed with smooth transitions to minimize stress concentrations, and that the swords be fully and regularly inspected.
>
> Secondly, the design of the sword allows complete disassembly if the

nut fails. We recommend that you have the sword redesigned to eliminate the possibility of sudden disassembly."

The two broadswords that "showed rejectable nonuniformity of machined blade within the handle," are the two we cut the tang out using a torch instead of a band saw. As previously stated, this procedure is not recommended and the testing confirms this. The point about the nut failure is well taken, however we feel that the ability to dismantle the hilt in order to make repairs or redesign the hilt at a later date warrants tolerating this less than optimum situation. For additional safety, we had the stage crew keep the nuts tightened and check them frequently.

Budget

65 lbs of steel at $1.00 per lb.	$ 65.00
Aluminum	43.50
Miscellaneous hardware	19.15
Airplane cable	25.00
Ball cutter	27.00
4 square cutters	20.00
5 band saw blades	27.50
Rapidtap R	5.00
Cutter sharpening	4.00
Loctite R	15.60
Mallet	stock
2 files	stock
Adjustable wrench	27.04
TOTAL	$ 279.79

This project involved approximately 300 hours to complete 13 swords. This does not include time spent in our research and development, nor the time Frank Lupton spent in devising the necessary setups for the machines.

We would like to acknowledge the help and advice given by the following people: Peter Giffin; Chuck Wilcox; Paul Martin, property master of the Oregon Shakespearean Festival; Helmut Nickel, curator of arms and armor at the Metropolitan Museum of Art; Bill Forrest and Frank Lupton of Forrest Mountaineering, Ltd., whose machine shop we used.

Any information which anyone would care to share with us will be greatly appreciated, and any questions will be answered to the best of our ability. Please write in care of Denver Center Theatre Company, 1050 13th Street, Denver, Colorado 80204.

The Mystery of Damascus Steel Appears Solved

By WALTER SULLIVAN

TWO metallurgists at Stanford University, seeking to produce a "superplastic" metal, appear to have stumbled on the secret of Damascus steel, the legendary material used by numerous warriors of the past, including the Crusaders. Its formula had been lost for generations.

Analyses of steel by Jeffrey Wadsworth and Oleg D. Sherby, in their search for a highly plastic form, revealed properties almost identical to those they then found in Damascus steel, though their own plastic steel had been produced through contemporary methods.

The remarkable characteristics of Damascus steel became known to Europe when the Crusaders reached the Middle East, beginning in the 11th century. They discovered that swords of this metal could split a feather in midair, yet retain their edge through many a battle with the Saracens. The swords were easily recognized by a characteristic watery or "damask" pattern on their blades.

Through the ages — perhaps from the time of Alexander the Great in the fourth century B.C. — the armorers who made swords, shields and armor from such steel were rigidly secretive regarding their method. With the advent of firearms, the secret was lost and never fully rediscovered, despite the efforts of men like P.P. Anossoff, the Russian metallurgist, who knew the steel as bulat.

In 1841 Anossoff declared: "Our warriors will soon be armed with bulat blades, our agricultural laborers will till the soil with bulat plow shares. Bulat will supersede all steel now employed for the manufacture of articles of special sharpness and endurance." Yet his lifelong efforts to fulfill that dream were in vain.

Dr. Wadsworth and Dr. Sherby realized that they might be on the track of the method when a sword fancier, at one of their presentations, pointed out that Damascus steel, like their own product, was very rich in carbon. This led them to

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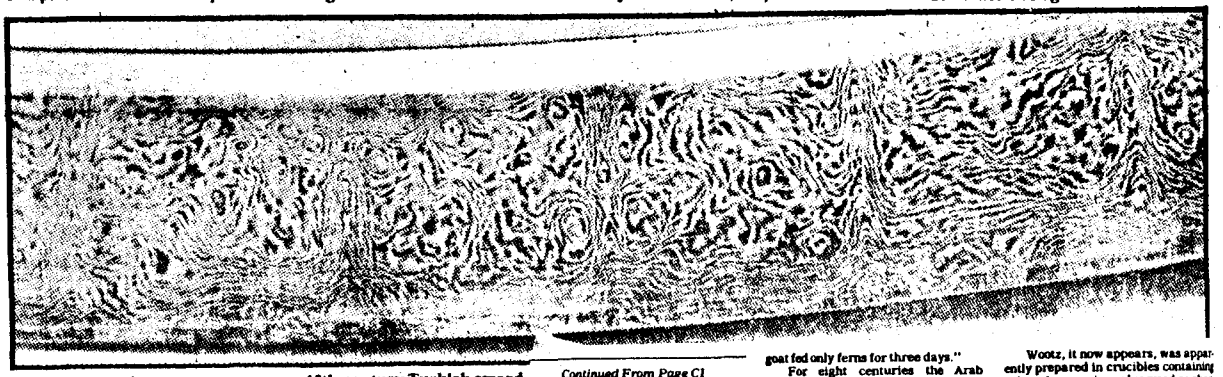


Typical damask pattern appears on a 16th-century Turkish sword.

Continued From Page C1

conduct comparative analyses of their steels and those of the ancient weapons.

Dr. Wadsworth, while still associated with Stanford, now works at the nearby Lockheed Palo Alto Research Laboratory. Dr. Sherby, a professor at Stanford, is an authority on deformable metals.

When moderately heated, superplastic steel can be shaped into such complex forms as gears for an automobile, with minimal need for machining, leading to major economies in manufacture. Their research, Dr. Wadsworth said recently, has shown how to make steel even more amenable to shaping than the Damascus variety.

A basic requirement, as suspected by a number of early metallurgists, is a very high carbon content. Dr. Wadsworth and Dr. Sherby believe it has to be from 1 to 2 percent, compared to only a fraction of 1 percent in ordinary steel.

Another key element in Damascus blade production seems to have been forging and hammering at relatively low temperature — about 1,700 degrees Fahrenheit. After shaping, the blades were apparently reheated to about the same temperature, then rapidly cooled, as by quenching in a fluid.

Quenching in 'Dragon Blood'

The secrets of Damascus steel were shared by armorers in many parts of the ancient world, notably in Persia, where some of the finest specimens were produced. It was in the quenching that many believed it acquired magical properties. According to Dr. Helmut Nickel, curator of the Arms and Armor Division of the Metropolitan Museum of Art in New York, legend had it that the best blades were quenched in "dragon blood."

In a recent letter to the museum a Pakistani told of a sword held in his family for many generations, quenched by its Afghan makers in donkey urine. Some medieval smiths recommended the urine of red-headed boys or that from a "three-year-old goat fed only ferns for three days."

For eight centuries the Arab sword makers succeeded in concealing their techniques from competitors — and from posterity. Those in Europe only revealed that they quenched in "red medicine" or "green medicine." A less abrupt form of cooling, according to one account, was achieved when the blade, still red hot, was "carried in a furious gallop by a horseman on a fast horse."

Writings found in Asia Minor said that to temper a Damascus sword the blade must be heated until it glows "like the sun rising in the desert." It then should be cooled to the color of royal purple and plunged "into the body of a muscular slave" so that his strength would be transferred to the sword.

In the ancient accounts there is more than one reference to such homicidal quenching. In a recent interview, Dr. Nickel pointed out that while many of the quenching techniques were based on superstition, they may have contributed to the success of the process, as by adding nitrogen to the alloy.

Most, if not all, Damascus steel was derived from blocks of "wootz," a form of steel produced in India. A mystery, to those seeking to recapture the technique, was the property of wootz that produced such blades — malleable when heated, yet extraordinarily tough when cooled.

According to Dr. Wadsworth and Dr. Sherby, before doing his historic work on magnetism, Michael Faraday, himself the son of a blacksmith, sought with J. Stodart, a cutler, to determine the composition of wootz. They incorrectly concluded that the key factor was its silica and aluminum content.

Reports of their findings, published in 1820 and 1822, led Jean Robert Bréant, Inspector of Assays at the Paris Mint, to conduct in a six-week period over 300 experiments seeking to reproduce the properties of wootz.

He tried adding to ordinary steel such elements as platinum, gold, silver, copper, tin, zinc, lead, bismuth, manganese, uranium, arsenic and boron. Anossoff even tried diamond. None of the efforts succeeded.

Wootz, it now appears, was apparently prepared in crucibles containing cakes of porous iron plus wood or charcoal to enrich it in carbon. A critical factor, Dr. Wadsworth said, appears to have been that the wootz was processed at temperatures as high as 2,300 degrees. After being held there for days, it was cooled to room temperature over a day or so. It was then shipped to the Middle East for relatively low-temperature fabrication.

This moderate heat preserved enough carbide (in which three atoms of iron are mated to one of carbon) to give the blades great strength, yet not enough to make them brittle. The large carbide grains gave the blades their typical watery pattern.

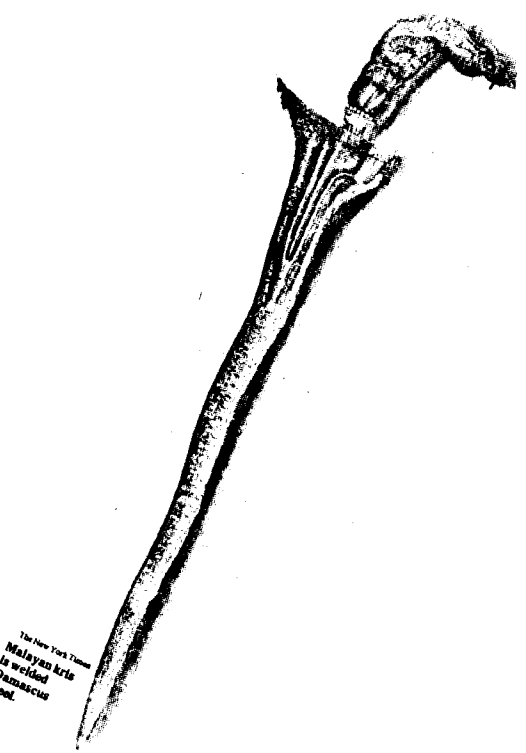
The superplastic steel developed at Stanford is kept at high temperature for only a few hours. It is shaped during cooling, reheated to moderate temperature for further working and may then be quenched to achieve extreme hardness. This process, Dr. Wadsworth said, produces very small carbide grains and hence even greater hardness and ductility than in Damascus steel.

According to Dr. Nickel, once blades of Damascus steel had been rough-shaped by hammering, they were ground to a fine edge. When they were hammered chiefly on one side, a curved shape resulted — the origin of the sabre, he said.

The finest blades ever made, he added, were the Samurai swords of Japan, whose blades may contain a million layers of steel. The layers resulted from hammering out a bar to double its original length, then folding it over as many as 32 times.

The multiple layers used by the Japanese and by makers of the Malay dagger or kris are sometimes referred to as "welded Damascus steel." Although the production method differs from that of true Damascus steel, the blades may show a very similar pattern.

Dr. Wadsworth said a number of knife-making societies, such as The Anvil's Ring, which has 1,500 members, have sought to learn details of the Stanford findings. The research is described in Volume 25 of Progress in Materials Science, a British publication.



The New York Times
Malayan kris is welded Damascus steel.

SOME METHODS OF WEAPONLESS STAGE COMBAT

PART VI - By John Callahan

The Shoulder Throw

1. Your attacker pushes or strikes at your left shoulder or jaw with his right hand, possibly having taken a hold on your coat or shirt. Block his blow with your arm, grasp his right sleeve, and then pull him in the direction of his push, turning to your left on your right foot as you do so. Keep your body curved slightly forward as you turn, in order to maintain your own balance and to increase the speed and force of the movement.

2. As you turn bring your right arm through between you and your adversary and place it under and round his right upper arm, gripping his arm between the crook of your upper arm and forearm at the elbow. If your opponent is wearing a shirt, it might be helpful to grab a handful of material at the bicep and pull him by this. As you turn continue pulling his right arm forward and upward so that you can bring your back into contact with his front, holding him tightly against you. Lower your body by bending the knees and drive your hips or buttocks into him.

3. If you push your hips back you continue turning to the left and pulling forward with your arms, your opponent will be raised up and flipped over the length of your body, crashing on his back to the ground in front of you--a motion very similar to the loading of sacks of potatoes onto a truck.

4. Two things help greatly in the performance of both shoulder and hip throws: the proper positioning of the feet and the lowering of the body by bending the knees. Right foot always crosses to opponent's right foot, pivoting to the left as you do so in order to place your back or hip in front of the attacker. As you commence this counter, lower your body by bending the knees, thereby lowering your center of gravity so that it will be easier to pull the opponent down and to then flip him over your shoulder or hip.

An actual shoulder throw is virtually impossible to perform on the stage because it would break the audience's aesthetic distance by arousing quite a bit of pity for or fear of injury to the tossed actor. The reason being that a real shoulder toss throws a man bodily over the height of the tosser and slams him down hard on the ground, is difficult to roll out of properly, and is brutal in appearance.

The essence of a simulated shoulder throw is that the tosser whips his opponent about his body across and around the shoulders (rather than over the shoulders), slightly lifting his opponent off the ground. The actor tossed will depend upon the tosser for the momentum and direction of his fall, and will execute either a rolling fall or a side somersault over one

of his own shoulders, thereby allowing the force of the fall to be adequately distributed and dissipated. This toss can be blocked for any type of theatre stage or audience situation.

One note of caution, however. The person throwing must grasp his opponent's arm in such a way as to assure free movement of the tossed actor's elbow joint. The tossed actor's elbow should be pointed up--no down! An elbow pointed down, unable to bend, is relatively easy to snap or break. An easy safety device to insure no breakage of arms would be to have the tossed actor's arm naturally bent at the elbow before the start of the toss. If the tossing actor grasps an already bent elbow, he cannot break the joint.

The Tomoe-Nage, Circle or Somersault Throw, has the distinction of being one of the most popular and well-known nage-wazas in judo, and seems to be a favored toss in the cinema. This author has seen the toss used many times, most commonly in the "Cowboys-and-Indians" movies. In fact, the Southern Illinois University at Carbondale Judo Team jokingly refers to the Tomoe-Nage as the "John Wayne Throw." This toss is also effective from any angle, and works as follows:

1. Grasp your opponent's right elbow with your left hand and his left lapel or shoulder with your right hand. Break his balance by pulling him forward with both hands while at the same time hopping in on your left foot, raising your right knee and placing it close to your chest, preparing to put your foot near your adversary's belt.

2. Your left foot hop should bring you as close as possible to your foe. Place your right foot firmly on his belt or in the midsection, and continue pulling him forward with both your hands while you start to sit down on the ground close to your left heel.

3. Roll onto your back with both arms pulling your adversary onto your right foot. Your right foot should describe a circle over your body. Your arms pull continuously until the completion of this throw and they give an extra snap to pull or "whip" your opponent as he somersaults to the ground behind your head.

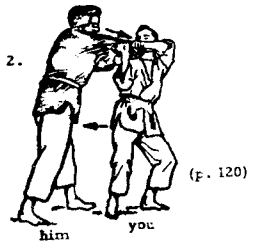
4. Your right leg moves in a circular motion to carry the opponent over and beyond you. It is important in this throw not to straighten your leg as this would thrust the opponent directly up over your head where his fall might endanger you.

In an actual circle throw, the tosser drops his body to the ground, brings his arms down hard (bringing down his opponent's upper torso), while describing a wheel motion with his leg on the opponent's stomach, thus propelling the foe high and far.

For a stage violence circle toss, the tosser does not grasp his opponent's

arms but merely places his hands on his adversary's shoulders (leaving the arms completely free), drops his own body to the floor as illustrated and previously described, but does not pull the opponent, and allows his fellow actor to bring his own head and shoulders down, placing his hands on the ground slightly behind and above the head and shoulders of the tosser. The tosser leaves his leg bent, giving the tossed actor a pivot point for the lower part of his body. With his hands on the ground behind the tosser's head, the tossed actor can easily perform a simple rollover or somersault from the height of the tosser's bent leg. Even if the tossing actor were to unconsciously apply pressure, or to straighten his leg, if the tossed actor's hands are on the ground, he can always perform a simple somersault. As was stated earlier in the Mr. Moto Toss, a simple rollover or somersault is relatively easy to execute when the hands are safely on the ground. It helps in this toss, both for theatrical effectiveness and for safety, to have the actor being thrown drive forward aggressively in order to build up momentum so that he can easily clear the tossing actor when he somersaults forward.

Using the techniques described in the previous five judo-style tosses, you can easily adapt other judo techniques for stage violence purposes. However, in my opinion, the Mr. Moto Toss, the one-arm circle throw, the hip toss, the shoulder throw, and the circle throw, are the most theatrically effective judo throws and the most readily acceptable to the audience's credibility. These tosses have the advantage of being so well-known, they can be mistaken for many things other than judo. For example, modern day audiences would not be startled to see one of these tosses used in an otherwise unsophisticated wrestling match such as the one which occurs between Jack Armstrong and Abraham Lincoln in E.P. Conkle's Prologue to Glory. While at Southern Illinois University at Carbondale, I worked in to different summer stock productions of this play and various judo techniques were used in both fights and not a single audience member ever complained about the historical inaccuracies of Abraham Lincoln using Japanese judo techniques. To be more succinct, no one recognized the tosses as judo and I suspect no one would care as long as the fight--any fight--is exciting.



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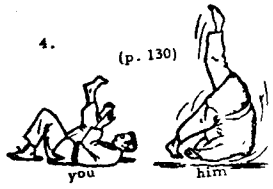

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THE FIGHT DOCTOR

This is to be the first in a series of articles on "sports med", a topic that should be of paramount concern to all fight directors. Ideally, the choreographer works with physically adept, well-trained actors and builds in adequate safety measures so that debilitating accidents never happen. However, as I'm sure we can all attest, "the best laid plans..." and accidents do happen. Fortunately, if the Fight Director has some working knowledge of "sports med" techniques he can aid the combatant in dealing with the injury safely and effectively.

The first and foremost precept of current "sports med" theory is that "an ounce of prevention is worth a pound of cure". It goes without saying that the primary job of the fight director is to anticipate disaster and to circumvent it. It's also common knowledge that all combatants (regardless of prowess) must warm up the body before any rehearsal or performance, cold muscles and ligaments are far more prone to injury than those limbered and "warmed".

Let's start with the most common minor injuries:

ABRASIONS - Also known as "floorburns" and "strawberries", most of these annoying injuries can be avoided by wearing proper protective clothing in rehearsal. Care must be taken that the rehearsal area be swept clean and free of dust and dirt, as the greatest risk with this type of injury is infection. Special care must be taken when rehearsing out-of-doors for this reason. Treatment - Thoroughly cleanse the injured skin with soap and water. With a soft-bristle brush or rough wash-cloth remove any grass, dirt, or debris (hint: gentle but strong pressure helps to reduce the pain of scrubbing). Cover the wound with vaseline (or some other antibiotic ointment such as Neosporin), and wrap loosely with gauze. Air must be allowed to the wound, but care should be exercised to keep the area clean. Follow-up Care - Daily cleanse the wound and change the dressing.

BRUISES - Bruises result from rupture of the small blood vessels in the subcutaneous tissue (between the muscles and skin). Treatment - as with all soft-tissue injuries, the rule to remember is RICE: R-rest of the injury; I-ice in the injury; C-compression of the injury (as with an ace-type bandage); E-elevation of the injury. NEVER apply heat in the first 72 hours, it only increases bleeding and swelling. ALWAYS apply ice packs immediately with a compression type bandage; this reduces short-term pain and long-term stiffness. Hot soaks or heat packs after the initial 3-day period will speed recovery. Follow-up Care - Bad bruises should be protected from chronic injury with foam padding. Take such a pad and cut a hole out of the center just smaller than the bruise. You'll now have a

doughnut shaped pad, place it over the bruise and secure lightly with tape. Often a small pad of this type can even be worn under tight-fighting costumes.

Next issue: strains, sprains, and supportive taping.

Iron Age warriors. *People of the World*

GLOSSARY OF THE MOST COMMON SWORDPLAY TERMS

By David S. Leong

Since the Society of American Fight Directors was founded, some five years ago, the organization has continued to grow in depth, size and scope. Each issue of the FIGHT MASTER brings into focus the incredible range of work that everyone is doing. Some of us are directing for stage, others on film and TV, still others outdoor drams, Shakespeare festivals and live theme parks. Think of the number of miles fight directors travel each year! As we branch out, explore new avenues, increase our reputation and spread the news concerning the Society, perhaps we might take with us a common vocabulary that can be used with all kinds of swordplay. Be aware that each fight director/teacher varies his technique according to his likes/dislikes, personal style, etc. But if we can share the same "fight language" our combatants will learn faster and make our task as fight directors somewhat easier. I hope you find it useful.

GLOSSARY OF TERMS

Advance	A forward step from the en garde position, referred to as "the fencing step." Right foot steps to the front followed by the left foot. The distance between the feet must remain the same before and after the advance.
Avoidance	A movement backward or sidewards in order to "dodge" an attack.
Beat	A sharp "tap" against the middle or weak part of the opponent's blade with the object of opening a line or provoking an attack.
Bind	A blade action which carries the opponent's blade from a high to a low line, or vice versa.
Change of Engagement	The act of engaging in a new line.
Corps a corps	When the combatants have established body contact.
Coupe	French for cutover.
Covered/closed	Said of a line of engagement, when the defender's weapon has closed the line to a straight thrust.
Croise	A blade taking action which carries the opposing weapon from a high line to a low line, but on the same side as

	the engagement, not diagonally across like a bind.
Cut	An attack made with the edge of the blade.
Cutover	A form of disengage, in the high lines that passes over the opposing blade.
Deception of Parry	A disengage action, on the attack, that deceives a change of engagement or counter parry by the defender.
Direct	An attack or riposte delivered in the line of engagement.
Disengage	A movement in which the blade passes from one line of engagement to an open line.
Circular Parry	A parry that, by describing a circle, picks up the opposing blade and brings it back to the original line of engagement.
Change Beat	A beat executed immediately after a change of engagement.
Double	An attacking action that beings by a feint of disengage and continues with another disengage to deceive the defender's counter parry.
Duck	The lowering of the body to the floor for the purpose of avoiding a cutting attack.
Engagement	A crossing of the blades covering a particular line.
En garde	The basic position of a combatant when facing his opponent.
Extension	The position of the arm holding the weapon when fully extended.
Fencing measure	Correct distance between combatants when engaged in combat. (6-10" out of distance) To find the measure, the attacker extends arm out on the lunge.
Feint Attack	Any attacking action deliberately intended not to land. In most instances, feint attacks must be fully parried if the move is to be seen by the audience. Its aim is to draw a reaction or parry.
Fleche	A running attack usually made beyond the lunging position.
Glide	An offensive action against the opponent's blade that applies lateral pressure while moving forward. Also called a graze.
High Line	The lines of attack and defense located above the hand in any given position.
Invitation	Any movement of the blade/arm intended to tempt the opponent into an attack.

Low Lines	The lines of attack and defense located below the hand in any given position.
Lunge	The "extended leg position" used as a method of reaching the opponent on an attack.
Molinello	A parry in 1st or 2nd (prime, seconde) followed by a cut to the head. A cut to the lower parts of the body followed by a vertical cut to the head.
Parry	A defensive action made with the blade to deflect an attack.
Passado	A feint (usually in high line) followed by a thrust in low line.
Pass Forward	The placing of the left foot in front of the right one while maintaining the correct bend in the knees. (A walking step forward.)
Pass backward	Reverse of the above.
Phrase	An exchange of blade patterns and body movements that end in a pause or "backing off," wound kill, etc.
Prise de fer	Any action "taking the blade," i.e. the bind.
Pronation	The position of the hand facing down.
Retreat	Reverse of the advance.
Punto reverso	A thrust made with the point of the blade while stepping left across the body with the right foot. (Hand is in supination). Target area is the hip or kidneys area.
Recovery	The return to the en garde position following a lunge.
Recovery Forward	Arriving at the en garde position from a lunge by bringing the rear foot forward.
Supination	The position of the hand with the palm facing up.
Envelopment	A blade taking action which carries the opposing weapon in a complete circle, around and back to the original line of engagement.
Indirect	An attack or riposte not delivered in the line of engagement.
Thrust	An attack made with the point of the blade.
Riposte	A counter attack after parrying the opponent's blade.
Balestra	A one count jump advance, usually made at the beginning of a two count attack.

ENGLISH BATTLE ARMS AND ARMOUR OF THE FIFTEENTH AND SIXTEENTH CENTURIES

(Part III Continued) By William Hauserman

By the beginning of the fifteenth century the great crested helm had already been superceded in battle by the bascinet. The helm was only used for the joust and tilt. The bascinet was a helmet which covered only the crown and the back of the head. The face was exposed on the earlier ones and on the ones worn by foot soldiers. For the most part, however, it was protected by a movable visor which was attached to it.

The baviere was a cheek guard that was attached to the helmets. It also extended around the chin so it joined the cheek on the other side and protected the chin in the process. The visor would be pulled down over the baviere so that no part of the face was left unprotected. The knight was able to see through the occularium, which was a slit in the visor or a small gap left between the visor and the helmet. The mentonniere was a neck guard that was fastened to the breastplate and covered the baviere, giving extra protection to the face and preventing the baviere from being ripped off in battle.

"The Bascinet began to be superseded towards the middle of the fifteenth century by the sallade, which remained in fashion almost to its close. Its merits were, the free supply of air it afforded, and the readiness with which the face could be concealed and protected." The sallade had a long tail-like extension in the back and it lost the pointed apex of its predecessor. It, too, was supplemented by a visor, baviere and/or mentonniere. It also had a nose piece which extended down from the sallade. The tail-like extension allowed air into the helmet and also protected the back of the neck. One of the biggest drawbacks of the sallade is that it was easily knocked off the head.

The common soldier often wore a chapelle-de-fer on his head. This was nothing more than a metal cap with a brim which was pointed in the front and back.

The armet was the next evolutionary change taken by the helmet. It eventually was used universally by the knights, and the sallade and bascinet were being used only by the foot soldiers. "The essential difference between the armet and all those headpieces which antedated it was that, while the older styles had been put on by lowering them over the head and the weight had in nearly all cases been borne by the head, the armet opened out in its lower part upon hinges, and could thus be closed round the head and neck, while the weight was transferred to the gorget and thence to the shoulders. It was in all respects neater, lighter, and

handier than either the salade or the bascinet, while providing a fine defence form for both head and neck." The mentonniere and visor were used with the armet but the baviere was rarely used. The mentonniere was preferable because it was fixed and therefore more secure while the baviere was hinged and pivoted into place. There was a ridge or crest extending over the top of the armet as well as an extra plate on the forehead for added strength and protection.

Under the mentonniere or baviere was the gorget. The gorget consisted of several strips of laminated metal which overlapped and were riveted together. They fit around the neck and served to relieve the weight of the helmets and distribute it to the shoulders. It also allowed the head and neck to move with relative ease. Lames are the name given to each of those strips which are riveted together. The rivets were not fastened solid but were sliding through grooves so the knight could move.

Beneath the gorget was the standard. The standard was occasionally used with the gorget but was widespread before the gorget was developed. The standard was a collar of chain mail which was attached to the helmet and protected the neck. Since it was chain mail it could not bear the weight of the helmet and hence the need to develop the gorget.

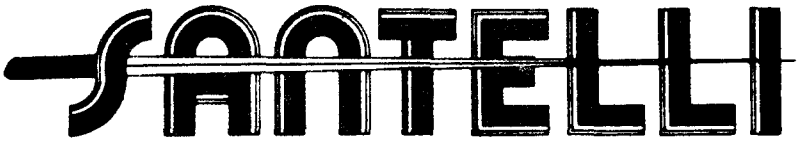
The area of the body which received the greatest number of plates were the limbs. They were the most difficult to protect while still having the flexibility that was needed to use the arms and legs freely. This striving for flexibility was seen throughout the armour but is particularly true in regard to the limbs. In order to get the required flexibility "...the tendency during the first half of the fifteenth century was to increase the number of jionts or articulations in every part of the armour...so that...the greater part of the limb defences were made up of laminated plates." Using the laminated plates was a way of making the armour more flexible as the material is not as rigid as the plate armour. The other way to make the armour more flexible was to increase the number of joints but this required greater sophistication on the part of the armourer.

FIGHTS R US

Allen Suddeth and Normand Beauregard have formed a group of fight specialists comprised of many members of the Society. It was formed last October and has performed every Monday at the WESTBETH THEATRE to the accolades of critics and fight buffs. The group is comprised of 16 members. They have already appeared on C.B.S. on the show "Two on the Town", and have been featured on the children's network Nickolodean's show "Livewire." The name of the group is Fights R Us. For those living in New York or visiting N.Y., you should consider a night at the Westbeth. You will not only have an enjoyable evening but you will have the opportunity to see many of your colleagues!

Artistic Director, Allen Suddeth sent the Society a picture of his motley crew. You should recognize a number of the names.

Left to Right:
Back Row: Nancy Sigworth, Steve Vaughan, Steve and Katy Edwards, Steve Andresen
Middle Row: Barbara Greckl, Jim Moniter, Emily Conable, Richard Raether, Lois Tibbets, Gary Morabito
Front Row: Jim Manley, Ran Piretti, Sterling Swann
Art. Dir.: J. Allen Suddeth



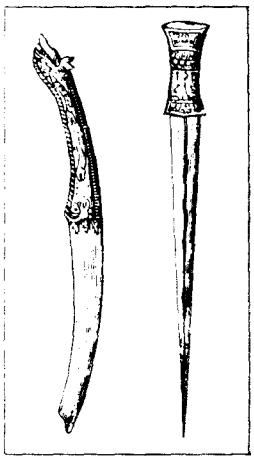
Santelli's has had a reputation for excellence in fencing and theatrical equipment for many years. The Society has utilized Santelli equipment extensively (especially on the East Coast), and there has never been a complaint registered about the quality of their equipment. As we deal primarily with theatrical weapons, the following price list should be of value to those members desiring more information about Santelli's.

THEATRICAL WEAPONS - PRICE LIST, January 1982

1.	Rapier w/solid brass cup & epee blade--as in catalog	$ 70.00
2.	Rapier w/unplated steel guard & epee blade " "	51.60
3.	Rapier w/Excalibur steel guard " "	72.00
4.	Rapier w/fluted brass cup & epee blade	70.00
5.	Broad sword w/wide blade	74.00
6.	Pecoraro sabre	75.00
7.	Small dagger w/figure 8 guard	26.00
8.	Parrying dagger w/Italian epee guard	37.00
9.	Main guache dagger	69.00
10.	Buckler	55.00
11.	Cross bar, brass	17.20
12.	Cross bar, steel	15.50
13.	Solid or fluted brass cup	17.80
14.	Cord handle	6.50
15.	Knight's head pommel	7.50
16.	Florentined sabre guard	47.00
17.	Broadsword blade	32.00
18.	Epee blade	20.00
19.	Saracen Sword	84.00
#1170	Rosenkavalier (short sword)	100.00
#1161	Patriot " "	92.00
#1122	Freebooter (Rapier)	135.00
#1122	Freebooter w/epee blade	119.00
#1386	Main Gauche (dagger)	69.00
#1343	Man at Arms "	45.00
#1355	Poignard "	81.00
#1358	Mano Izquierdo "	50.00

#1198S	Napolean sabre (marching sabre)	99.00
#1766	Bonapartist Cane	76.00
#1113	Trovatore (Pavarotti) Specialties	125.00
#1116	Mephisto (Pinza) "	189.00
#1095	Ferdinand & Isabella "	117.00
#1053	Crusader	108.00
#1082	Pons	90.00
#1083	De la Torre	95.00

It also should be noted that Santelli's has an array of miscellaneous items such as T-shirts, fencing books, rule books, bumper stickers, posters, lapel pins and several other items that might be of interest to those of us who make this are of expertise our love and livelihood.

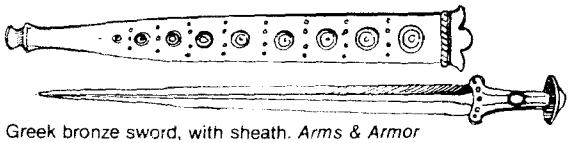


Swords of the Chou Dynasty (1000 BC). *Encyclopedia of Source Illustrations*

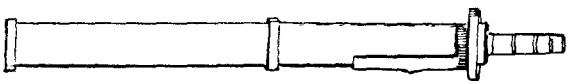
Small Germanic bronze sword. *Arms & Armor*

Bronze Roman sword. *St. Nicholas*

Ancient Danish bronze sword. *Arms & Armor*



Greek bronze sword, with sheath. *Arms & Armor*



Sword found in the tomb of Childeric I (457-481). *Arms & Armor*

"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 will be contributing members to the Society.

Normand Beauregard	(Full)	161 W. 95th St., No. 2F New York NY 10025
Farrell Carney	(A/C)	6307 Newtonsville Road Goshen OH 45122
James Glenn	(A/C)	10 Park Terrace East, No. 5D New York NY 10034
Philip Kerr	(Affiliate)	Lincoln Hill Road White Creek Eagle Bridge NY 12057
Martin LaPlatney	(Affiliate)	31-06 42nd St., No. 27 Astoria NY 11102
Bill Longfelder	(Affiliate)	836 N. Metter Columbia IL 62236
Dave Novak	(Affiliate)	2340 Albion Place St. Louis MO 63103
Sandra Neltner	(A/C)	133 Bramble Ave. Highland Heights KY 41076
Richard Pilcher	(Student)	4406 Colmar Garden Dr., No. E Baltimore MD 21211
Gary Smith	(A/C)	20 Agua Vista Ct. Ft. Thomas KY 41075
Rick Sordelet	(A/C)	1609 N. 17th St., No. 3 Superior WI 54880
Bruce Vieira	(A/C)	319 W. 75th St., No. 5B New York NY 10023
Steven M. White	(Affiliate)	1329 Gallatin St. N.W. Washington D.C. 20011

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A reminder to the membership that we will be having a national meeting of the Society in New York after the A.T.A. Convention. The final day

of the convention is August 18, Wednesday. We will meet in the lobby of the Sheraton Centre at 2:00 p.m., Wednesday. We will conduct the meeting in one of the available conference rooms in the Sheraton. You will recognize the Society members by a large number of people wearing T-shirts with two guys fighting on the front. If you have any proposals to submit to the Society, that will be the time to do it. We hope to see a large turn-out of Society members as this is one of those few opportunities where we get the membership in one locale to exchange ideas.

* * * * * * * * *

There have been some address changes regarding members of the Society.

Ron Piretti
15 Leroy St. No. 12
New York NY 10014

John Tobinski
2421 E. Washington St., No. 26-226
Bloomington IL 61701

Ty Smith
6105 Seaside Walk
Long Beach CA 90803

Jim Hancock
6347 Velasco
Dallas TX 75214

William Hauserman
1331 Buchanan St. N.E.
Minneapolis MN 55413

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We wish to make the following corrections regarding the membership listing in the last issue. The following addresses are the correct addresses:

George Bellah
5310 Hyada Blvd. N.E.
Tacoma WA 98422

Michael Sokoloff
1417 East College St.
Iowa City IO 52240

Mark Beard-Witherup
2316 N. Oakley, #Grdn. Apt.
Chicago IL 60647

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The following members have had their status elevated in the Society:

Jerome Smith	-	Affiliate member to FULL MEMBER
David Leong	-	Affiliate member to FULL MEMBER
George Bellah	-	Actor/Combatant to AFFILIATE MEMBER
Anthony Soper	-	Actor/Combatant to AFFILIATE MEMBER
Kent Shelton	-	Actor/Combatant to AFFILIATE MEMBER

Congratulations gentlemen. Keep up the good work. As a reminder--

those of you who do manage to gain visibility either on stage, T.V. or screen, do please remember that it is in the Society's best interest for you to promote it along with yourself. It's not the same as plugging a product. It's simply the non-profit, professional organization which you represent and are a member of. We are the only society in the U.S.A. dealing in the area of theatrical combat as choreographers and teachers. By keeping the Society current we will continue to keep current as well as advance, our personal careers.

Remember: Any member to the Society can apply for new status. Do remember that affiliate and full applicants must submit resumes and recommendations with their requests. Actor/Combatant status is still acquired by taking and passing the Society's certification test.

Erik Fredricksen, President

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Rick Sordelet tells us that he has more than made up the money he expended for last year's national workshop by teaching combat over the past year with skills he acquired in the workshop held in Ann Arbor last August. Food for thought!

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More members are starting to contribute articles to The Fight Master! You can see for yourself that the quality of the magazine continues to improve. This is primarily due to the many varied and informative articles that our colleagues are submitting. Don't let it slide. Those members who have yet to submit an article are encouraged to do so. Don't worry about editing and grammar, we take care of that at this end. For those of you who contributed to this excellent issue--well done!

The Editor

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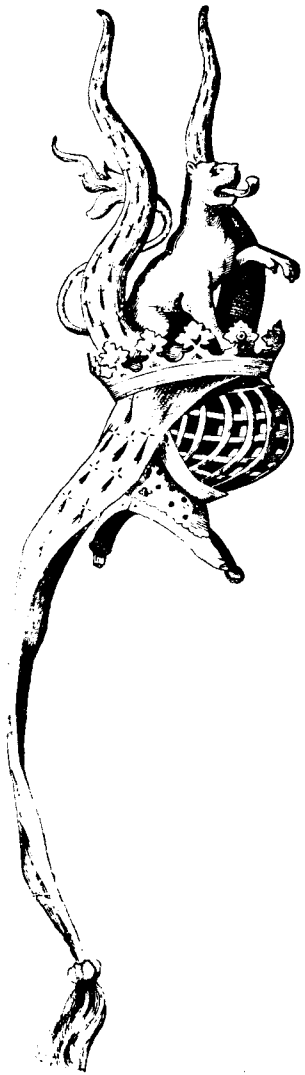
Tony Soper and Craig Truner from the University of Washington PATP have begun work on a "lending library" of video-taped combat. Already on file in 3/4' video-tape: The fights from The Three & Four Musketeers (Lester's), battle scenes from the Peking Opera, combat in the Kabuki style from The National Kabuki Theatre of Japan, and some footage from the recent U of W production of Romeo and Juliet. By the end of the year they hope to have all the fights from the BBC Shakespeare series (for what they're worth) on file.

The need for such a library has been apparent for some time, but the point was brought home to us at the U of W rather painfully when the following tapes were destroyed for "lack of storage space": Olivier's

Hamlet, Richard III, & Othello, James Earl Jones' Lear, as well as the Richard Chamberlain Hamlet, and the Hamlet of Nicol Williamson. If you have any footage to lend or borrow, contact Tony or Craig at the University of Washington.



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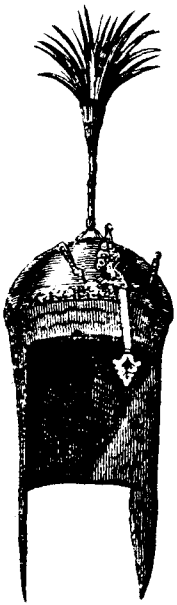
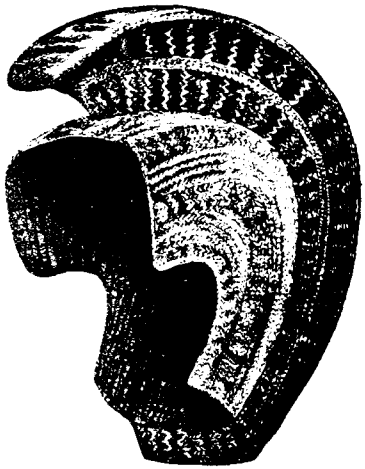


Persian helmet.
Natural History



Polynesian helmet.
Natural History

KAY AOYAMA (Friend) is teaching competition fencing at various clinics throughout Canada. Her private students have been taking all the honors in the under 13 set. She has been teaching some combat to high schoolers but her major emphasis of late is her students in the under 13 category, and her sideline of making customized fencing outfits. She also has been conducting coaching clinics for various fencing coaches in Eastern Canada.

GEORGE BELLAH (Affiliate) recently earned his affiliateship with the Society. He is now in Virginia as fight captain for David Leong's production of Revenge at Tumble Gulch as well as performing in that production.

ERIC BOOTH (Affiliate) is acting in a Broadway production of Hydie Breeze.

DAVID L. BOUSHEY (Full) recently concluded his first year with Cornish Institute of the Arts in Seattle as Movement Coordinator. He is off to the hinterlands for the entire summer with his first two jobs, being Cyrano de Bergerac for Valley Institute of the Arts in Saratoga, California, and the Western Stage Repertory Comp. in Salinas, California. He will be teaching at the S.A.F.D. National Fight Workshop this August.

JOHN CALLAHAN (Affiliate) Continues to teach armed and unarmed combat to his students. He has just been awarded a National Endowment for the Humanities for College Teachers. He will be studying Greek Tragedy at Stanford University for 8 weeks. His special research topic being "Violence in Greek Tragedy: Psychological and teatrical effectiveness."

PETER DeANELLO (Actor/Combatant) recently showcased himself in his production of Chekov's Nightshirt. He is now doing Scapino in New York.

JEFFREY DILL (Actor/Combatant) recently did the fight choreography and costumes for The University of South Alabama's production of Much Ado About Nothing, and Black Student Union's production of A Raisin in the Sun. He will also be doing fight cnoreography and costumes for USA's upcoming musical Grease.

ERIK FREDRICKSEN (Full) teaches University of Michigan Theatre Department movement, stage combat, upper level acting. He conducted workshops at Webster Conservatory and California Institute of the Arts and just finished choreographing fights for Mary Stuart, directed by Chairman (and S.A.F.D. Board of Directors) Walter Eysselinck. He conducted certification fight tests in New York City for Mr. Suddeth's students and at Northern Kentuck University for Mr. Leong's students. He will be teaching at the S.A.F.D. workshop in L.A. this July/August.

HOLLIS HUSTON (Affiliate) continues to teach and tour with his group The Mum Company. He will be conducting a panel at the National A.T.A. Conference in New York this August.

MICHAEL KATZ (Affiliate) has just returned to New York from Los Angeles where he re-choreographed the fights in Lehar's The Land of Smiles for the Viennese Operetta Company's production at the Ambassador Auditorium in Pasadena, California.

JOHN KOENSGEN (Friend) recently choreographed Moliere's Don Juan at N.T.S. and Fanshem and Stone at Theatre Ontario. He recently finished a production he was in of Beauty and the Beast at the Young People's Theatre in Toronto.

DAVID LEONG (Full) recently choreographed the fights in Macbeth at the Cincinnati Playhouse in the Park and Romeo & Juliet at Northern Kentucky University. He is now choreographing the fight and stunt work for a western show in Virginia for Taft Attractions. He will be conduction workshops for the International Thespians Conference as well as choreographing the fights for Man of La Mancha at N.K.U. He will panel a fight workshop at the National A.T.A. Convention in New York this August with other members of the Society.

JENNIFER MARTIN (Affiliate) is teaching movement in Vancouver B.C. this summer.

RAMON MARTINEZ (Affiliate) is working in the fencing program at Ithaca University. He is also Maitre de Arms for an organization out of New York called Medieval Studies and Restorations. He intends to set up a fencing program within the organization.

JEROME SMITH (Full) recently directed the fights in Othello for the Boston Shakespeare Co. He is still teaching in his studio as well as working with his group "Bros. Rogue OaFan Fool." He recently gained full status with S.A.F.D.

TONY SOPER (Affiliate) recently received his Affiliateship. He is currently choreographing Seattle productions of The Three Musketeers and Fables Hereand Then. He assisted the fights in a new script entitled A Distant Tolling, set in the Spanish Inquisition. He will act as Assistant Fight Director for the Colorado Shakespeare Festival this summer.

CRAIG TURNER (Affiliate) choreographed a number of small fights and one big brawl involving 25 people for the Professional Actor Training Program production of Marathon '33 at the University of Washington. He also staged fights for a production of Female Transport done in Workshop for the professional program. Since receiving his shodan ranking in aikido late last summer, Craig has been attending special Instructor's classes under

Yoshihiko Hirata sensei in Seattle.

CHRIS VILLA (Affiliate) is presently choreographing Romeo & Juliet for the Oregon Shakespeare Festival.

ROBERT WALSH (Actor/Combatant) recently played Harker in Dracula as well as choreographing the fights with Renfield in that production at the Virginia Museum Theatre. He also taught a 3-week workshop in hand-to-hand at the Virginia Commonwealth University. He has been appearing in a number of the routines with the group Fights R Us in New York. This summary he will take up residency at Duke University where he will be acting and teaching.

RICHARD YOST (Student) was fight captain for Bloody Bess choreographed by Kimberly DeLong. He choreographed a fight sequence in an A.S.U. production of Woman Behind Bars in Phoenix.

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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