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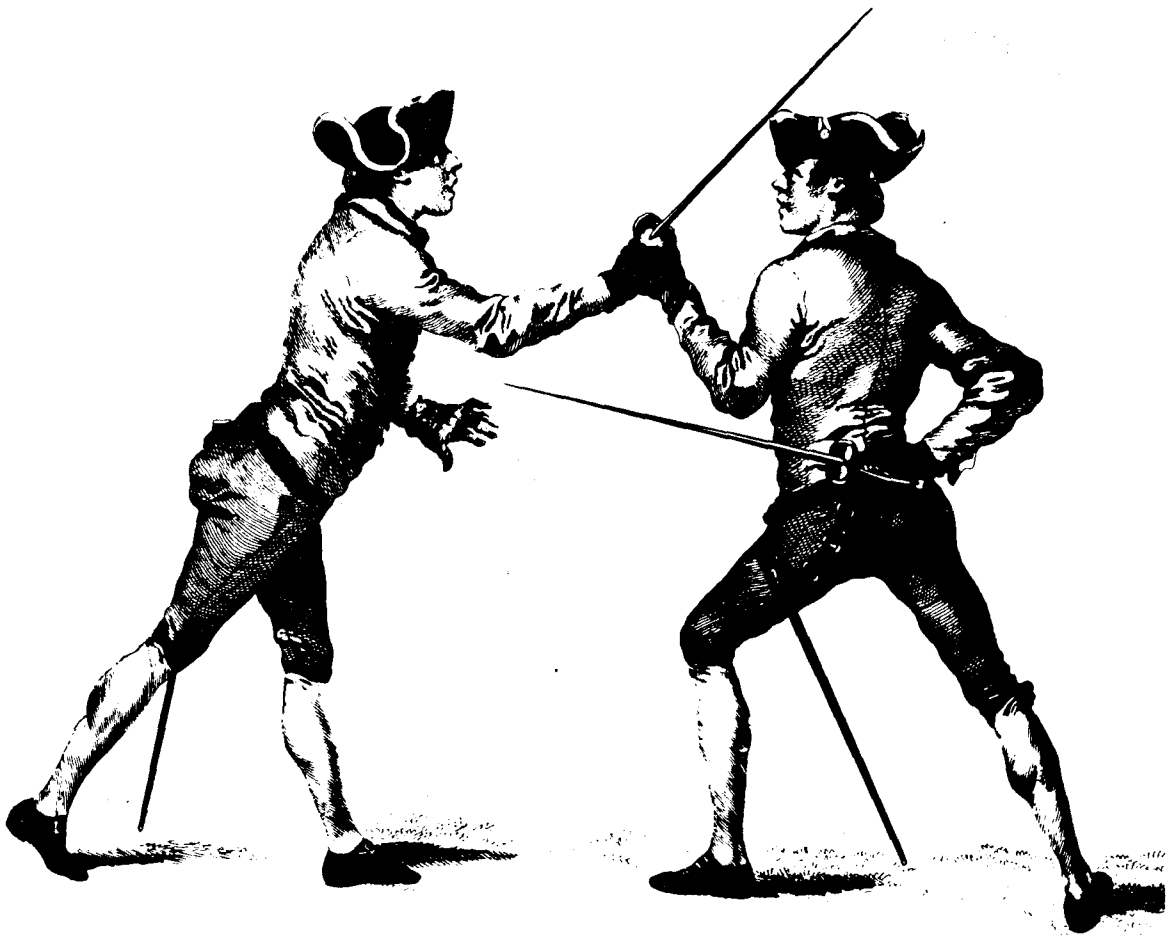
The Society of American Fight Directors

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THE FIGHT MASTER

The Magazine of the Society of American Fight Directors.

NO. 18

JULY 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

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REPORT FROM THE PRESIDENT

On Wednesday, August 18, 1982, at the Old Dominion Room of the Sheraton Centre in New York City, the S.A.F.D. met with Full, Affiliate, Actor/Combatants, and student members in attendance.

A number of items were discussed and brought to the floor in the hopes that members would discuss them among themselves and take an active interest in informing the full membership of their ideas on improving the Society. The following is a brief description of the items discussed.

1. The idea has indeed been brewing for some time that the Society should begin to encourage developments on a regional basis in order to more effectively encourage member activity. The President reminded the members present that the Society is indeed the membership and that there were no pat answers or "programs" emanating from a sort of "delphic" or papal head. In the direction of formalizing what should be a natural progression, the membership was encouraged to, within the interests of maintaining the standards of the Society, pursue enterprises through communication with the Full member(s) in your particular area of the country. A question was raised as to what the purpose of the Society was...by a member. Do please read (or if necessary, re-read) the constitution and by-laws that you received which state the goals of the S.A.F.D. It is not a finished stone tablet, but does convey as specifically as possible, what we are working toward as a society.

2. The issue of seeking Federal tax exempt status as well as validating the non-profit status that we enjoy through our incorporation through the state of Washington was discussed. The eventual aim (once satisfying this through proper legal channels) is to go after grant monies to enhance the overall growth and effectiveness of the S.A.F.D.

3. Affiliate member A. Jaspe brought up for consideration the possibility of seeking to unionize the S.A.F.D. The suggestions from Mr. Jaspe were to the point and deserve consideration. At this time no steps are being taken in that direction.

4. It was also proposed that the name "actor-combatant" be changed. The executive committee is considering changing to Affiliate the name of that category, and changing the current Affiliate title to Associate. Full, Friend, and Student would remain the same.

5. It was also proposed that a membership roster with designated status be made available to potential employers throughout the

country. The executive committee is in full accord with this. We are, however, not the only organization that has a problem with dues payment. As those of you who carefully read the magazine can see, every year there are usually around 20 people minimum who for one reason or another do not choose to pay dues or to simply drop out of the S.A.F.D. A system for making certain that only dues-paying members are being represented is being sought in order to facilitate this desired information sheet.

6. It is, unfortunately, inevitable that certain allegations of misconduct or seeming disregard for safety and sound methodology would eventually surface. It is too bad that all of our membership could not be exposed to Mr. Patrick Crean. We know that smallness, paranoia, and lack of ethics can occur in any organization. We are not special in that regard. The following are some areas that were discussed in the hope of implementing a more specific code of conduct for those who seem unable to act in the spirit of the implied one that exists. It is always with a great deal of misgiving that one even raises a subject that in and of itself can invite abuses even though its clear aim is to provide a method for avoiding them. Again these were areas of concern and no "stone tablets" have been etched yet...

- a. Misrepresentation of one's status in the S.A.F.D., implicit or otherwise;
- b. Misrepresentation of the nature of the certificate of proficiency issued to the potential performer;
- c. Misrepresentation or "inflation" of one's resume;
- d. Flagrant "back stabbing". This is of necessity a broad, vague area. We cannot enforce a code of personal behavior and ethics. Mean spirited individuals will exist. There will in this society, as indeed in any other area or endeavor, survive the ritual assassinations over coffee and beers that mark the level of professionalism by a simple survey of the company. HOWEVER, when this sort of behavior is part of a methodology to acquire a job, the society can and will seek to implement steps to prevent this.

These are only a few areas to consider. A possible sequential process of disciplinary action was discussed that might feasible be ordered thus:

1. Allegation in letter in detail with accompanying supporting letters and testimony presented to the President of the S.A.F.D. The depth and integrity of the claimant and the supporting evidence cannot be regarded too heavily. We are

not interested in opening a pandora's box of pettiness
remindful of the McCarthy era.

2. Inquiry made by the President and assigned board.
3. Possible letter of censure issued by President and Board
of Inquiry;
4. Possible letter of "cease and desist" variety issued to
offender;
5. Possible expulsion from the S.A.F.D. Steps 3 and 4 would
mean a copy on file with the Secretary/Treasurer and would
obviously be undertaken only after the most in-depth
deliberation.

This is, of course, a very sensitive area and we have no wish
to see misconduct occur in the name of stamping out misconduct.
Nevertheless, we cannot in the future adopt an attitude that dis-
regards what we have always known. There are "Pollyanna" people
in the world who are not "nice" and through simple lack of social
and professional ethics be have badly. We don't want them in the
S.A.F.D.

In closing, I was happy to see as many members there at the
meeting as could attend. I heard from a couple of members before
the meeting that people didn't know what was going on...where's the
meeting? etc." In the past two issues it was announced that the
meeting would be in the lobby of the Sheraton Center on Wednesday
the 18th and would proceed from there to a room. If the magazine
was read, the question wouldn't have been necessary. Again, 1)
please contribute to the magazine; 2) READ the magazine when you
get it. It is the only way we have of communicating with our
members and is not a terribly unique forum. Unions and societies
have been doing this for years.

The above mild form of chastisement is not meant to preclude
improvements or other alternatives. Quite the contrary. But do
please let us know. Bitches over beers effect no action and only
promote negativism. Suggestions and alternative courses of action
are always welcome.

A final reminder that inquiries to the S.A.F.D. can be made
to me at the address in front of the magazine. Membership and monies,
etc. should be addressed to David Boushey at the Seattle address.

I want to thank the membership for making this a growing year
and for the hard work and magazine contributions. Please keep up
the positive energy and future efforts.

Sincerely,
Erik Fredricksen
President

1982 NATIONAL FIGHT WORKSHOP IN VALENCIA, CALIF.

The 1982 workshop held at The California Institute of the Arts was another success in a string of successes sponsored by the Society of American First Directors. If there was a short-coming, it was the overall attendance. This workshop was attended by fourteen combatants which is roughly half of the number of past workshops. I feel it was a combination of tough economic times and a lack of thorough PR and advertising.

The combatants were a solid group of individuals with no real shining practitioners of the art of combat, but at the same time, no individuals held the group back due to lack of skills. They are worked very hard in the intense three weeks they endured. Some found it a little tougher than they had expected and many were surprised at the amount of knowledge that was being given to them. We had included a significant amount of movement into this workshop which seemed to work very well. Craig Turner was a tremendous asset to the workshop with his presentation of Aikido and Tai Chi Chuan. Libby Appel did a marvelous workshop on the use of the mask as a movement technique for the actor. Erik Fredricksen, Joe Martinez and myself filled out the bill. As usual, some of the things covered in the workshop were unarmed combat, broadsword, rapier and dagger, courtesword, and quarterstaff.

These workshops are a tremendous asset to the Society and the theatre community. We will continue to provide first rate workshops in the future. Next year, the workshop will be held at Northern Kentucky University just outside of Cincinnati. The coordinator for next year's workshop will be David Leong. If you have any questions regarding the workshop, please inquire through David at Northern Kentucky University, Highlands Heights, Kentucky.

The workshop was culminated with a certification test adjudicated by Fredricksen, Martinez, myself and special guest artist Rod Colbin (who I might add presented his famous fight extravaganza to the entire workshop and their friends).

The results of the certification test were as follows:

<u>PASSED</u>	Linda McCollum #213	Payson H. Burt #214
	Hugh Teel #215	Mark Clark #216
	Laurie Branham #217	Scott E. Thun #218 (w/ recommendation)
	C. Jason Martin #219 (w/ recommendation)	Meredith Taylor #220
	John Calcutt #221	Joseph Haddock #222

David L. Boushey

OTHER CERTIFICATION TESTS

A delightful certification test was presented on May 9th by the University of Washington Professional Training Program. It consisted of six well-conceived fights with excellent acting by all. Some of the themes were a take-off on The Corsican Brothers, a James Bond interlude and The Actors Lament. I especially appreciated the way the fights were integrated into the acting scenes. As we all know, the fights must be acted to be thoroughly effective and this group of combatants was one of the best in that regard. I was unable to give a commendation to any of the combatants, however--some came very close. Those who passed were:

PASSED	Stephanie Shine	#184	Todd Cohen	#185
	Hugh Hastings	#186	Scott Gordon	#187
	Clay Richardson	#188	Brian King	#189
	Bill Watson	#190	Craig English	#191
	Cameron Sisk	#192	Mark McConnell	#193
	Steve Brush	#194		

Instructors: Craig Turner
Anthony Soper

Adjudicator: David L. Boushey

* * *

On May 16 a certification test was held at the Drama Studio (London) in Berkeley, California. Five fight scenes were presented to the group in attendance. Here again, there was some very fine acting in the fights. The combatants provided a number of varied fights including The Prisoner of Second Avenue, Treasure Island and Henry VI. The following people took the test:

PASSED:	Monika Rostig	#195	Odalys Dominguez	#196
	Laurie Branham	#217	Bernie Bartfeld	#197
	Mark Clark	#216	Gillian Bagwell	#198
	Bill Deyoung	#199	Penny Oliver	#200
	George Crowl	#201	Robert D. Nino	#202

Instructor: J. R. Beardsley

Adjudicator: David L. Boushey

* * *

On May 17 a test was taken at A.C.T. Conservatory with two combatants taking part. The fight presented was an exceptional fight with some very good sword play. This is the area where I had felt previous combatants whom I tested had fallen short. The sword play is very technical and must be practiced over and over again. These combatants had obviously worked very hard as their bladework was flawless. It is unfortunate that most people didn't opt to take the test, but my trip was well worth the effort after such a find display. The two combatants who took the test were:

Brian Nelson (with recommendation) #203
David Eves (with recommendation) #204

Adjudicator: David L. Boushey

* * *

Report of FIGHT TEST in Boston,
Massachusetts

On Tuesday, June 22, I traveled up to Boston to test a group of Mr. Jerome Smith's private students. The test was held outside in a sunny section of a local park, and was video-taped, a practice I recommend to all members. This test was significant for Mr. Smith as it was a first for a group of his students. I found them well trained in the basics, as well as broadsword and rapier-dagger techniques. Of note in the fights were Gil Olinger and Sheila Ferrini's bang-up version of Henry VI, part 1. All of the combatants were passed, the quality and safety being very high, although none were recommended this trip.

I wish to note an observation about outdoor settings for a fight test. Although it is pleasant to be outside, and the space is undeniably free of charge, my personal feeling is that the uneven ground and slippery grass is an impediment to some students' form. Where form is important, as here, even the best of us have had trouble on an unknown surface. My preference for a test still remains the rehearsal hall, or better yet, a stage!

PASSED	Arthur Morison	#200	Gil Olinger	#201
	Jay Stone	#202	Neil Gustafson	#203
	Sheila Ferrini	#204		

My thanks to Jerome Smith for a good time and the good work.

Adjudicator: J. Allen Suddeth

COMBAT AS ACTOR TRAINING
PART I: ILLUSIONS OF FORCE

By Hollis Huston

In an earlier article, I argued that stage combat training is not an accessory skill for actors, but a core component of the modern actor training curriculum. I suggested that if we teach stage combat as a bag of tricks, rather than as a set of images and principles for performance, we deprive ourselves of work, and forfeit any influence we may have over the theatre of the future. For our own protection, we must convince the profession and the academy that an actor does not stop acting when he begins to fight. On the contrary, he becomes more of an actor; for theatrical fighting is nothing more than the acting of violence, and the skills it demands are the foundation of all acting: accuracy, courage, commitment, ensemble, and knowledge of time and space.

Knowing the moves will not be enough. We must analyze the tricks of the trade down to fundamental principles, which are fundamental principles of the theatre. In the studio, we must present exercises that compel the actor to learn by choosing physical actions. We might call these experiments "proto-combat." They are the germs from which images of violence and other transactions grow. What follows is a teaching unit on proto-combat. I offer it with three uses in mind: 1) as a way to sharpen the physical responses of actor/combatants, 2) as a model of the actor's task, and 3) as a demonstration that stage combat is a part of the actor's work rather than a special skill.

The work is presented in the form of three games, to be played by pairs of actors. At any given moment, one of the actors will be active and one passive. We may call them, respectively, initiator and receiver. Each game is aimed at a particular illusion, and each illusion implies more than it defines. Players who fail at the illusions find themselves confronting basic acting problems.

I. Contact

Controlling Metaphor. The initiator is an electromagnet, activated when he touches the receiver. There is an instantaneous strong force between the points of contact.

Rules. The receiver must respond to the imaginary force when touched by the initiator. First, assume that the two points have similar charges and repel each other. In the counter of that game, assume unlike charges, which means that the actors will have to pull

themselves apart. In all of these games, the actors should change roles frequently, and when they feel ready, they should "converse," exchanging after each action. Staccato vocalization will help the players get the sense of the game.

Points of Evaluation. The game sets up an illusion between two actors. The synergy of actors, the skill of working in and for a shared image, is called ensemble. The test of their ensemble is illusion. If they play well, there seems to be an explosion of force between the two bodies, driving them apart or holding them together. The opposite of ensemble is self-indulgence, when actors fail to commit to a shared image, but instead try to project personal images on each other. Self-indulgence makes itself known in many forms of disagreement.

The illusion of force at contact takes a certain amount of time--no more, no less. If the receiver moves too soon, he anticipates his action; if he moves too late, he misses it. In either case, his movement has no motivation. The illusion of force motivates actions, makes them seem inevitable. Without the illusion, we see that the actor is moving himself; that his action is arbitrary.

Actors can disagree in space as well as in time. If the receiver moves from a point on his body that was not touched, or if he moves in a direction that his partner did not imprint, he works with inaccuracy. If his reactions lack a specific center, so that he moves whole sections of his body rather than the part called upon, he is guilty of generalization. Inaccuracy fragments the illusion, while generalization robs it of character.

All these errors are forms of denial. They show us that the actors are ignoring each other's messages to follow personal preferences. The initiator, of course, is as responsible as the receiver. If his messages are non-committal or self-contradictory, his partner has nothing to work with, and he must fake his responses. ("Garbage in, garbage out.")

Lessons to be Learned. The game is a stage combat exercise, demonstrating that theatrical violence is an illusion. What seems to happen does not really happen, but good players make it seem that they strike each other, pull and push each other around. Violence on the stage, as Joe Martinez writes, is mime. But so is acting. Actors make an ensemble by sharing illusion. The illusion of force leads us to other illusions; flashes of anger, aggression, pain and pride. The game looks like a fight, and at moments we seem to see who the characters are and what they have to do with each other, not because we mean to, but because a clear physical action refuses to stay on the abstract level.

II. Fields of Force

Controlling Metaphor. The actors are a pair of bar magnets. Between

them and around them is a magnetic field. The closer the magnets, the more intense is the force. There is a critical distance, at which the force of the field is equal to the force of friction holding the two magnets in place. Closer than that, the magnets will move.

Rules. Initiator approaches his partner, and when he comes within critical distance, they both react to the force between them. If the charges are unlike, they come together (click!). If the charges are similar, they bounce apart. The approach may cover any amount of space, but it must not be generalized; the actors must respond to each other from specific centers (nose, sternum, right kneecap, left little finger). They may attract or repel each other.

There are many variations of dynamic and duration.

Points of Evaluation. In the first game, contact precedes force; in this one, force precedes contact. Good actors seem bound together whether they touch or not. The space around them has a life of its own which defines their relationship. One can judge the ensemble by the sensation of space; does it have energy, pressure, warmth, "the damn thing" (as Mazzone-Clementi named it)?; does it make demands? The "critical distance" is the place, and the moment, at which forces are balanced. Anything is possible, so something must happen. That unfulfilled expectation is called suspense. Do the actors make us expect something? Do they let us down?

Lessons to be Learned. The contact game looks like fighting, but the Field of Force game looks like love-making. Contact shows how to play an action, but Fields of Force shows how to justify actions. The event is not so important as how we get there. Suspense makes us want something to happen. One shoe, then the other. Dominant, tonic. The door opens--when he comes in, we know it is what we expected (though at the time, we may not have known), We say that the action is motivated.

The crisis of the game is the moment of equal forces and of suspense. The approach to that moment is the rising action. Suspense is resolved in action. The moment of choice is the climax. Its execution is a denouement. In practicing this game, an actor learns that the drama is a shape in space and time.

The game moves our attention from the physical actions of which stage fights are composed to the psychological relationships that justify them. It is not so much about what happens as about what may happen, not so much about speech as about subtext. People do not spend a lot of their time touching each other. It is the possibility of touching, and the quality of that potential contact, that defines a relationship. The field of force between two people is both the metaphor and the matrix of their meaning to each other. The Fields of Force game is a poetry of relationship.

III. Broadcast.

Controlling Metaphor. Initiator is a pebble dropped into the center of a still pool. Receiver is a leaf floating at the edge. Waves of energy spread in concentric circles from the point of impact. In time, the leaf is moved; not because the pebble has any particular connection with the leaf, and not because the pebble was aimed at the leaf, but because the pool which they both inhabit transfers the energy from one to the other.

Rules. Initiator makes a movement not particularly aimed at the receiver; a sweep of the arm, a circle of the pelvis, a run through the space. Receiver waits for the impact of that action to reach him, and, at the right moment, moves with it.

Points of Evaluation. Actors, like people, do not spend all their time touching each other. They do not give all of their energy to each other. There are many things they must sense, many actions they must play, that are not directed to another person. But they must swim in the same pond. Sooner or later, every choice made on the stage affects every person on the stage. One can judge the ensemble by the illusion of matrix. If two actors share the same imaginary world, they will reflect each other's actions even when their attention is elsewhere.

Lessons to be Learned. The members of an ensemble must swim in the same pond, but the pond is nothing real. It is, rather, a fictional space whose properties they create together. That fictional space must be there even when they do not touch, even when they do not think of each other; and it is to that space, rather than to his personal emotions, that the actor submits. The stage is not a building, or a platform, or a craft union, or a social club; it is the shared illusion of space to which actors submit. Without it, there is no theatre. The stage is the actor's instrument, and the Broadcast game is an exercise in creating the stage.

IV. Observations.

1) These games are elementary stage combat exercises. The Contact game sharpens the skills of defining and "selling" the blow. The Fields of Force game trains actor/combatants in justifying an action; by finding the subtext from which it comes, and by finding the right moment to commit it. The Broadcast game is training in peripheral awareness, to prevent combatants from blundering into furniture, or colliding with others in a mass battle. All three games teach actors to work accurately and to keep their senses open under stress.

2) The games progress from fact to metaphor; first, combat itself, the direct physical interaction of two characters; second, the subtext

from which physical contact arises; finally, the stage itself, a matrix without which there is no action or subtext. The progression locates stage combat for us within the actor's art. Combat is the climax of a relationship, a moment in which potential energy becomes kinetic; but without the relationship, and without the matrix that supports it, combat has no value. (It doesn't matter how many cars they crash on The Dukes of Hazzard--it's still boring.)

3) The illusion of palpable space is the ground of stage combat, as it is the ground of all acting. The actor's job is not to feel deeply (who knows?), or to look "real" (who cares?), but to keep the stage alive.

4) In keeping the stage alive, an actor/combatant participates in illusion. The word "illusion" has had a bad press, but there is nothing cheap or mechanical about it. An illusion is a profound psychophysical experience. Illusions are the most real things in life. That is why actors act, and people pay to see them.

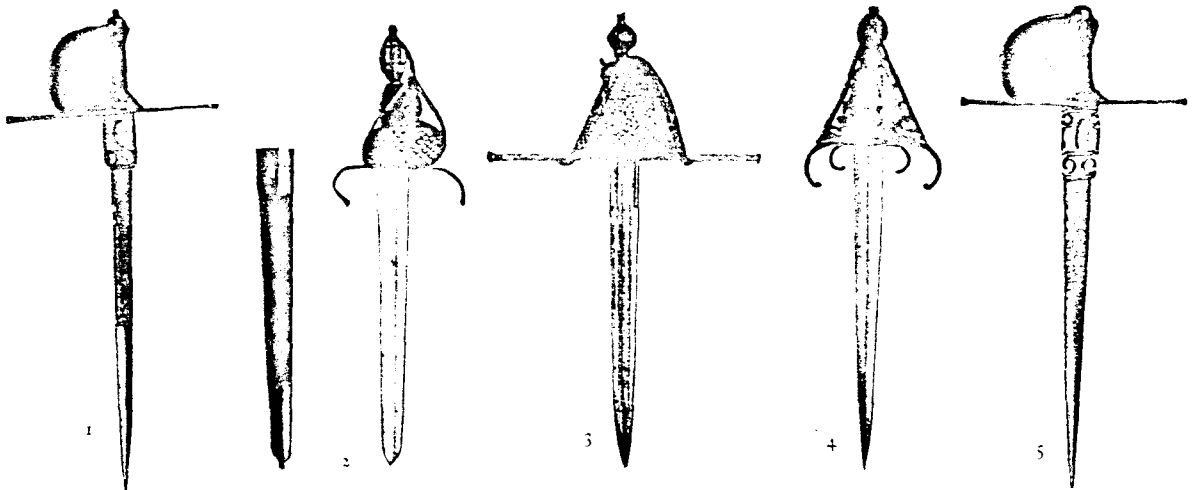


FIGURE 546. *Mains Gauches*. 1, 4, 5. Spanish. 2, 3. Italian, All 17th century. Metropolitan Museum. Not to scale.

FENCING TERMINOLOGY

I enjoyed the "Fight Master" as usual, and would like to comment on one article in particular--Glossary of the Most Common Swordplay Terms by David S. Leong. Mr. Leong has written a fine study and I think that it is an excellent idea to standardize fencing terminology as much as possible. This standardization would have the salubrious effect of making the teaching and choreographing of fencing movements more readily understood. I have some corrections to make to Mr. Leong's definitions, but before I continue I think it should be understood that I am a hopeless pedant. So here goes:

BIND: A bind is an attack upon an opponent's blade, executed by contacting his blade with the strong part of your's (the "forte") and carrying it to the opposite line and either upward or downward. Thus, if we make the initial engagement in "four", we would bind to "second." If we were to have engaged in "second," we could reverse the process and bring the blade to "four." The same theory would apply going from "six" to "seventh" and vice-versa. Mr. Leong does point this out further in his article in his definition of the "croise."

CORPS A CORPS: The term "Corps a corps" is a colloquialism for coming to close combat, or for a "clinch." It does not mean any necessary bodily contact, although that might be a possibility. Usually, it is simply an action where the blades are locked together, and regular fencing is impossible. The A.F.L.A. Rule Book had, for a time, a parenthetical comment (bodily contact) which was often misinterpreted. However, the British translation of the F.I.E. Rules omits this comment.

CROISE: The definition here given is correct but incomplete. One may also form a "croise" going from the low line to the high line, as a "croise from octave", which would end up in the "four" line.

CIRCULAR PARRY: I find the use of the term "circular parry" irritating because there is a perfectly good standard term, the "counter parry." Thus, we may speak of "counter four" or "counter septime", etc.

MOLINELLO: The term "molinello" means "like a windmill" and describes an old style sabre exercise done on foot or on horseback to develop control and accuracy in executing cuts. In the classical Italian school of sabre fencing, the action was pivoted on one's elbow and the forearm and sabre swung together as a unit making

circles passing low and to the back and then around high and forward. The use of the wrist was discouraged, although in the molinello from the right side (outside line) one had to use a little flexibility.

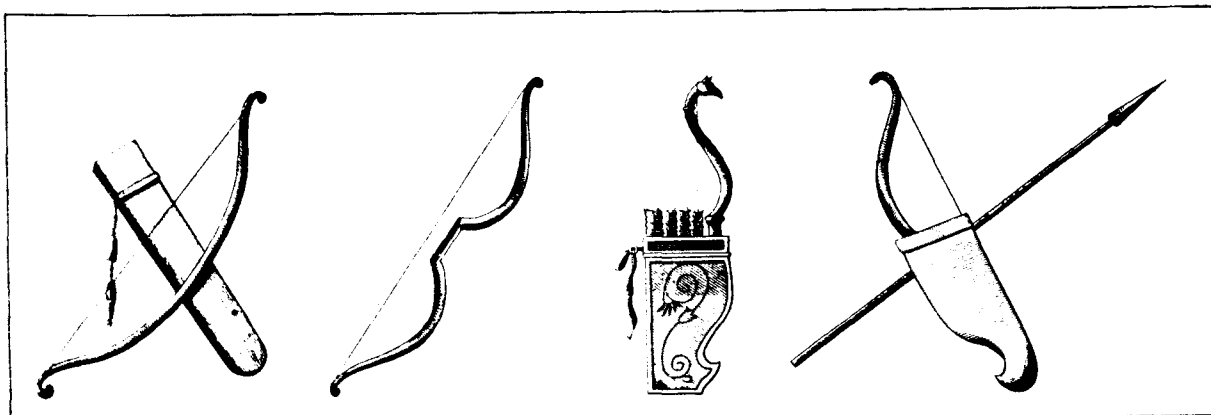
PASSADO: It is my impression that the term "passado", being derived from the root "pas" meaning to "cross" or "step", is a general term for any sort of attack, prior to the lunge having come into fashion.

PUNTA RIVERSA: The "punta riversa" is a thrust made from the reverse side of the cutting circle (opposite to the "mandritti") with the hand probably turned into supination. In my opinion, it was probably related to the modern "disengage."

BALESTRA: The "balestra" is defined as a combination of a jump forward and a lunge. There are two counts in this action; one (jump), two (lunge). This is in distinction from the advance-lunge or "pattinando" which takes three counts: advance (one-two) and lunge (three). Once in a while one hears a person referring to a "balestra-lunge" which is an impossibility.

Lest it seem that I am ungrateful, let me reiterate that I feel that Mr. Leong has done a fine job in bringing these definitions to our attention. We would all do well to develop a really standard set of definitions, for mutual intelligibility.

Richard J. Gradkowski



Ancient Persian bows. *Encyclopedia of Source Illustrations*

SOME METHODS OF WEAPONLESS STAGE COMBAT

Part V

By John Callahan

Nearly every American male knows--or thinks he knows-- a few rudiments of boxing, even if it is only how to make a fist, throw a punch, or never to lead with the right. Because of the supposedly general American type (the rugged, two-fisted individual), an audience will readily accept a character who can defend himself with his fists. However, boxing is difficult to perform on the stage and requires extremely careful blocking.

For plays other than those dealing specifically with boxing (as Clifford Odets' Golden Boy), I would recommend that any boxing be kept to a minimum, a few punches at most, and concluded rapidly. For Stage Violence purposes, the best boxing punches are the jab, the crosses, the uppercut, and a body blow to the stomach.

The primary difficulty with staging fisticuffs is that there is no sound, no flesh-striking-flesh noise. And it is disappointing, but true, that even if the actors were to really strike one another, the actual sound produced by an authentic boxing blow is faint in volume, and disappointing both acoustically and theatrically. To cover this lack of sound, actors should reproduce audible noises in conjunction with their being struck, or throwing a punch. As boxing is physically hard work, and being hit is painful, grunts, groans, and gasping for air might be acceptable actor sound effects.

The jab (a short, straight, repeated blow with either fist to the opponent's face) is designed to soften up the adversary for a power punch, a right or left cross (a blow which lands on an opponent's face or chin travelling across the striker's body from right to left, and vice versa). The uppercut is designed to hit the opponent's chin with an upward swinging fist. All three of these punches are staged similarly--no fist should actually touch another actor's face, but the blows should, and must, come close to actual contact. The boxing actors, with the director, have previously agreed upon and diligently rehearsed what blows will be used, in what sequence, and where they will be directed. It is the punching actor's responsibility to plant his blows in the areas rehearsed, and more importantly, to pull short all punches; i.e., arresting the motion of the fist at the supposed point of contact. In this way, if an actor is accidentally struck, it will not be as hard a "sock" as if the punching actor had thrown a complete blow. The actor struck will pull his body back away from the direction of the blow (to dissipate any possible force, and to achieve realism), also snapping

his head backwards (for a jab or uppercut), or sideways (for a cross), at the same time making audible grunts or groans. These three punches work best for the proscenium stage, and are most effective with the back of either actor visible to the audience. If staged profile to the audience, the missed blows are painfully obvious.

The single most effective boxing punch is the body blow to the stomach, more specifically the solar plexus, the area in the front midsection above the waist and directly below the rib cage. When struck in this area, any man automatically doubles up, expelling air loudly from his lungs in the process. This is known as having "the wind knocked out of you." When applied in real life with enough force, a man can be rendered momentarily unconscious by such a blow (as he is denied oxygen for a few seconds). The solar plexus is a network of nerves, and being a nerve center, reacts violently to the stimulus of force and pain. For this reason, a body blow to the solar plexus is useful in all varieties of theatres, or of audience seatings.

The punching actor steps slightly to the outside of his opponent, and hits him with a pulled punch directly in the area of the stomach. At the precise moment of contact, the struck actor doubles up his body, clutches his stomach, and makes a loud "offf" or some such similar expletive. With the actor bent over, an uppercut or knee in the face would seem to be in order. If no such movement is desired by the director, the struck actor can crumble slowly to his knees while holding his midsection.

The audience will accept such a violent reaction to a solar plexus punch for the reaction is the same in real life, and this ready acceptance makes the actor's job that much easier. Because the punching actor's fist actually touches the other actor's stomach (but gently), there is no problem of space showing between the fist and the body, and hence this particular blow is suitable for any and all theatre situations. It has the added advantages of being fast, neat, safe, and dependable. It is one of the easiest Stage Violence techniques to learn and perform, and pays great theatrical dividends for its use.

Without doubt, the most frequently used techniques of Stage Violence are those involving wrestling. Any author, so included, could easily devote an entire book to just the theatrical applications of wrestling alone. However, as I stated in the Introduction, this booklet cannot account for every possible Stage Violence technique, and for reasons of space, I will devote only one paragraph to wrestling.

It is my belief that wrestling--devoid of the formal, professional looking holds--is composed of movements so natural and universal that they are almost instinctive in mankind. Much of wrestling, for the

stage, consists of grappling and rolling about on the ground, which can be easily faked without injury. Using the violence principles of pulling strength and making audible noises, any wrestling hold can be affected on stage and made to look quite realistic and even painful.

By consulting any good books on wrestling, and by using the principles of Chapter I, one can easily fake any holds so that they are effective on the stage. However, the arm lock, head lock, and half-nelson are extremely good holds for stage purposes--easy to fake and very realistic in appearance. Grappling and tussling would be covered in the category of falls and rolls. Wrestling has the distinction of being the most commonly used Stage Violence technique, and the easiest to fake. Perhaps wrestling is used so often because of its ready simulation?



Fantastical suit of armor designed by Van Mabuse, 16th century. *L'Art Pour Tous*

FIGHT REVIEW

THE FIRST SONG OF THE ONCE THREE MOUNTAINS: THE 1-100-o

Experimental Theatre, Rarig Center, University of Minnesota, Minn.

By George C. Fosgate, Affiliate Member

Imagine, if you can, an epic story like Star Wars to which is added the fantasy of Tolkien's Hobbit and ring trilogy. With sufficient imagination you might just barely get some idea of The First Song etc. by Warren G. Green. The play is one of a projected series of five taking place in "the Once Three Mountains long before the time when the great magicians died," and concerning a race of people who have been conquered by the evil Denar race and live in hiding. They must seek the magic ring which prophecies tell them only their saviour (called "the 1-100-o") can wear without dying. This saviour will lead them in battle against the Denar and regain their homeland. The "World Premiere" production I saw was directed and choreographed by William Hauserman, S.A.F.D. Affiliate, in partial fulfillment of his M.F.A.

The melodramatic, intricate (and complicated) plot is rich in opportunities for employment of a wide variety of theatrical elements. Mr. Hauserman did not seem to have overlooked any of them. Sound varied from incomprehensible squeaks to the primitive and foreign Denar language, to recognizable English, to chanting, singing, and harmonically blended multi-tracked prophecy. Movement varied from normal walking to dancing, ritual, crawling (an amorphous blob resembling a child-sized caterpillar), and, of course, fighting. The audience was bombarded with images and scenes ranging from small, poignant, quiet moments to beautiful songs and dances, to fight sequences which themselves ran the gamut from "one-on-ones" to full-scale battles involving a large portion of the cast of 22.

The fight choreography and weapons were as varied as the rest of the production elements. Combatants employed quarterstaves, short swords, daggers, shield (buckler), sling, antlers (yes, antlers!), small billy clubs (substituted for the originally-planned maces), and even explosions of smoke and colored sparks (in an imaginative) and well-executed magician's duel), in addition to unarmed techniques-- and all of the above were used in various simultaneous combinations!. There were seven fight sequences, four of them involving nine to fifteen adversaries matched in two's, three's, four's, etc.

Mr. Hauserman showed a great deal of skill and imagination in his approach to staging this epic and episodic story. A great deal of

careful planning on his part was evident in the fight sequences and witnessed by his detailed flow charts. He faced a number of problems in this production and, for the most part, surmounted them admirably. These will be addressed below.

STYLE: As might be surmised from the previous description of the play, consistency of style would appear to be a problem. Naturalism and fantasy don't usually mix too easily. However, the extremely good pace of the performance and the excitement generated by its visual elements enabled this to pass relatively unnoticed. There was a certain consistency to its inconsistency as it moved from scene to scene.

SPACE AND SETTING: The Experimental Theatre in Rarig Center is a somewhat small but flexible space. The production employed a multi-leveled semi-environmental set consisting of three major platformed areas with the audience (and the lighting grid) in close proximity to most of the action. In addition to limiting the range of offensive and defensive weapons techniques at the choreographer's disposal, such a multiple focus space removes the usual aesthetic distance and picture-frame audience perspective that is so much easier to work with in proscenium staging.

ACTORS AND WEAPONS: Since this was an M.F.A. workshop production requiring a large cast, Hauserman found himself confronted with varying degrees of acting and stage combat skills. A (very) few of the cast had some experience (a little) in stage fighting, while most had none. As is the case with any low-budget production, access to weapons was a major problem. Most of these were pulled from stock. Some swords and daggers were metal, some were wood. The more easily and cheaply fabricated weapons (clubs, quarterstaves, etc.) were constructed for the production. As usual with stock swords, many were cheap metal that burred, bent, scarred easily and gave poor quality sound. Special and regular maintenance had to be practiced to keep them serviceable and safe through weeks of rehearsal and three public performances.

SOLUTIONS AND RESULTS: The challenge of limited space, limited cast skills, and limited weapons access would tax the ingenuity of the most experienced fight choreographer. It seemed to this viewer that Hauserman met them well and effectively. He employed a wide and varied spectrum of moves--cuts, thrusts, slashes, slices, disarms, hilt locks, pommeling, weapons thrown and caught, kicks, punches, body throws, etc. Vertical cuts were frequently avoided due to the low light grid, and likewise horizontal cuts when in close proximity to the audience. Wisely, in many cases, Hauserman had his cast (especially the less skilled) "pulling" blows and strokes. It seemed to this viewer that it would take a trained eye to determine the true extent to which the blow was "pulled". Defenses ran the full range of parry and avoidance--jumps

ducks, pivots, leans, retreats, etc. Deaths were many and varied as well, including the standard stagger and crumple but also dramatic sprawls over railings, falls into a pit (in the center of one platform area) and falls over the edges of platforms. In the latter cases thick cushions (mattresses) were employed and the "dead" combatants would land safely and roll under the platform where they could exit "alive" and out of sight. Many of the sequences were not executed at full fight speed (undoubtedly those involving the less-skilled combatants--better safe than sorry) but most of the principal "one-on-ones" were quite effective. Despite the limited space available for the large scale sequences, safe fighting distance for the various weapons was usually maintained. When it was not maintained, it seemed confined to those pairings in which the blows and strokes were "pulled." The only unsafe practice evident to this viewer was that of using unwrapped clubs which occasionally shed small splinters. These wooden clubs could be replaced cheaply and frequently, of course. Wrapping them, however, would have made them much safer for combatant and audience.

All-in-all, it was an exciting and interesting "two hours' traffick" in the theatre, and the crowning glory was the presence of what appeared to be more fight sequences than can be found in several of Shakespeare's chronicle plays combined. Despite the production limitations he faced, Mr. Hauserman managed to give the audience a feast of appropriate, varied, well-conceived, well-choreographed, effective, and apparently safe stage combat. The actors always seemed to be in control. They looked safe and (in the confined space) the audience felt safe. That's really the bottom line, isn't it?



Knight wielding a battle axe. Old Engravings

FIGHTING THE MYTH OF METAL

Using the Real Thing

By Dorothy L. Marshall

Whenever a theatre does one of Shakespeare's history plays, armor becomes a great concern. How is it going to be built? What material is going to be used? Celastic, leather, and industrial felt are the three options most often considered by regional and academic shops. Metal is not usually mentioned--understandably. Armor is considered costumes and metal working falls outside the standard skills of most costumers and costume craft people.

In the production of Richard III at the Loretto-Hilton Repertory Theatre (now the Repertory Theatre of St. Louis) the costume shop's first concern was the battle. The sound of the fighting was crucial to Wallace Chappel's (artistic director of the Rep) concept. "Soft" armor would not sound authentic enough, because the thrust stage places the action quite close to the audience. Skip Foster's choreographic concept of the battle clearly was not stylized balletic fighting. It would be as real as possible within the bounds of safety--dirty, risky, and very physical. We had to find a way to make armor that would be as real as the weapons and the choreography. The design concept of the whole show was clean, sharp, and emphasized edges. Tim Jozwick's set was a massive staircase. The other costumes were going to be simplified Gothic period with knife pleating.

I had experienced some success with lightweight aluminum armor pieces at Tulane University and thought that the technical resources at the Rep would make it possible to do more sophisticated metal armor suits which would unify the concepts, create the right sound, and be an excellent investment for the future. I sketched the battle as I envisioned it, and we proceeded.

We built armor for 14 actors: 10 breastplates, 14 helmets, and 86 arm and leg plates. We differentiated between the two armies by painting the armor for Richard's army black and left Richmond's the steel silver.

Our timetable was tight because the actors needed armor and weapons three weeks before opening to give them time to become accustomed to the weight and restrictions. We estimated we would need two people working two weeks with me. The costume and prop shops were swamped, so we hired Dan Roach and Merrell Wiegraffe, members of IATSE Local 6. To facilitate mass production, we made the armor one size, and let strap length accommodate individual fit. L.B. Blaylock, our men's cutter, made up a set of patterns for a size 38 to 40 man. We decided

to pop rivet everything with the scene shop's air pop riveter. We purchased electric metal shears which cut up to 16 gauge metal. On the breastplates we used 16 gauge because they would take the most hits. We used the lighter 24 gauge for the arm and leg plates to give more mobility to the actors. Throughout the process, we were constantly aware that the armor had to serve as much for protection as for costumes.

Breastplates and fastenings

Belt weight leather strips held the metal breastplate pieces together. In making the breastplate prototype, we initially made the slider pieces on both the back and front skirts out of metal, and riveted them to leather bases. However, we found that the metal points in the front dug into the groin, so we made the front skirt completely out of leather. We kept the metal in the back for protection. The fastenings were a continual problem. We considered buckles, clip, and snaps. The buckles were the most accurate, but slow, and changing 14 actors at once was a major consideration. The snaps looked too bland. We went with galoshes or raincoat clips, which were very fast. But due to the light weight metal, they constantly lost tension, bent, and broke. In the future, I would recommend using buckles.

Edging

Another major consideration was edging the pieces. We worried about sharp edges and strength. We borrowed a tool called "E-Z Edger" from Bel-air Heating and Cooling Company. It turned the edge of the 24 gauge 90 degrees and then by pounding it, we flattened it the rest of the way. Because it would not turn the 16 gauge, we used glazier's rubber edging and glued it over the edge. It comes with a groove in it, which slipped nicely over the 16 gauge edge. A metal brake would have made it easier to put the crease in the arm and leg plates. We discovered later, art departments with programs in metal sculpture are a good source for that kind of equipment.

Helmets

The helmets were a design problem. We had intended to make both the crown and the neckpiece of the 24 gauge, with the crown out of 4 wedge-shaped pieces riveted to a leather cap. When this crown proved too time-consuming to make, we looked for a pre-fabricated round object to which we could rivet the neckpiece. We wanted to use stainless steel salad bowls for their strength and durability. When we had trouble finding the right diameter in a large quantity, we used 10" diameter aluminum lamp reflectors instead. They were easy to mold, but also more fragile than we wished. Pop riveting the neckpiece to the crown required delicacy and patience.

Fitting

In order to get all the staff and actors together at one time, we developed an assembly-line mass fitting--doing all 14 actors in two hours. First they dressed in their padding and dancebelts, then the chainmail suits and boots. Next, they were put in the breastplate with the aid of a web clamp then the helmet, and finally, the arm and leg plates. We completed the closures on the arm and leg plates on the actors riveting them to the correct length. After they were done, we sent them to the prop shop where they were fitted with sword and shield.

Painting

In painting, I found that spray lacquer was the only paint that both gripped the steel and kept a high sheen--crucial for Richard's black armor. I used silver spray paint to heighten Richmond's. The 24 gauge really needed it; it did not have the original shiny finish of the 16 gauge.

The first rehearsal with armor

As much as we had talked, we were not totally prepared for the ferocity of the choreography. The floor of the gym was littered with bodies and armor pieces. We learned three things; first, some actors needed additional padding in the breastplate to cushion the blows they received; second, the clips caught on the chainmail and popped open. (We devised a second closure strip to cover the clip ends); and third, the thigh plates tended to slide down the legs. (We designed an elastic "garter" riveted to the breastplate which snapped to the thigh plate.)

Throughout the rehearsal process we constantly fine tuned the armor; adding padding and adjusting strp lengths. During the run, maintenance was extensive--mostly bent and broken clips, flaking paint, ripped leather, and dents.

Evaluation

First, I had budgeted \$2,000 for the armor. The metal pieces and necessary tools cost \$917.95 and the chainmail and boots cost just under \$1,000. Second, by the first technical rehearsal with costumes, all of the armor problems had been worked out. Third, and perhaps most satisfying to me, in an attempt to assess the viability of these methods for more widespread use, I did each step in each process at least once myself, and found the skills easily within the grasp of theatre costume people. We had conquered our fear of metal.

ENGLISH BATTLE ARMS AND ARMOUR OF THE
FIFTEENTH AND SIXTEENTH CENTURIES

(Part III Cont.)

By William Hauserman

The plates which covered the upper arm were called the brassarts. They were of relatively simple construction. Basically, they were cylinders which were strapped on. Often they did not show very much because they were covered by the pauldrons on the shoulder and the coudieres on the elbows.

The coudiere was the main defence of the elbow. It was a fan-shaped plate that attached to the brassart and the varbraces. "Until about 1450 the coudieres were of normal sizes and proportions, but when the shield was discarded and the left side of the knight was strengthened, the left coudiere became of supreme importance in the warding off of a blow, and hence underwent changes..." Those changes were primarily that they grew in size. At times they were very large and this is when they nearly covered the brassarts with the help of a similarly large plate on the shoulder called the pauldron. The shape of the coudieres were modified slightly to help ward off the blows. These exaggerated coudieres remained this way until about the beginning of the sixteenth century when they were reduced to normal size again.

The varbraces were similar in structure and appearance to the brassarts but were protecting the forearms rather than the upper arms. They, too, were strapped on and at times were covered to a great degree by the exaggerated coudieres.

The gauntlets were the most remarkable pieces of armour that the knight would wear. The gauntlet was armour for the hands and fingers. The largest part of the gauntlet was the part which covers the back of the hand and extends around the sides of the hands. Its shape was similar to the modern bowling glove. Attached to this base were separate finger units. They were composed of cylinders which went over each section of finger. Covering the knuckles and joining the finger sections were the gaddings. They were riveted to the finger pieces and formed a pivot so the fingers could bend. At times they were pointed and gave the hand a prickly look which could be used in desperation for hitting and opponent with the fist that had spikes on it. They were very decorated at times and often looked just like hands. In fact, "...the fingers remained separate and conformed to the natural shape, the fingernails being often engraved upon them to complete the resemblance."

The leg defences were very similar to the arm defences. The

cuissarts were cylindrical plates which encompassed the thighs. They were attached to the breastplate and the genouillieres. The genouillieres were the legs equivalent of the coudieres and covered the knees. They were never exaggerated in the size to that of the coudieres, however. Occasionally they had a spike which extended to the sides in order to keep foot soldiers from getting too close. These spikes, however, were not universal.

The grevieres were the defence for the shins and calves. They were covered at the top by the genouillieres and were fastened to the leg by strapping them in place. They, too, were cylindrical.

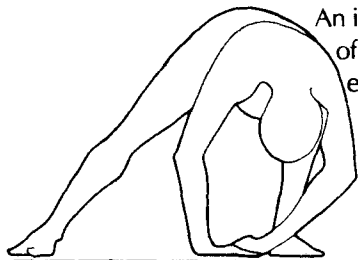
All of the leg defences were worn primarily by the mounted knights. They were too cumbersome for the foot soldier and it was not uncommon for a knight who had been knocked off his horse or had dismounted to remove his leg defences to mobilize himself while on the ground .

There were two types of footwear that armed knights would wear. The earlier of the two are the sollerets which had long pointed toes. The main part of the shoe was a series of articulated lames. The long pointed toes were attached after the knight had mounted because it was nearly, if not totally impossible to walk in them. This seemingly ridiculous fashion can somewhat be justified by the fact that "...when the immensely long and pointed solleret came in with the equally preposterous spur, the fashion of fighting on foot was on the wane, and the men-at-arms generally fought mounted..." This is a plausible explanation but it would seem that since everything else had some functional reason for existence on the suit of armour that the knight would opt for something that would not render him helpless if he needed to fight on foot during the battle. Nonetheless, sollerets were worn widespread by the knights. The foot soldiers, obviously, would wear something more practical. They usually wore their everyday moccasins or boots.

The next footwear of the knight came into fashion later and was more practical. It was called a sabbaton. The sabbatons were composed of articulated lames and this garment was in the shape of a duckbill. They were much more maneuverable on the ground but were difficult to wear on horse. This was quickly and easily remedied by making the stirrups wider to accommodate the broad toed sabbaton.

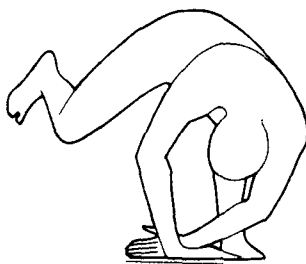
COMBAT MIME | A Non-Violent Approach to Stage Violence

J. D. MARTINEZ



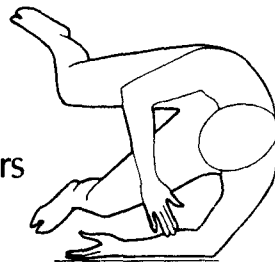
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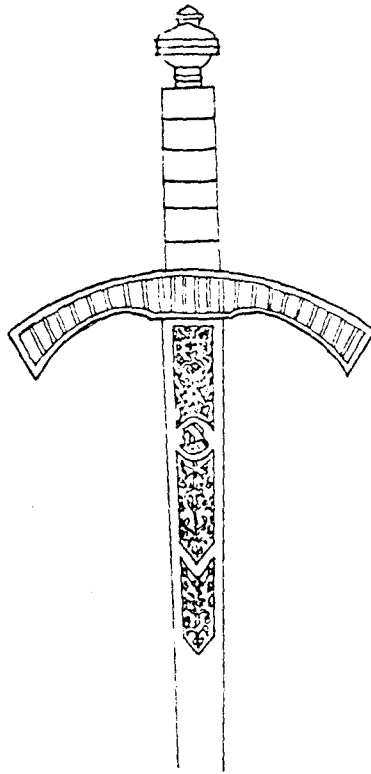
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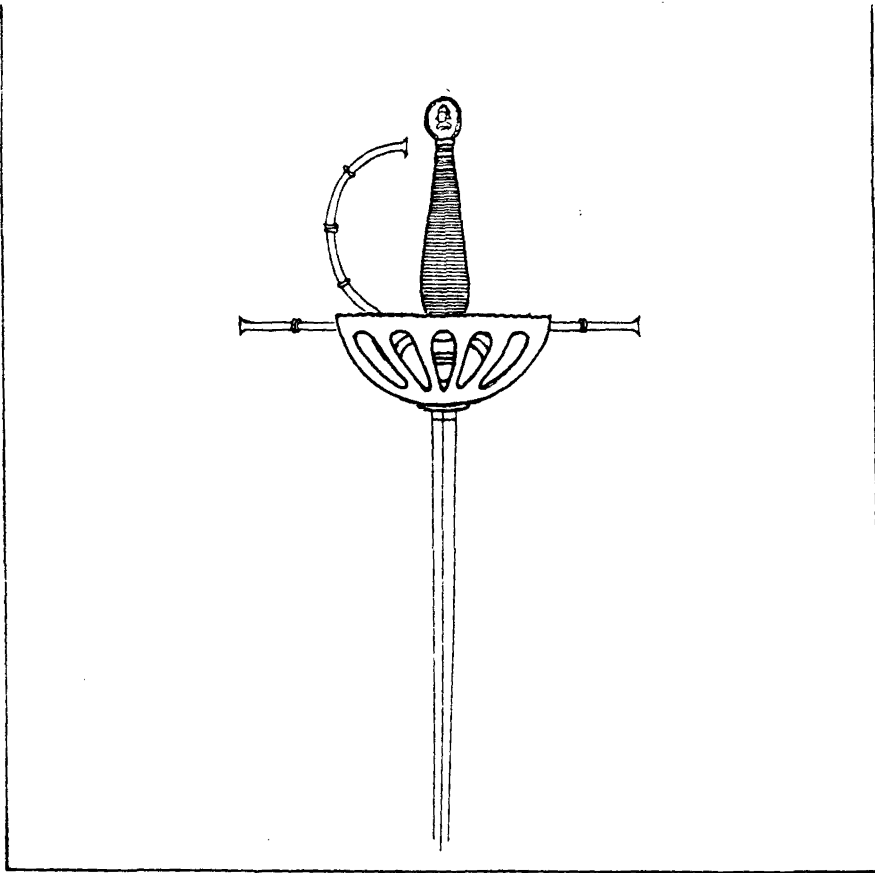
ARMOURY SHOWCASE

3

ART #I3-70 ElCid-Viking/Roman Sword

This new casting of the old art. I3 is in manganese and is gold in color. It is a heavy, thick cross-guard, with wide arms that have a slight downward curve. Because of its heavy weight, it puts most of the overall weight of the weapon into the hand, making it extremely wieldy. It is durable for combat purposes and when equipped with a full size broadsword blade can be offered as a hand or hand & a halber referred to as the El Cid, art. I3. When equipped with a short blade, it is referred to as the art. 70 Viking/Roman shortsword. The handle is wood covered with leather and the pommel is a large, "bedpost" style, also in gold manganese. As usual, further information is available through the AFS Armoury.

Jerome Smith



ARMOURY SHOWCASE
4

ART #6 Cup-Hilt Rapier

The cup-hilt is a new casting. The pommel, grip, knuckle bow, quillons and pas d'anes are manganese and gold in color. The cup itself is an aluminum casting, silver in color. The cup when cast in manganese was over-heavy and thus the decision to cast it in aluminum. The difference in color is negligible from the stage. This weapon is one of the most popular of the Armoury items and is durable for combat purposes. It can be equipped with either the IOOES epee blade, or the IOOR rapier blade. There are a number of daggers available through the Armoury which accompany this rapier nicely. As always, further information is available through the AFS Armoury.

Jerome Smith

PROGRAM OF EVENTS

BELVEDERE CASTLE PERFORMANCE

- 12:00 Opening Balloon Cutting Castle Climb - Steve Vaughn
- 12:05 Morris dance (17th Century Sword Dance)
Choreographer- Normand Beauregard Music - Peter Ka-lish
Performers - Emily Conable
J. Allen Suddeth
Katy Winters
Jim Manley

- 1:00 "THE ABDUCTION OF GWENDOLYN TWEKESBURY" or "FOUL PLAY AT BELVEDERE CASTLE"

Written by: Jim Walters, J. Allen Suddeth, Steve Vaughn

Narrator: J. Allen Suddeth

Original Music and Sound Design: Peter Kallish

Chapter 1 - THE ABDUCTION

Gwendolyn.....EMILY CONABLE
Porterhouse.....ROBIN WOOD
Johnathan.....STEVE VAUGHN
Pat.....NORMAND BEAUREGARD
Mike.....RON PIRETTI
Serena.....KATY WINTERS
Sylvester.....STERLING SWANN
Bert.....GARY MORABITO
Bob.....JIM MANLEY
Preacher.....J. ALLEN SUDDETH

- 3:00 "THE ABDUCTION OF GWENDOLYN TWEKESBURY" or "FOUL PLAY AT BELVEDERE CASTLE"

Chapter 2 - THE CONCLUSION

FIGHTS R US is a continuing performance group. Between appearances, they perform and create new materiel weekly at the Westbeth Theatre Centre in New York, where they've just finished a 31 week run. Their specialty is performing before different audience groups in new spaces, from kids, to cabaret, to television. Their repertoire includes comedic combat, swashbuckling seriels, commercial spoofs, and educational skits and plays. Headed by fight choreographer J. Allen Suddeth, the group is 14 members strong, and is available for bookings.

"POINTS" OF INTEREST

There are 16 new members to the Society. This brings our total membership to more than 100! We welcome these new members and hope that they will be contributing members to the Society.

William Szymanski	Actor/Combatant	160 E. 3rd St., No. 2H New York NY 10009
Paul E. Clinco	Student	5495 East Fort Lowell Rd. Tucson AZ 85712
Joseph Horn-Baker	Actor/Combatant	P.O. Box 25 NKU Station Highland Heights KY 41076
Tomm Tomlinson	Affiliate	1118 Cincinnati Lafayette IN 47904
Bruce King	Affiliate	1782-1/2 J. Street Arcata CA 95521
Neil Gustafson	Actor/Combatant	RFD No. 3, Box 102 Pelham NH 03076
Scott Robert Gordon	Actor/Combatant	4760 22nd N.E. Seattle WA 98105
Gillian Bagwell	Actor/Combatant	2449 Dwight Way No. 20 Berkeley CA 94704
Richard Raether	Actor/Combatant	142 W. 49th St. New York NY 10019
Merideth Taylor	Actor/Combatant	2401 E. Warren No. 1 Denver CO 80210
Charlie Heffernan	Affiliate	5716 Greenwood N. Seattle WA 98103
Joseph Pechinsky	Actor/Combatant	11 Buxton Lane Peabody MA 01960
Frank Sparks	Affiliate	44402 Watford St. Lancaster CA 93535
Linda McCollum	Actor/Combatant	P.O. Box 218 Blue Diamond NV 89004
Scott Leva	Affiliate	338 W. 49th St. New York NY 10019

Roger L. Harris

Affiliate

Ricks College
c/o Drama Dept.
Rexburg ID 83440

The Society will be transferring the operation and production of its magazine "The Fight Master" to the University of Illinois under the direction of Joseph Martinez. The Officers and Board of Directors wish to thank Joe for assuming this responsibility. The transfer will take place after the October issue commencing with the January issue. After October, please forward your articles to the University of Illinois. More details regarding this move (including a new address) will be in the next issue.

There have been some address changes regarding members to the Society:

Joseph Nassie
251 E. 15th
Tucson AZ 85701

Peter Moore
c/o Barr/Barnes
43-18 55th St.
Woodside NY 11377

William Hauserman
3012 Bryant Ave. S., No. 3
Minneapolis MN 55408

Ramon Martinez
2526 Bronx Park East, No. G
Bronx, NY 10467

Joseph Martinez
University of Illinois
Krannert Center for the Performing Arts
Division of Theatre
Urbana IL 61801

An article from the New York Times regarding the safety in the film industry:

"Bill Lane, who heads the Screen Actors Guild safety committee reports that before his task force was formed last year, it was impossible to compile accurate statistics on accidents because studios and producers often shied away from reporting the incidents--and those injured were sometimes just plain afraid of "making waves." But, he says, "Now all accidents have to be reported to SAG. And since last September we've compiled an awfully long list."

A large portion of that list is devoted to injuries--sometimes

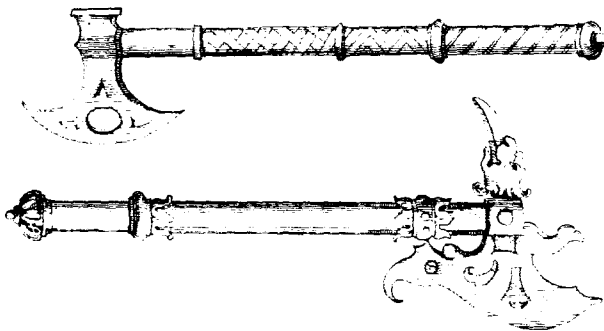
fatal--suffered by stuntmen and members of production crews. Says Lane, "If this investigation into Vic Morrow's death calls attention to the situation, then it will have done some real good."

The Society wishes to correct the status of one of its members. RAB BELL is an actor/combatant and not a student.

*****"

James Glenn wishes to make it official to the Society that he has changed his name in regards to his professional endeavors. His Society name as of now is TEEL J. MICHAELS.

Again, we have an excellent issue of The Fight Master due primarily to the efforts of a number of the membership. We still need more articles to keep the magazine at the level where it now stands. Those of you who have yet to contribute, it's your turn!



Decorative axes of the French Court. 18th century. *L'Art Pour Tous*



African tomahawk. *Natural History*

SOCIETY NEWS

GEORGE BELLAH (Affiliate) is completing his work as fight captain and actor in the production of Revenge at Tumble Gulch in Virginia.

DAVID L. BOUSHEY recently choreographed Romeo & Juliet for the Utah Shakespeare Festival and the Grove Shakespeare Festival. He also choreographed the fights in Othello for the Illinois Shakespeare Festival. He is presently choreographing The Three Musketeers for the Dallas Theatre Center. He was in instructor in the summer National Fight Workshop held in Ventura, California, at the California Institute of the Arts.

CHUCK COYLE (Actor/Combatant) recently choreographed Romeo & Juliet for Louisville Shakespeare Festival. He will act as fight captain for The Three Musketeers at the Dallas Theatre Center.

PATRICK CREAM (Honorary) recently did the fights in Romeo & Juliet at the Banff Centre in Alberta, Canada, as well as The Three Musketeers (musical). He also choreographed the fights in Julius Caesar at Stratford, Ontario.

GEORGE C. FOSGATE (Affiliate) recently choreographed the quarterstaff and broadsword fights for the children's theatre production of Robin Hood at the University of Minnesota, Morris. He also assisted Joseph Martinez in conducting two unarmed combat sessions at the Region V (North) American College Theatre Festival last January at Moorhead State University, Minnesota.

ERIK FREDRICKSEN was an instructor at the National Fight Workshop this summer. He also chaired the national meeting of the Society members in New York. He is not teaching at the University of Michigan as well as acting in their repertory company. He choreographed the fights in As You Like It for the Great Lakes Shakespeare Festival.

ROB HALL (Affiliate) recently acted the role of Angelo in Measure for Measure at the University of Connecticut. He also acted as a firearms consultant for the nutmeg Theatre in their production of Hedda Gabler. He recently headed the acting area for the Chapel Hill/Chauncey Hall Summer Theatre School.

WILLIAM HAUSERMAN (Affiliate) recently directed and choreographed the fights in The First Song of the Once Threee Mountains; 1-100-o at the University of Minnesota.

BRUCE KING (Affiliate) is presently choreographing the fights in The Pirates of Penzance for the Humboldt Light Opera. He embarks for a teaching position at Shasta College in the Theatre Department. His classes will include fencing, ballet, and children's theatre.

JOHN KOENSGEN (Friend) recently assisted Paddy Crean in the Stratford production of Julius Caesar.

DAVID LEONG recently conducted a workshop at the International Thespians Conference held at Ball State University in Indiana. He directed fights for Pirates of Penzance and Man of La Mancha at a summer stock in Hagerstown Indiana called The Nettle Creek Players. He also directed the circus acts and juggling, the magic and the puppets for Carnival at the same theatre. He directed the fights for Man of La Mancha at the Northern Kentucky University Summer Dinner Theatre and he will be directing fights for Rashomon at State University of New York in Binghamton during the month of September. Also conducting workshops while I am there...

SCOTT LEVA (Affiliate) recently worked at The Keensbury Amusement Park in New Jersey putting together a pirate show with various fights included.

JOSEPH MARTINEZ choreographed West Side Story this summer in Illinois as well as dusting off his old fights in Bloody Bess in Chicago. He was an instructor at the National Fight Workshop in California. His book COMBAT MIME comes out this month.

PETER MOORE (Affiliate) recently played the leading role and choreographed the fights for the New York Theatre Ensemble's production of The Rover.

JOSEPH NASSI (Actor/Combatant) worked as a stunt man at Old Tucson this summer. He is teaching movement/combat at the Arizona Theatre Co. He was also hired to do the fights for the Invisible Theatre for their summer presentations of Gate of Lions and Henry IVi.

JEROME SMITH performed at the Chicago Renaissance Festival and the Boston Renaissance Festival this summer. He also spent time at the Minneapolis Renaissance Festival. He will be doing Romeo & Juliet this fall at the Boston Shakespeare Co.

ALLEN SUDDETH is presently working on Romeo & Juliet for Fordham University to be played at Lincoln Centre. He recently completed work on a Flash Gordon send-up for the Queens in the

Park. His group "Fights R Us" recently completed 31 weeks at the Westbeth Theatre in New York. He continues to do the fight work on the soaps, Texas and Another World and As the World Turns.

CRAIG TURNER (Affiliate) was an instructor at the national fight workshop this summer. He also chaired the meetings with U.C.T.A. at the A.T.A. convention in New York. He is the chairman of that division which includes the movement area for the various universities and colleges in the U.S. He will be teaching at his post as movement coordinator at the University of Washington this fall.



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