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The Society of American Fight Directors

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The Society of American Fight Directors

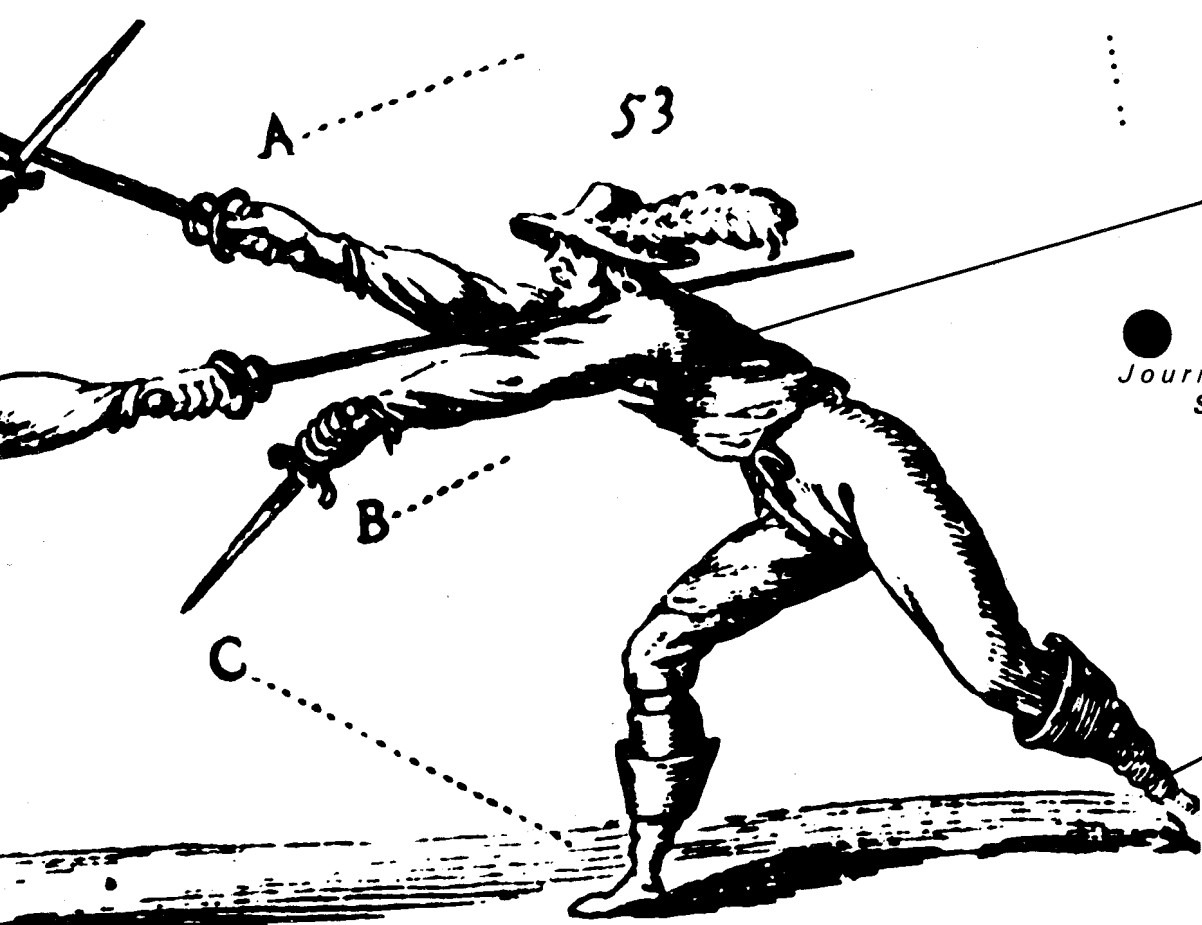
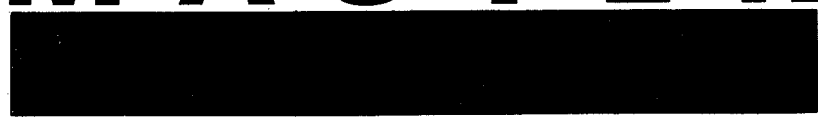
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T H E

FIGHT MASTER



Journal of the
Society of American

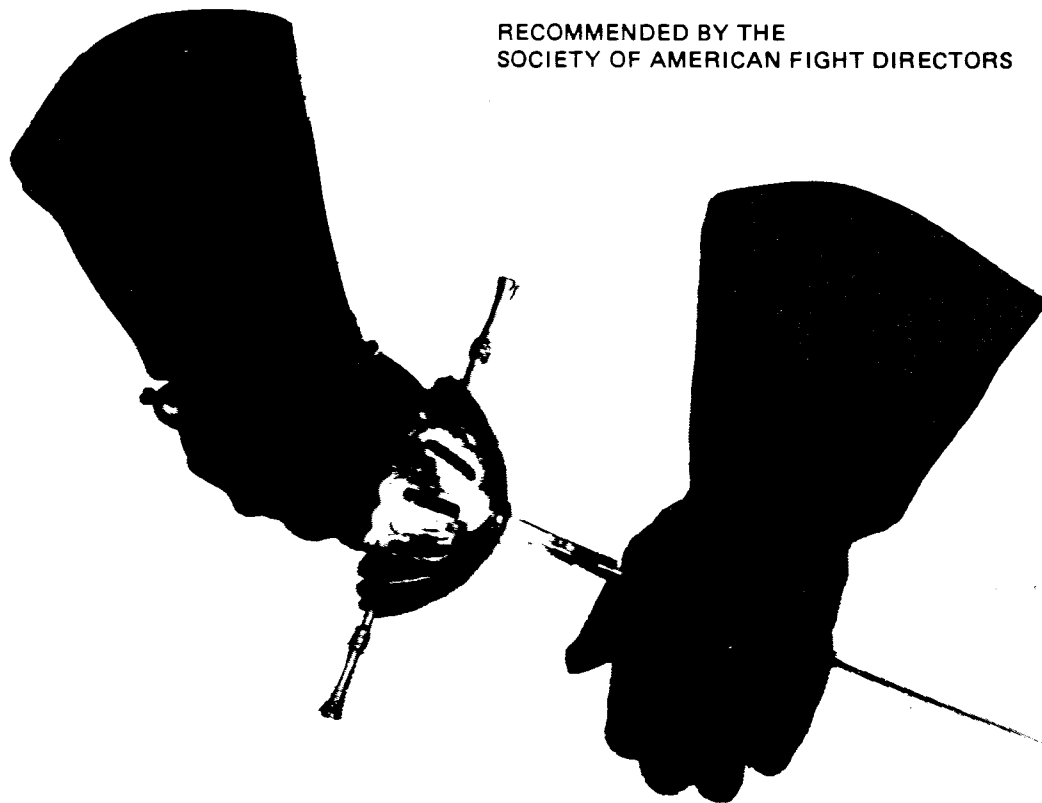
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THE FIGHT MASTER

*Journal of the Society
of American Fight Directors*

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April 1983

Volume VI

number 2

THE FIGHT MASTER

Journal of the Society of American Fight Directors

Editor Joseph Martinez

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SOCIETY OF AMERICAN FIGHT DIRECTORS

*President Erik Fredricksen
Vice President Rod Colbin
Secretary/Treasurer David L. Boushey*

*The Society of American Fight Directors was founded in May, 1977. It is a
not-for-profit organization whose aim is to promote the art of fight
choreography as an integral part of the entertainment industry. Members
of the Society of American Fight Directors serve the entertainment
industry by promoting the aesthetics and safety of well-conceived fight
choreography.
Inquiries concerning membership should be addressed to Erik Fredricksen,
President, SAFD, University of Michigan, c/o Theatre Arts Department,
Ann Arbor, MI 48109.*

EDITOR'S COMMENTS

It has been most gratifying to me that the response from various members has been favorable towards the changes I have made to *The Fight Master*. Your positive encouragement makes the many hours devoted to the Journal well worth the effort.

It is already apparent to me, having been Editor for only a few short months, that the Journal is supported by a very few active members. I receive letters and articles from the same committed members time and time again. What of the rest of the membership? I need more material to include in the Journal. If you encounter an informative essay, or pertinent information in another publication, send it to me (please include sources and authors, etc., to maintain publishing courtesy). If you are shy about writing an article yourself, don't be. The truth is that I cannot supply your unique experience or perspective on the stage combat arts, but I can edit your information if need be to conform somewhat to the standards of this Journal. What I need is your interest and active involvement.

I sincerely believe that the health of our organization depends upon the sharing of our experiences and expertise with all of the membership. Sharing is the primary mission of this Journal. We are a relatively small society, therefore every member must contribute to make the Journal viable. We mustn't allow ourselves to sit back and wait for others to assume the responsibility of speaking for all of us.

May I be so bold as to expect an article, news-clipping, review, high contrast photo of your work or show, written sample of your choreography, or even simply a short letter outlining recent activities, to be sent to me by every member of the society prior to the next issue of *The Fight Master*? I'll count on it!

To conclude on this point of membership contributions to *The Fight Master*, may I assure all members that I make no distinction between Friend, Affiliate, Associate, or Full member, in regard to publication of articles, or the value of submitted material. Please do not be timid concerning subject matter. The spectrum of member interest is very broad, from metallurgy to psychokinetics, from Shakespeare to "The Dukes of Hazard," from Broadway to Ricks College in Rexburg, Idaho.

New members to the society may be interested to know that *The Fight Master* is offering xeroxed copies of all past issues for \$2.75 each. Please allow 4 to 6 weeks for delivery. Please include a check or money order made out to *The Fight Master* for the full amount with each request. Any order for less than three xeroxed copies must include one additional dollar to cover postage and handling.

To my dismay, no one has submitted to me any new subscribers who wish to take advantage of my "Editor's offer" of a one year subscription for only \$10.00. Is there so little interest in what we do? Surely each member must know at least two other individuals who would be interested in receiving *The Fight Master*? As I intimated in the last issue, we can continue to improve the Journal only if we are active in broadening our readership. Please introduce the Journal to others, so that they may make a decision for themselves. Those of you who are associated with a theatre company or educational institution, the Journal is an ideal publication to be included in their libraries. Please resolve to be more active in promoting *The Fight Master*.

A correction for Volume VI number 1: SOME METHODS OF WEAPONLESS STAGE COMBAT should have been designated PART VII, instead of Part V, please correct your copies. I also made a number of errors in member's addresses and status. Those corrections are contained in this current issue. If a member notices any other errors, please don't hesitate to inform me of them.

Finally, I would appreciate having the telephone numbers of every member of the society. Please forward your phone number to me. I will especially need your number if you submit anything for inclusion in the Journal. Sometimes I need to make verifications, corrections, changes, etc., which I would like to discuss with you before committing to print and I am now on a tighter publication schedule. Thank you for your consideration in this matter.

I hope you will enjoy this issue of *The Fight Master*.

Joseph Martinez ■



PRESIDENT'S REPORT

First, a reiteration of congratulations for the fine job Joseph has done with the Journal. I have heard numerous compliments and feel that it will do much to enhance our already growing visibility as a vital organization. Those of you connected with colleges or high schools, should consider advertising your institutions in the Journal, as the popularity and circulation of this Journal is sure to grow.

My congratulations also to David Leong on what appears to be shaping-up as the largest attended workshop since we began the national training centers four years ago. Organization, hard-work, positive actions and visibility demonstrate again what our member's potentials both singularly and collectively are. Let's all try to support and actualize in a like spirit.

Also, best wishes to Norman Beauregarde for taking a positive initiative in laying plans for a summer training camp in the Northeast region. Best wishes and good luck as the project proceeds.

Do please continue to support this fine Journal with articles and suggestions. Let's also continue to allow our professional behavior to reflect favorably upon our growing reputation.

Erik Fredricksen ■

SECRETARY-TREASURER'S REPORT

There are a number of members who have yet to pay their 1983 dues. It is vital to the financial health of the Society that the members be in good standing by paying their dues promptly. Your dues provide the funds for publishing a quality Journal. The Journal now costs more to publish than in previous years. Your dues are more important now than ever. PLEASE PAY YOUR DUES IMMEDIATELY. I hope that the membership is as proud of the Journal as I am. If you are, you will undoubtedly want to contribute to its financial well-being. Again, the fee schedule is as follows:

Full Member	\$15.00
Associate	\$15.00
Affiliate	\$12.00
Student	\$12.00
Friend (U.S.)	\$12.00
(foreign)	\$15.00

If a member has not paid his dues by July 1, 1983, the society will remove their name from the official roster and discontinue the quarterly Journal. Personally, I feel that a member should want to be in good standing more than ever, as the publicity and visibility that the society is establishing in the theatre/cinema industry is rapidly growing. I therefore urge you not to let this slide, but to forward your dues as soon as possible.

Please send your dues to: David Boushey
Secretary/Treasurer
Society of American Fight Directors
4720 38th N.E.
Seattle, WA 98105

REGARDING CERTIFICATION:

All adjudicators are reminded that there is a \$5.00 fee to be charged to each student taking the certification test. The fee defrays costs of postage, envelopes, certificates, etc. Please send certification fees to the Secretary/Treasurer, together with a list of the students participating. Also please send a list of those who have passed the test to the President and to the Editor of *The Fight Master*. Please remember to obtain from the President the correct certificate number, prior to issuing certificates to those who have passed the SAFD stage fight test.

David L. Boushey ■

DEPARTMENT OF THEATRE
University of Illinois
Urbana, IL 61801

WEIGHT CONSCIOUSNESS

by Linda McCollum

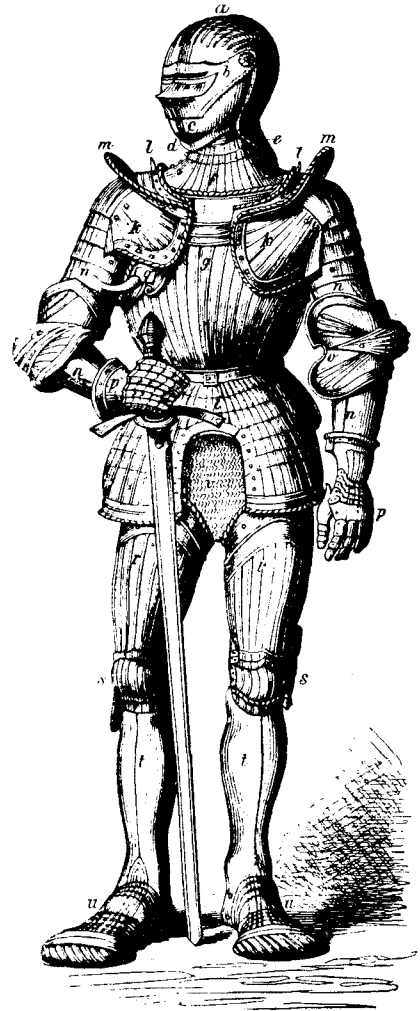
"I saw young Harry, with his beaver on,
His cuisses on his thighs, gallantly armed.
Rise from the ground like feathered Mercury,
And vaulted with such ease into his seat
As if an angel dropped from the clouds
To turn the wind a fiery Pegasus,
And witch the world with noble horsemanship."
Henry IV Part I, Act IV, i, 104

We have come to accept the notion that armour worn in the fifteenth and sixteenth centuries was so cumbersome that a knight dislodged from his horse could not move or that he had to be lifted onto his horse by a crane. A careful examination of armour from this period clearly reveals the fallacy of this assumption. It becomes apparent that there is a vast amount of confusion concerning field armour (or harness as it was termed prior to 1600) and jousting or tilting armour.

Complete field armour before the seventeenth century averaged between 55 and 60 pounds which is no heavier than a fully equipped field pack worn in today's army. The big difference being that this weight was distributed over the entire body and not suspended from the shoulders like modern military equipment. A fully trained man (and we know that they received training) was hardly inconvenienced by his armour except for the lack of ventilation. Modern experiments in fifteenth and sixteenth century armour show that an untrained man wearing a properly fitted harness can get on and off a horse, lie on the ground, get up again, bend over, stoop and move his arms and legs freely.

Plate armour was developed when it was found that chain mail was ineffectual against the lance and the sword. Even if the mail was not pierced, the body was badly bruised and bones easily broken. The improved crossbow resulted in plates of armour being buckled on over the mail in order to provide surfaces that could deflect the bolts from the crossbow. The solid plates, shaped for maximum glancing effect, could break the shock of a blow easily and were practically invulnerable to the sword and might even ruin a good edge on a sword.

Complete plate armour was in use at the beginning of the fifteenth century and reached its greatest perfection during the next hundred years in the period of Gothic armour. Gothic armour was made up of an immense number of pieces, elaborately articulated together to completely enclose the wearer and at the same time allow him the full use of all his muscles and joints and was a perfect adaptation of its purpose. Every detail was carefully studied and any change that increased efficiency was worked out with painstaking care. It was for this purpose that the two sides were unsymmetrical to adapt them to the different functions of the sword arm (on the right side) and the bridle arm (on the left side). The breastplate was made in two or more pieces overlapping in a long point and



connected by straps or sliding rivets, thus giving a certain amount of flexibility. The thickness of the plates was regulated for the strains they would have to bear.

The various parts were made by hammering suitable shaped pieces of plate over the appropriate metal forms or stakes. These were in effect small anvils of various shapes. The metal was worked cold although the turns on edges were done under heat. Thickness varied with the front thicker than the back and the helmet thicker in more vulnerable places. Tests have shown that the outside was harder than the inside which indicates some sort of case-hardening process was used. The fluting on Maximilian armour of the sixteenth century was not only done for aesthetic reasons but to strengthen the plates much as modern corrugated iron makes flat sheets of the same thickness stiffer. In the last half of the sixteenth century the flutings were discarded because of their tendency to hold the opponent's lance and to direct its head towards vulnerable spots.

Even though the mace and war hammer were adopted for hand-to-hand combat in order to smash through the invulnerable armour, the technique of thrusting the point of the sword through the spaces between the plates was also developed. In order to have the long, heavy sword blade under control for the difficult thrust, the forefinger was hooked over the quillons of the cross guard. The disadvantage of this grip was that the forefinger might be sliced off in a parry. A protective loop to one of the quillons was added. Gradually more loops and rings were added to the guard which eventually resulted in the rapier hilt of the sixteenth century.

There were many difference forms of tournaments and each required special armour, so that a complete suit for war and the tournament sometimes had as many as a hundred extra pieces to adapt it for the various forms of combat in the lists. For tournaments, extra defences were added to the field or fighting armour, even though special armour for jousting that was totally unlike anything worn in battle was also made. This increased weight (jousting armour weighted between 80 to 85 pounds on the average) promised security in the saddle and the multiplicity of plates between the competitor and his opponent's weapons which practically guaranteed immunity from harm. Tournament armour sacrificed mobility in exchange for greater safety. A knight armed for the joust could not mount to the saddle and portions of his armour had to be fitted on after he was mounted. He became a tower of steel, immovably fixed in a huge saddle. Should the knight topple, squires and well-trained tilting attendants were ready to catch him and break his fall.

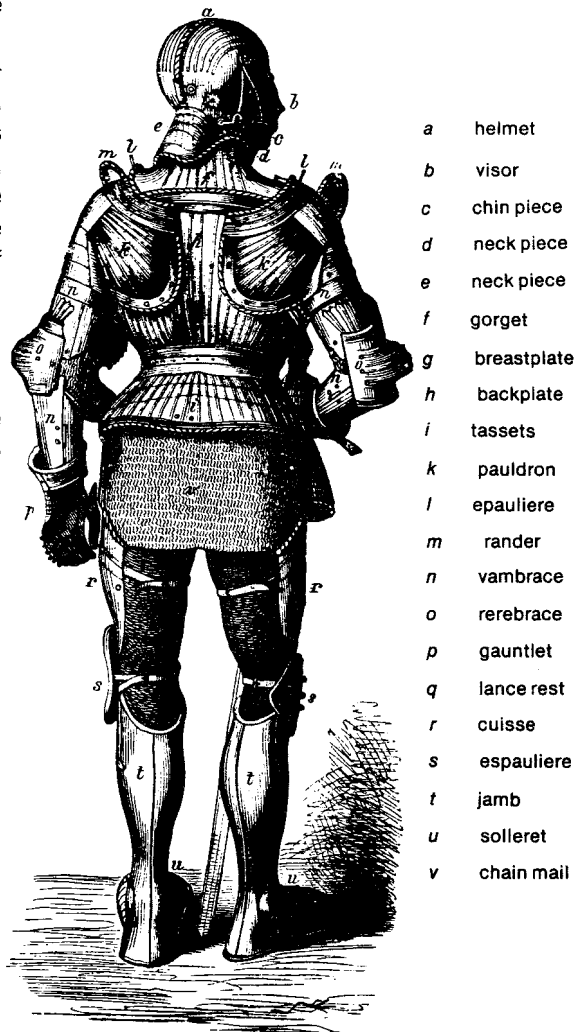
We must be careful to discriminate between tilting suits of the fifteenth and sixteenth century and actual war harness. Tilting armour was never used in the field of battle, although certain defences were borrowed to reinforce the field harness on occasion. Blair, Claude. *European Armour circa 1066 to circa 1700*. (Crane, Russak and Company), New York, 1972.

Koch, H.W. *Medieval Warfare*. (Bison Books Limited), London, 1982.

Nickel, Helmut. *The Art of Chivalry*. (Metropolitan Museum of Art), New York, 1982.

Reid, William. *Arms Through the Ages*. (Harper and Row), London, 1976.

Stone, George C. *A Glossary of the Construction, Decoration and Use of Arms and Armor*. (The Southworth Press), New York, 1961.



- a helmet
- b visor
- c chin piece
- d neck piece
- e neck piece
- f gorget
- g breastplate
- h backplate
- i tassets
- k pauldron
- l epauliere
- m rander
- n vambrace
- o rerebrace
- p gauntlet
- q lance rest
- r cuisse
- s espauliere
- t jamb
- u solleret
- v chain mail

SOME METHODS OF WEAPONLESS STAGE COMBAT

by Dr. John Callahan

Certainly no one involved with theatre would deny the statement that there are as many different techniques of directing a play as there are directors. In dealing with actors, a director must be both authoritative and permissive. Some directors, such as the cinema's Otto Preminger and the late Cecil B. DeMille, are legendary for their supposedly dictatorial direction. On the other hand, some directors allow the actors all but totally free expression in character, dialogue and movement. This last practice can yield a fresh, often exciting, show each night, but an undependable one.

While dealing with actors and crewmen is the director's principal function in placing a production "on the boards," his primary visual contribution to the play is the blocking or staging of the script; i.e., the placement and movement of the actors on stage into interesting and meaningful groupings. It is the director's responsibility to see that each actor has a place on stage into which to move, a reason for moving, and a time to move. These groupings are designed to further enhance and reveal, by means of action, the theme of the play as seen by the director. In production, one of the most important, if not the most important element of a play is action, and blocking supplies much of this ingredient.

By observing many directors during blocking rehearsals, I have come to the conclusion that there are three primary means of staging: (1) the pre-blocked show; (2) the completely unplanned show; and (3) a combination of both.

A pre-blocked show is one in which the director has, before the first blocking rehearsal, written down all the major movements of the characters. These moves can be dictated to the actors. The benefit of this technique is that blocking rehearsals are finished quickly. The main drawback is that a stilted, unimaginative show can sometimes result. Unplanned blocking occurs when a director has no pre-conceived notion of any movements until he sees the actors on stage, reading their lines, with either the actual set or make-shift scenery with which to rehearse. This technique can sometimes yield very exciting stage moments (if the director is good), but the lack of permanence, the ever-changing movements, can inordinately extend blocking-rehearsal time and lead to confusion of the actors. Probably the most common form of staging (and the one to which I subscribe) is a combination of the two former techniques, whereby the director has the script pre-blocked, but is not afraid to change if inspiration strikes.

All directors will certainly agree that, while a show can be pre-blocked, unplanned, or both, any director must know, at any moment of the play, exactly what is happening on the stage. The director must know his staging, characters and script moment-by-moment, instant-by-instant, and at all times.

And thus it is with blocking Stage Violence. A staged fight must be a moment-by-moment sequence in the mind of both the participants and the director, as any loss of this knowledge can result in possible injury to the actors.

I recommend that Stage Violence be of the third technique, i.e., pre-blocked, but readily adaptable to change. A director must fit the violent scene into the overall scope of the play and see that the style of the violence is in keeping with the total direction, and this requires pre-blocking. But an actor may not be able to perform the stunts a director desires, or he may have a better stunt to suggest, and this requires adaptability. The actual placing of violence in various stage areas is best not pre-blocked, but left until the actors are actually on the set or a mock-up of it.

Therefore, a sample scene of violence, yet to be staged, might be written like this:

A seedy-looking male character is seated on the stage. A lone, good-looking girl enters on stage and walks his way. As the girl starts to pass in front of him, the man rises and grabs her by the (right/left) wrist with his (left/right) hand, stops her and twists her to face him. The girl slaps his face with her (left-right) hand, causing him to release her (right/left) hand. As he drops her hand, the girl kicks him in his (right/left) shin with her (left/right) foot, causing the man to raise his (right/left) leg and grab his shin with both hands, thus balancing on his other leg. The girl kicks him then in the other leg with her (left/right) foot, causing the man to drop his previously kicked leg. Immediately upon the dropping of his leg and the raising of his hands, the girl hits the man with her (right/left) hand hard in the solar plexus, causing the man to double up and drop to the floor. At this point, with the seedy-looking man lying on the floor, the girl exits rapidly.

The important things to notice in this small sample scene are that (1) there are no stage areas mentioned, (2) no specific hand or leg is assigned a movement, and (3) dialogue is not included—just action. Nonetheless, the sequence is complete, the actors know what is to be done, and how it will be accomplished. This is the pre-blocking aspect of Stage Violence.

The unplanned portion of Stage Violence comes in deciding how the scene can best be staged on the set to appear convincing to the greatest number of the audience. The set or the arrangement of the audience will influence the placement of the violence, thus the grabbing of the girl might be stage center for a proscenium theatre, or upstage left for a set “heavy” on downstage right. The blow to the stomach might be made with either the downstage or upstage hand, determined by what will look most convincing to the audience. Dialogue is always inserted when it will be most helpful to the action. And finally, the actors might contribute valid points to aid the scene. Perhaps the actress might suggest that her character would be carrying a handbag, and that this is a better weapon than her fist—and much more believable.

When the scene has been blocked, and the proper positions, correct limbs and members have been assigned, rehearsal begins. I recommend the number system in rehearsals of Stage Violence. The number of a movement is decided upon by the director, but it should always be a complete action; i.e., whatever action is started should be completed in the same number. With that in mind, I would separate the already given violent scene into the following numbered sequence:

1. A seedy-looking character is seated staged center. A lone, good-looking woman enters upstage right and crosses downstage toward the man.

2. As the girl passes in front of him, the man rises and grabs her right wrist with his left hand, stopping her and twisting her to face him—she is standing stage center left and he is right.
3. The girl slaps his face with her left hand, causing him to release her right wrist.
4. The girl kicks the man in his right shin with her left foot, causing the man to raise his right leg and grab his shin with both hands.
5. While he is balancing on his left leg, the girl kicks him in the left shin, also with her left foot, causing the man to drop his right leg and to raise his arms.
6. At this point, the girl hits the man hard in the solar plexus with either her right hand or a purse held in her right hand, causing the man to double up and bend over in pain and to drop to the floor.
7. With the man lying on the floor, the girl exits rapidly downstage left.

Once the director and the actors agree on the numbering system, simplification of instructions can be accomplished. Although the actors and the director must be as specific as possible in their movements, too much detail is difficult to remember. Consequently, after a few rehearsals to set the pattern of the fight (always rehearsed slowly), the director might refine the violence down to its simplest elements.

1. Man seated stage center; girl enters upstage right.
2. Man rises and grabs girl—they face each other.
3. Girl slaps man.
4. Girl kicks man in right leg.
5. Girl kicks man in left leg.
6. Girl hits man in stomach.
7. Girl exits downstage left.

The directions of a simplified fight should be written in terms of the aggressor; i.e., although the seedy-looking man is deeply involved in the fight, from numbers 3 to 7, he is the recipient of the action, and it is not necessary to indicate his reactions as they will follow logically upon whatever the aggressor does. For instance, if the girl is directed to hit the man in the stomach, it would be difficult indeed for the man to refrain from doubling up and collapsing to his knees.

In early rehearsals, the director could refine the fight down to one or two word instructions by shouting to the actors (in the correct sequence) “grab her,” “slap him,” “kick him,” “kick him again,” and so on. These instructions are, of course, omitted when the fight is learned without errors.



Knight Templar, 13th century.
Zell's

CHOREOGRAPHING A BATTLE

by William Hauserman

When it is time to teach the actors their parts, teach them the flow charts first. Make them practice walking from one "mini-battle" to the next. Have them shake hands with their partners during this stage; the shaking represents them doing battle with each other. Once they all know where they go in relation to everyone else, teach them their individual choreography, their "mini-battles," separately. It is too much for most actors to conceptualize where they are in your master plan and learn their moves at the same time.

When all the fighters know both their choreography and their flow charts, it is time to put the two together. SLOWLY. Have them walk through their fights, going from one part of the battle to the next. This will be a hectic rehearsal, do not become discouraged. Some of your "mini-battles" will be too long or too short to fit in with everyone else's. Make sure everyone is doing his "mini-battle" at the same extremely slow tempo. When everyone has a consistent tempo, you may have to adjust the length of some of the "mini-battles" by adding or cutting a few moves (no pun intended). Keep repeating this process until it all works out smoothly at the walk-through speed. When it does all work, you can gradually increase the speed of the combat.

Another useful hint to help make things time out correctly is to include a move or two in each "mini-battle," which allow the actors to stall or speed up if necessary. Such a move might be a "corps a corps" or a strangle hold. If the strangle hold is supposed to be held for five seconds, but the actors notice that they are behind everyone else (perhaps because one of them had earlier lost their footing), they can hold it for three seconds to make up for lost time.

It should be emphasized that a fight director's first and foremost responsibility is the safety of the actors and audience. These preceding guidelines were intended for use by bona fide fight directors and for the education of students and combatants who have relatively little fight directing experience. I mention this because many artistic and safety factors must be taken into consideration by the fight director that were omitted for brevity's sake. Please do not try to choreograph a battle scene from this article if you have not choreographed many fights in the past.



Roman foot soldiers. *Dictionary of Art*

ORIGIN OF THE PRIZE FIGHTS

*Reprinted courtesy of
THE FIGHT DIRECTOR,
magazine of the S.B.F.D.*

We have seen that the origin of our modern Drama School Prize Fights was in the public examinations, conducted by Tudor and Elizabethan Masters of Defence. (See *The Fight Director*, No. 24). But the Civil War put paid to this first form of Prize Fighting. There was more serious work to be done with the long cavalry swords of the Cavaliers and Roundheads. And the Puritans, who won the war, did not look kindly on public entertainments that had flourished in pre-war days. These included the Prize Fights.

With the restoration of Charles II, however, the demand for displays of skill in swordplay revived. "The Prize" a peculiarly English tradition, had already become enshrined in the hearts of the populace. But there was now no Gild of Masters of Defence to organize the Prizes, and no rules to go by. There were now, however, plenty of disbanded soldiers, tradesmen looking for new sidelines to embark on, and unemployed drifters, all with their eyes to the main chance. So it was not long before the Prize Fights were revived in the form purely of shows for the public.

The New Prize Players came to be known as Gladiators. It is true that they styled themselves Fencing Masters, but this was a title awarded to themselves by themselves. A challenge would be issued, money offered to anyone who would fight with the challenger. The challenger himself took the money paid by the audience for admission to the show.

The first report of a Gladiator's Prize mentions that they fought with sword and buckler (the small round shield traditionally used by the common man). But already in this account of a Prize Fight of the new style, a note of scepticism creeps in. "I fancy there is collusion between the combatants to make the swordplay last as long as possible, for they give us most cheerfully at the first sign of bloodshed. Besides, their swordblades are not sharpened, though they fail not to deal one another some terrible thumps."

Other observers, particular, Samuel Pepys, says that the swords were sharp, and there was a great deal of bleeding. But it is significant that the contests were limited to cuts, and the more lethal point work was not allowed. Pepys also says that the Gladiators fought with no less than eight different weapons, and "it was well worth seeing." In other words, an excellent show.

The new Prize-Fighters were not in the same class as their predecessors. In place of the trials of skill by Scholars, Free Scholars and Provosts, the public were invited to "the pit where bears are baited" to witness a contest between a butcher and a waterman, which could, and indeed sometimes did, end in full-scale punch-ups between supporters of the combatants. Shades of the football supporters of our own time!

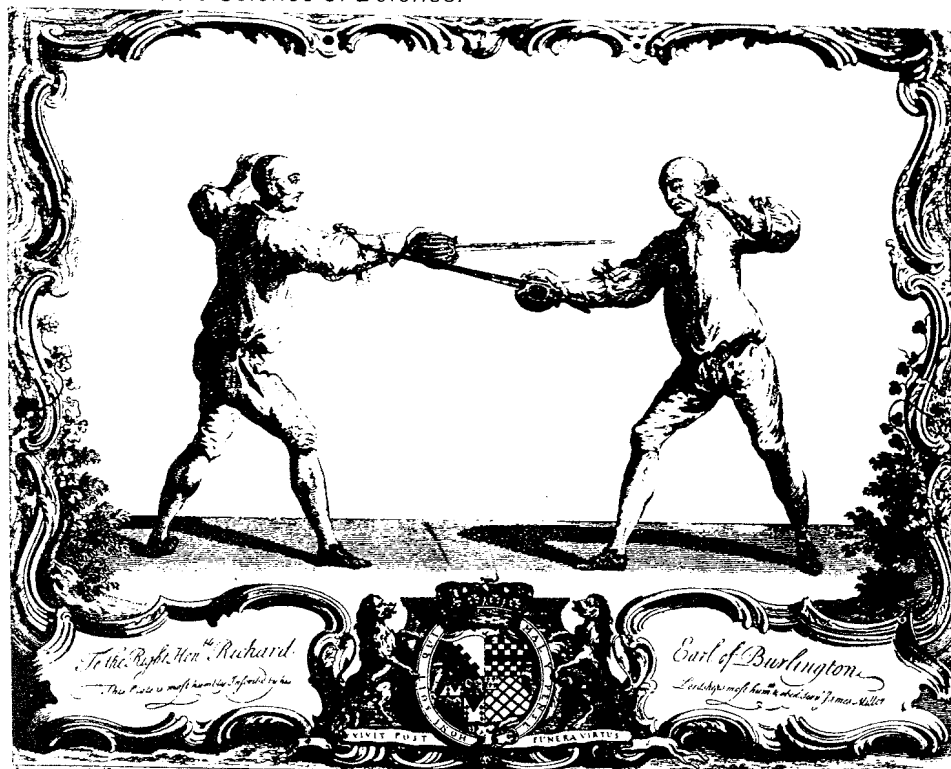
For a while the parades through the streets with drum and trumpet, and proclamations of challengers, still advertised the fights, but there was now a different flavour and purpose to it all. The

parades were publicity campaigns to build up the stars such as "George Gray, born in the city of Norwich, who has fought in many parts of the West Indies and other parts of the world, in all twenty-five times upon the stage, and was never yet worsted." Or "James Miller, sergeant, lately come from the frontiers of Portugal, Master of the Noble Science of Defence."

But, behind the scenes, arrangements were made beforehand—who should win, who should lose, how the fight would go. Two Gladiators were overheard in a pub, planning the whole affair. "Will you give cuts or receive?" asked one. "Receive" said the other. "Are you a passionate man?" "No. Provided you cut no more nor no deeper than we agree." It was all a put-up job. An early, primitive and more bloody version of the professional wrestling on television on Saturday afternoons.

By the beginning of the 1700's the Gladiators and their Prize Fights had become part of English life—"a truly English amusement." The proceedings would begin with cudgel-fighting, as a kind of overture to the main event. But even this prelude was rewarded with handfuls of coins thrown on the stage by the grateful audience. Then the challengers, the "Master" and his opponent, appeared in shirt and breeches, with hankerchieves round their heads. The broadswords were long, heavy and partly sharp. (Sometimes wounds would have to be sewn up on the stage before the fighters could continue.) Contests would begin with the fighters meeting in the middle of the stage and shaking hands before setting about each other.

The most famous of the Gladiators was James Figg. Figg built his own arena theatre, with a raised stage in the centre for his Prize Fights. In this building he also taught small sword, backsword (single edged broadsword) and quarterstaff. For the practise of backsword hilted cudgels were used. Anyone who studied swordplay with Mr. Figg needed a great deal of courage. One pupil said he obtained his knowledge of the backsword "with many a broken head and bruise in every part of me." When it came to actual Prize Fighting there was even more danger. One man "had his nose clean cut off by Ned Sutton." Sutton was a pipe-maker by trade, and styled himself "Kentish Professor of the Noble Science of Defence."



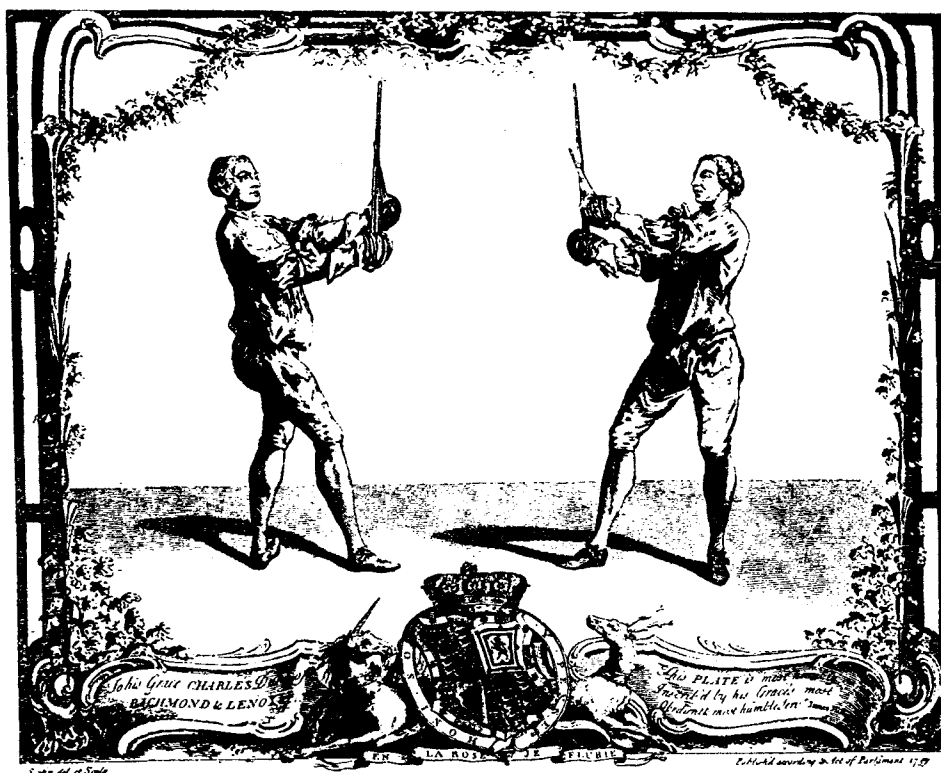
A prize-fight, after James Miller.

The much-publicised “quarrel” between Sutton and James Figg was spun out to last three different Prize Fights, with resulting fees to both gladiators. One is reminded of the famous masked wrestler Dr. Death, who was always fighting The White Angel. When they ran out of ideas for drawn contests, the promoters hit on the bright notion of having the White Angel allegedly shot in the eye from the gallery, thus terminating the engagement. When the Angel had recovered from this cowardly assault there could, of course, be yet another fight to settle the matter.

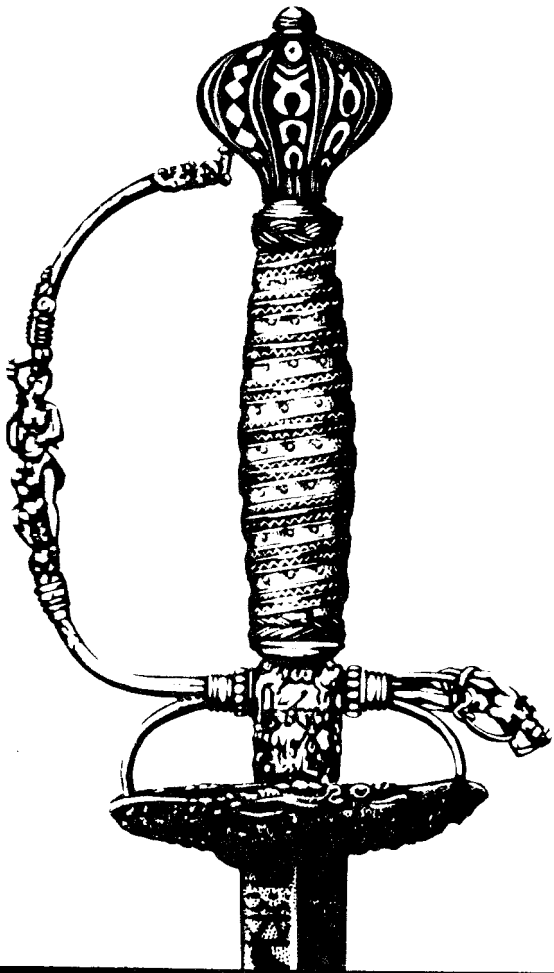
Figg was described by one enthusiast as The Atlas of the Sword. “Majesty shone in his countenance, and blazed in all his actions.” His trade card shows him standing masterfully on his stage, wearing knee breeches and a shaven head, and holding a long basket-hilted sword in his hand. He had a distinctive fighting style, stepping in on his parries and hitting back with the same move. During one of his three fights with Sutton, both their big blades snapped, and Figg was wounded with a flying piece of his own blade.

James Figg was a much impresario as gladiator, and staged, among other attractions, an all woman fight—Mrs. Stokes versus the Hibernian Heroine. Mrs. Stokes, the wife of another gladiator who had his own arena, was English woman champion at backsword, and her prowess was apparently so renowned that only the Hibernian Heroine from Dublin could be found to challenge her. The ladies fought also with sword and dagger and sword and buckler. One can imagine the Irish contingent in London supporting the Heroine vociferously, as they and other national groups used to do for their champions when All-in wrestling was more widespread in the flesh than on the box.

But time was running out for the art of swordplay. When Figg died in 1734 his place as leading fight promoter was taken by a man who presented bare-knuckle boxing. The pugilists replaced the gladiators as the pistol was to replace the sword for duelling. Though for many years pugilists were still to be referred to as “Prize Fighters.” But Prize Fighting with swords had died, to be revived in our own times, in a quite different form, at Drama Schools.



Combat with sword and dagger, after James Miller.



NATIONAL
STAGE
COMBAT
WORKSHOP

SOCIETY of AMERICAN
FIGHT DIRECTORS

NORTHERN KENTUCKY UNIVERSITY
July 18 - August 6, 1983

DAVID BOUSHEY

David's career as a professional choreographer and actor spans some eleven years. He trained as an actor at East 15 Acting School in Great Britain, where he was first introduced to the fight game by one of England's finest fight masters, Ian McKay. He studied with Mr. McKay for three years and became his assistant, occasionally teaching combat to students as well as choreographing various fight scenes. It was during this time that David was introduced to such well-known masters as William Hobbs, B. H. Barry, Henry Marshall, and Roy Goodall, who later were to be his mentors, thus providing David with the varied skills that eventually led to his own "style."

After training in Great Britain, David returned to America where he was engaged at the Seattle Repertory Theatre to choreograph *Hamlet* for Christopher Walkin. He then pursued his acting career as well as his stage Fight career by becoming a member of the Oregon Shakespeare Festival Company. He was with the festival for two seasons as an actor and remained as Fight Master for six more years.

David has choreographed at Actors Theatre of Louisville, ACT San Francisco, The Goodman Theatre, San Diego Globe, Seattle Repertory Theatre, and at the California, Utah, Illinois, Grove and Valley Shakespeare Festivals, to mention a few. He has over one hundred professional fight credits to his name and he has conducted master classes in more than sixty colleges and universities throughout the U.S., Canada, and Great Britain. He has choreographed every fight play in the Shakespeare canon, including *Romeo and Juliet* twenty-four times! He won the Los Angeles Critics Award for best choreography of 1981 with the Los Angeles Actors Theatre production of *Macbeth*. Some of the actors he has worked with include Jon Voight, Keith Carradine, Ken Ruda, Sheril Milnes, William Hurt and Amy Irving.

In 1977 Mr. Boushey founded the Society of American Fight Directors. He was the first President to the society and now holds the office of Secretary/Treasurer. He currently Heads the Movement Area at Cornish Institute of the Arts in Seattle, Washington.



SOCIETY NEWS

DAVID L. BOUSHEY (full) recently choreographed *Romeo & Juliet* for the Univ. of Texas at Austin. He is presently teaching movement at Cornish Institute, where he is the head of that area. For those concerned, he has recovered fully from his hernia operation. This Summer he will be stunt co-ordinator for a feature film, BOMBS AWAY, produced by NEXUS PRODUCTIONS in Seattle.

ROD COLBIN (Full) has just completed his production of *Swordplay* to great critical success and is presently booking it for the future. He has also recently returned from Mexico where he had been acting in a new film with Donald Pleasance.

T. J. GLENN (Affiliate) has choreographed two sword fights and is appearing in a non-fighting role as the Philosopher in the Off Off Broadway production of Moliere's *The Would-Be Gentleman* at the Nameless Theatre. He is also continuing to teach at Wagner College and Queens College. He has also completed work as stunt coordinator on *The Black Forest*, a fantasy film, and has choreographed an umbrella duel for a new play, *Regency Romance*, at The Quaigh Theatre.

ROB HALL (Associate) this past Summer directed and taught at Chapel Hill/Chauncey Hall Summer Theatre School. He has been hired to create a theatre department at All Saints Episcopal School. He is now residing in Vicksburg, MS.

WILLIAM HAUSERMAN (associate) has accepted a position at the Baltimore Actor's Theatre as Technical Production Manager and plans to pursue his Fight Directing career in Baltimore.

BRUCE KING (Affiliate) is still teaching Theatre Arts and foil fencing at Shasta College. He has directed the opera *La Boheme* and has staged a fight scene in *A Midsummer Nights Dream*.

JOSEPH MARTINEZ (Full) is currently working on a new book entitled, *The Swords of Shakespeare*. He has choreographed the fights in *You Were So Nice When You Were Young* at The Krannert Center. He has accepted a new teaching position at Washington and Lee University in Lexington, VA. and will move to Virginia in August of 1983.

LINDA MCCOLLUM (Affiliate) has been teaching fencing at the Rainbow Company Children's Theatre Ensemble, as well as at the University of Nevada, Las Vegas. She has been preparing the children for a production of *Beauty and the Beast*, which will be produced in June, by also teaching them Quarterstaff technique.

JOE NASSI (Associate) is still performing in Old Tucson (a stunt troupe), as well as teaching combat and movement for a private school. He has also choreographed *Macbeth* for the University of Arizona.

JEROME SMITH (Full) is currently back at the Armoury in San Francisco. His last production in Boston was *Romeo and Juliet* at the Boston Shakespeare Co. He will soon be taking his touring troupe RogueOafanFool on the road, as well as acting as a consultant and choreographer for a number of Renaissance Fairs. Presently he is opening a fight show (produced by he and J. R. Beardsley) in San Francisco, entitled *Swordplay*.

TY SMITH (Affiliate) has choreographed fights in the L.A. area, including *Stick Me, I'm Stuck, Album*, and *Zoo Story*. He also taught a fight workshop at Long Beach City College.

STEPHEN WHITE (Associate) has been working with Arena Stage as an actor and fight director. He has choreographed the battles for *Cymbeline*, and the two man-woman fights in *Geniuses*, and performed the role of "He" in *He who Gets Slapped*.

DREW FRACHER (Associate) will be the Fight Director for the outdoor drama "Boone" in Kentucky this Summer, as well as acting in the production.

LYN DUTSON (Affiliate) continues to teach stage combat at Mesa Community College in Mesa, Arizona.

KENNETH R. MORGAREIDGE, Ph.D. (friend) continues to teach Human Anatomy and Kinesiology at the Rocky Mountain Healing Arts Institute, as well as Beginning, Intermediate, and Advanced Foil lessons at his Fencing School, *Swordplay*.

NORMAND BEAUREGARD coached gifted young students in how to create the illusion of violence—safely. for the Arts Recognition and Talent Search Program for Advancement in the Arts, in Miami during January.

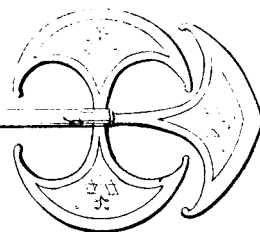
DAVID LEONG recently completed workshops in stage fighting at the Southeastern Theatre Conference in Savannah, Georgia, the Alabama School of Fighting Arts, and at the New Hampshire Thespian Conference. He choreographed the stage fights for a world premiere of *Robin Hood* at the Birmingham Children's Theatre and Directed *Revenge at Tumble Gulch*—an outdoor Stunt Show at King's Dominion Theme Park, and *Deathtrap*, at Northern Kentucky University. He continues to head the movement program at NKU and is organizing the National Stage Combat Training Program to be held in Kentucky in July and August.

CRAIG TURNER has resigned from the University of Washington effective in June, and he has accepted a position with a Seattle-based consulting firm, Sportsmind, Inc., in which he will serve as associate. Craig will be creating and teaching programs to clients in professional athletics, the US Army, and the business community.

ERIK FREDRICKSEN will be going to the Colorado Shakespeare Festival this Summer to perform the title role in *RICHARD III*, as well as the Duke in *MEASURE FOR MEASURE*. Plans are in the works to film the American premiere of Erik's one man show, Gogol's *DIARY OF A MADMAN* for cable T.V.

STEVEN EDWARDS toured as "Melvin P. Thorpe" in *WHOREHOUSE* for 2 years—the last 3 months with the gorgeous Ms. Barbara Eden! More recently, Steven was seen as a security guard getting beat to death and thrown in the bushes on *AS THE WORLD TURNS*. He is continuing to work as the coordinator for *FIGHTS R US* in New York.

KATY WINTERS has, for the last year, been working as an entertainer on luxury cruise liners around the world. She is currently touring with the Guber-Gross tour of *ANNIE* and, of course, performs with *FIGHTS R US* when she's in town.



POINTS OF INTEREST

The following information was offered by Dr. Arthur Jasspe (associate): William Hobbs book, *Stage Combat*, may be obtained from the Folger Shakespeare Library in Washington. Catalogue Number B-236; price \$10.95 plus \$2.95 for packing, insurance and shipping; checks should be made payable to Folger Gifts. The book has diagrams, illustrations, photographs, and is cloth—95 pages. Orders should be sent to: The Folger Shakespeare Library, 201 East Capitol St., S.E., Washington, D.C. 20003. They also take Master Card, Visa and American Express. Their phone is 1-202-546-2626. They do not have an 800 toll-free number and, I believe, they will not accept any collect calls, or process any items on credit card under \$10.00

There are some new addresses:

Jerome Smith
American Fencing Supply Co.
1180 Folsom St.
San Francisco, CA 94103

Buck Gordon
4760 22nd, N.E. #1
Seattle, WA 98105

T. J. Glenn
540 West 29th St.
New York, NY 10001

Scott Leva
c/o Stunts & Fights Inc.
319 West 48th #1717
New York, NY 10036

Jay Stone
53 Wheeler Ave.
Salem, New Hampshire 03079

Kenneth R. Morgareidge
c/o Swordplay
2151 Lawrence St.
Denver, CO 80205

Clayton B. Richardson
5260 17th Ave. N.E.
Seattle, WA 98105

Stephen White
1332 Locust Rd. N.W.
Washington, D.C. 20012

Drew Fracher
700 Rife Rd. #11-H
Waynesboro, VA 22980

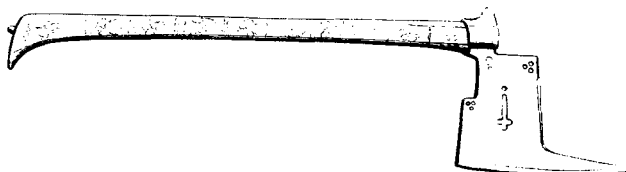
Stacy Eddy
6703 Reynolds
Pittsburg, PA 15206

William Hauserman
231 Bosley Ave.
Towson, MD 21204

Steven M. White
1332 Locust Road N.W.
Washington, DC 20012

Rob Hall
1331 Chambers
Vicksburg, MS 39180

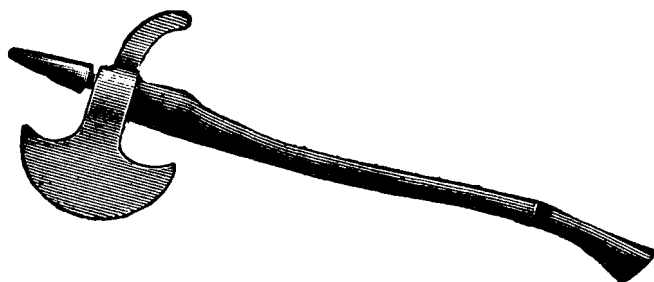
T. J. Michaels wishes to announce for once and for all that his official name for the society is T. James Glenn.



Dutch battle axe dated 1685, with ivory-ornamented handle. *Ancient Armor*

There are some new members in the society. We welcome them and hope that they will be active, contributing members to *The Fight Master*.

Burt, Affiliate 2221 Spring Garden St. 3R Philadelphia, PA 19130	Mark Perehinec, Affiliate 1075½ Philadelphia St. Indiana, PA 15701
Charles Conwell, Friend P. O. Box 294 Grester Springs, PA 19425	Susan Miller, Affiliate 138 So. 10th St. Indiana, PA 15701
Joseph Pino, Affiliate 352 Chestnut St. Indiana, PA 15701	Ginger Hulbert, Affiliate 383 C Barclay Road Indiana, PA 15701
Paul Mahoney, Affiliate 560 Philadelphia St. #4 Indiana, PA 15701	American Fencers Supply Co., Friend 1180 Folsom St. San Francisco, CA 94103



Axe of the variety used by the first English settlers in America.
Bannerman's

On January 8, 1983 a Fight Test was administered to 10 students who were trained by Mr. David Leong at Indiana University in Indiana, PA.

The students had been trained over a period of 3 visits and I found the work to be uniformly safe and inventive. Considering the somewhat sporadic training period, I think that safety-first was justifiable and certainly a wiser option than kamikaze abandonment. One individual, Sue Miller, received a Recommended. Her balance, poise, and credibility caused her to be outstanding in a very funny scene from *Private Lives*, which involved some titillating moments with a pool table . . . but perhaps this is not the proper forum in which to pursue this topic?! Suffice to say, it was well performed and inventive.

Another creative scene entitled *Master's Bait* involved the pupil finally getting fed up with the Master and challenging his right and ability. Very well acted.

The following are the names and certificate numbers assigned. A note: anyone adjudicating fights, do please refer to these numbers, as we have already had one duplication of a number.

Mark Perehenic	210	Greg Giovanni	215
Joe Pino	211	Lee Foster	216
Dave Dallas	212	Paul Mahoney	217
Gary Bellis	213	Ginger Hulbert	218
Sue Miller (Recommended)	214	Janetta Davis	219

Thanks to David Leong for quality training and a gracious show of hospitality from his colleagues, Ed and Barbara. Best wishes to the certificate holders, many of whom joined the SAFD on the spot. Well done David.

Erick Fredricksen, Adjudicator

On April 16, 1983, eight individuals from the Acting Training Program of Webster Conservatory were tested for proficiency in Stage Combat.

All passed, and in the eyes of this examiner, were very successful in *really* incorporating dialogue and text in the staged violence. Some of the outstanding fights were taken from the dialogue formats of THE ODD COUPLE, COME BLOW YOUR HORN, and LOOSE ENDS. All of the actors demonstrated poise, balance and energy in fights that never lasted less than 4½ minutes . . . quite a considerable length of time to maintain character and focus. My congratulations for the hard work and originality and also to the teaching efforts of Gray Stevens, Associate member and choreographer with the SAFD.

The following are a list of the individuals certified:

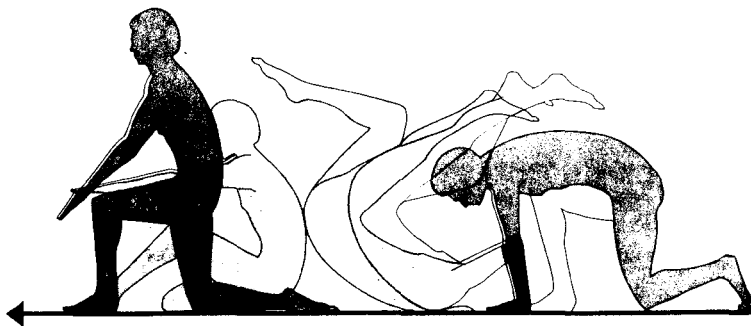
Kelly Williams	225	Robert Standley (rec.)	229
Ron Bohmer	226	Jill Meyers	230
Cindy Reading	227	Alec Adams	231
John McCluggage	228	David Whitehead (rec.)	232

A closing note about the two recommendations awarded to Robert Standley and David Whitehead. Over the years I have seen several good certification fights, but their fight ranked among the best. I believe that both gentlemen should not only be congratulated, but encouraged to pursue their interests in stage combat.

Erik Fredricksen, Adjudicator

COMBAT MIME

A Non-Violent Approach to Stage Violence



J. D. Martinez illustrated by Caren Caraway

Nelson-Hall Publishers
Chicago

The AFS Armoury has been making further strides toward offering a still larger and varied selection of combat-worthy weapons. Most of the membership is aware of recent additions such as, casting manganese guard components, importing replica rapier blades, offering buffing and polishing services, leather wrapping handles, etc.

We are now in the process of renovating our selection once again in preparation for a new catalog printing. We have taken all guards, grips, and pommels which were cast as one unit (art. 7, 10, 11, 12) and have customized them to facilitate full-tang blades thereby making them combat-worthy. We are now offering a wooden rapier handle bound in black nylon cord which enhances the appearance and performance of many of our weapons. We have eliminated most of our purely decorative line, and in the future all but four or five of our seventy odd items will be combat-worthy. We now offer nine combat-worthy broadswords, compared to the two or three of the past. We have a new courtsword (art. 35) which will be featured in an armoury showcase of an upcoming issue. We also are ordering a new dress dagger with scabbard that will be available shortly.

In the future, as always, we will be on the alert for new import availability, as well as manufacturing and constructing the finest selection we can offer here at home.

We now have leads on colichmarde blades, broadsword blades with wide tangs and classic Spanish main-gauche parrying daggers, all of which will be mentioned again as new developments arise.

As mentioned earlier, soon there will be a new catalog available which will fully illustrate our entire selection inclusive. This will help familiarize the membership with the selection up to date. We will continue to showcase one weapon per issue in *The Fight Master* and if you have any questions whatsoever about our selection, or combat weapons in general, please contact us. We are here to serve the combat community both as consultant, and supplier.

Jerome Smith



Knight wielding a battle axe. *Old Engravings*

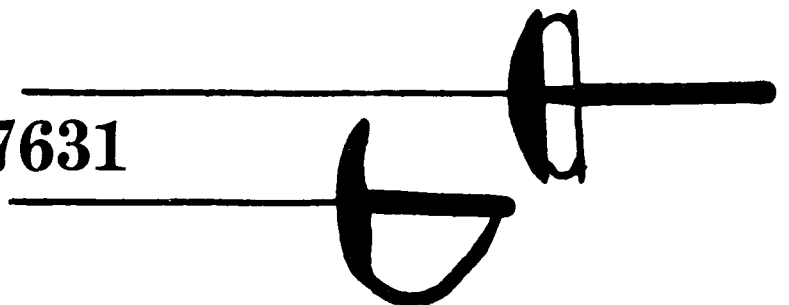


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