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The Society of American Fight Directors

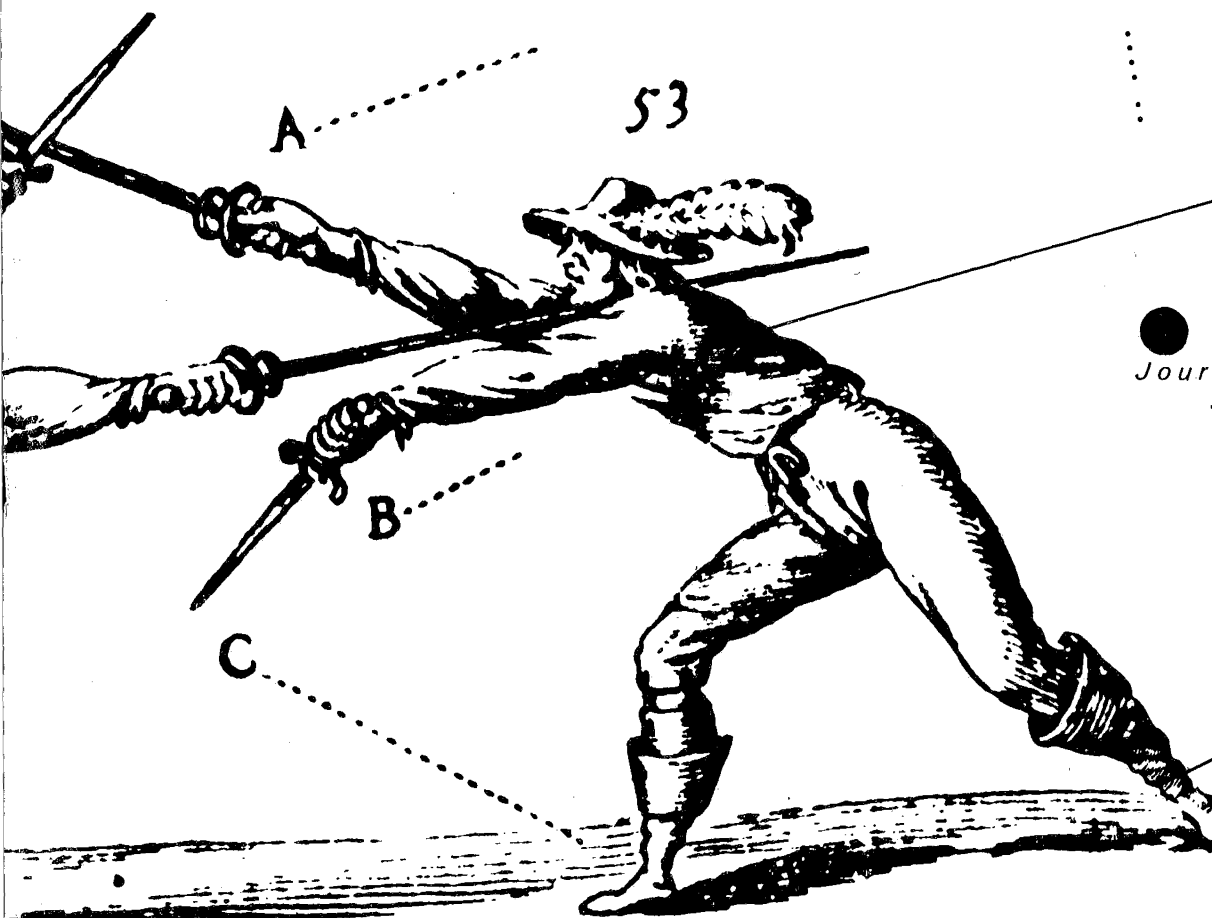
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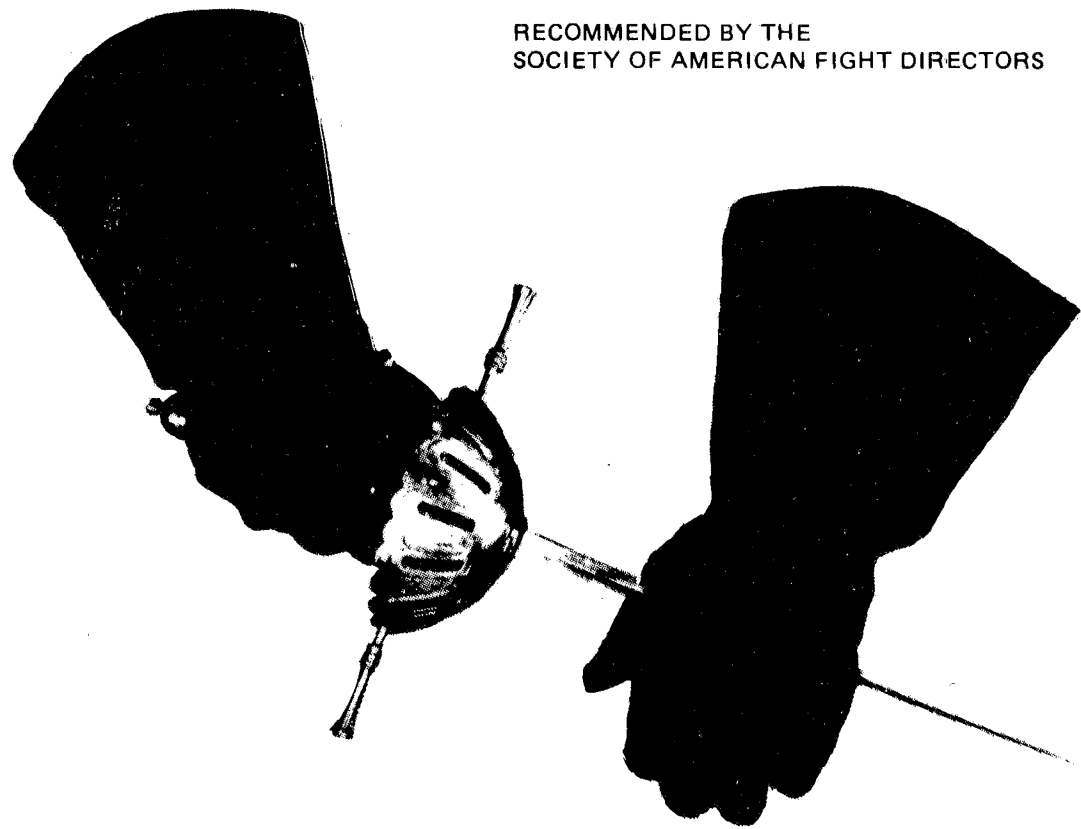
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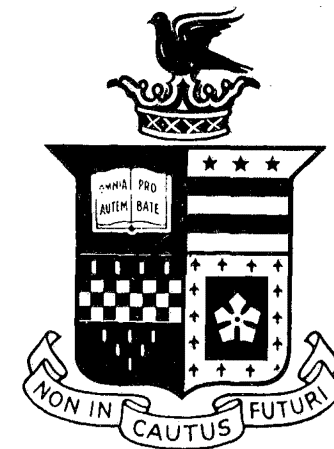
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THE FIGHT MASTER

Journal
of the
Society of
American
Fight
Directors

September 1983

Volume VI number 3

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THE FIGHT MASTER

Journal of the Society of American Fight Directors

Editor Joseph Martinez

Design Consultant Nancy Laurence
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The Fight Master, c/o Joseph Martinez, Editor,
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Lexington, VA 24450

SOCIETY OF AMERICAN FIGHT DIRECTORS

President	Erik Fredricksen
Vice President	Rod Colbin
Treasurer	David Boushey
Secretary	David S. Leong

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.

EDITOR'S COMMENTS

This issue of *The Fight Master* reflects further changes which I would like to explain to the membership. As you notice the Journal is quite a bit larger than previous issues. This reflects the fact that with this issue of the Journal we are turning to a Tri-Annual publication schedule, rather than the Quarterly schedule adhered to in the past.

The amount of information submitted to the Editor and the nature of the articles, etc., seem to be well served when published three times a year. I think we lose very little in topicality when we publish the Journal one month later than has been usual in the past. It is also less expensive for the Society to print a more lavish and complete Journal three times a year rather than four. In fact, I'm sure that the membership will be receiving more information and an improved Journal on a Tri-Annual basis. I think that you will agree that the Tri-Annual publication schedule will prove to be a boon to *The Fight Master* and to the members of the Society in the long run.

This issue of *The Fight Master* includes an impressive series of articles, reviews, and basic information. It is my special privilege to introduce in this issue the SECRETARY'S REPORT, which will be included as a regular Department in all subsequent issues. I hope that you will enjoy reading the Journal and that you will continue to send me information concerning your work, research or activities.

Many of our members have yet to forward their phone numbers to me. Please send a postcard with your current address and phone number to Joseph Martinez, Editor, *The Fight Master*, Division of Theatre, Washington & Lee University, Lexington, VA. 24450.

Joseph Martinez ■

PRESIDENT'S REPORT

My congratulations to the Society members who participated in our largest attended National Fight Workshop at Northern Kentucky University under the detailed organization of David Leong. It had to date the largest attendance (over 40) of any of the previous workshops, with the largest teaching faculty as well. David has done a remarkable job. Many workshop attendants who were certified and joined the society would urge all of you who have students certified to take the extra ten minutes to make a pitch for the society and help increase our membership at the time of the certification.

NOTE: David Leong will now be serving as the SAFD Secretary. All requests relative to society information and membership matters should be addressed to C/O

Theatre Department
Northern Kentucky University
Highland Heights, KY 41076

As some of you already know, the teaching profession recently lost a brilliant Movement Teacher in Craig Turner. Due to the fact that his talents were in demand in many other areas, Craig left the faculty and went into business. He will still "teach," as well as serve in design and advisory capacities for clients needing his extensive expertise. Private industry has made a tremendous coup and we hope that this talented teacher and martial artist will do well and stay in touch with us. Best wishes Craig.

I have seen some exciting publicity on Norman Beauregarde's work in a renovated monastery and grounds in New England, where he's been doing dramatic and stage combat workshops. Knowing Norman's energy and organizational skills, I am certain his venture will be highly successful and a plus for the Society. We hope to have details in the next Journal. Congratulations Norman!

In our interests in maintaining and indeed increasing the quality of the Journal, we have decided to go to a tri-annual format. This would mean a more extensive issue (assuming the membership still responds strongly with submissions) and give the membership more time to get those articles in. It would also mean less potential delay and the possibility of containing costs. Our costs have increased significantly since adopting the handsome (much applauded) format.

As the membership may know, all of us who take part in the organization editing and mailing of the Journal receive no salary and have full time jobs to maintain. David Boushey labored under such conditions when he was Editor and so does Joseph Matinez now. I thank them for their tireless and unrewarded work and trust that the membership appreciates their fine efforts as much as I do.

Let's begin this fall with a renewed sense of support and positive planning. Health and good fortune to all.

Erik Fredricksen ■

TREASURER'S REPORT

Firstly, I want to thank and congratulate David Leong for his marvelous coordination of the 1983 National fight workshop. It was a huge success with some 46 participants making it the most successful national fight workshop to date. My hat is off to David! I hope this workshop sets a precedent for workshops to come.

There is now a change in the status of the Secretary/Treasurer's office within the society. There will now be a Secretary and a Treasurer. The new secretary will be David Leong who has been approved by the board of directors to the society. I will remain Treasurer to the society. I will still be responsible for handling advertising fees, the annual dues and the paying of society bills. I will continue to take orders for the society T-shirts. David will be responsible for screening and admitting all new members to the society. Any prospective members should contact David at:

Northern Kentucky Univ.
c/o Theatre Dept.
Highland Heights, Ky.
41076

David will send out all membership cards, by-laws and magazines to the new members to the society.

As the society continues to grow, so grows the number of responsibilities incurred by the officers. To operate as efficiently as possible we continue to disperse duties to various members of the society thus allowing ourselves "breathing room" to pursue those things which are of priority to our offices. Thus the splitting of the Sec./Treas. office. The board of directors and the officers to the society welcome David and the professionalism he brings with him in whatever task the society asks of him. I am sure he will make a fine secretary to the society.

There have been a number of fiscal changes that have been approved by the board of directors.

— The initial fee for joining the society will be \$25.00 for all classifications to the society as of Sept. 1983.

— The annual dues (January) for full, associate, affiliate, and friend members will be \$25.00 a year. Student members fees will be \$15.00 a year.

People who joined after July 1st of a given year will still pay only 1/2 of the next year's dues.

— Full page ads in "The Fight Master" will be \$250.00 a year. 1/2 page ads will be \$175.00 a year.

— T-Shirts will be \$7.00 apiece (a \$1.00 increase due to inflation and postage).

— Certification will now be conducted in a more specific manner. Each student or person wishing to be certified by the Society of American Fight Directors will register with his or her teacher who is to sponsor the test. Each applicant will pay \$20.00 in advance of the test to the sponsor. The sponsor (teacher) will then contact me (David Boushey) and confirm the numbers of applicants and forward monies of applicants to the society in care of me. I will then proceed to contact the nearest full member in the area of the test and schedule him for the adjudication, I will then re-confirm the adjudication with the sponsor who will then

be contacted by the full member adjudicator who will arrange particulars with the sponsor (ie, pick-up from airport, lodging, size of space for adjudication etc.) In this way, the society can pay for the transportation to and from the test sight. In the past, fees have not always been collected and the society has had to pay transportation, et al to provide testing which is a service to the participating students (who do not have to belong to the society) and who gain a certificate which looks very good on their resume. Therefore, if you are a teacher, please contact me at:

4720-38th N.E.
Seattle, Wa. 98105
(206) 522-7001

I will coordinate all the particulars with you. Do encourage your students to take the adjudication. It will benefit them immensely! If you need prepared fights covering all aspects of adjudication, feel free to contact me. Remember, there are specific moves which have to be covered in an adjudication.

As for the other afore-mentioned increases in dues and advertising. We are incurring large increases in expenditures of revenue; a perfect example being the new magazine layout which has been very well received both in and out of the society. We are now advertising in major periodicals and news-letters about the society. We the society is really "taking off"! We are going to continue to grow. We will be initiating a "Hotline" in the near future to accommodate jobs for our members. We are up-grading the society in every respect. The members of the society will be benefiting from these advances. Although there is going to be an increase in dues, it pales with most society dues in this country. What is important is that the membership will benefit! We must continue to "highlight" the society throughout the country. We will all see the rewards in the coming months and years.

If you have any questions about the various changes, feel free to contact me at my Seattle address. The society is always open to suggestions concerning policy.

David L. Boushey ■

SECRETARY'S REPORT

I would like to thank the Society of American Fight Directors for the privilege of allowing me to serve as secretary of the organization. I hope to continue the good work that David Boushey has done in regards to the collection of membership dues, address changes, etc.

I wish to inform you of various changes that affect new members as well as existing ones. Please send all inquiries regarding membership dues and address information to me. I will then mail you your current membership card, and at the same time mail David Boushey (SAFD Treasurer) your check for dues. All current members, as well as new ones, will be receiving a new copy of the by-laws. This document, rewritten this summer, serves as a guideline for you in understanding the policies and regulations of the Society. The by-laws contains information on certification procedures, advancement of ranking, etc. Please take the time to look it over. If you are a current member and change your address, mail it to me at your earliest convenience. This will insure that you receive the FIGHT MASTER without delay. Any and all questions should be sent to me C/O Dept. of Theatre, NKU Campus Station, Highland Heights, KY 41076.

If you have suggestions I will be glad to respond to them myself or present them to the other officers for discussion. I am here primarily to keep the roster up to date, forward membership dues to the treasurer, record address changes and keep track of minutes at meetings whenever possible. All of these responsibilities depend on your correspondence.

I am proud to be part of the Society of American Fight Directors, and anticipate its continued success. I look forward to hearing from all of you in the months to come.

DAVID S. LEONG ■

THEATRE DEPARTMENT

University of Illinois

Urbana, IL 61801

ROD COLBIN

Actor-Fencing Master Rod Colbin boasts a distinguished career that includes the theatrical creation of almost every duel and battle in literary history.

He lists among his "theatrical" dueling credits the exciting fights of Broadway's *Cyrano de Bergerac*, *The Fighting Cock*, *Hamlet*, *Henry IV* and *Julius Caesar*. Included among his celebrated pupils are Rex Harrison, Marlon Brando, Christopher Plummer, James Garner and Dianne Keaton, and once, he recalls with amusement, he even instructed the late Jimmy Durante for a mock TV duel.

Besides guesting on the *Johnny Carson Tonight Show*, his video "fighting" credits include Hallmark's *Macbeth* and *Hamlet*, ABC-TV's *Monsieur Beaucaire*, David Susskind's *The Prisoner of Zenda*, *Mork and Mindy*, and *The Three Musketeers* starring Maximilian Schell, for which the staging of no less than 27 separate rapier duels received great critical acclaim.

Mr. Colbin has been a lecturer at the Columbia School of Fine Arts and taught the Art of Theatrical Swordplay at the Neighborhood Playhouse School of Theatre, New York City, the New York University Drama School and at the American Musical Dramatic Academy. He now serves the Society of American Fight Directors as Vice-President.



ROD COLBIN

THE VALUE OF FREE FORM SPARRING IN STAGE COMBAT TRAINING

by Douglas M. Berry

Before I begin this little essay I suppose I owe it to my readers to state a few facts concerning my qualifications. I am a teacher of stage combat in the Department of Theatre Arts at the University of Minnesota, a position I have held since 1977. I teach two combat classes there for our undergraduate and MFA actor training programs. One is a class in empty-handed (that is, un-armed) combat, and the other is a weapons class in which I cover the theatrical use of knives, broadsword, sword and buckler, rapier, rapier and dagger (rapier/cloak, case of rapiers), smallsword, and quarterstaff. Although I am also the stage fight choreography master for the University Theatre and the Minnesota Renaissance Festival, I consider myself to be primarily a teacher of combat for actors rather than a choreographer. Such formal training as I have had was in empty-handed combat from Hollis Huston and Dick Nichols when Hollis and I were fellow doctoral students at Ohio State University. In the area of weapons I am largely self-taught, having combined a lifelong interest in swords, knives, firearms, and their use with what I learned under the excellent tutelage of Huston and Nichols, a good working knowledge of acting and actor training techniques (I also teach acting and mime at the U of M), and at least a modicum of common sense. I have also drawn upon such book knowledge as I could unearth, notably in the work of William Hobbs and Arthur Wise. I mention all of the above, not because I wish to show off in the company of such highly trained and acclaimed fight masters as Messrs. Boushey, Fredrickson, Martinez, and the rest, but merely because I wish to lend some credence to the following remarks by a relative upstart.

At the outset I should also say that I look upon stage combat, whether with weapons or not, as more than an end in itself as far as the actor is concerned. This viewpoint is one of the many things that I learned from Dick Nichols.¹ As I watch my students progress through my classes at the U of M, the achievements that many of them make — gaining in physical confidence, commitment, and movement-related skills such as timing, balance, reaction-ability, coordination, timing, and phrasing — are constant proof that my belief in stage combat as a basis for training actors is well founded.

But, to the point of this particular essay — free form sparring as a teaching/learning technique. Before any of your reading this jump up to lay hands on the nearest falchion with which to dispatch me for spouting life-and-limb endangering heresy, let me explain. As I continually *command* my students, improvised combats, the like of which I, and no doubt many of you, have managed to survive in countless amateur and even professional stage pro-

ductions before the general coming into prominence of the specialized fight director/choreographer on the American Theatre scene, is strictly *verboten*. To bring this home I have, of course, a repertoire of gruesome accident stories (some true, some half-true, and some purely fictitious). When I speak of free form sparring, I refer strictly to slow motion work (and I mean *slow*), done as a classroom exercise, never in performance. Having, I hope, earned a respite from your rightful wrath, let us continue.

I structure my classes so that, in an eleven week quarter, the first several weeks are devoted to conditioning and learning the basic component moves of a staged fight: a slap, a punch, a kick, a fall, or a particular cut, thrust, or defensive action. By the time the middle of the term rolls around I am giving them short segments of fights: for example a slap, returned by a punch to the stomach, followed by a blocked punch, a kick to the head, and fall. By the ninth week or so, most of the major component moves have been mastered well enough to allow free form slow motion sparring.

For the sparring work I have them work in groups of two or three (the third as observer/director), have them determine a premise for the fight, either from dramatic literature or from their own imagination (Darth Vader/Luke Skywalker fights have been very popular of late), square off, and have at. The victor may or may not be pre-determined. I spend at least forty-five minutes out of each twice weekly two hour session at the exercise, using different weapons, or different imaginary conditions (altering the size and configuration of the space used, doing it for a thrust, proscenium, or arena stage, outdoors, or for television or film). I want them to get the feel of a good fight scene, and how it is developed, the possibilities involved, and allow them a safe way to learn by making mistakes. Slow motion makes this possible.

The difficult thing, especially when weapons are involved, is to get the students to keep the entire exercise in slow motion. Actors being the impressionable creatures they are, they tend to get carried away. A watchful eye and constant reminders to "slow it down" are the ticket here. It is in these slow motion exercises that the students are able to learn — first hand, not because their instructor tells them so — how to combine the components of a fight. They learn which moves lead well into one another, and which do not. They learn the dynamics of a fight from the bottom up, which I think allows for a greater understanding on the part of an actor of the choreography s/he is apt to be expected to learn in a professionally done fight scene. And, although I make it clear that most of them are as yet a far cry from being fight choreographers themselves, the

understanding of fight scene dynamics so gained will prepare them better (far better than learning pre-choreographed fight pieces) for the as yet inevitable situations in which they, as actors and directors, are more or less expected to do their own fights.

Some other specific benefits to be gained in free form slow motion sparring include: acting the fight, understanding the flow of a fight — the use of follow through energy, the effective use of space, the necessity of good footwork, the techniques of masking blows and creating good sound effects. Slow motion improvising also allows the more creative students to "invent" or discover (there really is nothing new under the sun) their own means of miming a fight. I tell them that any technique, as long as it is theatrically effective (relying upon the judgement of the class) and safe (relying largely upon my judgement) is acceptable.

Of all the aspects of stage combat, the most difficult that I find to teach is the "acting" of a fight. I think the problem was most succinctly put for me by a fight director, whose name I have quite forgotten, whom I met at the U.R.T.A. auditions the last time the Midwest Nationals were held in Columbus. The gist of what he said was that the main body of students who find their way into theatre arts were not the sort of kids who played "war" when they were young. They are generally the more sensitive types who always had something better to do than run around with a gang throwing rock "hand grenades" at one another. They lack an innate sense of the childlike ability to pretend, realistically, that they are knocking someone's head in, or getting their own knocked off. Slow motion free form combat sparring, if properly introduced and supervised, is one way which I have found to be effective in instilling this "unteachable" aspect of our specialized branch of theatre art. It is also a great deal of fun ■

¹ See A. R. Nichols' "Introduction" to *Martial Arts in Actor Training*, Phillip Zarrilli editor, Drama Book Publishers, NY, 1983.



THE BUSINESS OF MURDER; or, "TRUST ME"

by Linda McCollum

Richard Harris' play, *The Business of Murder* had its American premier in Las Vegas at the Judy Bayley Theatre on the campus of the University of Nevada on July 8, 1983. The original London production was restaged with equity actors and the "out of town try-out" was a special treat for our Las Vegas audiences. This popular murder mystery starred Peter Breck, Phillip Pine and Anne Gee Byrd. A fight using a large kitchen knife was part of the climactic action of the play. The fight was exciting for some of the audience who gasped and "oh'd and ah'd" while others laughed during the climactic moments of the fight. My own initial reaction may have been overly critical, but as the House Manager for the production, I was able to observe the fight from different angles during the run of the show and pinpoint problems that verified my initial reaction to the staging of the fight.

The handling of the kitchen knife by the attacker did not communicate well visually. Although the attacker used the thumb and index finger to loosely grip the handle and manipulate the point in a threatening manner by touching the victim repeatedly with the point, the arm was held in so tightly to the body that it was a non-threatening gesture. The body language of the attacker at this point was not reinforcing visually what the attacker was saying or doing to the victim and the intentions of the attacker were not clear. On some nights the knife was gripped firmly with the entire hand and no point work was done. The knife was held with the edge towards the audience and became virtually invisible to the audience. If the attacker had rotated the blade slightly it would have picked up light and the "flashing" of the blade would have made the knife visible to the audience.

The victim never "sold the action" and this caused a great deal of ambiguity about what was actually happening. Movements were muddy, clouding the question of intentions — why is the attacker coming after the victim with a knife? Several pieces of business were poorly masked, including the initial punch (without knap) that was clearly pulled from house right and the final thrust with the knife which clearly showed the blade being turned up before entry into the victim.

In talking to the technical crew who observed the rehearsal process, I found out that the attacker staged the fight. (Peter Breck) the attacker and victim had worked together in the past and their relationship was one in which the victim "trusted" the attacker. (Gasp!) Even though the two combatants were used to working with each other, the third party on stage during the fight did not know how to react to the fight nor to the knife and was not truly blocked into the fight.

Certain pieces of business varied from night to night as to whether they were done on the upstage side or downstage side. On opening night the attacker spontaneously added the drawing of the blade across the side of the neck of the victim without the victim being forewarned or rehearsed in this piece of business. The victim was visibly shaken which was the correct reaction for the character but which the technical crew saw as a lot of personalization at that moment. The variable blocking pattern on one night caused the attacker to become entangled in the cord of the lamp which had fallen on the floor during the struggle and which nearly caused the attacker to become unbalanced and fall into the victim.

The Business of Murder is hoping to make it to Broadway but odds here in Vegas are that "trust me" fight arranging may just kill its chances. ■



REPORT ON THE 1983 NATIONAL STAGE COMBAT WORKSHOP

by D. S. Leong

The 1983 National Stage Combat Workshop held at Northern Kentucky University was the most successful in the history of the event. Forty-six participants from Massachusetts to Colorado chose to attend the fourth annual workshop. The entire group (36 men, 10 women) consisted of professional actors and directors, college and university teachers and students, and high school teachers and students.

NKU, the host institution was extremely generous to the Society throughout the duration of the workshop. All facilities including performance and classroom space, staff offices and campus housing in the residence halls were excellent. Even the public interest and local media coverage proved to be quite extensive. Many thanks to Dr. Jack Wann, Coordinator of Theatre; Rose Stauss, Chairperson of Fine Arts; and Donna Hoffman, Fine Arts Manager for their assistance in preparing the facilities and welcoming the SAFD workshop to NKU.

The participants received instruction in the various styles of stage combat from five Full Members of the SAFD. Their names along with their function during the workshop are listed below:

David Boushey	Broadsword Instructor
Patrick Crean	Court Sword Instructor
Joseph Martinez	Rapier & Dagger, Unarmed Instructor
David Leong	Quarterstaff, Unarmed Instructor
Richard Gradkowski	Foil Fencing Instructor

Drew Fracher and George Bellah, both Associate members of the SAFD assisted the teachers in all aspects of the workshop.

Three guest artists contributed their expertise during the workshop. Lars Lundgren, distinguished professional stunt coordinator and actor taught three lecture demonstrations on the business of creating stunts for television and film. Lars discussed (and in some instances demonstrated) high falls, car chases and stunts, explosives, stair rolls, breakaway props and blood effects. His overall presentation, delivered in good humor was filled with a tremendous amount of usable information for the fight director and actor combatant.

Mr. Richard Huggins, creator and owner of *THEATRE MAGIC* (a special effects and lighting company) lectured on the use of pyrotechnics, firearms, breakaway props, blood effects and the use of remote control devices. Richard incidentally created the blood effects for Broadway's hit *AGNES OF GOD* and has also worked on many other shows in the Big Apple including *CATS*. His broadswords (well-balanced and crafted) used by this year's participants, are available at a very reasonable price. Watch for *THEATRE MAGIC'S* ad in upcoming issues of *The FIGHT MASTER*.

We were fortunate to have J.R. Beardsley, Associate member of the SAFD in attendance at this year's workshop. He attended on behalf of the American Fencers Supply. J.R. brought an outstanding representation of theatrical swords from the Armory in San Francisco. He was also generous enough to instruct the participants in the maintenance and care of their equipment. New wooden grips for rapiers and a buffing technique was also included in J.R.'s presentation. Write the American Fencers Supply for information regarding their new catalog and list of weapons.

Despite the near 100 degree weather with intense humidity, the staff and participants managed to endure the long days. Five 1½ hour classes often followed by a 2 hour lecture demonstration was the normal routine for the first week and one half. After that, the days consisted of the 5 classes followed by rehearsal of fight choreography to be done for adjudication.

An evening of fight scenes was presented to the public one day before the workshop participants took the adjudication test. The showcase, consisting of a cross representation of the fights taught during the workshop served as a "dress rehearsal" for the individuals choosing to take the certification test the following day. The local public enjoyed the entire evening.

As usual, the three week workshop was intense, informative, entertaining, and stimulating. If the success of this year's event is any reflection of the growth and reputation of our organization the Society should be proud of its accomplishments. Encourage people you know to think about attending the workshop next year. Salem State College has been chosen as the host institution. Watch for information in an upcoming issue of *The FIGHT MASTER*. Hope to see you next year. ■

LIFE-LONG BATTLE FOR STAGE FIGHTING

by Edward Rozinsky

They say some times "as many teachers as many schools" meaning that each teacher by force of his or her personality teaches differently. One can agree with this to a certain point, but in fact only a few teachers were able to develop a school, or a trend in the sense of a Method and Style of teaching. The author of this article was lucky to study and work for more than 10 years with one of those Masters. His name probably will not say anything even to specialists in the field. Having been a very famous and respectable person among theatre people in the Soviet Union, he remained unknown in the West until recently. He has never had a chance to teach abroad, but thanks to some of his late students from countries of Social Democracy at the end of the 70's his experience became known in Bulgaria, Czechoslovakia and a few other countries.

A Master like this in any other free country would become world famous and crowds of students from all over the world would rush to study with him especially students from America who just adore studying with European names and having taken 3-week courses write in their resumes "studied with so-and-so". Some students even have the audacity to teach "by so-and-so". My memory recollects many facts of not-so-far-away history, when pupils of the great Masters used to live in the same house with a teacher, eat at the same table and breath the same air. All this they did for many years. Naturally, they become ardent followers and faithful successors of their master's ideas.

Probably a similar sense of duty made me write this article about my Teacher. Ivan Edmundovitch Kokh was born in Petersburg, Russia. His father was a respectable architect. His buildings still adorn the streets of Leningrad. Like most of the children from middle class families at the time, Ivan received a good education. Being a student of Gymnasium young Kokh was fascinated by different kinds of sports. It was in fashion among the intelligentsia of that time in Russia. One of his passions was Fencing. During those years in Petersburg there still were a few French teachers, so Mr. Kokh received his fencing skills "first hand".

The Communist Revolution took everything Mr. Kokh Sr. owned and his son had to find a way to make a living. His fencing skills became useful. He began giving private fencing lessons to the few remaining noble families and intelligentsia who were forced to collaborate with the new regime.

Those were the years when Ivan's interest in theatre began. The 1920's in Russia was a time of breaking old traditions and because of this talented artists could experiment and bring new ideas to the Theatre. Thus, a whole group of talented directors, actors and playwrights started a new page of glorious history for the Russian Theatre. One of these outstanding phenomenon was the Moscow Art

Theatre lead by Konstantin Stanislavsky. There were also great Masters like Meierhold, Tairov, Evreinov, Vakhtangov and many others. Interesting theatre groups appeared also in Pietrograd (formerly Petersburg and, currently, Leningrad). One of them was the Pushkin Theatre (formerly royal Aleksandrinsky Theatre). So, for young Kokh there was much to see and learn there. And the theatre also needed his fencing skills. He began to train actors in the art of fencing, and tried to fit sport methods to the stage.

Getting more and more involved in theatre Ivan Kokh gradually started to teach not only fencing, but physical culture as well and when Leningrad theatre college was first established, he became one of its first teachers. World War II interrupted the lessons in college and Ivan Kokh was called to serve in the Army. His skills were useful there as well. During the war years he was teaching soldiers hand-to-hand combat. Some times he worked 15 or 16 hours a day with bayonet in hand. His gingers remained twisted, a constant reminder of that time.

After the war Mr. Kokh returned to Leningrad and began teaching a new subject, "Basic Stage Movement Skills". At that time Stage Fencing was a part of this subject. The other parts were Rhythmic, Coordination, Body development, Stage unarmed combat. At this time Mr. Kokh developed a theoretical comprehension of his experiences and the idea to write a text book for teachers and students presented itself. By this time (1955), following Mr. Kokh's precedent, school administrators started to introduce "Basic Stage Movement Skills" as a subject in other theatrical schools in Moscow and Leningrad. Shortly afterwards many other Universities became interested. The necessity of a textbook was obvious. Ivan Kokh took it very seriously by inspecting works of Konstantin Stanislavsky, Meierhold and contemporary psychologists and physiologists.

Konstantin Stanislavsky, whose name and works were becoming more and more popular in America, created his method with the hope that future generations would develop and supplement it. Regarding the actor's movement specifically Stanislavsky wrote of the necessity "to invent a special course of Stage Movement" which would include elements of gymnastics, acrobatics, fencing, juggling and rhythmic "specially adapted for the actor's profession". Mr. Kokh made this his life's goal.

In 1960 he wrote a comprehensive text entitled *Basic Stage Movement Skills*. However, the text was published only in 1970, 10 years later. (In Russia, non-propaganda publications must wait "in line" for many years to be published. Additionally, there is always a shortage of paper in Russia, which ironically has the richest supply of wood in the world.) After publication the *Basic Stage Movement Skills* became a popular reference book used by every stage director, actor and drama teacher in the Soviet Union. It provided specific material gathered diligently

over 40 years. In my opinion, two of the most interesting parts of the book are: *The unarmed combat* and *Peculiarities in Behavior and Etiquette of European and Russian society in XVI - XX centuries*.

"Stage Fencing" in the Russian Theatre schools is taught only on a senior level as the most difficult coordinational complex. The subject is also an invention of Mr. Kokh. The Method is very simple and safe. Based on human psychology the results are spectacular. There is another famous teacher of Stage Fencing and Combat in Moscow, Mr. Nemirovsky, but I personally find his method less interesting and he is less known in the country.

When I was leaving the Soviet Union in 1979, Mr. Kokh, then 76 years of age, was preparing to publish his new book, "Stage Fencing". I don't know if this book has been published as yet (it might take another ten years). Even after his knowledge and competence were nationally accepted Ivan Kokh had to spend a great deal of his energy to prove to Soviet bureaucrats the necessity of introducing his Method. Nevertheless, with unbounded energy he created a harmonious, scientifically-based method of physical training for actors and trained many followers. Later, his students brought his method to all the parts of the country and abroad. Today, "Stage Movement" and "Stage Fencing" are compulsory subjects at all Theatre schools in the Soviet Union.

Mr. Kokh was not only a teacher. He was also a choreographer of fights and movement styles for theatre and motion pictures. Many of these productions became classic and internationally known. The American audience is probably familiar with such movies as *Hamlet* (with Smoktunovsky in the leading role) and *King Lear*, the movement of which was directed by Mr. Kokh.

Stanislavsky has earned acclaim and respect both in Russia and in the Western world. He indisputably brought the most valuable contribution to the theatre in this century. However, Stanislavsky himself repeatedly proclaimed that his Method is not dogma; as any other creative system it must be developed. The current development of Stanislavsky's method is more widespread in his native Russia than in other countries. In my opinion, it is regrettable that these interesting ideas and works are moving so slowly from East to West. It is only by hearsay that American specialists know about Tovstonogov, Efremov, Knebel and other followers and developers of the Method. My teacher Ivan Kokh certainly is one of these developers. It is my experience first as a student, assistant, then as a teacher, that teaching Kokh's method produces excellent results and is waiting for its proper time to be introduced to American teachers, directors and drama students.

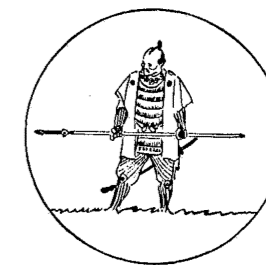
They say in Russia when someone talks about something known to everybody "You've discovered America!". Seems like this time Americans have to "discover Russia" ■

TRIBUTE TO ARTHUR WISE

reprinted courtesy of The Fight Director.

Founder members of the Society will be saddened to hear of the death of Arthur Wise, quite suddenly in New York recently. Although not active in Society affairs since he settled in the United States several years ago, he will be remembered for his enthusiastic contributions during the formative years of the setting up of the S.B.F.D. Gus two books *Weapons In the Theatre* (Longmans 1968) and *The History [Art of Personal Combat* (Hugh Evelyn 1971) have become required reading amongst serious students of stage combat. The excellent and always practical weapons for the stage manufactured by his all-too-short-lived firm, Swords of York, should not be forgotten. As a close friend of over twenty years I remember him chiefly for this great sense of humor and the fund of energy he expended into anything that struck a chord either professionally or personally. He is survived by his wife, Nan, and two daughters and a son, all grown up now. I'm sure members will join me in extending our heartfelt sympathies to the remaining members of the Wise family.

by Derek Ware



A REPORT ON LORD ASTOR'S ARMS AND ARMOR

by Steven E. Edwards

Three members of the *FIGHTS R US* Stage Combat Ensemble in New York had the pleasure of viewing selections from Lord Astor's armory at Hever Castle in Kent, England, the largest and most important privately owned collection in Great Britain, at Southeby's N.Y. Galleries and attending the lecture by Johannes Auersperg, Southeby's London specialist in armor.

The exhibition included 54 offerings from Hever's collection of arms and armor and ivories — seven swords, seven suits of armor, two helmets, 14 pistols and rifles, two daggers, and 22 ivories.

Outstanding among the glittering steel weapons and battle gear was a 3/4 suit made about 1545 for Henry II, King of France, by Giovanni Paolo Negroli, a Milanese master armorer. A suit in Roman style, it is elaborately embossed and chiseled with scrolling acanthus leaves issuing from the mouths of grotesque masks, and topped by a helmet which is decorated with a horned monster. According to the late John F. Hayward, former expert on armor at London's Victoria and Albert Museums till his recent death, described it by saying: "It is in the grotesque masks, wrought with such realism in the Hever armor, that the sculptural skill of Giovanni Paoli is best represented." (The suit is expected to sell for about \$800,000.)

In sharp contrast to this richly ornamented battle garment were 2 late 15th C. Gothic offerings which are considered by Southeby's to be "incredibly rare." A German Gothic tilt armor with a frog-like visor opening and a Tirolese armor. (\$120-150,000).

The rarest object in the exhibition was a 15th C. Hispano Moresque helmet which is believed to have been owned by Boabdil, the last Moorish King of Granada. The plain gilded-steel sallet, enhanced with Gothic lettering and inset with plaques of cloisonne enamel, is the only surviving recorded example of this type of medieval enamel deco. (\$150,000.)

Exciting to see was an extremely rare combination dagger-pistol (puportedly never fired), made by a German gunsmith working in Italian courts in mid 18th C. It is equipped with a spring mechanism to fire the wheel-lock pistol. (\$50,000.) (According to Southeby's, there are only 2 others in the world.)

The rarest firearm up for bidding is a late 16th C. Augsburg breech-loading, wheel-lock holster pistol. (\$50,000.)

For the three *FIGHTS R US* members viewing this collection, the single most exciting exhibit was the collection of rapiers and riding swords. Included was possibly the finest surviving Elizabethan sword of its kind, believed to have been presented by the Queen herself to a member of the Weatherby family. There were also several swords with silver encrusted hilts of the late 16th & 17th C.

As for the lecture by Mr. Auersperg, it was both interesting and enlightening, and I will only report on a couple of the more interesting aspects.

Concerning the craftsmen of arms and armor, by the late 1600's their major task was to "decorate" with precious stones and metals for men of "high esteem" to "display the importance of the owner." They decorated not just for battle, but for masquerades, shows and jousts, the costs of which could "break" a wealthy man but was considered worth it if the right image was presented. The day-to-day schedule Mr. Auersperg gave as a "typical" event was interesting:

1st day - Parade — all guests in their best armor (by 1679 used less for battle than as a uniform), on horseback, followed by ladies in carriages, footmen with pikes, 15 trumpeteers and heralds — making a 3 mile long parade that lasted 3 hours, concluding with a very late dinner which lasted 4 hours.

2nd day - a big show was held in the gardens; 200 men in armor would fight fake battles all morning; in the evening all toured back to the palace; 50 boars were set loose in the court-yards where hunters killed them for dinner.

3rd day - target shooting with crossbows — hardest target was an eagle; equivalent of \$7,000 dollars was given to the first 4 positions.

4th day - arenas constructed in courtyard where wolves and foxes were released on hares and rabbits. Later, the strongest wolves were challenged by pack of hounds and dogs — wolves seldom won. Day ended with dancing.

5th day - rifle shooting; ladies in the morning, men in the afternoon; first 5 prizes were excellent rifles and pistols.

6th day - a joust was held under 15th C. rules; prizes included best armor, swords and rapiers.

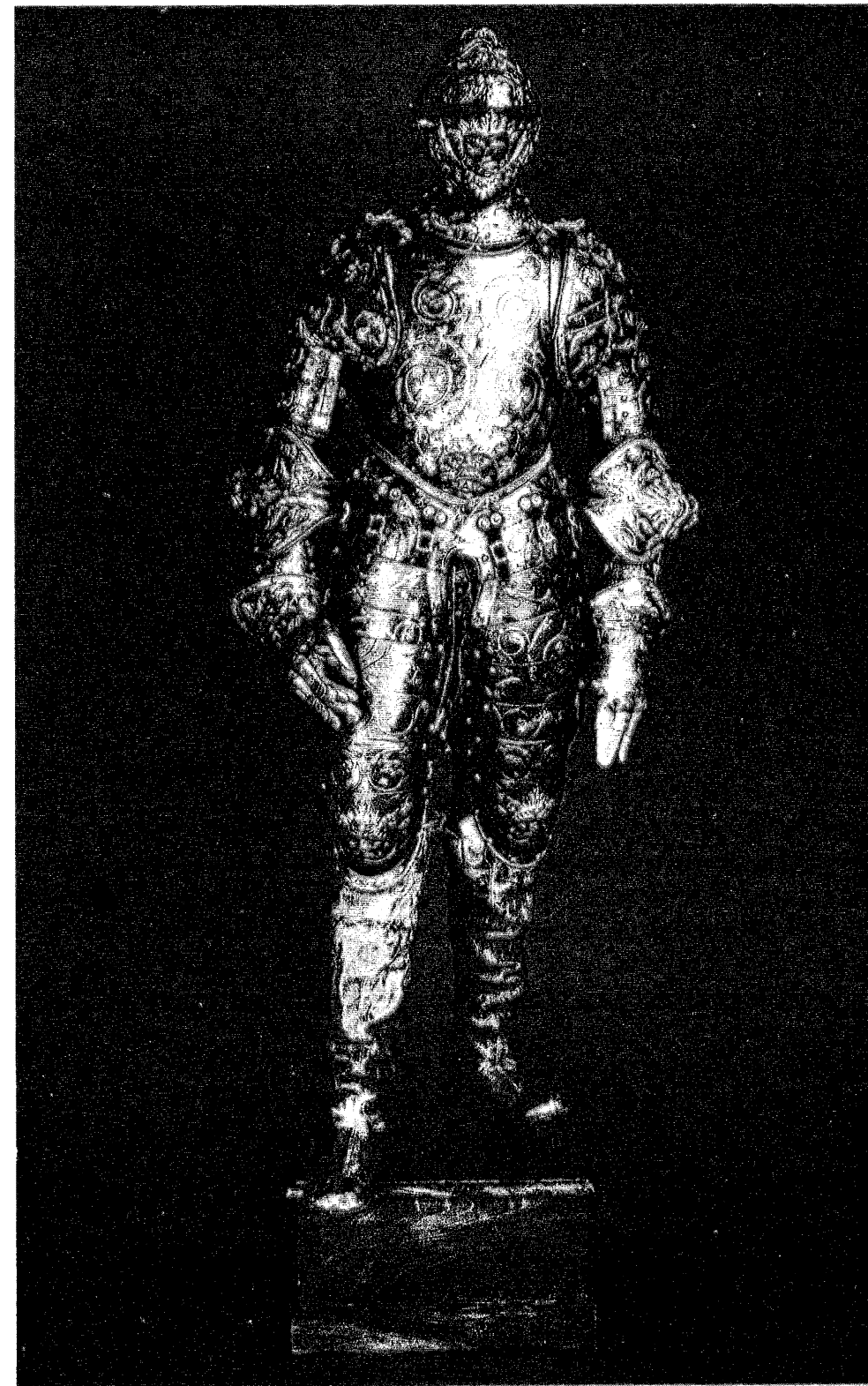
7th day - farewell parade.

It's easy to see how such events could exhaust a person's wealth! All in all, this was a pleasant way to spend a rainy Sunday afternoon.

Compiled by *FIGHTS R US* members:

Ron Piretti
Steve Vaughan
Steven E. Edwards

SOTHEBY'S LONDON TO OFFER HISTORIC
COLLECTION OF ART TREASURES FROM HEVER CASTLE MAY 5 & 6



A Milanese Three-Quarter Suit of Armor, by Giovanni Paolo Negroli, c. 1545, for Henri II, King of France, considered by leading authorities to be the most important suit of armor still remaining in private hands.

CHOREOGRAPHY CONTRACT

by Tony Soper

The following is a copy of the contract I use at present for choreography. It is offered as a quintain for members to tilt at. How does it differ from that you use? How is it similar? How many of you feel the need to use a contract? Should the Society adopt 'contractual guidelines' to help insure a uniformity of service? What about standardizing fees? I'm interested to hear the views of members on these and other issues concerning the 'Guild' aspects of the Society. Why not contribute to our fine journal and make it the medium of shared knowledge it could, and should be?

Agreement made this ___ day of ___, 19 ___, between ___
(hereinafter 'EMPLOYER') and ___
(hereinafter 'EMPLOYEE')

A. **TERM**—Term of employment to begin _____, and terminate on _____.

B. **COMPENSATION**—

1. Employer agrees to pay Employee compensation of _____\$.
2. Compensation to be paid in ___ installments of ___\$.
3. Employer agrees to pay entire amount of compensation prior to the expiration of the TERM.
4. As an independent contractor, Employee assumes liability for all tax or other deductions normally withheld by Employer.
5. Employer agrees to provide round-trip transportation and housing for the TERM.
6. Employer agrees to provide a minimum of two (2) complimentary tickets to the production, to be used at the discretion of the Employee.
7. Employer understands and agrees that additional compensation shall be rendered for any services requested of Employee beyond those agreed on hereunder in Paragraph D-SERVICES.

C. **CREDIT**—Employee's name shall appear in the same type and with no less prominence in the program than that of Director, Set Designer, Light Designer, Costume Designer, and/or Dance Choreographer.

D. **SERVICES**—

1. Rehearsals and/or meetings involving Employee shall not exceed 8 hours per day, no more than 6 days a week.
2. Prior notice of no less than 10 hours must be posted in writing for all rehearsals or meetings involving employee.
3. At least 6 hours notice shall be given of any change in the posted schedule.
4. Employee shall consult with Employer or his representative before scheduling rehearsals.
5. 10 minutes rest must be granted Employee and all combatants during each hour of fight rehearsal.
6. Employer assumes all liability and responsibility for providing such safety equipment and precautions for rehearsal and performance, as shall be detailed in consultation with Employee. After such consultation, if Employer chooses to disregard, or fails to comply with the instructions of Employee, then Employer assumes all liability for damages which may result.
7. Employer shall consult with Employee prior to casting any role involving combat.
8. Employer agrees to consult with Employee concerning safety precautions involved in the design of costumes, props, lights, and sets which may be involved in a combat scene.
9. Employer/Employee agrees to provide and maintain all weapons and armor.
10. Employee agrees to participate in photo calls, interviews, and any other activities relating to publicity or promotion, so long, as such activities shall be considered "rehearsals," and are subject to all restrictions detailed herein as D.1-6.

E. **INSURANCE**—Employer agrees to provide adequate health and accident insurance for Employee and all combatants for the TERM.

F. **TERMINATION**—This agreement may not be altered orally, and may be amended or terminated by either party only by written notice of not less than one week.

AGREED—

_____Employer _____Employee
_____Date _____Date ■

SUITING THE ACTION TO THE WORD

by Linda McCollum

Theatre Exposed's production of *The Boys in the Band* played three weekends in July at the Reed Whipple Cultural Arts Center in Las Vegas. Theatre Exposed is an independent theatre group that stages its productions in available theatre space around town and is known for its outstanding though often controversial productions.

The fight choreography for *The Boys in the Band* was done by Michael Ross Oddo, a Los Angeles stuntman and although I was pleased to see this group realize the importance of bringing a fight choreographer into the production, I was disappointed in the results. The fight, an important climax and turning point in Act I, just didn't work. The primary problems were not the techniques of the moves themselves but the rhythm of the action, vocalization and the intentions of the attacker.

The rhythm of the action did not fit with the rhythm of what was being said. All we saw was "I hate you, I hate you" but not any connection to the action at the moment. Speech patterns in a fight definitely differ from speech patterns in normal conversation. The actions needed to be suited to the words, their meanings, their rhythmical patterns, their sounds.

The other major problem was with the intention of the attacker. What provokes the fight? Certainly Alan's distaste for Emory and what he represents, but the crucial key to why Alan is even there and the set up for the phone call to his wife Frannie in Act II is the insult made by Emory concerning Alan's wife which was totally lost in the action that provoked the fight. And Emory's supplication in itself would normally have stopped the fight — for it isn't a fight until the second blow is struck.

Another problem with intention occurred during the fight when Alan picked up Emory and hurled him over the coffee table onto the couch. But why would an attacker even pick up the victim if his only intention was to throw him on the couch? The action of picking the victim up was too big for the resulting reaction. Why not a shove or a blow that forces the victim over the table onto the couch if that is where the action is to move? There were just too many moves without clear motivation.

The reaction to the fight by the attacker and the observers was almost stylistic and not in keeping with the tone of the production. After the fight is over Emory's reaction and injury were correct for his character but Alan seemed to drop what little character he had and sat down in the middle of the floor totally distant from the action. And the other seven characters' reactions to the fight seemed totally out of keeping with the intense reality of the situation.

There were no knaps although the pace of the fight, which was too fast to be fully seen or understood, covered this for the uninitiated. The angle of the set which was visually very exciting, was too tight for the fight and the nine actors on stage at that moment, creating problems with sightlines for a good third of the house.

Injuries occurred during the rehearsal process and in performance. A sprained little finger (the result of not looking where one was striking), a large gash in the back (due to a nail protruding from the set) and a twisted ankle (due to a spontaneous change in blocking during the performance) and the run isn't over yet.

The production as a whole was well done and the acting was exceptional in most cases. It is unfortunate that the time and effort of staging the fight resulted in such a poor realization of what the fight's significance was in the play. Both the director and the choreographer failed in integrating the fight as part of the total action of the play and not just some pyrotechnics stuck in for effect ■

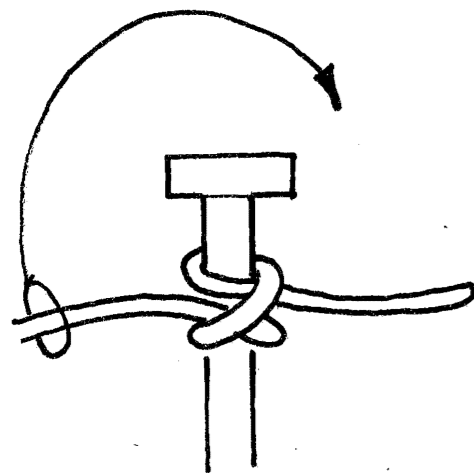


A TIP BUTTON FOR A PRACTICE FOIL OR EPEE' MADE FROM WAXED TWINE

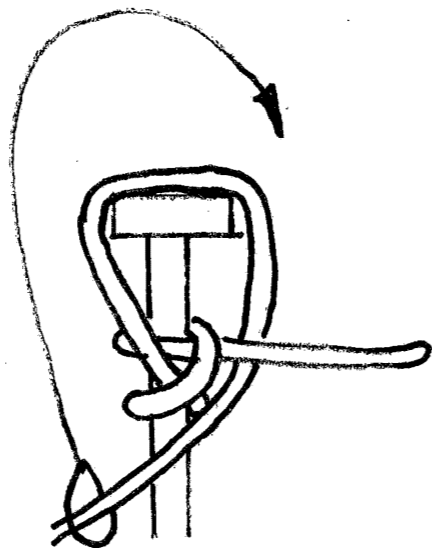
by Tomm Tomlinson

When a rubber tip button is missing or punched through, and a replacement is not available, this older method of protecting the tip can be used. It is actually superior to the rubber tip for safety reasons because it will give ample warning before failure. The twine will fray long before the twine button comes off unlike the rubber tips which are often found halfway up the blade or somewhere in a corner of the practice room. This method of wrapping the tip comes from the *Ashley Book of Knots* and was probably widely used at the turn of the century.

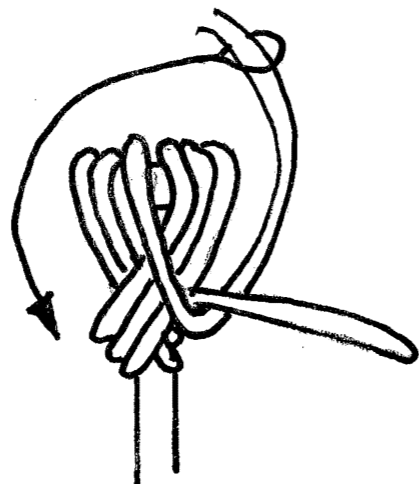
1. TIE CLOVE HITCH



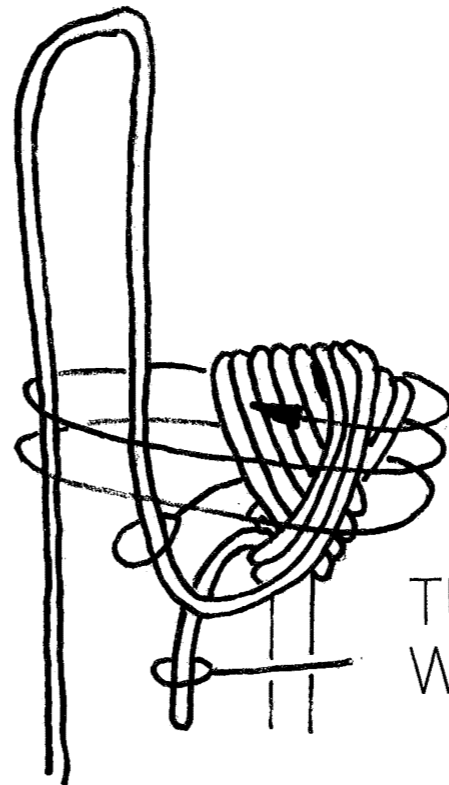
2. WRAP END AROUND TIP & OTHER END



3. MAKE TURNS SNUG & EVEN

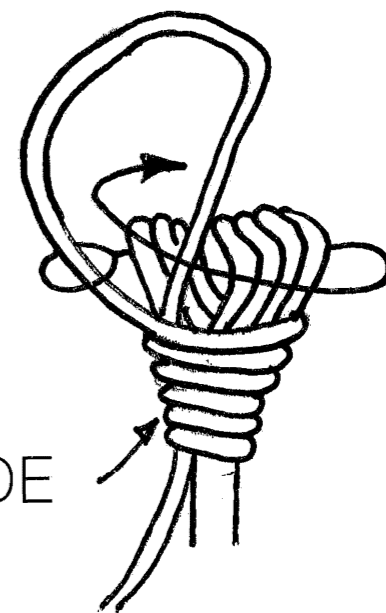


4. START TO WRAP TWINE AROUND BOTH ENDS OF TWINE

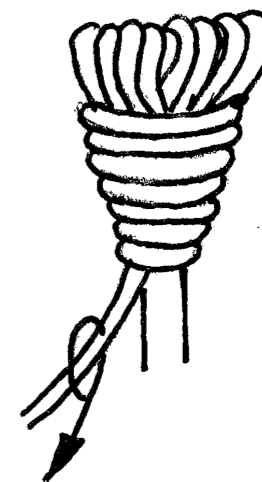


TUCK INSIDE WRAPS

5. WRAP LOOPS AROUND BLADE



6. PULL END TO SNUG LAST WRAP, & CUT OFF END



BUILDING A BETTER BLANK

by Tony Soper

All of us in the theatre I think can agree that we approach the use of firearms on stage with considerable trepidation. I know that I've got a nasty scar on my stomach just below the solar plexus testifying that 'the best laid plans gang aft a'gleigh...' even though I was assured, "The gun is safe, after all it's loaded with blanks!"

Putting aside for a moment the safety considerations, I've always been less than ecstatic about the esthetic properties of commercially produced 'blanks'. Besides being ridiculously expensive, I find the noise level unsatisfactory even on those rare occasions when it's consistent. The black powder leaves a dense smoke which hangs in the air and makes the weapon unduly hard to clean. They spit an ungodly amount of paper wadding from the barrel, sideways from the chamber, etc., etc. As I've scars to prove, those flaming bits of wadding are *not* safe.

But do not despair, I've found a better blank! It's cheaper, louder, cleaner, and *much, much* safer. I came across the process for making this new 'super-blank' out of necessity while working at the Colorado Shakespeare Festival last summer. Their production of *MACBETH*, directed by *ACTING POWER'S* Robert Cohen, was set in pre-WWI Europe. The fights were performed with rifles and bayonets, heavy authentic cavalry sabres and revolvers. The revolvers used were period Webley .44's and Colts. As Young Siward, after being suitably hacked up by Macbeth, I was to be 'executed' with a shot in the head from my own revolver as the merciless Macbeth intoned, "Thou wast born of woman."

Let me interject at this point that it's my firm belief that no fight director should ever allow firearms onstage that are capable of firing live ammunition. Of course, like most of you, I dislike using starter pistols and the like. They just don't look real enough for most of today's audiences. The solution however is fairly simple. First take a practical pistol (usually not a valuable antique as in our case) and substitute either a barrel or chamber of a radically different calibre. For example, a very serviceable stage prop can be made by grafting a .32 chamber on a .22 pistol frame. If someone were to attempt to fire live .32 ammo the pistol would explode in his face, although any potential 'problems' along those lines can be eliminated by informing everyone in the production of that simple fact.

So, on to building the 'better' blank. Take a *spent* (no slug) cartridge of the appropriate calibre, and re-mill it to accept a *shot-shell primer*. These are easily obtainable from any supplier of hand-loading accessories. I recommend CCI brand 109's, manufactured by OMARK Industries, because they are loud, the casing is brass, and the striking surface is steel (eliminating 'mushrooming' in the chamber which can cause jamming).

The process is remarkably easy. Any well-equipped shop or gunsmith can turn out a large quantity quickly and cheaply. Simply bore out the old spent primer, leaving a 'seat' for the new shot-shell primer. Insert a primer into the spent casing, the casing into the chamber of the pistol, and 'presto' a *safe* blank that can even be loaded by the actor onstage since audiences can't tell that the slug is missing.

A good safety test is to fire the blank into a clean piece of onionskin typing paper. Start at 'point-blank' range and work your way backward one step at a time. As I've said, I took a shot in the face every *MACBETH* performance at a distance of about 10 feet and never felt a speck of powder or wadding.

A final note, with any use of firearms, especially if you should have the actor load onstage, be very careful to avoid pointing the weapon at the audience. Nothing is more disconcerting. While watching a run-thru of the fights in *MACBETH* last summer I observed audience members gasp and cringe when a careless actor waved his pistol in their direction.



SOCIETY NEWS

FIGHTS R US The N.Y. based fight troupe, headed by Allen Suddeth, just finished a run of *Smash Hits Vol. 1* with guest star Orson Bean, at the Michael Bennet studios in New York. The show was directed by Christopher Catt and involved several S.A.F.D. members. Over the last Summer, the troupe has been pursuing other work, including the N.Y. Renaissance Faire, and they have just recently become a corporation.

J. ALLEN SUDDETH spent last Spring in New York teaching privately and at Fordham University. He also staged fights for *Julius Caesar* for the Boston Shakespeare, as well as a swordfight for *One Life To Live*. During the Summer he was out in Michigan doing Camelot, and then in Maryland staging *Cyrano* for the Old Bay Playhouse, as well as playing the part of DeGuiche.

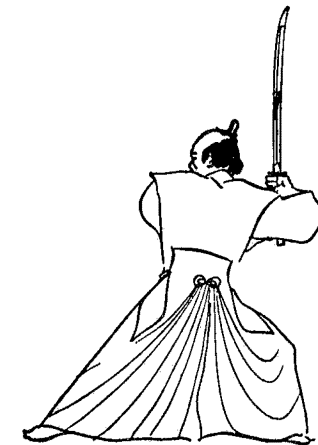
DAVID L. BOUSHEY recently choreographed the fights in *Twelfth Night* and *Henry IV Part I* at the San Diego Globe starring Marsha Mason and David Ogden Stiers. He also choreographed the fights for *Macbeth* at the Illinois Shakespeare Festival. He is presently stunt coordinator for a feature film being shot in Seattle.

JOHN KOENSGEN recently assisted Paddy Crean in choreographing *Macbeth* at Stratford Festival, Ontario, Canada. He is also teaching again at the National Theatre School, Canada.

CRIS VILLA recently choreographed *Richard III* and *Cymbeline* for the Oregon Shakespeare Festival.

CHUCK COYLE recently choreographed *RICHARD III* starring our own Erik Fredricksen in the title role. Chuck is now playing Petruccio in *Taming of the Shrew* at the Louisville Shakespeare in the Park.

PHILLIP KERR has been at the Lorretto Hilton in St. Louis teaching Acting and Directing and he has choreographed the wrestling scene in his own production of *As You Like It* at the same theatre.



TONY SOPER recently appeared as Ajax and choreographed the fights for the U.S. premier of Edward Bond's *The Woman* at Centerstage in Baltimore. He also choreographed the fights for *Cyrano* at the Moscow Repertory Theater, and for *A Midsummer Night's Dream*, at Juillard teaching movement master classes at the Baltimore School for the Arts.

KYLE MACLACHLAN is currently filming in Mexico City in the Dino De Laurentis production of *Dune*, Kyle plays the messiah, Paul Maud'dib and will appear in several fights to be choreographed by Yamazaki (the 'sword-master' of *Conan* fame). The climatic duel will be fought with Sting, of *the Police*, as Feyd-Rautha.

GEORGE FOSGATE recently played the part of Sidney Bruhl and choreographed the violence for *Deathtrap* at the University of Minnesota at Morris. He also choreographed the fight in *The Adventures of Tom Sawyer* there.

JEROME SMITH co-produced a *Sword-Play* performance of combat scenarios and taught an advanced combat class at the Julien Theatre in San Francisco. He is now on the Renaissance road performing at the Dalls, Denver, Chicago, Minneapolis and Boston Fairs. Aside from performing combats, Jerome will also be teaching at each Fair, as well as choreographing a melee to close the Chicago and Boston Faires. He will return to San Francisco this Fall.

MERIDETH TAYLOR recently choreographed the fights in *Alls Well That Ends Well* at the University of Denver.

STEPHEN WHITE is Fightmaster this year at Arena Stage in Washington, D.C. He has completed his fifth summer season with Camden Shakespeare Co. in Camden, Maine, by choreographing the battle scenes in *Julius Caesar* and directing *Androcles and the Lion*. He is also finishing his own stage adaptation of Rudyard Kipling's *The Jungle Book*.

POINTS OF INTEREST

I was asked to adjudicate a number of students trained by J.R. Beardsley. The certification was held in San Francisco and sixteen of twenty students were passed, though none were recommended. Those who passed showed ample skill in the use of unarmed, broadsword, rapier and dagger and courtsword techniques.

Scenarios worth mentioning were a combat between two twins still in the womb and a comic piece about Red Sonya the *She Devil*. Good work on the part of all concerned.

Those who passed were:

- 222 Chris Logan
- 223 Tristan Smith
- 224 Howard Muir
- 225 Denver Garrison
- 226 Jeffery Mason
- 227 Richard Mulligan
- 228 Tony Hunt
- 229 Greg Gilmer
- 230 Bill Grivna
- 231 Sharon Rosner
- 232 Jean Natto
- 233 Douglas Leach
- 234 Judith Bows
- 235 Shawn Lovely
- 236 Sandra McKenzie
- 237 Kristin Gehring

Teacher: J.R. Beardsley
 Adjudicator: Jerome Smith

A certification test was given at the Ken Zen Center in New York City. The students had studied under Allen Suddeth and all of them passed, with two students receiving recommendations.

The work was proficient with a couple of the fights being particularly inventive: a hilarious brawl over Sanka coffee (Robert Haas and Peter Allas), a very unique text of *Cat On A Hot Tin Roof* (Liz Zazzi and Liz Wong), as well as an excellently performed *Homecoming* by Peter Samuels and Stefano Leverso.

Those who passed were:

- 241 Peter Samuels (Rec.)
- 242 Stefano Leverso (Rec.)
- 243 Robert Haas
- 244 Christopher Ferejohn
- 245 Barry Schleisman
- 246 Ted O'Brien
- 247 Peter Allas
- 248 Jim Burke
- 249 Mark McDermott
- 250 Philip Paratore
- 251 Elizabeth Wong
- 252 Elizabeth Zazzi

Teacher: Allen Suddeth
 Adjudicator: Erik Fredricksen

On May 14th I witnessed what has to be the best unarmed combat I have ever had the good fortune to adjudicate. The test was given at the University of Washington (P.A.T.P.). As usual the acting was terrific! The University of Washington always integrates quality acting with great set-ups and quality fights.

This year's offering was diverse number of fights employing just about every move and gimmick I have ever seen, including a wheelchair with a pole rigged-up to resemble some kind of jousting vehicle. All of the combatants received certification with three attaining recommendations.

- 253 Morgan Strickland (Rec.)
- 254 Brian Cousins (Rec.)
- 255 Tom Fervoy
- 256 Mark Hymen
- 257 Rick Hansen
- 258 Steve Brush (Rec.)
- 259 Berry Cooper
- 260 Stephanie Shine

Teacher: Graig Turner
 Examiner: David Boushey

I went down to Temple University in late spring to judge a group of students that had been trained by Chuck Conwell. Presented were a variety of unarmed, broadsword, and Rapier fights. The quality of these combats was very high, with three of the actors receiving recommendations.

The assembled audience of faculty and friends were very supportive. I did feel however that some of the scenes should have been more carefully scripted beforehand, as acting is one of the most important factors in a fight test. Those who passed were:

- 261 Charles Conwell (Rec.)
- 262 Jim Horton (Rec.)
- 263 Dave Spaulding (Rec.)
- 264 Brad Walker
- 265 Jeffrey Adams
- 266 Richard Krohn

Teacher: Charles Conwell
 Adjudicator: Allen Suddeth

The following are a list of individuals certified:

- 267 David Rothman (R)
- 268 Kacie Stetson (R)
- 269 Robert Robinson (P)
- 270 John Goodrum (R)
- 271 Tom Schall (R)
- 272 Richard Alvarez (R)
- 273 Andy Robinson (R)
- 274 Joel Mason (P)
- 275 Carl Cannady (P)
- 276 Stephen Kazakoff (P)
- 277 David Woolley (R)
- 278 Robert Albright (P)
- 279 Joe Sowders (P)
- 280 Gregory Luck (R)
- 281 Fred Salancy (P)
- 282 Michael Carney (P)
- 283 Maria Jurjevich (P)
- 284 Will Dobson (P)
- 285 Robin McFarquhar (P)
- 286 Susan Chrietzberg (P)
- 287 John Gaynor (P)
- 288 Harry Shifman (R)
- 289 Lynn Arthur (P)
- 290 Brad Waters (P)
- 291 James Meeley Jr. (P)
- 292 Eric Blaugher (P)
- 293 Thomas Cavano (P)
- 294 Larry Bryan (P)
- 295 James Finney (P)
- 296 William Smotherman (P)
- 297 Paul Klementowicz (P)
- 298 Jamie Cheatham (R)

I had the pleasure to adjudicate eight cast members of the *LEGEND OF DANIEL BOONE* on August 26. In case you are unfamiliar with this show, "BOONE" as it is appropriately called is one of many summer outdoor dramas that operate primarily in the south. I am pleased to announce that all who took the test passed with one person receiving a recommendation.

The cast members were trained by Associate member Drew Fracher. In each instance the fights were well choreographed and carefully executed with a great deal of emphasis on safety. In some instances I felt the actors played it too safe. An occasional phrase here or there during the rapier and dagger fights appeared to be executed at a "walk through" tempo. This probably occurred because of the brevity of training on this weapon. It was interesting to note that the rapier and dagger was the only style of combat that presented movement problems for some of the actors. The unarmed section and the quarterstaff fight were executed with fluidity and control; due to the fact that these actors perform hand to hand fights every night.

I am sure that all eight students have received the solid fundamentals of stage combat from Drew. With additional training and rehearsal, many of these actors will become outstanding practitioners of stage combat. I hope they continue to perfect this new found skill. My congratulations to Mr. Fracher and his dedicated students from the case of *THE LEGEND OF DANIEL BOONE*.

The following is a list of those who took the test and received certification:

- 299 Barry Kemper
- 300 Sally Knight
- 301 Robert Vazac (Rec.)
- 302 Jim Shadburne
- 303 Bruce O'Quinn
- 304 Allan Barlow
- 305 David Maddox
- 306 Brent Gibbs
- 307 Doug Mumaw

Teacher: Andrew Fracher
 Adjudicator: David Leong

Chuck Coyle has had his status elevated to that of Associate.

Members of the Society and their producers can now rent weapons through the Society by contacting David Leong, Northern Kentucky University, Highland Heights, KY 41076. Phone (606)572-5420.

NORMAND BEAUREGARD has had another very successful season with his highly acclaimed Cumberland Company located on the grounds of a 550 acre Monastery in Cumberland, Rhode Island.

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ADDRESS CORRECTIONS

HOLLIS HUSTON
Box 2938
St. Louis, MO 63130

NEW MEMBERS

There are a number of new members to the Society. We welcome them and hope that they will be active in contributing to the Society and to *The Fight Master*.

BONNIE DeBOUTER, Friend
11 Poplar Ave.
Little Ferry, NJ 07643

TONY HARRIS, Friend
6014 Winsome No. 122W
Houston, TX 77057

WILLIAM POTTER, Affiliate
C/O William Woods College
Fulton, MO 65251

JOHN McCLUGGAGE, Affiliate
No. 6 Swindon Court
Manchester, MO 63011

LARS LUNDGREN, Full
4374 Creek Trail
Acworth, GA 30101

MARK CLARK, Affiliate
2526 California St.
Berkeley, CA 94703

TODD LOWETH, Associate
32-64 45th St.
Long Island City, NY

JACK HARRISON, Affiliate
1741 Belmont Ave. 3505
Seattle, WA 98122

WILLIAM GRIVNA, Affiliate
4530 Shenandoah
St. Louis, MO 63110

STANLEY HAEHL, Friend
C/O Dept. of Theatre Arts
215 Temple Bldg.
12th and R Streets
University of Nebraska, Lincoln
Lincoln, NE 68510

FRED SALANCY, Affiliate
P.O. Box 624
Misenheimer, NC 28109

WILLIAM SMOTHERMAN, Affiliate
3721 Oweda Terrace
Chattanooga, TN 37415

ROBERT ROBINSON, Affiliate
630 W. Orchard St.
Macomb, IL 61455

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4621 Marshall Drive, West
Binghamton, NY 13903

HARRY SHIFMAN, Affiliate
46 Riverton St. No. 2E
New York City, NY 10002

JOHN NELLES, Affiliate
R.R. 3, Box 100
Maquoketa, Iowa 52060

COLLEEN KELLY, Friend
26341 Barbara
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KAREN PETERSON, Friend
Speech/Theatre Dept.
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Northfield, MN 55057

ANDY ROBINSON, Affiliate
234 Raymond Dr.
Monroe, OH 45050

ANNE EDWARDS, Friend
155 Marble Cliff Dr.
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DAVID WOOLLEY, Affiliate
934 W. Newport
Chicago, IL 60657

JOHN GAYNOR, Affiliate
137 S. Grove Ave.
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DAVID ROTHMAN, Affiliate
8107 Garland Ave.
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WILLIAM HARP, Friend
4026½ S. Lafayette
Fort Wayne, IN 46806

MARIA JURJEVICH, Affiliate
206 Blackburn Ave.
Birmingham, AL 36507

LEE ANN WELLER, Student
370 Tara Dr.
Pittsburgh, PA 15236

ERIC BLAUGHER, Affiliate
1257 Lincoln Ave. No. 2
Tyrone, PA 16686

CLINT VAUGHT, Friend
420 Belgravia Court No. 7
Louisville, KY 40208

JAMES NEELY JR., Affiliate
610C Groton Ct.
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RICK SABATINI, Affiliate
11600 Elkin St.
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TIMOTHY MOONEY, Friend
927 S. 11th St. No. 7

KACIE STETSON, Affiliate
1267 Commonwealth Ave. No. 8
Allston, MA 02134

ROBERT ALBRIGHT, Affiliate
104 N. Bellevue
Wilmore, KY 40390

RICHARD ALVAREZ, Affiliate
4106 Todville No. 2
Seabrook, TX 77589

SUSAN CHRIETZBERG, Affiliate
Theatre and Communication Arts
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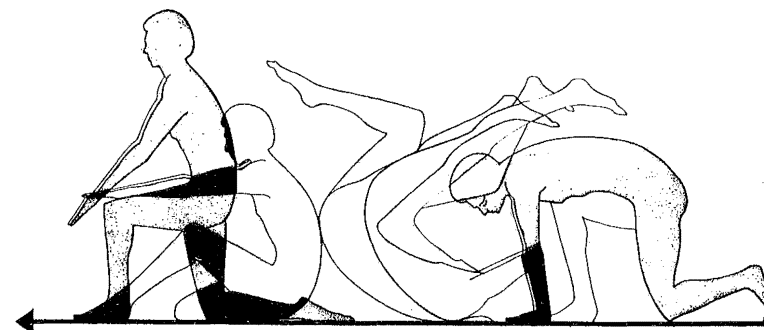


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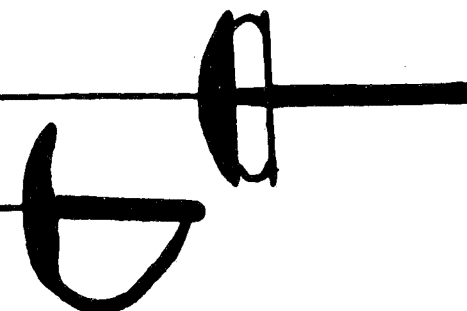


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