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Fight Master Magazine

The Society of American Fight Directors

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## **The Fight Master, January 1979, Vol. 2 Issue 1**

The Society of American Fight Directors

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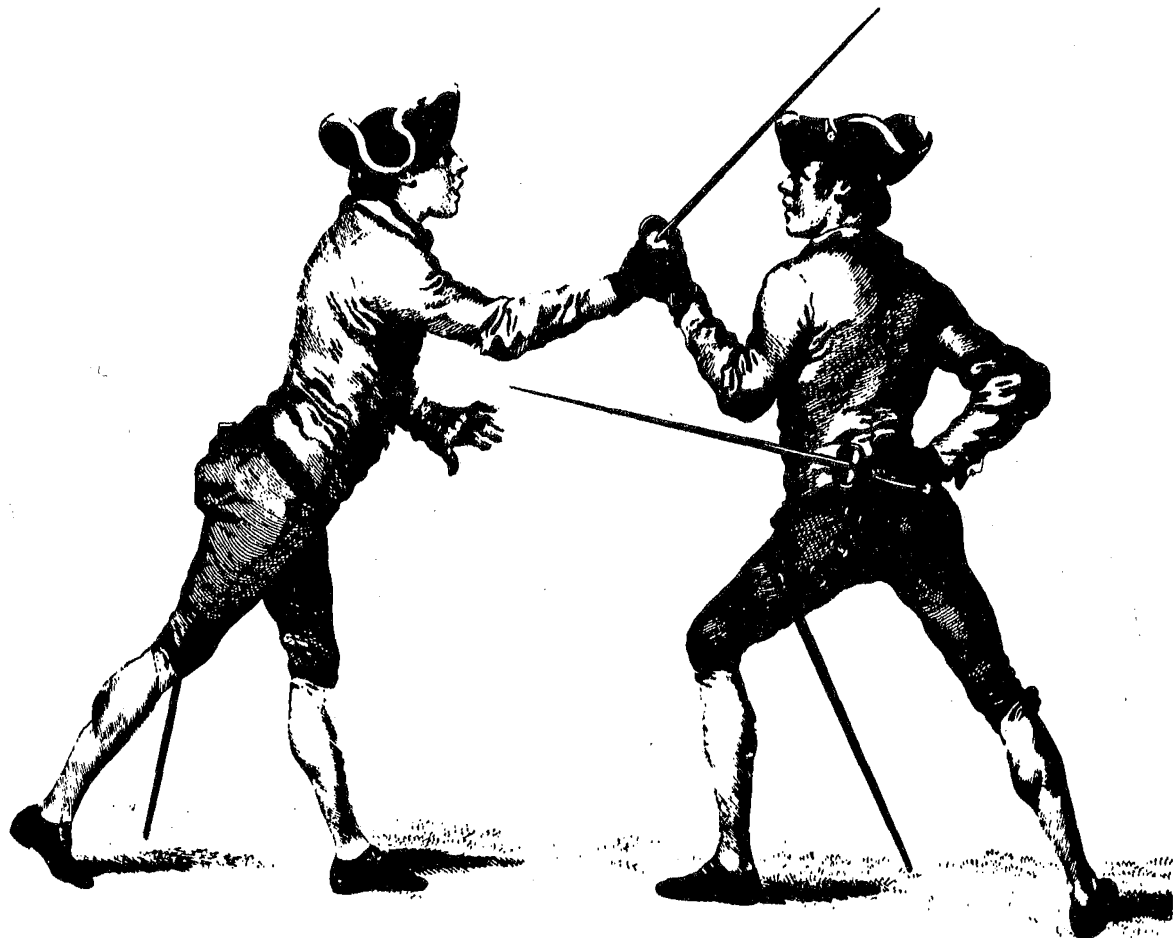
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# the fight master

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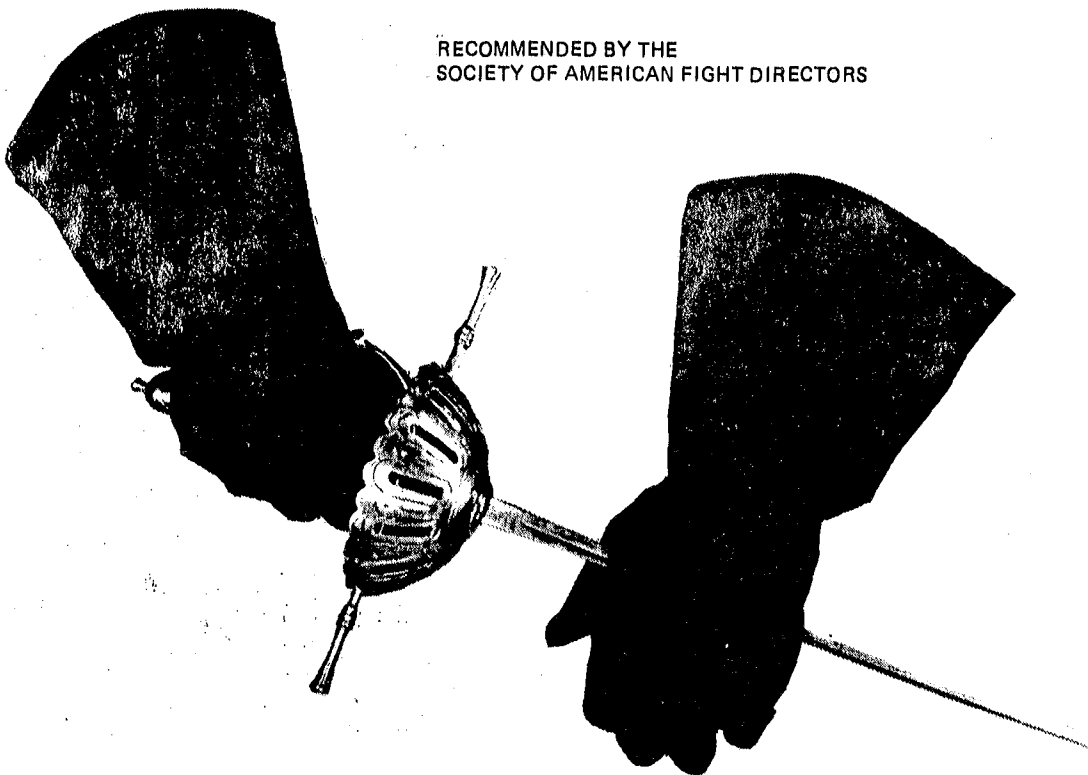
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## THE FIGHT MASTER

The Magazine of the Society of American Fight Directors  
NO. 4

JANUARY 1979

Editor - Mike McGraw

Lay-out - David L. Boushey

Typed and Duplicated by Mike McGraw

\*\*\*\*\*

### Society of American Fight Directors

The second Society of Fight Directors in the world has been incorporated in Seattle, Washington. Its founder is David Boushey, Overseas Affiliate of the Society of British Fight Directors.

#### OFFICERS:

President	David L. Boushey 4720 38th N.E. Seattle, Wa. 98105
Vice President	Byron Jennings 1440 Sacramento #6 San Francisco, Calif. 94109
Sec/Treas.	Erik Fredricksen 202 W. 98th #5-D New York, N.Y. 10025

## ANNUAL DUES

Membership fees for 1979 are now due. 90% of the society's receipts via dues go toward the publication of our magazine, The Fight Master. In order to maintain the standards set forth in regard to the quality of the magazine, it is expedient that the membership pay their annual dues by no later than the end of February. Originally, we had hoped that the dues for Affiliates would amount to \$10.00. However, with the increase of printing costs and materials, we must ask that Affiliates pay \$15.00 for dues. Full members pay \$15.00 and Student members' dues will remain at \$10.00.

It costs \$2.55 to publish each magazine. We follow the most economically feasible plan to keep it at that cost. Due to the limited number of issues, printing is expensive. We hope the membership sees the value in our society's magazine and will continue to support its publication.

Any present members who do not pay their dues by

the designated time will have to be removed from the membership roster of the society. There are a number of individuals who donate a great deal of time to keep our society prospering. Through your dues and participation, the society will continue to grow as a viable part of the theater/cinema scene.

D. Boushey

Pres. - S.A.F.D.

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\* WAITING FOR NUREYEV

by Henry Marshall

He first appeared not long after we had started rehearsal - an unexpectedly small and slight figure dressed as a Sheik and highly made up for the scenes being shot on the adjoining stage. I introduced myself and shook hands. I asked him if he "had done any". "A little," he said. We then showed him what had been arranged for him, with one of the stuntmen standing in for him, and he commented, "A bit slow". He wanted more movement (i.e., lunging) down the steps. When I failed to grasp immediately what he required, he made a remark that sounded like "Pshewi" and took his departure.

The day had not started well. Arriving on the film set - a bridge and surrounding garden terrace - I found it deserted except for some carpenter's debris. The whole stage was empty and the only sound was that of some distant banging workmen. Later, the prop man appeared. "What kind of swords do you want?" was his opening, an ominous beginning, but we got the ones ordered within a few minutes. The members of the stunt team engaged to play the soldiers gradually trickled down from the dressing room. Ken Russell had already made an unheralded entrance, wearing spectacles and, in a short exchange of dialogue, changed the whole start of the fight as already planned. He now wanted to shoot Nureyev from behind, being driven down the steps of the bridge by his opponents.

The steps were a near disaster. Stairs for fighting clearly need to be specially constructed with wide treads and a very small rise. These steps were narrow and steep. One lunge down them could lead straight into a headlong tumble. We later had a few wider treads put in, but the result was never conducive to the smooth coordination of footwork for four men driving one man back down the steps.

A second visit from Ken Russell produced a demand for more men coming over the bridge, so I arranged two more rows of soldiers, three in a row, leaping briskly up on

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the bridge in the guard of prime and advancing menacingly toward Nureyev, who, driven back by the combined lunges of the first four, and having kicked them across a parapet, was now to be standing bravely on a plinth.

Since I guessed that we would have very little time to rehearse Nureyev himself, I had confined his moves to the minimum (about thirty) so his attacks and parries to the second and third waves of attackers were of the simplest. "They get by too easily. He doesn't do enough with them," Ken said on his next visit. So we changed the second and third rows of soldiers round to the other side of the bridge to make a mass attack on Nureyev from the opposite direction, after he had disposed of the first four. Now I had to cobble up a completely new sequence on the spot. By this time - it was the evening on the second day - the producer and a bevy of onlookers had appeared on the set to enjoy the spectacle. Suggestions flew fast and furious from all quarters with me trying desperately to think quickly and keep some sort of control of the increasingly complicated proceedings. One suggestion from Terry Walsh, a Fight Arranger himself and veteran of dozens of Dr. Who fights and was on the stunt team, was most useful and we incorporated it in the sequence.

Nureyev's rehearsal availability was what might be called minimal. Half an hour here, a few minutes there.

For one whole day we didn't see him at all. There was no time to teach him anything except the basics of his own moves. He picked these up very quickly, but anything in the nature of style or exact movements was out of the question. He wanted some modifications of his own to the moves arranged and these changes were, naturally, made to suit him. After one rehearsal of a few minutes only, but before shooting a quite complicated sequence, which Ken Russell intended to film on the spot, I asked Ken, "This is perfection?" "At this time of night, it is," he said. It was about six o'clock and we had to finish at six thirty.

We had blocked the whole fight with a stand-in and

timed it and rehearsed it in the same way. The rest of the time was spent waiting for Nureyev, who was busy shooting on the next stage and appeared at unexpected moments in a variety of costumes with ungainly or unsuitable footwear for very short periods, usually interrupted as soon as we were getting anywhere.

Surprisingly, he had difficulty with the leaps onto high levels. Then one remembered that most ballet is performed on a flat surface with shoes made for dancing, and here he was supposed to jump onto irregular or narrow spaces in high-heel shoes and proceed upwards on a narrow false staircase (imposed later on the real steps of the bridge) with a fifteen feet drop on one side. Under the circumstances, he was naturally cautious. Considering that his professional career and reputation depended on his legs, one could see his point.

There was one memorable moment when the stand-in had pointed out the three or four foot positions mapped out for him on the false staircase. Nureyev said carefully, "I don't think I can remember all that footwork". On one day he was visibly exhausted, but when I asked him later, in the only general conversation we ever had, if he found filming and fencing more tiring than what he usually did, he said, "No. Dancing is more tiring than this. After two hours dancing you are finished. I could not dance for six hours."

I found him a withdrawn, silent man, possibly because he was concentrating on what he had to do in a new medium with such a pitiful short rehearsal time. But we caught glimpses of relaxation with people he knew. One of the unit, on his way out of the studio, was greeted with "Goodnight, mate" from a passing figure, spoken in a studied cockney accent. Rudolph Nureyev was on his way home.

What effect we obtained in the end from his swordplay as Rudolph Valentino, playing Monsieur Beaucaire, was difficult to judge. The instant replay system of shots available in the studio on a television set gave only a small flickering picture in black and white, which was hard for the uni-

nitated to judge from. The image he presented was a dazzling one - particularly in solo shots, when he did some wrist-twisting blade flashes he developed himself. After one bit of swahbuckling right into the camera, followed by a winning grin, he exclaimed, "That's what's called camp". He clearly had a wry humor and it would have been fascinating to have a real conversation with him and establish a working relationship.

As far as the stuntmen were concerned, they were, without exception, a very good group. They included Stuart, the stunt coordinator, an acrobat, fire-eater, and stilt-walker. Tex - falls from airplanes and smashing cars. Bronco - horses. Barry - Arab horses. Billy - about to make a comeback as a professional heavyweight at the age of forty-nine! Mike - horses, swordplay, jousting, in a rich shorthread accent. Malcolm, with spectacles, a young stuntman and therefore exceptional. Tim - Nureyev's stand-in, also a jouster and fighting nightly as the Black Knight at a Tudor Banquet Room. There were twelve of them altogether. Only about half of them were swordsmen, but most had only to make one step forward and extend the swordarm, plus a vague rush up the bridge at the end.

The appearance of the "boxes" for the stuntmen to fall into was new to me, although I had, of course, heard about them. The "boxes" are large cardboard cartons, carefully arranged by the stuntmen themselves in exactly the right position for the fall. With four falls scheduled in the sequence, there were a great many boxes laid out in a thick oblong row below the bridge. The stuntmen did not practice their falls, but did them only on special request in rehearsal accompanied by appropriate yells. They were paid so much for every fall, even when not actually being filmed, so before anyone rehearsed a fall, the event had to be cleared with the First Assistant Director. I asked one stuntman what he thought about when falling and he said, "the acting". After each fall the men lay very still in their boxes. At first I thought they were dead or injured - then realized

that they had to lie still in case their heads appeared in camera shot when getting up. An interesting point was that the use of boxes had not been discovered in 1926 (the year our film within a film was being shot) and since all the tricks of the trade were to be revealed at the end of the fencing sequence, including what the stuntmen fell into, our modern boxes were to be covered with straw and tarpaulin, which is what was used at the time. If a few of the stuntmen made a number of suggestions, including both the useful and a few I could have done without, I am sure it was done in a spirit of helpfulness, as I made no secret of the fact that this was my first film.

This was not a sequence that could ever have been done with "actor" swordsmen. There were four fifteen foot falls after swordplay and, in any case, fighting on the high-altitude false staircase, would have been impossible for a non-professional athlete.

The endless, exhausting waiting, during which one could never relax in case of a sudden call to arms, was enlivened by various incidents. The stuntmen introduced me to a game called "Spoof", which lost me a few pennies. I showed some of them an eighteenth century salute and a rapier salute, plus an "exit fighting" sequence. The call sheet specifying necessities for next day was a fascinating document. One sheet included:

Art Department: Willie's Graffiti (a naked woman drawn on a prison wall)

Wardrobe: Valentino urinates in trousers.

Make-up: Valentino bites lip (Blood required)

One could wander onto the next Stage to see these effects in action. Nureyev, as Valentino, had a garden hose-pipe stuck into the back of his trousers for the urination scene. Since Russell took ten "takes" of most shots, Rudolph was standing there for what seemed hours, practicing artificial urination. "You might warm it first," he said, as cold water trickled down his leg for the umpteenth time.

Viewing our progress in the constantly changing se-

quence, Ken Russell casually ordered a large number of pikemen. And, one morning, eighteen 7 foot pikes, gleaming dangerously, were carried past our resting bodies. Soon after, the personnel of a complete orchestra arrived with their instruments, not to play but to mime pre-recorded music. In silent film days, in which the film was set, it was customary to have an orchestra in the studio to get the actors into the mood of the scene being shot.

As we moved towards the climax of our eight days stint - the actual shooting of the fencing sequence - the stage was flooded with new people. There were numerous extras, dressed in eighteenth century soldier's uniforms, bewildering like those worn by our own stunt team, to carry the pikes, but not, one hoped, to fight with them. A complete 1926 film unit, with producer complete with cigar, director and assistant director with megaphones, cameraman with cap, electricians and other technicians, all played by actors, were side by side with the 1976 film unit. With orchestra busily miming away, soldiers of several regiments galore, Ken Russell and Nureyev, it was an Alice-in-Wonderland situation.

One thing had become increasingly obvious to me - that no Fight Director, unless extremely experienced or well-placed in the pecking order of the film unit, can hope to 'direct' a film fight in the same sense that he often can and does in the theatre. One is very much in the hands of the film director, the star, the cameraman, the set-designer, and at the mercy of numerous technical factors. This realization, allied with the literally exhausting ordeal of hanging about for long hours without really being able to relax or concentrate on other things, made one grateful for little kindnesses - the moment that the producer acknowledged my existence by saying, "Hullo"; the day that Nureyev acknowledged my greeting in the lavatory by nodding.

When my work was over, I sat watching a film unit shooting Monsieur Beaucaire. Beside me sat John Justin, veteran of screen fighting himself, who was playing the silent film director. He told me that the sequence we had shot the night before looked like a silent film fight. This was meant as a compliment. It was not exactly my intention, nor, so far as

I could tell, Ken Russell's, but it was something.

A curious footnote to the proceedings was the fact that, playing an electrician in the silent film unit was an actor called Ray Jewers, the first certificate holder on our own register, obtained in the first Society test ever held at Central in 1971. He remembered his counter-sixte and other parries with remarkable dexterity, but agreed that he could not have fought on the high-altitude false staircase or done the falls. Perhaps the future of screen fighting belongs to the combined skills of actor/swordsmen, working in amity and cooperation. Of my own experience with the stuntmen, I can only repeat they were a splendid team.

\* Reprinted from *The Fight Director*, the magazine of the Society of British Fight Directors, by permission of the Editor.

#### LETTER TO THE EDITOR

I have an aficionado's interest in the historical period of personal combat and repeatedly seek opportunities for further involvement. This brings me to the topic of this letter.

I suggest that a permanent column appear in *The Fight Master* promoting discussion among the membership about a simulated duelling situation. I further suggest that the membership may be interested in a competition or contest to design a superior duelling weapon for this simulated situation.

Of course, 300 years of practice of the duelling situation has already evolved the most efficient weapons for several of the historical periods. But in each case circumstances of the period, such as habitual use of body armour, available materials for construction of weapons, state of metallurgy, available weapons, have been mutually influential. The duelling simulation I am speaking of would necessarily be closely defined. After all, there is no point in re-inventing some obsolete military weapon. The simulation and a preliminary design of the weapon would be presented to the membership in an opening article and members be invited to offer their improvements as contributions for discussion in a regular column.

I specify that this be a simulated duelling situation and not a modern fencing match. Fencing theory is well-nigh complete by now, as it pertains to the safety of the salle. But a simulation of the duel - to the death, serious wound, or first blood - is both more interesting and offers more leeway in weapon design.

The concrete end result may be humorous inasmuch as we may re-invent the transition rapier, but the goal is to promote communication among the membership about this most interesting subject.

I suggest that the original description of the duelling situation be a combined affair incorporating the input of several of the more experienced New York members (Erik Fredericksen? Richard Gradkowski?). The continuation of the

column could be left in the hands of a single columnist (even myself).

It should be clear that contributions to the column may deal with any aspect of the duelling situation after we have set up the original premise. That is, members may wish to discuss fencing technique (practical with edged weapons), weapon design, materials for construction of weapons, metallurgy, legal aspects of a code duello, ethical aspects of a code duello, etc. Trial by combat originated in the absence of courts and legal resource and, as we approach the 21st Century, legal resource in our courts is becoming more and more purposeless.

Samuel Bruce Campbell

#### Editor's Note:

Members who would be interested in developing a duelling simulation game or would be willing to contribute to a continuing column discussing various aspects of the duelling situation are invited to contact the Society or write to: Samuel Bruce Campbell

65 E 96 (1013)

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## - A MAN WITH A FUTURE -

It has become quite evident to me in the past couple of years just how much attention our area of the theater and cinema is getting. Producers and directors are becoming more aware of how important well-conceived fight choreography is and how much it can add to a given production.

I find this trend spreading across the entire United States. Where once it was a novelty to have a Fight Director, now it is increasingly becoming standard procedure to have a Fight Director on hand.

I can relate a large amount of that success directly to The Society of American Fight Directors. We, as an organization comprised of skilled individuals, have done a great deal to promote our area of theater. Prior to the formation of the Society, little attention was given to the Fight Director. Now that he is regarded as a professional with invaluable skills, his marketability has increased immensely. Of course, we have a long way to go, but within two short years people are becoming more cognizant of the professional Fight Director.

As a Fight Director who works a lot of festivals and conducts many workshops, I can see the swing upwards in regard to the Fight Director and his place of import within the theater community. Part of this awareness has been the direct result of injuries that have taken place on many campuses and professional stages. It is no longer just a matter of aesthetics, and how well a fight looks on stage, but also a simple matter of survival!

Having just choreographed the fights in MacBeth for the Ashland Shakespeare Festival, I noted that this group of combatants were the strongest set of actors I had ever choreographed at Ashland. Here again, I feel it is because more schools are becoming aware of this corner of the theater and are either hiring Fight Directors as part of their staff or bringing in Fight Directors to do 'fight workshops'. It certainly is a

pleasure for me to have something to work with rather than always starting at square one.

I would like to get feedback from other members in regard to my observations as to the growth and awareness the Fight Director is now starting to enjoy.

I suspect that within three years we will be enjoying the same respect our colleagues do in Great Britain and, hopefully, it will be less of a burden as to how we are going to support our families and loved ones.

D.L. Boushey

A FIGHT AT THE OPERA

By David Boushey

I recently had the good fortune to work on the Seattle Opera's production of MacBeth. Working with an operatic score does create certain problems. In the first place, one is limited to a certain duration of time in which a fight must take place. In my case, I had exactly 35 seconds for the first battle prior to the MacBeth/MacDuff fight, which lasted exactly 40 seconds. As with most fights accompanied by certain time limitations, I found myself trying to make the fights an integral part of the total production without over-emphasizing them and, at the same time, not selling this aspect of the production short. In other words, I wanted to work within the limitations that are inherent in opera without compromising artistic integrity.

Besides dealing with time limitations, one has to be aware that opera singers do not and cannot exert themselves physically to a point where their singing suffers. I have heard that many opera singers are prima donnas when it comes to anything that might take away from their singing and, for the most part, they have every right to be concerned if something is being asked of them that physically debilitates their primary concern - that being the ability to explore their voices totally without the fear of physical fatigue, which directly affects the voice.

These were international opera stars and, I must say, I had two splendid individuals to work with. They could have easily said, "make these fights as simple as possible and get them out of the way", but fortunately for myself and the production, they opted to make the fights as authentic as possible without jeopardizing their voices. I feel it is the responsibility of any good Fight Director to make his combatants feel as secure as possible in approaching anything as demanding as a broadsword fight. With much encouragement, it is rather amazing how much a Fight Director can get out of his combat-

ants. As a fight choreographer, you are not only a person who can put a fight down on paper and properly choreograph it, you are also a P.R. man who can bolster the confidence of a combatant and, in many cases, make him more aware of his character and the physical nature of his role. In many instances in my own past, I have had a direct influence in the manner by which an individual has approached a role. It is especially important that the Fight Director be aware of certain physical limitations when it comes to opera. If you are sympathetic to the singer and what demands are being placed upon him, you will probably find him an agreeable sort of chap. When any singer, actor, or dancer knows you are on their side and not out to promote your aspect of the production above their primary concern, chances are you will find them most cooperative and, in the case of the Seattle Opera, this certainly was the case.

One element of this opera which I feel applies to most operas was the ages of the people involved. This does not just allude to the principal characters but the chorus as well. In MacBeth you have a huge battle on stage in the fourth act and this has to be done with various chorus members. I found almost all my chorus combatants totally inexperienced with weaponry. It was my responsibility to choose those chorus members I felt were physically more capable to handle the various weapons at hand. I called a preliminary fight call involving all the chorus men at my disposal and from that meeting I chose the ones I felt would best do the job. Believe me, this is a very important time and who you choose will be the combatants you will be choreographing. I think choosing the right people for the job after only one session is very sticky and you simply have to go on your own intuition. The chorus men I was dealing with had an average age of around 48. I ended up using some people in my battle who were in their 60's but they were the best I had on hand so I used them. By the time one is 50 or 60 often you are a bit out of shape and perhaps not quite as agile as one would hope. This I find is common in opera and, here again, it must be dealt with as best one can.

Another point to be taken is the situation where most sets

used in the U.S. are transferred from one opera to another. Therefore, you are often stuck with whatever props go with the show. In the case of weapons, the swords for MacBeth were horrendous; either outrageously heavy or made of aluminum. I had to make do with some very awkward weapons and, as we know, just the nature of the weapon can make a fight work or totally fall on its face. Fortunately, we had two decent swords that were wielded by MacBeth and MacDuff so not all was lost. But I strongly suggest you find out in short order what your weapons look like, their weight, and how soon you will have them. I am under the impression property masters in opera circles simply do not have a clue as to what constitutes a good fighting weapon. This is probably due to the fact that they seldom deal with 'fighting' weapons. Nonetheless, it is most important to deal with the weapons to be used immediately, whether it be theater, film, or opera,

The last point I want to dwell upon is one of major importance. Most Fight Directors will be shocked to find that they have roughly one week to get their fights in order. Opera productions are generally staged in one week! The singers already have their roles down when they come to town. They simply have to be integrated with the chorus and other individuals. The man with this responsibility is the stage director, who puts all the various aspects of the opera together. So if you are planning to choreograph an opera - fair warning! You will have a week at best to get it together.

I look forward to choreographing Don Giovanni this March with the Seattle Opera. I will be working with Sherril Milnes, one of the world's leading baritones, and I expect it to be another interesting situation with its share of madness and lack of rehearsal time. The more shows one does in our business, the more one learns to deal with adversity and the quicker one accepts the limitations often put upon us, the sooner he will find peace of mind (or, in some instances, a new way of making a living).

## \* TRIPP'S GUIDE - PART ONE

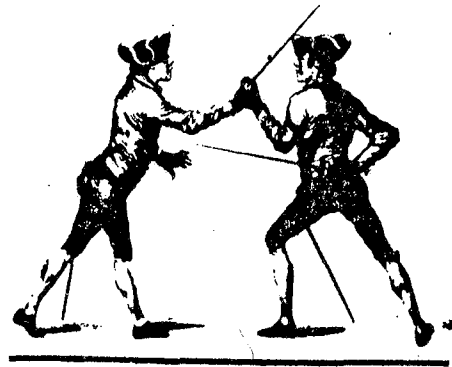
- ADVENTURES OF CASANOVA, 1947 Arture de Cordova, an excellent stylist in his early days.
- ADVENTURES OF DON JUAN, 1948 Errol Flynn and some of his better efforts on fencing more than one opponent at a time.
- ADVENTURES OF ROBIN HOOD, 1938 Flynn vs. the delightful Rathbone who fenced for pleasure every day. Good staircase fight sequence.
- ADVENTURES OF ROBIN HOOD Richard Todd. Only memorable for the quarterstaff bout.
- AGAINST ALL FLAGS, 1953 Pirates. Flynn vs. Quinn.
- ALEXANDER THE GREAT, 1956 Burton plus Spectacle.
- ANNE OF THE INDIES, 1951 Lady pirate, Jean Peters, duels with Louis Jordon, unsuccessfully.
- ARROWHEAD, 1953 Heston, Palance and Apaches. Much above average brawls.
- ATTILA, 1955 Quinn and Loren but only the costumes worth watching.
- BACK TO BATAAN, 1945 Wayne and Quinn handy with the bomb and the bayonet.
- BEAU GESTE, 1939 Cooper and Milland.
- BEAU GESTE, 1966 Telly Savalas good with bayonet.
- BLACK ARROW, 1948 Louis Hayward. Archery better than swordplay.
- BLACK SHIELD OF FALWORTH, 1954 Tony Curtis. Knights training & tournament scenes interesting.
- THE BLACK SWAN, 1942 Pirate Tyrone Power in some good sea battles.
- BUGLES IN THE AFTERNOON, 1952 Ray Milland in the best of the Custer films.
- CAPTAIN BLOOD, 1935 The first Flynn. Exciting, economical & effective seashore duel vs. Rathbone.
- CAPTAIN HORATIO HORNBLOWER, 1951 Good Napoleonic sea battles led by Gregory Peck.

- THE CHAMPION, 1949 Kirk Douglas in some of the best ring sequences ever.
- THE CORSICAN BROTHERS, 1941 This Fairbanks version better than a later Louis Hayward.
- THE COURT JESTER, 1956 Excellent blend of the sublime and the ridiculous in Danny Kaye's climactic fight.
- CRIMSON PIRATE, 1952 Tricky gymnastics with Burt Lancaster.
- CROSSED SWORDS, 1954 Made in Italy with Flynn and some believable extras. 16th Century?
- THE CRUSADES, 1935 Henry Wilcoxon wields a neat hand and a half at the Third Crusade.
- CYRANO deBERGERAC, 1950 Jose Ferrer full of panache.
- DAVID & BATHSHEBA, 1952 Good costumes and sets but dusty battle scenes.
- DISTANT DRUMS, 1953 Gary Cooper vs. Seminoles. Good underwater knife fight.
- DRAGOON WELLS MASSACRE, 1957 Barry Sullivan leads a much above average cast. Apaches good with knife & tomahawk.
- FALL OF THE ROMAN EMPIRE, 1964 Christopher Plummer & Stephen Boyd in semi-traditional pilum duel. Good sets.
- EL CID, 1961 Charlton Heston. Riveting tournament scene.
- FIFTY-FIVE DAYS TO PEKING, 1963 Boxer Rebellion. Exciting sword dance at Embassy reception.
- FIXED BAYONETS, 1951 Richard Basehart in Korea. Good film with some near-documentary shots.
- FORT APACHE, 1948 One of the best cavalry vs. Indians ever.
- FORTUNES OF CAPTAIN BLOOD, 1950 Pirate Hayward in reasonable form.

- FORTY THOUSAND HORSEMEN, 1941  
 Australian saga of Anzac Light Horse in Allenby's advance. Very good battles.
- FOUR FEATHERS, 1939  
 First and best with John Clements. Later version included much of original footage, but not all. Super Fuzzy-Wuzzies.
- GENGHIS KHAN, 1965  
 Sharif has to overcome script & Mongols. Good trappings.
- GENTLEMEN JIM, 1942  
 Flynn as Jim Corbett. Good bare knuckles.
- GLORY BRIGADE, 1953  
 Victor Mature & the Greek Brigade in Korea. Good film & bayonet work.
- GOLDEN BLADE, 1953  
 Rock Hudson in Old Baghdad with a magic sword. He needs it.
- GREAT JOHN L., 1945  
 Greg McClure as Sullivan in some very exciting & often funny ring scenes.
- THE GREAT RACE, 1963  
 Tony Curtis. Very good foil and sabre sequences. So fast they must be speeded up.
- GUNGA DIN, 1939  
 Cary Grant and Doug Fairbanks nearly start another mutiny. Some early rough & tumble swordplay.

(Part Two of Tripp's Guide will appear in our next issue.)

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### TRIAL BY COMBAT

from THE DUEL;

A History of Duelling

by Robert Baldick

The origins of the duel cannot, indeed, be traced further back than A.D. 501, when Gundebald, King of the Burgundians, legally established the trial by combat, or judicial duel. This was a variation on the earlier forms of the so-called 'Judgement of God', the ordeal and the oath. The trial by ordeal consisted of such painful exercises as holding a heated plate of iron for a time in one hand or taking a consecrated ring from a vessel filled with boiling water; the defendant's hand was then bandaged, and if, when the dressing was removed three days later, a burn was apparent, his cause was considered lost. Since it was not always possible to find a proxy with hands so calloused as to be virtually fire-proof, defendants not unnaturally preferred to take a simple oath as to the justice of their cause, and many committed perjury in the hope or conviction that God would not strike them down. It was gradually borne in upon the worthy Gundebald that deciding cases by oath was not entirely satisfactory, since so many of his subjects 'suffered themselves to be corrupted by their avarice, or impelled by their obstinacy, so as to attest by oath what they knew not, or what they knew to be false'; and he decided that they 'might as well risk their bodies as their souls'. He accordingly prescribed that 'whenever two Burgundians are at variance, if the defendant shall swear that he owes not what is demanded of him, or that he is not guilty of the crime laid to his charge; and the plaintiff, on the other hand, not satisfied therewith, shall declare that he is ready to maintain, sword in hand, the truth of what he advances, if the defendant does not then acquiesce, it shall be lawful for them to decide the controversy by dint of sword'. He added that 'this is likewise understood of the witnesses of either party, it being just that every man should be ready to defend with his sword the truth which he attests, and to submit himself to the judgement of Heaven'.

Gundebald's example was followed all over western Europe, and gradually 'Trial by Battel' became an accepted part of the

medieval theory of divine and human justice. Ironically enough, however, the institution failed in its immediate object of abolishing perjury, for as it was formalized, fearful oaths were introduced into the prescribed ceremonial, so that at least one of the two combatants must have perjured himself. In England, for example, the appellee, when accused of a felony, would plead 'Not guilty', throw down his glove, and declare that he would defend it with his body. The appellant would then take up the glove and reply that he was ready to make good the appeal or accusation, body for body. After that the appellee would take the Bible in his right hand, and his antagonist's right hand in his left, and swear an oath in the following vein:

'Hear this, O man whom I hold by the hand, who callest thyself John by the name of baptism, that I who call myself Thomas by the name of baptism, did not feloniously murder thy father, William by name, nor am in any way guilty of the said felony; so help me God and the saints; and this I will defend against thee by my body, as this court shall award.'

To this the appellant, holding the Bible and his antagonist's hand in the same way as the other, would reply:

'Hear this, O man whom I hold by the hand, who callest thyself Thomas by the name of baptism, that thou art perjured because that thou feloniously didst murder my father, William by name; so help me God and the saints; and this I will prove against thee by my body as this court shall award.'

A day was then fixed for the fight, weapons chosen - at first 'two staves or bastons tipt with horn, of an ell long, both of equal length' but later lances and swords for men of gentle birth - and oaths administered against the use of amulets and sorcery. In theory, accused and accuser had to fight in person, but women, invalids and men over sixty were exempt, and eventually priests were excused from trial by combat. In England, too, the Crown took to using 'approvers' or informers to accuse their fellow criminals and fight on the Crown's behalf, generally on the understanding that they would thereby save their own lives. Gradually a whole class of proxy fighters known as 'champions' came into existence, to engage in trials by combat for one side or the other. It was a dangerous trade, since if

a champion was worsted, his right hand was chopped off, ostensibly because he was legally supposed to have been a witness of the offence, but possibly to encourage him and his kind to fight zealously for their clients. As for the principals in a capital fight by proxy, they were kept out of sight of the duel, with a rope round their necks, and the one who was beaten by proxy was immediately hanged in person.

The first recorded trial by combat after the establishment of the institution by Gundebald took place in 590. In that year Gontran, another King of Burgundy, was hunting in the royal forest when he came across the remains of a stag which had been killed by some poacher. The gamekeeper accused Cherndon, the king's chamberlain, who denied the charge, and Gontran accordingly ordered a combat. A nephew of the chamberlain acted as his champion, and in the course of the fight wounded the gamekeeper in the foot with his lance, so that he fell to the ground. His adversary was bending over him to dispatch him when the prostrate man drew out a knife and ripped open his belly. Cherndon immediately took flight and tried to seek sanctuary in the church of Saint-Marcel; but Gontran ordered him to be seized and stoned to death.

A few years later, in 626, another noteworthy trial by combat took place. Queen Gundeberge, the consort of Rharvald, King of Lombardy, had expelled from her court a certain Adalulf who had apparently made an attempt on her virtue. To obtain his revenge, Adalulf went to the king and informed him that the queen had entered into a plot to poison him, and to marry the Duke Tason, whom he alleged to be her lover. Without making any inquiry into the matter, Rharvald banished his consort from his presence and imprisoned her in a castle, ignoring the fact that she was closely related to the Kings of the Franks. He was soon called to order, however, by an emissary from Clotaire who urged him to order a judicial combat. Rharvald accordingly ordered Adalulf to meet in battle a cousin of the queen's called Pithon, who proved Gundeberge's innocence by the unanswerable expedient of cutting her accuser's throat. It was as a result of this particular trial by combat that Grunvalt, two years later, altered the law so that ladies who found themselves in

a similar situation should be able to choose their own champions.

The famous duel between Gontran and Ingelger, which took place in 880, was a similar case. The Count of Gastonois having been found dead one morning in bed with his wife, a cousin of the dead man called Gontran accused the countess of her husband's murder and offered to substantiate the accusation in person. Since Gontran was the most expert swordsman of his time, no one came forward to defend the accused lady until her godson, Ingelger, a boy of fifteen, threw himself at the king's feet and asked permission to accept Gontran's challenge. The king and his courtiers did their best to dissuade the boy, pointing to Gontran's frightening reputation - which suggests that they either believed the countess to be guilty or had little faith in the system of trial by combat as an indication of God's judgement. On the appointed day, after attending Mass, distributing alms, and recommending himself to divine protection, Ingelger entered the lists at the Castle of Landon. There, the Countess of Gastonois and Gontran both solemnly swore that what they had said was true, and affirmed that they had not used spells or sorcery of any sort to influence the decision of the coming fight. The combatants then rode headlong at each other, Gontran bending his lance on young Ingelger's shield; but the boy, unperturbed, drove his lance through Gontran's body and felled him from his horse. Dismounting, he then cut off his adversary's head and offered the bleeding trophy to the king. The countess, we are told, in gratitude for this amazing vindication of her innocence, presented her young champion with the manor and castle of Landon.

## HAMLET REVISITED

by Eric Booth

This past summer I had the honor to play Hamlet and work on the fight scene. Playing the role helped me to re-evaluate some of the preconceived plans and ideas I had brought to the staging of that scene. I thought a few of my 'discoveries' might prove interesting to Society members and might be useful since the 'Big H' is produced so frequently. I apologize for anything that seems too obvious.

I found it best to play against the impending tragedy. I used lightness, comedy, and upward energies to set off the ugliness underneath. For example, I tried to get a crowd feeling like that at a sporting event. (The Court played as though they were at a Borg-Conners final.) The wagers, the repute of the contenders, and everyone's overcompensation for the underlying tensions heighten the excitement.

I found it worked best to drop the forboding of the prior scene and leap wholeheartedly into the pleasure of the competition. Hamlet loves to fence ("He could but wish and beg your (Laertes) coming home to play with him." IV,7,1.104), sees nothing amiss, and so fences with delight. I found it fun to rejoice each time I won a touch and to be chomping at the bit to begin again, while Claudius keeps holding up the action with his palaver. Dares, challenges and appreciation are shared wordlessly between Hamlet and Laertes during the fencing. Laertes is the better fencer, but Hamlet wins the points with aggression and because Laertes seems hesitant and a bit jerky.

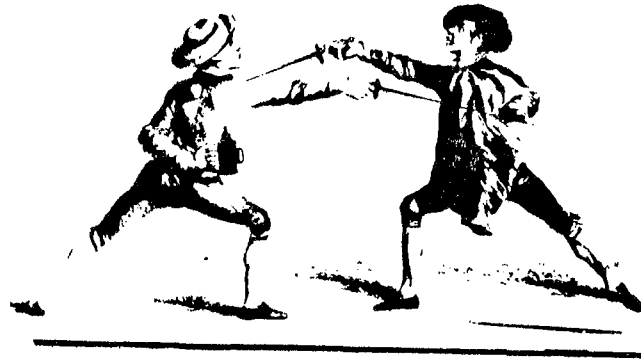
The fight divides itself into halves: the first is the sporting event, the divider being Laertes wounding Hamlet; the second half is a fight for blood. During the first beat after the surprise wound, Hamlet is going for a disarm (a flashy twenty foot toss up of the weapon in the disarm made the moment work), not to wound Laertes. After he sees the rapier is unbated, he acknowledges Laertes' foul play with a look, implies Osric's complicity with a look, and only then attacks to wound. This attack has a different quality than the others. It is driven by blind fury, heedless of danger.

It reminds me of the Romeo-Tybalt fight.

The murder of Claudius is not in blind rage. It is in control - the administration of justice. It is an emotional release for Hamlet. Also, I had Hamlet die as if being overcome by sleep, not in great pain. Gertrude died an ugly, painful death.

In differentiating the two halves of the fight, I used the following descriptive contrasts: clipped rhythms of action, then extended sequences; finesse and style consciousness, then sloppier and increasingly muscular action; controlled stage area, then all over the place; interaction between the fighters, then intense focus on the targets; light blade contacts, then heavier hits.

It is a glorious fight to work on, so full of challenging detail, and it is the greatest part to play.



\* THE NON-FIGHT FIGHT

A modern trend in stage fighting?

by

Samuel G. Watson

-----

A sword fight on stage or screen means, to children and to the uninitiated, the mere clashing of blades. In a bad fight blades are clashed aimlessly, no distinction being made between attacker and attacked. In a good fight body movements and acting intention distinguish the aggressor and defender in any exchange of blows.

The last large-scale change in stage fight techniques came with the importing of whole sections of unarmed combat into fights that had previously consisted purely of weapon movements. The introduction of a different fight form into what had been a fixed format created a mixed style of armed/unarmed combat and changed the rhythm and pattern of the fight completely. There has always been odd touches of the unarmed in an armed fight, like the foot to the stomach delivered by screen hero when beset by several enemies at once. But the wholesale blending of armed and unarmed added a new and exciting dimension to dramatic fights.

Now there is another trend in stage fights. Some years ago one was astounded to hear, at an open meeting of the Society, a member say in answer to a question, that the swordplay was now the least interesting, or least important part of a fight. But a later reflection, study, and observation of some combats has made one realize that there was a good deal of truth in this somewhat startling observation. In the first place, Fairbanks Junior, himself a veteran of the old-fashioned type of screen fight, stated recently in your magazine that what made a good fight was its unusualness, the story behind it, and the interruptions, and that a straight fight was usually rather boring.

Another factor affecting modern stage and screen fights is the new realism in drama. Dialogue, situation, and acting have changed a good deal in the last twenty years. What was derisively called the "scratch and mumble" school of acting

by Brando and others was only the precursor of a revolution in theatrical techniques. One began to wonder if the flashing bladework of the old fights really belonged to the black and white characterization and simple storylines of old plays and films. But if there is a fight equivalent of "scratch and mumble" and "pause and Pinter", it is rather difficult to locate. It would be highly dangerous actually to improvise any fight and, anyway, modern stage and screen dialogue is rarely improvised, however spontaneous it may appear.

The earliest dramatic fight that comes to mind as really looking real was in the Japanese film Rashomon. In this picture the same fight was shown in two different versions. The fight as related by one of the fighters was a very gallant and swashbuckling affair, like an oriental Errol Flynn. But then we have an eyewitness account from someone else who was merely an observer and this looked very realistic indeed. Both fighters were terrified, half moves were made then retracted, the swordsmen tripped over, backing out of danger, tentative attacks were made, then abandoned in naked fear. The whole affair looked very like what a real fight with sharp swords must have been in reality. Of course, in the film this non-fight was counter-balanced by the version described by one of the fighters for his own glorification, so the audience got their money's worth of romanticism and realism in the same picture.

Is it not really invention that makes a fight memorable, not weapon technique? What does one remember about fights in the past? Danny Kaye drinking from a goblet with one hand while fencing with the other. MacBeth's crown rolling off during the combat in the Polanski film - when the combatants pause for rest apparently by mutual consent - then MacBeth picks it up and puts it back on his head again. It is the "business" that makes a fight memorable - the use of the imagination.

Has anyone attempted a non-fight on the stage? It would be a bold Fight Director that essayed it. The non-clashing of blades, the inefficiency of the combatants, the fear of death or disablement - all this, unless exceptionally well-

acted, would leave the audience in a state of acute disappointment, at any rate, if a non-fight replaced the excitement and panache expected in a well-known "fighting" play.

The appearance of spontaneity, in any event, is difficult to achieve. One may rehearse the actors meticulously in a good fight routine and it is perfectly possible, unless some mysterious dramatic chemistry takes place during rehearsal, for the effect to be purely one of actors going through carefully choreographed moves rather than performing spontaneous and natural actions. In other words, the actors have to make the fight their own, as they have to make the dialogue their own. This is why movements that are fundamentally alien to an actor's nature, or to the nature of the character in the play as the actor conceives it, should never be imposed (as they once were on me) but what is natural to the actor in his character substituted.

Bryan Mosley once wrote in your magazine that he always put one (carefully rehearsed) mistake into his fights to give the impression of spontaneity. It is perfectly possible in rehearsal to transform a genuinely incorrect move into a "mistake" of this nature. After all, real fights must have contained many mistakes, such as half-developed attacks met by inadequate or mistimed parries, so that the blades never meet, just as modern fencing bouts contain such moves. In one recent stage fight I heard about an incident occurred that was turned to this advantage. The blade of one swordsman, thrusting up from the floor after a duck, was supposed to met by a neat parry from his opponent. At a rehearsal one actor was obviously too far out of distance and the other actor parried too soon. This miscalculation was so effective that apparently the Fight Director concerned "plotted" the mistake into the routine, giving an admirable effect of exactly the nature that a real fight would contain.

The only effective "non-fight" this writer has seen on the stage was in a recent very modest Drama School production of "Romeo and Juliet". The first two fights - Tybalt/Benvolio and Mercutio/Tybalt - were fairly conventionally done, the weapons being cuphilt rapiers used without daggers. When it



came to the climactic Romeo/Tybalt engagement, one expected the same kind of swordplay. This fight is usually a furious assault by Romeo against the more expert and deadly Tybalt. In other words, a savage clashing swordfight. Nothing of the sort occurred here. Romeo made a couple of wild, separate slashes, well-timed, at which Tybalt jumped back as Romeo pursued him round the stage. There was (I think) one lunge by Romeo which Tybalt parried. Then a cut to head which Tybalt avoided, a slash at neck which Tybalt ducked, a thrust from Tybalt which Romeo parried and bound over to the other side. Then Romeo seemed to leap on him, kicking him in the side, and slit the back of Tybalt's neck with his rapier. So the fight consisted of several very spontaneous-looking movements and exactly two sword clashes.

One may well ask that if this is to be the pattern of stage fights in the future, what is the use of training actors in elaborate sword exchanges? The answer is, I suggest, that the exact timing of moves such as ducks, avoidances, jumps, and even "mistimed" thrusts or cuts and their corresponding parries have to be expertly made and timed to look good and be safe. The judgement of distance, for instance, is a fundamental that takes a very long time for most actors to acquire. Any kind of stage fight depends on physical rapport between the actors concerned - action and reaction expertly co-related. One can only learn this by training or by extensive rehearsal under an experienced Fight Director.

Also, the "non-fight fight" may not last forever, or even extend into all branches of show business. There will always be a need for actors and actresses trained in complex weapon play, and a fundamental need at all times for the basics of unarmed combat. Even "non-fight fights" have to be performed by people who know exactly what they are doing.

\* Reprinted from The Fight Director, the magazine of the Society of British Fight Directors, by permission of the Editor.

### A NIGHT AT THE FIGHTS

A few months ago I produced an evening of entertainment called, appropriately, A Night At The Fights. It was an evening comprised of several stage fights (both armed and unarmed) from various periods of time in man's history. The individuals who performed the fights were students at a community college where I was teaching. The earliest fight historically was the famous staff fight from Robin Hood between Robin and Little John. From that point several more engagements took place, including the famous duels in Cyrano, Hamlet, The Three Musketeers as well as a couple of improvised fights. The evening was a tremendous success. Everyone loves a good "swashbuckler" and this night proved no exception.

I strongly recommend such an evening to our colleagues in the academic circles who teach combat as a part of their curriculum. It can be a tremendous learning experience for your students and, at the same time, a great deal of fun for all concerned.

I taught a combat class where the students were able to acquire the necessary skills to pursue a choreographed fight. From that point I allowed the students to pick a partner and, having done this, they then chose a fight from history or had the option to create their own duel. I had suggested a number of possibilities and they in turn chose the fight they wanted to enact.

I insisted that the 'students' choreograph their own fights. I assisted them when they came to an impasse, but, by and large, they were responsible for their own fights. I felt it absolutely necessary that they do their own work so they could get some idea what went into choreographing a fight. A good Fight Director often makes a fight look easy, but the average theatergoer (or actor) doesn't realize the amount of work and consideration a Fight Director must put into a well-thought-out piece of choreography. Besides, it's bloody difficult for a teacher/choreographer to put together fifteen fights and oversee each one!

One might think that an entire evening of stage fights might tend to be boring - Not in the least! Especially if you balance the types of fights presented with various weapon forms, including unarmed combat. Also, if you intersperse your comic fights with the more serious, you make for a more interesting and entertaining evening.

I found the addition of mood music and period costume an asset, although I feel everyone in black tights and leotards would have been perfectly satisfactory.

I have neglected to mention one final very important consideration and that is the 'acting' of the fights. The scenes selected all had to be acted and so all the necessary buildup to the fights had to be acted and the lines memorized prior to the fight, including whatever followed. Motivations and objectives had to be clear! Vocal qualities had to be sufficient and basic blocking had to be taken into consideration. In order for a fight to work at its maximum, the fights must be acted as convincingly as the students are capable of, and, therefore, this was a major consideration to be dealt with at A Night At The Fights. By and large it was a very successful evening.

D.L. Boushey



by Patrick Crean

The following is for publication in The Fight Master, if you so desire. It concerns Mr. Peter Moore's critique in the magazine concerning my fights for the recent Hamlet at the Guthrie. I have never, nor will I ever, comment adversely on a colleague's work in public or private. I always try to find the positive in a man's work, whatever it may be. The reason I will not comment adversely on a colleague is because I consider it ungentlemanly, dishonorable, bad form and in bad taste. My hands are, therefore, tied in answering Mr. Moore, for he is a colleague. I feel his article highly topical, though, for it poses the whole question of what a Fight Director really is. I think I know fairly well, but again, etiquette forbids me to fully answer Mr. Moore until he has graciously allowed me to refute his allegations. If he will consent to release me from my bond of silence as a gentleman, then I will be happy to present my refutation, if you will permit, in addition, space in your magazine.

For the moment, however, I feel I should at least say this to my colleague, Professor Moore:

- a. I am never tired.
- b. I never give up.
- c. It is a Fight Director's job and duty to produce exciting action on-stage with whatever actors have been cast and in whatever setting, no matter what the size, that has been allotted to him.
- d. That it is also his duty to carry out the theatre director's wishes, not his own.
- e. That I did this at the Guthrie and the fights have been praised not only by the management who engaged me, but by everyone I know and others I do not, who have seen the Hamlet production.
- f. That I always do my best, love my work and am still offered it, am physically fit, have an intensely happy private life, and to date can still fence with the best of 'em.
- e. That I congratulate Mr. Moore on his article, for if one gets a bad notice, it should, in the grand theatrical tradition, be a stinker! Be it noted, however, en passant, that it is the first I've had since I began in the game in 1932.

Sabre au clair, Maitre, et bonne chance avec votre Salle.

'POINTS' OF INTEREST

Joseph Martinez and David Boushey have been selected to conduct a workshop in armed and unarmed combat at the national A.T.A. convention in New York this August. They will be representing the Society and part of their program will be an introduction of the Society to the members of the American Theatre Association. It is through such encounters as these that the Society continues to grow. It is strongly recommended that members represent the Society whenever they have the opportunity.

\*\*\*\*\*

We have three new members to the Society:

Mr. Peter Giffin (Affiliate)  
Ashland Shakespeare Festival  
Ashland, Oregon  
97520

Mr. Gary Sloan (Affiliate)  
Ashland Shakespeare Festival  
Ashland, Oregon  
97520

Mr. Dawson Smith (Affiliate)  
Tregarth  
1581 S.W. Fairview Ave.  
Dallas, Oregon  
97338

The Society of American Fight Directors welcomes these new members and it is hoped that they will be vital contributors to the Society.

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Stacy Eddy has been elevated to the status of Affiliate in the Society. He has recently become the Technical Director for the Portland Civic Theatre in Portland, Oregon. Congratulations to Stacy on his new status and his new position.

\*\*\*\*\*

Dawson Smith, a new member to the Society, is in the process of creating a "History-Theatre Combat Research Center". This is intended as a place where trained swordsmen can recreate fighting techniques with assorted historic edged weapons. The Center will also include a library and resources for firearm research. Please feel free to contact Dawson if you have any input into this new venture or if you wish to seek information about the various areas included in the Center.

\*\*\*\*\*

The Society has yet to receive any input into the possibility of certification involving primarily college and university students. Apparently, this proposal is of little interest to those of the membership who teach armed and unarmed combat and, therefore, will be shelved for the time being until such time that the membership feel it is an area worth considering.

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Mark Haney, swordsmith for the Society, recently sent the Society a check for \$85.00 as its share and percentage of the income he has received through various jobs he has done for the Society and its various connections. Keep Mark busy and the Society will prosper!

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Chris Villa, out of the San Francisco Armoury and an affiliate member of the Society, sent the Society a list of his favorite Samurai films. Among them are:

Seven Samurai  
 Sanjuro  
 Yojimbo  
 Yojimbo Meets Zatoichi the Blind Swordsman  
 Samurai Assassin  
 Daredevil in the Castle  
 Demon Spies  
 Ninja  
 Samurai Trilogy

Samurai films can be a great source for those Fight Directors seeking more ideas and ways of presenting their fights; especially fights that are stylized in nature.

\*\*\*\*\*

The Society of American Fight Directors now has 38 members. We continue to grow as a viable organization. LET'S HAVE MORE ARTICLES FOR THE MAGAZINE. WE SLIPPED OFF AGAIN THIS ISSUE. WE HAVE YET TO RECEIVE AN ARTICLE FROM ROUGHLY TWO-THIRDS OF THE MEMBERSHIP. DON'T PUT THE BURDEN ON A SELECT FEW TO CARRY THE LOAD FOR THE ENTIRE MEMBERSHIP!



## SOCIETY NEWS

ERIC BOOTH(Affiliate) is playing Algernon in The Importance of Being Ernest at the Indiana Repertory Company.

DAVID L. BOUSHEY recently finished the fights in MacBeth for the Seattle Opera. He is presently doing the fights in MacBeth for the Oregon Shakespeare Festival. Upon his return to Seattle he will be choreographing the fight work in Don Giovanni for the Seattle Opera with Sherrill Milnes playing the lead role.

ERIK FREDRICKSEN recently finished choreographing the fights in Joe Papp's production of Coriolanus. He is presently playing the lead in Brand off-Broadway.

STACY EDDY (Student) has taken the position of Technical Director for the Portland Civic Theatre. His new address is: 819 N.W. 23rd. #23 Portland, Oregon 97205

BYRON JENNINGS is teaching Acting and Combat at the Pacific Conservatory for the Performing Arts at Santa Maria, Ca.

DAVID LANCASTER (Affiliate) just finished playing Sampson in Romeo and Juliet for the Cincinnati Playhouse and assisting in the choreography of those fights.

JOSEPH MARTINEZ is teaching Combat at The Valley Studio (Mime School) in Green Spring, Wisc.

ERIC UHLER (Affiliate) is presently playing Dave in Otherwise Engaged. He will soon be heading to Anchorage, Alaska to join the Alaska Repertory in Terra Nova.

CHRIS VILLA (Affiliate) recently choreographed the fights in Twelfth Night for the New Shakespeare Company in San Francisco. He intends to do MacBeth for the same company this February. He is still working at the Armoury in S.F., one of the Society's largest suppliers of various weapons.

### ABOUT THE SOCIETY

The Society of American Fight Directors was founded in May 1977. Its aims are to promote the art of fight choreography in such a manner that the Fight Director will be accepted as an integral part of the theater and cinema industry. Promoting the aesthetics of well-conceived fight choreography as an integral part of the total production is another aim of the society.

Full members are professional Fight Directors.

Affiliate members are fencing masters in drama schools, overseas members, or Fight Directors of limited experience.

Friends are people interested in stage fighting but who are not necessarily connected with professional fight directing.

Student members are drama students who aspire to become Fight Directors.

### Society Rules

Members are reminded that only full members may use the Society's name to secure employment, however; affiliate and student members may use their status in any capacity other than securing employment.

Inquiries about membership and editorial articles should be mailed to the Society's permanent address:

THE SOCIETY OF AMERICAN FIGHT DIRECTORS  
4720 38th N.E.  
Seattle, Wa. 98105



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