



A SAD TRIBUTE

Shortly before the last edition of Academy News went to press, we learned of the deaths of two Masters of the Academy. Although it was too late to include a suitable tribute to Professors Ken Pearson and Roy Goodall in that edition, we will make amends for that this time and you will find these remembrances of Ken and Roy on pages 5 - 8.

Many of today's members will not know Ken Pearson, as he moved to South Africa some time ago. However, he was very active in the coaching world before he left these shores, particularly in his work with the late Professor Bob Anderson on coaching courses at Lilleshall and elsewhere.

Roy was very active in the Academy and will be remembered, amongst other things, for being the Editor of Academy News for many years, as well as his excellent work on the shows presented for the Silver, Golden and Diamond anniversary celebrations of the Academy

Both these fencing Masters have served their sport and the Academy well and it is to be hoped that our members will read the tributes in this issue and take inspiration from people who gave so much back to fencing.

Our sympathies go to their families and, in particular, to two members of the Academy, Roy's wife, Professor Angela Goodall, and Ken's brother, Professor Pat Pearson.



Professor Roy Goodall



Professor Ken Pearson

IN THIS ISSUE

Useful Info.....p 3
President Writes.....p 4
Stoke Course.....p 4
Prof. Roy Goodall.....p 5
Prof. Ken Pearson.....p 6
E15 Graduation.....p 9
John's Jottings.....p 10

NEXT ISSUE: September

Contributions by August 10th, please

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RECOMMENDED RATES OF PAY

Level	Rate
Diploma	37.75
Maitre d'Esgrime and Provost	30.35
Member	25.00
Associate	22.35

Please Note: These rates are given for guidance only. Coaches are free to negotiate their own rates, according to local conditions. The Academy recommends that travel, up to 20 miles from home, should be included in the basic fee.

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10+ Awards £3.40 each

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5 - 9 Awards **£4.10** each
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Figures in **RED** are for non-BAF members

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Level 1 Assessment £11.00

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DOCUMENTATION

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Key Teaching Points Sabre		
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Glossary of Terms (including Translation of Fencing Terms).....		£7.35 (£9.45)
Employment Guidelines.....		£7.35 (£9.45)
Teaching/ Coaching Tactics (2nd Edition).....		£16.80 (£21)
CD-Rom Issue 5 – this contains all the syllabuses and current questions for BAF examinations, as well as other examination material.....		£10.00 **

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A Compendium containing all major Documentation, including the ones above, plus more relating to examinations, is now available. For full details see Issue 64 of Academy News or contact Professor Isobel Combes (iacombes@btinternet.com)

THE PRESIDENT WRITES.....



International Course at Staffordshire University

Once again, thank you to everyone who supported our coaching and performance course at the beginning of June. Profs Franco Cerutti and Miguel Rodriguez Medina joined us from Switzerland and Sweden respectively to help staff the course and worked hard all weekend, taking nothing but travel and expenses for their efforts. I am always delighted to see more recently qualified masters stepping up to the mark and making their own contributions to the Academy in this way.

All too often, it seems as if courses are being led time and time again by the same small group of people and I regret this as much as anyone. It is important to me that the younger generations of Fencing Masters also get to stand up and bring new ideas and impetus to our coach education system. Our course in June was a great example of that and it was inspiring to me to see people I remember as overstressed candidates out there leading a large and varied group with such confidence and good humour – even better to look at the faces in the group and see the potential next generation taking it on board

and running with it!

If it has ever occurred to any of you that you might like to run a similar course, I urge you to get in touch. You don't have to be a fencing master or even lead it yourself – if you are willing to find a venue, we are happy to do the rest. Even better, if you would like to do the spadework of dealing with the venue and making the course happen, I will find the staff for you. It would even be possible for the Academy to underwrite the course to ensure you do not make a loss. Indeed, you might even make a profit!

There really is no excuse, is there? If we want the Academy to be a vibrant, forward thinking organisation, where talented individuals get a chance to make a difference, then we need more people to step up and give it a go. I promise you will get all the help you need

Philip Bruce

BEYOND THE BASICS COURSE

The 'Beyond the Basics' Coaching and Performance course was held on June 2nd and 3rd at Staffordshire University. The course was staffed by Prof. Philip Bruce, Prof. Miguel Rodriguez Medina (Sweden), Prof. Isobel Combes and Prof. Franco Cerutti (Switzerland). This was the fourth and probably the most successful, course run jointly by the BAF and Four of Clubs.

In total, thirty-eight fencers registered for the course and, apart from one participant who had to drop out at short notice for medical reasons, we had full attendance. One last minute adjustment to the plans for the course was made in light of a number of people requesting a Level One assessment – with the help of Prof. Louisa Miller a crash course on Level One coaching was run concurrently with the main event and resulted in 7 Level One passes on Sunday afternoon.

We were very pleased that Franco and Miguel were able to join us from Switzerland and Sweden respectively and it took some complicated planning to arrange a weekend when both would be available!

The course was planned so that each master should take turns leading sessions and that these should be linked together along the theme of looking at coaching skills from a number of view-points – bread and butter club coaching, developing confidence and distance appreciation in young competitors, designing training for world class competitive youngsters and honing the reaction skills of top drawer elite athletes.

On Saturday, the work focused on developing some basic skills and concepts with a lot of hard work from both fencers and performers. Saturday evening saw another of our now traditional visits to the Church Bar Restaurant in Stoke on Trent, who remembered us from last time and were very pleased to see us again!

Sunday morning focused on polishing the skills of the Level One coaches, all of whom passed their assessments after lunch with flying colours. Meanwhile, Miguel led the main group through variations on choice reaction lessons and Franco kept his promise to "make the course sweat" by giving them a taste of the kind of workout that his own elite fencers use in their training.

We have found on other courses that by lunchtime there is a definite lull in enthusiasm and hard work. Not so this time – after lunch, Philip and Franco went all out to go way beyond the basics and push the boundaries of coaching, with the result that by the middle of the afternoon session, the atmosphere in the hall was electric. The participants got a chance to see up close and personal what a truly world class performer can do in the hands of a skilled coach and they responded with great enthusiasm. Even the newly qualified Level One coaches jumped in and had a go at the exercises. I hope we sent people home with their horizons expanded and with new ideas about where they could take their coaching in the future. Judging from the number of copies of the Compendium that we sold on the day and the number of enquiries about the Denstone course we received, I think we succeeded.

Professor Isobel Combes



PROFESSOR ROY GOODALL BAF

1928 - 2012

A Tribute by Andy Wilkinson

When I was asked to write a celebratory piece on Roy's life, I must admit I found it very difficult to know where to start. How can you write just a few paragraphs about a man who achieved so much and meant so much to so many people?

The beginning of Roy's fencing life is the best place to start I guess; for those of you who had the pleasure of knowing Roy, I am sure I will miss something out, a remembrance of Roy that was important to you perhaps, if I have, then my sincere apologies, however, for those of you who are reading about Roy for the very first time, I hope this short piece will be in some small way, an epitaph of a Fencing Master who lived a full and fruitful life.

Roy started fencing with a Mr Sandy, who was an ex-Calvary officer in the Boer War, in Peterborough in 1942. His training as a fencer continued under Professors Teague, Bertrand, Delzi, Behmber, Ridley, Boston and Pat Pearson, all legendary figures within The Academy.

Roy was invited to join the Academy in 1963 and it wasn't long before his journalistic writing skills (one string of many to his bow) came to good use, founding as he did in 1966 "The Fencer" – the very first BAF journal for coaches and fencers. Roy would continue to edit this journal for many years, overseeing its incarnations into "The Fencing Master", "Newsletter" and now of course "Academy News".

In 1969 Roy opened the doors to Salle Goodall, where he continued to coach fencers and keep his own hand and eye in as a fencer. It wasn't long before his skills as a competitor were recognised by his peers and in 1974 Roy represented Great Britain in The Fencing Masters World Championships, in Germany.

In the 1970's Salle Goodall became one of the pre-eminent foil clubs in the South of England and attracted such outstanding fencers as Pierre and Laurent Harper to the club. Pierre, under Roy's training was the 1977 Commonwealth Foil Champion, the National Foil Champion and winner of the Coronation Cup. Soon other National Champions and Olympic fencers would all train with Roy at Salle Goodall.

The Salle's success continued well into the 1980's; in 1985 Salle Goodall won the National Foil Team Championships and in 1986 came 5th in the Coupe d' Europe.

While Salle Goodall continued to produce champions, Roy dedicated his spare time to supporting the Academy and committee in whatever capacity he could. As well as editing the BAF journal, in 1974 Roy became the BAF Secretary, later he chaired the Sub-Committee Investigating Areas for Development. He wrote and presented "Silver Swords" – The BAF's 25th Anniversary Show, in London and was the BAF representative to the then AFA committee, where he was instrumental in setting up the AFA/BAF Coaching Committee. In 1999 Roy was elected Vice-President of The Academy.

The esteem in which the Academy held Roy was born out in 1988 when he was the recipient of the Academy's highest honour – the Gauthier Trophy.

Now, you would think all of the above would be enough for one man to sit back in his rocking chair, in the twilight years of his life, to reminisce upon, wouldn't you?

Not for Roy Goodall; oh no, for he was a true Renaissance Man...

Did you know that in 1969 Roy along with Henry Marshall, Derek Ware, BH Barry and other erstwhile fight masters founded The Society of British Fight Directors? This body still runs today as The British Academy of Dramatic Combat for which Roy was honoured with a Fellowship in 2009.

Roy staged fights for films such as the Steven Spielberg produced "The Young Sherlock Holmes" and on Ken Russell's "The Rainbow". Theatre fights included "Tales of Hoffman" and "Kiss Me Kate" at English National Opera plus the plays "Rinaldo", "Macbeth", "Romeo & Juliet", "King Lear", "Cyrano de Bergerac" and "Les Liaisons Dangereuses" to name but a few.

For twenty-five years he published his own Arts magazine "Words & Music" which serves the entire south of England.

He edited the 'The Medical Technologist'.



Roy, with wife Angela, Andy Wilkinson and David Austin at the "Diamond Swords" in 2009

Roy went on to write, direct and co-produce “Golden Swords” at the world famous Shakespeare’s Globe Theatre and “Diamond Swords” at Warwick Castle – being awarded two “Outstanding Achievement” awards in the process.

Roy was also very active in his home community of Telscombe. Did you know Roy was elected Mayor of Telscombe Town? Not once but three times!

Aged 80, retirement was not a word in his vocabulary, as he became a Trustee of his local Age UK Day Centre and Chair of the Kempton House Day Club.

I told you he was a Renaissance Man and I have only scratched the surface!

Professor David Austin says of Roy, “*Like most Fencing Masters, Roy had his personal interpretation and manner of teaching and coaching everything related to fencing, including technique, terminology, behaviour on and off the piste, A.F.A./B.A.F. relations, the Academy, the International scene and I cannot recall a cross word spoken between us in any differences of opinion throughout our many years of discussions. Swords or pistols were never drawn. He was a gentle man, warm, friendly, affable and good humoured. Easy to learn from. Dedicated to whatever was the call of the day. He threw himself wholeheartedly into his chosen profession and lived his life to the fullest unwilling to give way to ill health when he suffered some setbacks.*

We became very good friends during the latter part of his life and I will miss his wisdom and expertise.”

I personally owe Roy more than mere words can express. I met my wife, Katy, at Salle Goodall in 1988; Roy signed the witness document at our marriage service fifteen years ago. What can I say about a man who trained me, guided my career into film and theatre and was an integral part of my life, except perhaps “thank you”. Thank you Roy for letting me and my family be part of your most wonderful life. You will always be with me as I pass on what you have taught me.

Professor Roy Goodall, remembered by his wife, Professor Angela Goodall BAF, a daughter by a previous marriage and a grandson, plus a whole host of family and friends who will always cherish his memory and the time spent in his company.

This tribute was compiled with the help of Profs. David Austin and Angela Goodall.

PROFESSOR KEN PEARSON BAF

A Tribute by Professor Leon Hill

I first met Ken in the early 1960s. We were on the Annual Residential Course for AFA Leaders (the name then given to the only coaching award for amateurs, being equivalent to a standard slightly higher than the current Level 3 award), which Bob Anderson directed each year for the CCPR at Lillehall.

I had attended the course on two previous occasions, but this year was slightly different in that it was running parallel with the second week of an Advanced Course, which was open to those holding the AFA Leader’s award in all three weapons. The standard was well above the current Level 4 award - nearly Level 5. This was only the second Advanced Course that had taken place and it was reputed to be of a very high standard. On the initial course, which had been attended by some of the best known amateur coaches in Britain, only two had passed the exam.

On the second day of our course, Bob brought the two courses together in order to give a demonstration to illustrate the standard of routine and special lessons that he expected from candidates for the Advanced Award.

He simply introduced his pupil as, “Ken Pearson – a Royal Navy PTI”

What followed was about 40 minutes of brilliance. We all knew how good Bob was and we expected to see an excellent demonstration of a fencing master’s skills. What I did not know then was how such a spectacle could be greatly magnified when he was working with a pupil of technical excellence.

I was almost overwhelmed by the superb demonstration. The sound of the blades had the quality of a spoken conversation. Perfectly balanced, both master and pupil seemed to flow through the complete range of fencing footwork. Not a single element of which was without purpose, but was an integral part of the hand, arm and blade movements being rehearsed. Bob



incorporated realistic examples of every group of fencing strokes and movements before bringing the routine part of the lesson to an end.

Equally brilliant special lessons followed, but my great admiration for Ken's technical skill was established from what I had just seen and that admiration has never waned. The sheer beauty, excellence and skill of this demonstration confirmed my own determination to eventually become a fencing master.

The following summer Ken and I were both on the Advanced Course and in some impressive company including Martin Joyce, Mick Blight, David Maybee, Peter Lennon and Kit Pearson (no relation to Ken, Mrs Kit Pearson was the Secretary of the AFA Leaders Club) – all of whom were technically and competitively excellent. Almost certainly the members of this course constituted the most impressive line-up ever seen (before or since) on an Advanced Coaching Course.

In the years that followed I got to know Ken as a fellow competitor, coach and colleague, but there was much more that I did not know about him. I am grateful to several colleagues for providing me with some of the following information.

Shortly after the end of WWII, Ken signed for for 22 yrs in the Royal Navy. His fencing career started in 1950 whilst he was serving in Malta as a sub-mariner. By sheer coincidence his brother, Pat (now Professor Pat Pearson), started fencing at the same time at an evening class in Chelsea.

As a sub-mariner there was little chance of him making much progress with fencing, but on his eventual release from submarine service and being stationed at Portsmouth, he was able to join Portsmouth and Southsea Fencing Club. He achieved some very impressive competitive results and was recommended for a three month instructors' course with the Royal Marines in Deal. His dedication to the sport also involved weekly trips to London to receive a 20 minute foil lesson from Papa Paul at Salle Paul.

He then served on a Frigate for a year, touring the West Indies, South America and the Falkland Islands.

On return to Portsmouth, Ken achieved his ambition to train as a Physical Training Instructor (PTI) and was accepted at the Royal Naval School of Physical Training (RNSPT). Qualifying in 1956 he spent the next two years as a Divisional PTI, coaching a number of sports and competing successfully in regional and service fencing competitions.

Promotion to Petty Officer was accompanied by a posting to the Far East where, as ship's PTI he had little opportunity to fence.

In 1960 he returned to Portsmouth and, having completed another RNSPT course, he was retained as a Staff Instructor with Fencing as his specialist subject. For two years he was very successful competitively. He was selected twice to represent England in Quadrangular Matches, first at foil and the following year at sabre. He also won both the British Junior Foil and the British Junior Sabre. Recognising this success he was drafted to Greenwich Village purely as a London base so that he could train with the Olympic Squad.

Having passed the Advanced Coaching Exam on the Lilleshall Course mentioned above, part of his duties was to assist Bob Anderson on courses around the country. With the squad his competitive success continued to improve, especially at sabre. He was able to take regular lessons from Bela Imregi at the London Fencing Club and Regent Street Polytechnic and he won the Inter-Services Sabre, and Champion-At-Arms whilst at Greenwich. He was unfortunate to be only being placed fifth (on hits) in the National Finals and just failed to make the Olympic team. At this period he also qualified as a President (Referee) and Presided at many tournaments including the National Championships in London.

After Greenwich he returned to RNSPT for a year and was promoted to CPO before being drafted to Cape Town where he was accompanied by his wife and daughter. He was able to continue fencing there with continued success both competitively and as a coach.

Perhaps his greatest pride came with the invitation to coach and travel with the Irish fencing team to Mexico for the Olympic Games. Leave was, of course, granted and he experienced all the thrills and emotion of being in the opening ceremony and just being part of the games. He left the Royal Navy in September 1969 and happily accepted the post of AFA National Coach - assisting Bob Anderson to further develop a very vibrant National Training Scheme. He had passed the exams for the Diploma of the British Academy of Fencing to become a Fencing Master and was thus entitled to fence in the 1970 Fencing Masters World Championships (London), in which he won a bronze medal in the Foil Team event.

During his seven years as National Coach he ran many coach development courses which were largely attended by BAF members. Some, like those he directed in Cheltenham, were residential. Such was his personality that these courses became very popular with our members and were the forerunners of our now well-established residential courses.

In addition to producing coaches at all levels he was coach to the National U/20 Teams for the World Youth Championships in Minsk and then Milan. He was also coach to the Welsh Team for the Commonwealth Games in Scotland.



Ken, second from the right, at the Fencing Masters World Championship, 1970

BBC2 made a series of eight programmes on fencing entitled 'Cut and Thrust' and mainly featured Bob Anderson and Ken.

After seven years he decided to resign. Invited to conduct a few clinics in South Africa, he was lured by the superb climate and the enhanced quality of life, so he emigrated there in 1981.

In South Africa Ken combined fencing with a Sports Teacher/Management post at a private school. He was appointed National Coach and eventually President of the SA Fencing Association. After several years his interest in fencing began to wane. Tennis was to replace his enthusiasm for coaching and he enjoyed playing in Veterans' Tournaments.

Having a likeable, lively and outgoing personality, great qualities of leadership, an excellent orthodox technique and an impressive history of competitive success, it is difficult to adequately quantify the huge benefits he brought to British Fencing and to the BAF. He will be remembered with admiration by those fortunate enough to have known him.

Some recollections from his brother, Professor Pat Pearson:

At the end of the 2nd World War our family ended up in a requisitioned house in Knightsbridge London. During this time Ken joined the local sea cadet corps, and he then signed on for 22 yrs in the navy.

Whilst stationed in Malta, Ken took up fencing and at the same time, by coincidence, so did I, at an evening class in Chelsea.

When he returned home we sometimes fenced each other. One night Ken came home after a night out and decided we should have a duel in the attic. Needless to say our mother who, on discovering us stripped to the waist fencing, was *not* very pleased.

Ken went on to become not only a very good fencer but also a very good Coach. I went on courses with Ken was always amazed how well he organised groups of fencers as well as the giving of individual lessons.

He had a wonderful sense of humour and the fencers liked him not only when working with him but socially as well.

I, and many fencers were disappointed when Ken went to South Africa as National Coach.

I was very surprised and saddened when we heard he had died after a long painful illness.

This tribute was compiled with help from Professor Tom Etchells, Mrs Pauline Carter, Professor Pat Pearson and also using Ken's own "Fencing Biography", a copy of which was supplied by Pat.



SUE BENNEY'S ACHIEVEMENT RECOGNISED BY BAF

As members may recall, one of Professor Sue Benney's pupils, Philip Marsh, won the World Junior Epée Championship in 2011. In recognition of this, the Academy decided to make a special award to Sue of a presentation sword.

Although the sword was originally to be presented at the AGM, Sue's busy schedule of supporting her pupils at various events prevented her attendance this year.

Eventually, our Vice-Presidents, Professors Louisa Miller and Peter Cormack were able to catch up with Sue at the British Youth Championships in Sheffield and make the presentation.

Sue gave her reaction later to the award:

"Many sincere thanks to the Academy for presenting me with the most impressive trophy in recognition of my recent coaching success .

I have always been proud to be a part of the Academy and thank the tutors that passed on their knowledge to me.

I am of course delighted to receive this recognition, especially as it comes from other coaches, but must pay tribute to my most successful pupil Philip Marsh; not only has he got great talent but also the determination to put in the work required to achieve his targets.

His enthusiasm and workload are an encouragement to coaches such as myself and gives us satisfaction for the work we put in."

BA IN ACTING & STAGE COMBAT

E15 ACTING SCHOOL GRADUATION SHOWCASE

by Andy Wilkinson

Forget “Indiana Jones and The Last Crusade”! Forget Indy’s quest for The Holy Grail! I have found The Fountain of Youth and it lies in a small theatre off Goodge Street, in London.

I have been involved professionally in swordplay and fencing for over 28 years, with credits in both film and theatre and you would have thought by now I would have seen it all - bought the T-Shirt, gone home for a sit down and a nice cup of tea; but every time I am invited to a graduation showcase, performed by newly trained actors and actresses, I am re-energised once again! It’s not long before I’m looking around for the nearest spare sword so that I can jump up from the audience and join the fight!

It’s amazing, I have been involved in this business for almost three decades and I’m still learning. I continually ask myself, how would I do that? How was that done? I must work on learning that weapon, or I must read up on that bit of history or that play.

I’ll remember that and use it in my next project (but keep that between us - okay!)

When the time comes and I hope it never does, when stage and film combat leaves me uninvolved and emotionally detached, I had better stop reading long novels, just in case I don’t make it to the end and pop my clogs, because there is always something new to be learnt and experienced.

The Graduation Class at E15 have just completed their degree course in Acting & Stage Combat and the world can look forward to a new batch of highly talented performers entering theatre and film land, they are a credit to Nick Hall, Head of the Degree course and his team of Fight Teachers and Directors, Chris Main and Shane Dempsey.

It is a well thought out course and produces very talented performers year after year at the end of it - at this point I would like to refer you back to title of this article ~ BA in **Acting** & Stage Combat.

For any stage or film fight to be believed, be realistic and have any impact, it must be acted. It is not without reason that those involved in the action elements of any professional theatre or film production, are likely to be members of Equity, the Actors’ Union - Stuntmen and Fight Directors included.

At this particular showcase for example, one of the many standout performances was given by Edward Linard (The Devil) and James Lawrence Bewley (Archangel Gabriel) from the play “Immaculate” by Oliver Landsley.

They performed a fight where neither one actually touched the other. It was original, violent in places and yet had very funny moments too. The Holy Trinity of a great fight sequence (kindly excuse the analogy, considering the title of the play).

I am often asked, especially in my role as committee representative for Stage & Film, “How do I become a Fight Director?”

Well, being a Fight Director is to be at the top of your profession. By implication it means years of studying of not only the sword and all its variants, but other weapons too, unarmed combat as well as the martial arts.

The very best fight directors are also students of History as they may be called upon to choreograph a fight set in Gladiatorial Roman, or in the Renaissance period.

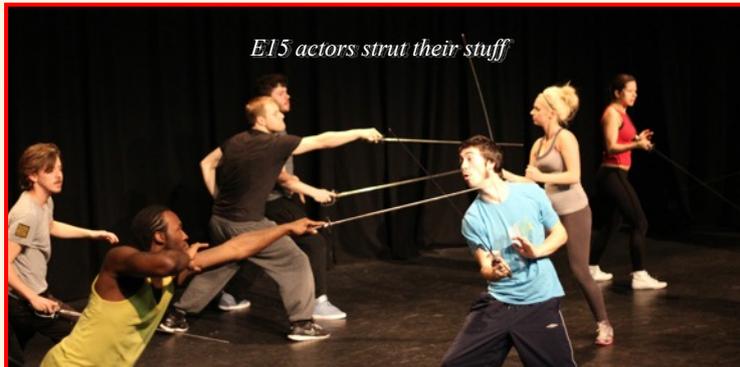
The fight director is held in high regard not only by the producer and director but by the actors they are working with. Their lives are in their hands after all – imagine a poorly choreographed sword fight scarring the face of a young actress? It’s not worth contemplating.

So, my answer to the question: “How do I become a Fight Director?” is never a short one, how can it be?

For those really dedicated and willing to learn – as there is no quick route to anything worthwhile – the path to becoming a Fight Director is hard work, where you must learn many disciplines to the highest of levels and when you have achieved that, then and only then can you seek to work as a qualified fight director. The journey is long but an extraordinarily fulfilling one.

So Indy, hang-up your bullwhip, the Fountain of Youth is not a goblet filled from a sacred source, it’s the continuing pursuit of knowledge.

Live Long and Prosper.... Oh yes! There were swordfights in Star Trek when Luke Skywalker was just a twinkle in George Lucas’ eye!



WORSLEY'S WORDS

Musings from your Members' Rep.



I recently attended a grant/funding workshop organised by Greater Sport and Idox Information Solutions entitled "Get Grant Ready". The aim of the workshop was to provide tips on the different sources of funding available and how to improve your chances of success when applying for external funding.

Having never been involved with grant or funding applications before, I thought this would be a good opportunity to see what the application process involved and it certainly proved to be an "eye opener" for me as I attended with a couple of preconceptions about the process. Whilst not exactly discouraging me from looking for external funding, it certainly made me realize that the process is a serious business and not to be taken lightly. The first of my preconceptions that the workshop dispelled was that funding is hard to come by. This is simply not the case; there are many organisations from trusts and charities through to businesses and local authorities that are all willing to provide grants, all you have to do is find them. Easier said than done you may say, however this is not

the hard part (the workshop organisers provided the attendees with a handout containing web sites and contact details of a number of bodies that provide funding).

Now for the dispelling of my second preconception - these charities, trusts, funding organisations are not "giving away" money; as strange as that may sound, it happens to be the truth. Each funding provider has their own agenda or set of goals they want to achieve, the money they have is only available to projects or activities that help them to achieve those goals. In many ways the process is more of a business transaction in which both parties reap a benefit than a charitable donation in which only the recipient gains.

This is where things get difficult. In order to be successful with a grant application you have to approach the right fund provider. It's no good applying to a charity that promotes animal welfare for money to buy that new three weapon scoring box you so badly want, as you don't match their criteria. Obvious you may say, but is it? The charity Sporting Equals provides funds for sports clubs that promote the participation in sport of disengaged or ethnic minority groups, they still wouldn't give you the money for the scoring box unless you can prove with facts and figures (i.e. research) that you match their criteria. Firstly you would have to provide evidence that there is a "disengaged" group in your area that wants to fence and then you will have to explain how a three weapon scoring box will enable them to take part in fencing. I think you would agree that you are unlikely to get the funding for the scoring box, but you may be more successful if you were applying for ten sets of beginners fencing kit to add to the kit you already have to allow more people to learn to fence.

The important point about grants is that what you want the money for can affect which providers you can approach for money, you are more likely to be successful with an application the more closely you match the funding provider's goals / criteria. All applications need to be backed up by solid research, facts and figures, that show how your project benefits the funding provider as well as recipients.

If you have any questions or comments about the above, would like to share any experiences that you may have had whilst applying for grants or would like more information, please don't hesitate to contact me at worsleyja@aol.com or on 07857 625 958

John Worsley, Member's Representative.

Letters

From J Clive Madgin (Retired member)

Could one of our French-speaking members perhaps enlighten me on an aspect of pronunciation?

An attack by disengage, counter-disengage is commonly called a "double". Is this correct, with an acute accent over the final "e", or should it just be "double". What do fencers say in France?

Yours Sincerely

J Clive Madgin

*Well, Clive, the word is "double" (pronounced **doo-blay**), not "double" (to rhyme with "bubble"). The latest version of the BAF's Glossary and Translation of Fencing Terms, as contained in the Compendium, gives this correctly. If you wish to see most of the terms that Francophile fencers use, you can find a PETIT DICTIONNAIRE ECLECTIQUE DES TERMES D'ESCRIME at http://www.synec-doc.be/escrime/dico/dico_escrime.html. Bob Merry, Editor.*

MORE USEFUL BITS.....

BAF RESIDENTIAL COURSEs

Autumn Course - 29th October to 2nd November 2012

Fees for the Course

£406 for Members and £466 for non-Members

Please Note - An additional administration fee of £40 will be charged for bookings made in the final 28 days, so please make sure you book before the 1st October to avoid this fee.

Course to be held at Denstone College, Staffordshire.

Contact Dave Jerry, the Course Officer for full details.

Contact details are on page 3 and further details can be found on our web site.

The Noble Art of the Sword: Fashion and Fencing in Renaissance Europe

Thursday 17th May, 2012 - Sunday 16th September, 2012

Price: Admission Free

"These murderous objects are exquisitely beautiful" Erica Wagner, *The Times*

"Once you've seen this show, I guarantee you will never think about the Renaissance in quite the same way again" Richard Dorment, *The Telegraph*

"...objects of breathtaking beauty that will stop you in your tracks" Richard Dorment, *The Telegraph*



We are grateful to Austen Rose for drawing our attention to the above exhibition at the Wallace Collection, Hertford House, Manchester Square, London W1U 3BN. Further details can be found at <http://www.wallacecollection.org/collections/exhibition/93>

ACKNOWLEDGEMENTS

Photographs in this issue have been supplied by Angela Goodall (p1), Isobel Combes (p4), Bob Merry (p5), Pat Pearson (p6), David Austin (p1 & 7), Peter Cormack (p8) and E15 (p9)

MEMBERSHIP APPLICATIONS

The under mentioned names are published as having applied for membership of the British Academy of Fencing. If anyone wishes to raise objections or has information which he or she feels is relevant, please contact the Secretary of the BAF.

All objections will be required to be made in writing and will be treated in the strictest confidence.

Alexander Paige	Ascot
Andrew Rollo	Glasgow
Ian Drew	Chesterfield
Jonathan Staples	St Helens

See the Academy web site at www.baf-fencing.org for details of the latest applications.

IMPORTANT

All Course organisers and potential attendees should be aware of the following condition, which applies to all BAF Courses, including "non-official" courses run by Academy members.

Please note the Course Officer and the Course Director reserve the right to refuse an application to attend the course.

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