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The Society of American Fight Directors

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## **The Fight Master, May 1984, Vol. 7 Issue 2**

The Society of American Fight Directors

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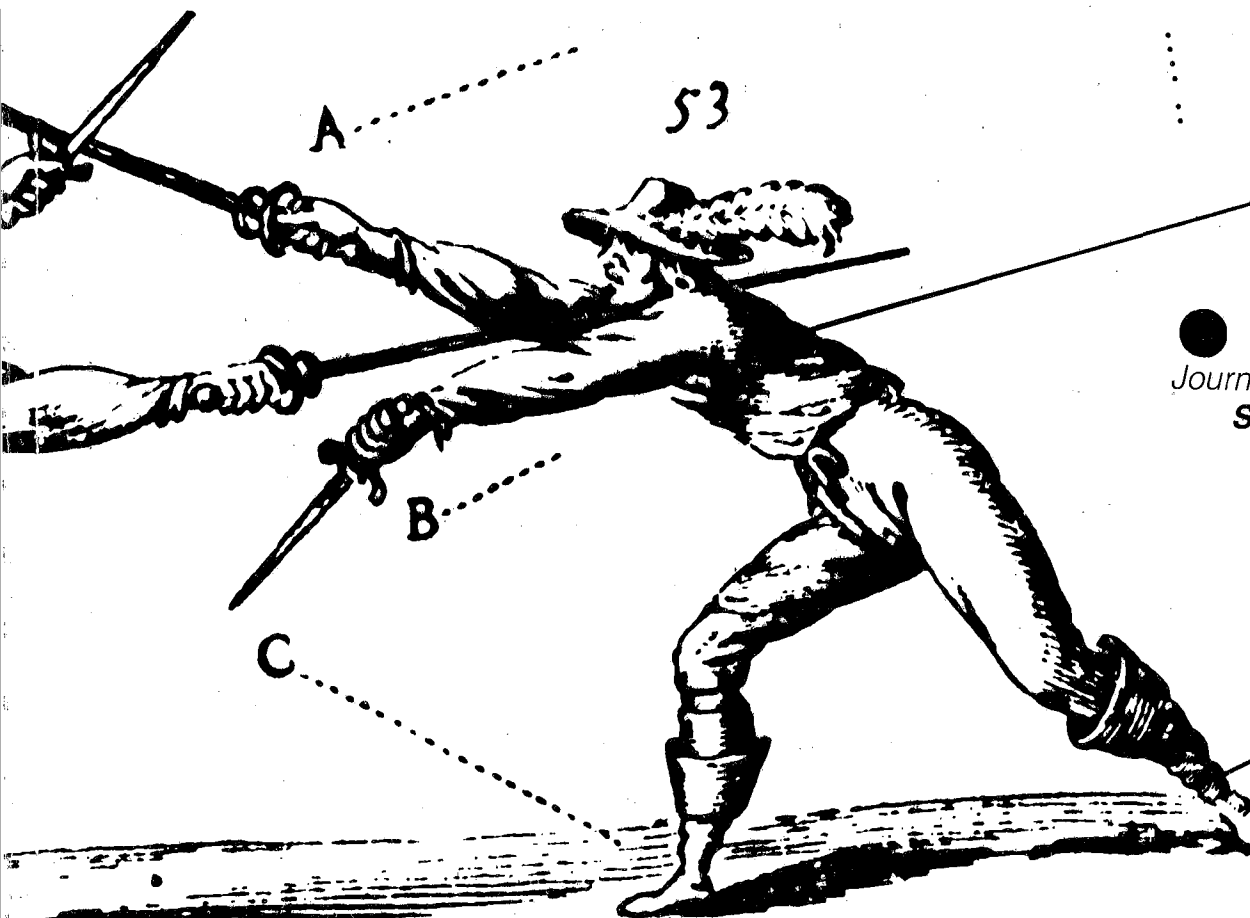


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T H E

# FIGHT MASTER



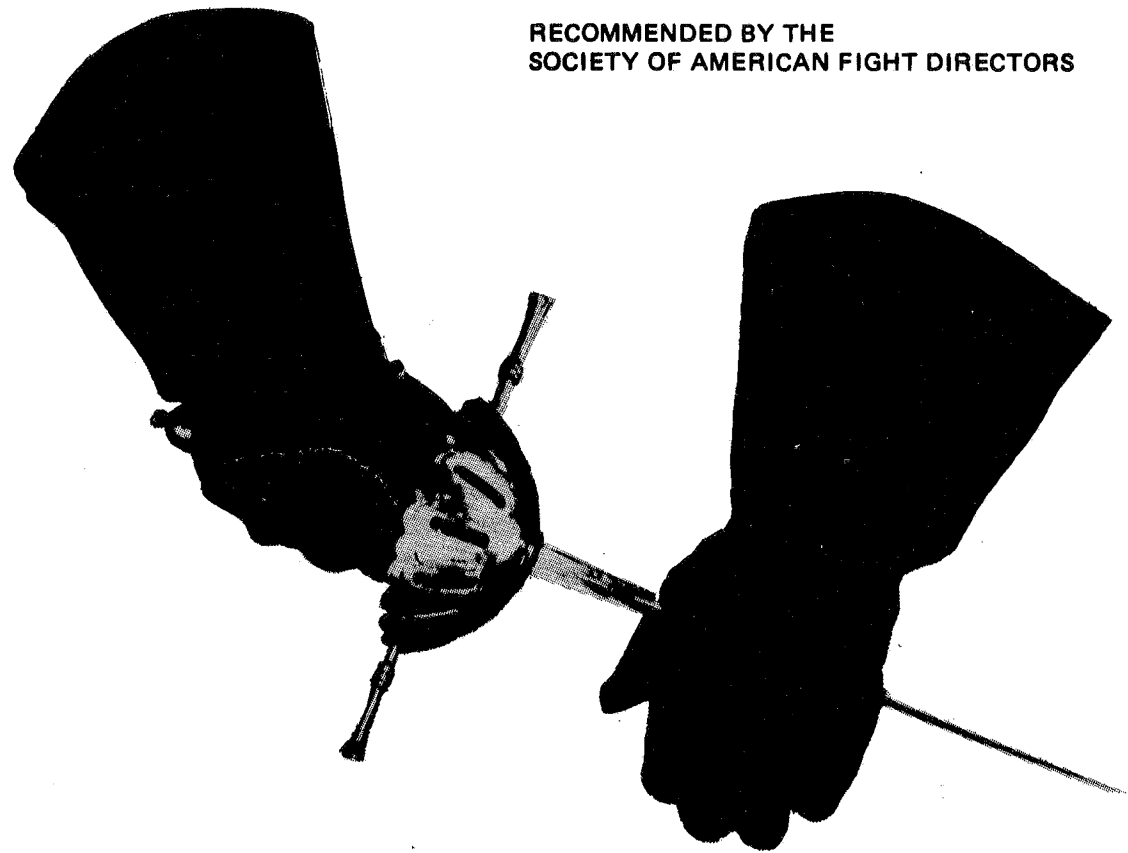
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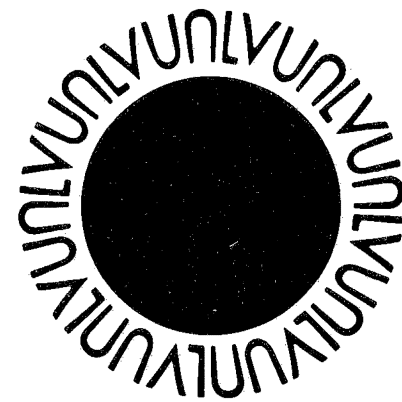
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# THE FIGHT MASTER

*Journal of the Society  
of American Fight Directors*

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### THE FIGHT MASTER

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### SOCIETY OF AMERICAN FIGHT DIRECTORS

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

*The Society of American Fight Directors was founded in May, 1977. It is a non-profit organization whose aim is to promote the art of fight choreography as an integral part of the entertainment industry. Members of the Society of American Fight Directors serve the entertainment industry by promoting the aesthetics and safety of well-conceived fight choreography.*

## EDITOR'S COMMENTS

I am honored to have been selected to serve the Society of American Fight Directors as editor of *The Fight Master*, and I am challenged by the opportunity to carry forth with the traditions and format implemented by the previous editors, David Boushey and Joseph Martinez. The University of Nevada, Las Vegas has also recognized the growing importance of the Society to the collaborative arts and has agreed to house the publication of the journal and to handle its distribution for the forthcoming year.

For an organization that is so specialized and yet so geographically disbursed, the dialogue between the members of the Society is dependent on the journal. *The Fight Master* is a forum for the dissemination of ideas, experiences and information on all facets connected with stage combat from the theoretical, historical, and interpretive to the practical application in the entertainment industry. But the journal is also a reflection of the Society to the broader academic and professional theatre communities. With the growth of the Society and the gradual expansion in the journal's content, *The Fight Master* will serve not only the needs of the fight choreographer and actor/combatant but will eventually reach the needs of the other collaborative artists who are so necessary to the realization of well integrated fight choreography.

The review and evaluation of fight choreography is a valid format for promoting the aesthetics and safety of the well conceived and executed stage fight as well as furthering an exchange of information and developing a clearer understanding of the significance of stage combat. The review of fight choreography, either by our members or by others outside the Society, is being implemented as a regular feature in this edition and will continue with your support.

For *The Fight Master* to be an active forum of the Society and to remain open and vital, it is absolutely necessary that all members continue to share their experience and expertise. Letters to the Editor that allow our members and readers to make comments, share additional information or raise pertinent questions will be encouraged. Accepting the responsibilities of editing the journal of a new and fast growing organization is a commitment on my part to the SAFD and its members. My family is also making a commitment by creating time for me to assemble, print and distribute the journal three times a year. But my isolation geographically coupled with my being a relatively new member finds me decisively dependent on the input and commitment from the members of the Society. As I begin assuming the responsibilities of Editor, I find myself confronted by a vast territory to explore whose depths are unfathomable at this moment.

Linda Carlyle McCollum, Editor ■

## PRESIDENT'S REPORT

This issue finds us gearing up for the annual SAFD workshop and I'm happy to report that it looks as if Liam O'Brien and Joseph Martinez are off and running with what promises to be another highly successful workshop.

Also our thanks to Joe for the job on the magazine. In the all too short time that he was able to have it, a number of attractive changes were made. Again, our appreciation for the work.

Our congratulations to Linda McCollum who is now taking over the vacated spot of Editor. We want to keep the format and some of the attractive ideas initiated by Joe and at the same time attempt to reach the membership with a little less expense. As most of you know, we are not able yet, due to our size, to reap the benefits of mass mailing, so one of our major outlays is always the mailing expense, which in turn is directly related to the size of the magazine. Other organizations such as the National Fencing Coaches Association of America have the same problems. I look forward to Linda's ideas and management of the magazine and am certain that under her leadership we can maintain the quality and at the same time address some of the cost factors.

Again, I remind the membership that the magazine is only as good as the input of our members and urge all of you to share your vast and varied talents with us as we continue to grow.

Erik Fredricksen, President ■

May 1984

## TREASURER'S REPORT

To date, less than half of the Society's total membership have paid their annual dues. I asked everyone to pay their dues by April 1st this year, but it is now necessary to extend the deadline so that the remaining members can pay their dues and continue to be members in good standing with the Society.

I have stated in the past how important it is to the Society that we collect our dues on time. It is our working capital that allows us to produce our magazine *The Fight Master* as well as to pursue other fiscal responsibilities.

I must inform those members of the Society that this will be the last deadline. Any members not having paid their dues by *July 1st* will be removed from the Society's roster. The Society must stand quite firm in regard to this new deadline. I do not like playing the role of the hard-liner but as I am the treasurer of the Society and responsible for its financial solvency I must and will remain adamant about the issue.

Remember that all dues are \$25.00 except for student members' whose are \$15.00. Also, those members joining the Society after July 1, 1983 owe half of the annual dues (\$12.50).

Regarding certification fees, remember that if you are having your students adjudicated by a full member of the Society, you must inform me of the number of individuals being adjudicated and submit to me the money in advance so that we can pay for the judge's transportation and other expenses. Certification is \$20.00 per applicant. For such a valuable certificate, the fee is minimal. Please inform me when your students are to be adjudicated. I will then contact a full member in your area to judge your students. When I have received the fees I will have a full member get in touch with you. Please follow this procedure as we have in the past spent significant amounts of money to provide a service to individuals who more often than not have no ties to the Society. The Society simply cannot fund the travel, etc. to provide non-members of the Society such a luxury as the certification test. We hope our certifications continue to grow as they have in the past years. We simply must become more specific about how we fund them.

D.L. Boushey, Treasurer ■

## SECRETARY'S REPORT

As we approach the upcoming summer months, I expect some changes in addresses. Please keep me informed as to your whereabouts so that *The Fight Master* and other pertinent information can be forwarded to you with as little delay as possible.

Thank you for sending your dues to me. This enables the Society to continue to produce the journal at the same level of quality that has been maintained over the past few years. Remember that the majority of the dues is set aside for the production of this source of information.

Most of you should have already received the current roster of the SAFD membership. I am aware that many changes will need to be made in the roster. This was the principal reason for sending it out. During the past few weeks I have received changes and expect to get more. At my earliest convenience, I will update this and send it to everyone.

Please keep in mind that the summer months are coming up and this means that things will probably slow down somewhat. I will be in and out of town for most of May, June, July and August but I *will* answer your letters. I may take a little longer than usual, so please be patient.

I hope the Society is able to enlarge its membership during the next few years. I have some ideas as to how we can continue to maintain the high standards of the SAFD and at the same time increase the number of people in the organization. In the next few months you'll be hearing from me about my ideas but in the meantime, please contact me with your input.

Lastly, I encourage you to spread the word about the Society and its workings; i.e. the National Stage Combat Workshop, the certification program, *The Fight Master*. We need to continue to reach out to the furthest points of this continent to make people aware of the wonderful people that make up this organization.

Your comrade in arms,

David Leong, Secretary ■

# UKRAINIAN LANCE FIGHT TECHNIQUE IN THE XVI-XVIII CENTURIES

P a r t I

by Edward Rozinsky

Due to the growing curiosity in America concerning European literature and theatre, the areas of interest in European Theatre Arts is also rapidly increasing. There is now a growing demand for historical combat techniques. Therefore, some information concerning the reconstruction of Ukrainian lance combat practiced during the sixteenth through eighteenth centuries could prove useful to those choreographers dealing with this time period. The technique that follows is versatile, in that it may be used as the basis for spear combat of the Roman period and for peasant stick fighting of Western Europe.

Unfortunately very little historical material deals with combat technique. However, through close examination of period materials and a little common sense some very sound conclusions concerning combat technique may be drawn.

Cold steel weaponry and ammunition were being produced in mass quantities during the beginning of the sixteenth century. At this time Ukrainian peasants began to overthrow Polish enslavement. The center of the movement was known as the Zaporozskaia Sech, a union of thousands of peasants-cossacks encamped around the Dnieper River. Having a very active battle zone, the cossacks were able to obtain a great number of weapons from the dead. Eventually, however, it did become necessary for them to produce their own weapons.

The production of weaponry reached a climax during the 1648-1654 Ukrainian War of Liberation. The weapons used at that time in Western Europe were not very popular among the Ukrainians, therefore the Eastern troops had a great influence upon the shape and use of the weaponry.

The two major types of cold steel weaponry were the sabre and the lance (see picture 1). The sabre was an honourable cossack's weapon. They respected it and even poeticized it in their songs:

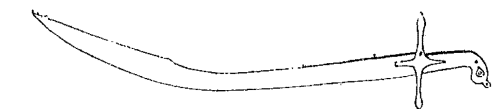
Oh dear my girl-sabre  
You met the conqueror  
And kissed him not just once

Ukrainians produced two types of sabres: the Turkish sabre in which the blade widened toward the end, and the Iranian sabre which made use of a light thin point. The sabre, worn sheathed and held to a holster by two rings, bore one sharpened edge.

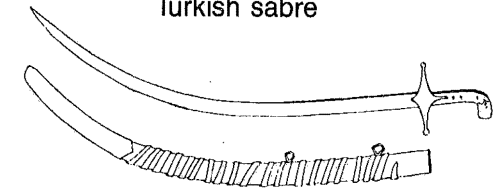
Rather than just copy their Eastern neighbors, local armorers would also impose new features and designs to their sabres. To please the aesthetic needs, sabres were ornamented with traditional design patterns and thus they were quite expensive. A considerable part of a cossack's income would be spent to purchase a good weapon. In the sixteenth through eighteenth centuries such a sabre was not just the privilege of the officer alone. Even the poorest might obtain a nice weapon, for many were won in battle.

Another integral part of a Zaporozsky cossack's equipment was his lance. There was a playful saying at the time:

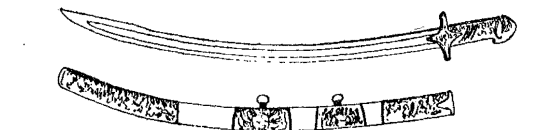
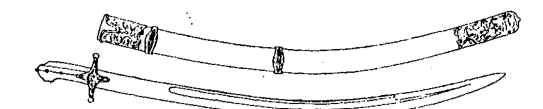
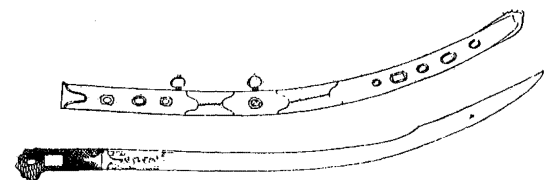
Cossack without lance like a girl without necklace



Turkish sabre



Iranian sabre



Cossack sabres

Picture 1

He fashioned his lance out of a light but strong wood. Usually about twelve feet long, the lance was painted red and black in a spiral pattern. The end of the lance bore a sturdy metal tip measuring about two feet (see picture 2).

The lance was used both in mounted and unmounted combat. When used by a horseman, the lance had a leather loop affixed to the lower end in which the cossack placed his foot. Then he banded it to his knee in order to bring the lance to a horizontal position. Some lances were designed with a metal cross behind the blade in order to keep a pierced enemy at a safe distance (see picture 2).

Though of little popularity, the Battle Axe was also used by the Ukrainians. The Ukrainian name for it was kelep. This weapon which was adopted from the Middle Asian troops had a handle two feet in length. It was used primarily in close combat to break through a knight's armour. This weapon was much more popular in earlier years when it was known as a weapon of the cossacks of Stepan Razin, and the Turkish and Polish Army.

Other weapons used in the period were the Sickle and the Mace, not to mention countless types of daggers and knives. Peasants would even adapt farm tools to be used for battle. It was very common for two enemies to fight using different types of weapons. For instance, one could be armed with a sabre, and the other with a lance.

### MAJOR POSITIONS AND MOVEMENTS IN LANCE COMBAT

For the sake of convenience I shall divide the lance into three parts:

1. The wooden "shaft"
2. The "metal tip"
3. The "butt" of the shaft at the lower end

#### STAND EASY POSITION

The lance is held in the right hand at chest level with the metal tip of the lance pointed upward. The butt is placed beside the right foot (see picture 3).

#### STAND EASY SET I

The body weight is placed on the right leg and the left leg is to the side and flexed. The arms are extended downward, with the lance held parallel to the ground, the metal tip to the left. The right hand grasps the lance in pronation, the left hand is supinated (see picture 4). To move from Stand Easy to Set I position, straighten the right arm, while sliding the hand down the lance. Swing the lance to the left, stopping it in a horizontal position with the supinated left hand. Remove the left foot aside at the same time.

To resume the Stand Easy Position, the lance is brought to a vertical position with both hands. Then the right hand is moved to chest level and the left hand is dropped. At the same time shift the left foot toward the right foot.

#### STAND EASY SET II

Leaning on the lance, the metal tip upward, the left heel twelve inches from the right foot, the lanceman places his right hand on the lance at chest level and his left hand at eye level (see picture 5).

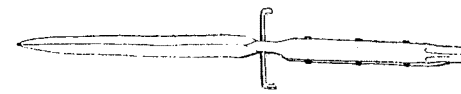
#### MARCHING POSITION

The lance is held on the right shoulder. The right hand, with arm slightly bent, supports the shaft. The metal tip of the lance is pointed back and up.

To move from Stand Easy to Marching, slip the right hand down the lance, lifting it onto the shoulder.

#### GREETING

Greeting is made from the Stand Easy Position. Without moving the hand, straighten the right arm with the lance to the side, simultaneously placing the left hand on the hip and turning your head toward the person being greeted. The butt of the lance remains in place (see picture 6).



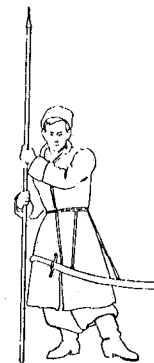
Picture 2



Picture 3



Picture 4



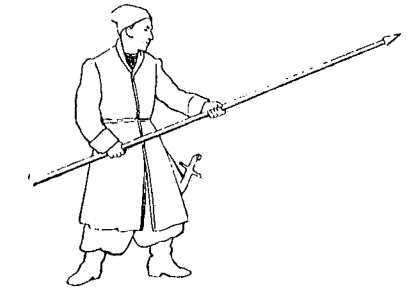
Picture 5



Picture 6

#### FIGHTING POSITION

From Stand Easy Position, slide the right hand down the shaft until the arm is fully extended. Stepping forward with the left foot, abruptly throw the lance forward with the right shoulder and arm, and at the same time catch the shaft with the supinated left hand. Both arms should now be in a half-bent position, right hand next to the waist, and the left hand below the chest. The tip of the weapon should be pointed above the opponent's head, with your left foot pointed forward and your right foot to the side, with about a two foot distance between them. Also, the legs should be kept flexed as in the fencing positions (see picture 7). To return to the Stand Easy Position, place the left foot back into the Easy Position, returning the butt of the lance to the ground beside the right foot.

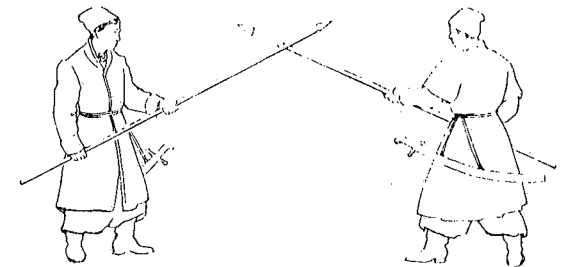


Picture 7

#### MOVEMENTS

The movements in lance combat are similar to those in fencing. Holding the lance in a Fighting Position, regular steps are used to reach the enemy. Steps, thrusts and closings remain the same as in foil fencing, although when using the lance a thrust may be executed with either the right or left foot forward, depending on the distance to the opponent.

To switch from left set (Fighting Position) to right set, take a large step forward with your right foot, while bringing the lance to a vertical position. Now quickly exchange hand positions and return to Fighting Position (right set).



Picture 8

#### ENGAGEMENTS

Although engagement, as understood in foil fencing, is not necessary for lance combat, when in an engagement position the upper one-third of the weapons touch, the metal tip of the lance pointed above the head of the opponent. The opponent's lance is then in contact with yours on the left side or inside line (see picture 8).

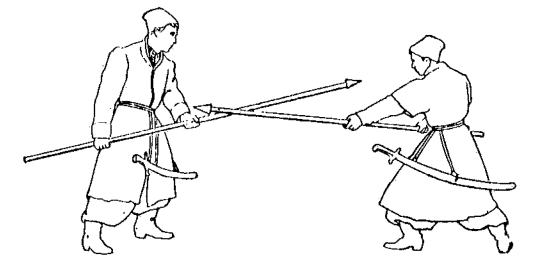
To change engagement, lower the lance by raising the right hand and lowering the left hand, moving your lance tip under your opponent's to the opposite side. A double and triple engagement may also be employed in combination with stepping forward. With each step use only one engagement change. For a double step use two engagement changes, and so on.

#### ATTACK AND DEFENSE IN LANCE COMBAT

Lance attacks are chiefly thrusts. However, blows from above, from the left and from the right are also possible, as is the use of the butt.

#### THRUSTS

Thrusts, which are directed toward the chest, abdomen and legs, are generated from the Fighting Position. A thrust to the face on stage is very dangerous and is not recommended. To execute a thrust to the chest, abdomen or right leg you must make an engagement change (with one step). Without moving any other part of your body, point the metal tip directly toward the chosen target by extending your left arm (right arm remains slightly bent). Through this movement you are showing your partner exactly what part of his body you are going to attack. This is called "Show the Touch." The next movement is the actual thrust (see picture 9). The thrust to the left leg is done without an engagement change.



Picture 9

#### BLOWS

##### 1. A Blow From Above

A blow from above may be used to strike your partner's head or left shoulder. This attack is produced by swinging the lance upward over your head so that the butt of the lance is pointed forward. This will indicate to your partner the area you are about to strike, i.e., his head. Now, thrust forward and swing the weapon downward. Aim for the center of your opponent's head, but stop a foot above the head. Your partner must be sure that you are swinging for the exact center of his head so that he can safely take the corresponding defense (see picture 10). A step forward with the right foot can be used when a distance is larger than usual at the time of attack.



Picture 10



## 2. Right Flank Blow and Right Shoulder Blow

This blow is begun in the same way as a blow from above, although when you swing the lance downward, stop your left hand above your left shoulder (not above your head as before). You can also specify what part of the body is going to be attacked by pointing the butt of the lance to the flank or to the shoulder prior to swinging the lance downward. Avoid sweeping the lance far out to the side for a flank or shoulder blow. It is extremely dangerous for other students or actors working next to you. Actually, Left Flank Blows and Left Shoulder Blows may be produced from the same position as a Blow From Above. Just show your partner the target with the butt of the lance.

### DEFENSES

There are five defenses in lance combat: two upper defenses, which protect the upper body (third and fourth), two lower defenses, which protect your lower body (first and second), and the fifth defense which protects your head and shoulders.

#### First Defense-Repulse

This protects the lower left part or inside line of the body. From the Fighting Position, with one sharp movement, quickly bring your lance to the slanted position to the left of your body, the metal tip pointing down, the butt up. Thus the right hand should go up and stop slightly above your head (see pictures 11 and 12).

#### Second Defense-Repulse

This protects the lower right portion or outside line of the body. From the Fighting Position shift the lance to a slanted position to the right of your body, the metal tip pointing down. Your right hand is next to your ear and your left arm is extended (see pictures 13 and 14).

#### Third Defense-Repulse

This protects the upper right part or outside line of the body. From the Fighting Position extend your right arm downward while raising your left hand, so as to bring the lance to a slanted position with the metal tip pointing forward-and-right (see picture 9).

#### Fourth Defense-Repulse

This covers the upper left part of the body. From the Fighting Position move the lance to your left while raising your left hand. The lance should stop in a slanted position with the metal tip pointing forward-and-left (see picture 15).

#### Fifth Defense-Repulse

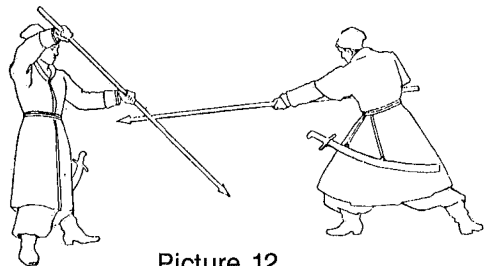
This protects the head and shoulder from attack. With both arms raised and bent slightly, hold the lance in a horizontal position (the edge a bit higher) above and in front of the head, the butt pointed to the right (see picture 16).



Picture 16



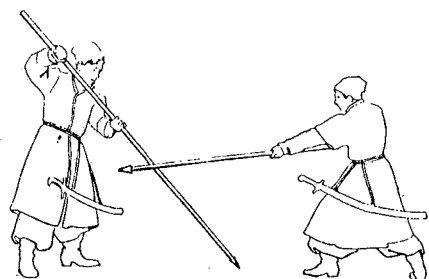
Picture 11



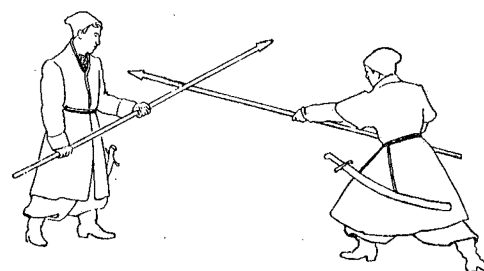
Picture 12



Picture 13



Picture 14



Picture 15

# STAGE COMBAT VIEWS OF THE DANCE OF VIOLENCE Part II

by Rob Hall

An actor, given the task of creating strong emotion on stage, generally attempts to tap into an inner resource that will allow that energy to flow through him. But that process is basically psychological and is manipulated by his intellect. When his body becomes involved in an extremely physical manner, the process, and its manipulation, changes. The actor is now caught between release — and control. He must summon and release effectively violent emotions, while at the same time maintaining a strict adherence to a designated technical process of that release. He must commit his body to a violent action with enough freedom to effectively convey the illusion. The cultivation of this ability requires much training and practice. Erik Fredricksen, President of the SAFD, addressed this matter in an article that appeared in *The Fight Master*, and I quote:

I firmly believe that the inclusion of sport fencing should be a requisite in the training of theatre students who anticipate any involvement in acting or directing. The fencer must maintain a relaxed but highly 'informed' physicality, balance, and highly specific concentration under the stress of a simulated combat situation. The fencer is constantly dealing with maintaining an optimum physical state and an effective sensory-awareness frame in a very highly charged emotional environment.

Too often the 'soft' movement approaches only teach the actor to relax in a fairly atypical environment to the one in which he will be working. A physical and emotionally complex scene will often yield the straining, out-of-control actor; rounded, tight shoulders, tight neck and resultant vocal problems — stiff, erratic lower body movement — and the frequent inability to relate to specific stimuli from other actors.

Certainly other combative arts can often do the same, but frequently with the chance of injuries. The non-contact nature of fencing makes it a comparatively injury-free sport and thus an ideal one in this respect for its inclusion where ability to perform is requisite.

Actors are generally trained to develop specific mental images, and to use those images in their work on stage. It has been my observation that actors rarely, if ever, receive specific training or coaching in the use of violent images. How this can happen is easily understood. No one, with the possible exception of a professional killer, wants to be regarded as a violent person. Inevitably I find myself informing my students that I'm a registered conscientious objector, and deplore violence in real life. I actively combat assumptions that are made occasionally about combat choreographers; I don't want anyone to see those things in me! But what is hardest for me to deal with as a professional actor is "seeing" violence in myself. For the full fleshing-out process of a character, an image is invaluable. For that image to fulfill its maximum potential, it must be personalized. We all have the potential of violence. None of us likes to confront that in ourselves. However, an actor is often called upon to do so. It is perhaps easier when the role has established and maintained a malicious streak in the character. Again using *Virginia Woolf* as an example, in that play the physical violence seems minor to the savagery wrought by words. But what of cases in which there is no build or precedent set in the role? The character may be given sufficient motivation, but the actor has had no opportunity to develop and play with that trait of the character. Romeo, for example, moves in the course of a few short minutes from embracing Tybalt with the affection of a brother, to making a concerted effort to run

his rapier through his heart. Avenging a friend's death, or attempting to murder someone is not something a contemporary actor can readily identify with. To carry that scene effectively, however, the actor must not only be physically able to fight convincingly, but he must also be able to tap into his own potential for violence to complete the character statement of the moment.

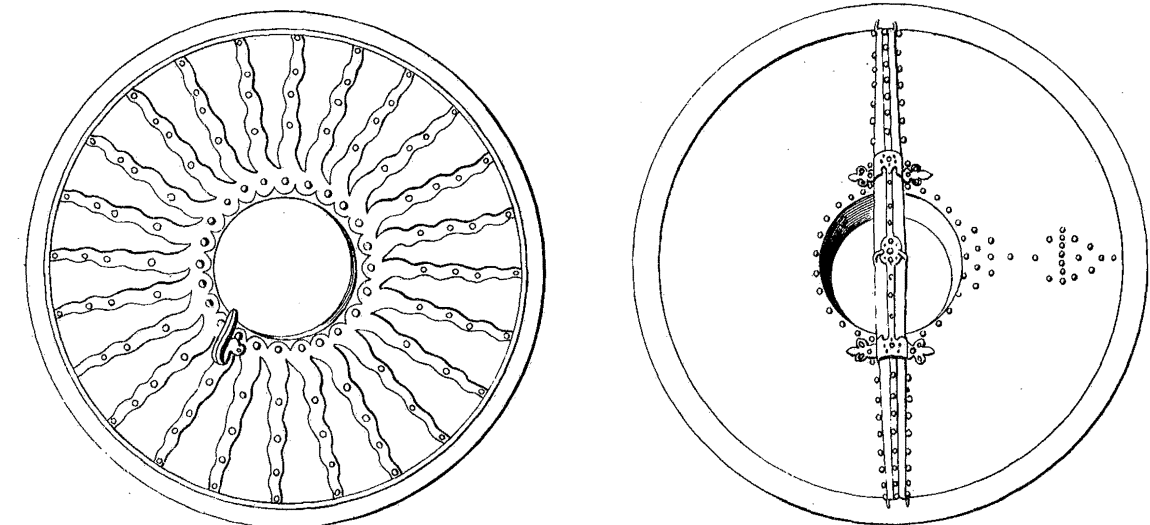
With what weapons should an actor be trained? There are several basic types which should be studied. Having developed an understanding and mastery of these types, the actor can then apply the principles of use to almost any weapon he may be called upon to use. Modern drama often calls for skill with knives and guns, both automatic pistols and revolvers. Knowledge of the elements of knife fighting will enable an actor to effectively handle a broken bottle. Many classics call for use of broadsword, quarterstaff, rapier, and rapier and dagger. Knowledge of the elements of quarterstaff and broadsword fighting will permit an actor to effectively handle a two-handed sword. However, training in the use of these weapons should come only after the actor has mastered the basics of unarmed combat. Use of weapons must be firmly centered around those principles of unarmed violence that minimize the inherent danger of stage combat. Eye contact, distance, displacement, specific steps of each action, precision of choreography — all maintain their vital importance in armed combat.

For the benefit of the directors and producers in the audience, I should now like to address the subject of the Stage Combat Choreographer's (SCC) responsibilities to the production as a whole. Now that you've hired the madman with the sword in his hand, what can you expect of him? A good SCC understands that a director is working with a definite concept, and through that concept is striving to maintain a consistency of production style. The choreographer should have extensive discussions with the director and should attend non-combat rehearsals, in order to develop a fuller understanding of the director's intentions. With that as his base, he begins to conceptualize his combat. A study of the actors will provide the most basic foundation of the actual choreography: what the actors are physically capable of. A study of the characters provides the next step in choreography. What would a specific character do, and in what manner? The end result should be stage combat that is consistent not only with the style of the characters, but with the style of the show as well. If a show has been handled in an impressionistic manner, the act of suddenly having someone's throat cut, resulting in blood gushing all over the stage, will have an extremely detrimental effect. Aesthetic distance will be shattered — it will jar. Likewise, if, in a production of *Streamers*, a soldier is stabbed in the stomach, takes two steps and falls down dead, the effect will be much the same.

What can good choreography do for your show? Well, there is a trend in stage combat that is gradually developing momentum, one that I personally am very excited about. There is a move toward "authenticity" in both period and style of combat. More and more directors are demanding that the form of combat staged in their production be as much in keeping with the period as their sets and costumes are. They insist that their Romans fight with Roman weapons in Roman fashion, that their Ancient Greeks carry weapons of the Heroic Age — not from the classical period, or from some theatrical supply company's fantasy. The days of Henry IV and Hotspur chasing each other around with court swords or rapiers are rapidly drawing to a close, and none too soon.

What *potential* there is in this movement for both the actors and the audience! Picture if you will, the first troop movement across stage in Shakespeare's *Julius Caesar*. They cross, marching in formation according to their rank and function. The Velitez — the light skirmishers — lead, their first file armed with shield, short sword worn on their right hip, carrying pilum, their second file armed with long bow and short sword, their third file composed of slingers carrying fustibalus. Following the Velitez comes the heavy infantry — first the Principes, soldiers in the full strength of their manhood, armed with helmet, front and back plate, shield, large sword resting on their shoulder, short sword on their right hip, five javelins in their hand; then the Hastati, younger men, equally armed, but with less combat experience. Following them comes the Triarii — seasoned veterans who form the last

body and are held in reserve, resting on one knee under the protection of their shields. Their leaders are the Centurions, soldiers in charge of 100 men, who have proven themselves in battle and have advanced through the ranks. The color bearer is no young boy, but a soldier who has seen and emerged victorious from more battles than some of the Hastati have years. He wears an animal head and cape, and carries with him half the pay of the soldiers, so that there will be no desertion, and the colors will be well protected. The officers are apart — officers by having advanced through the ranks of hundreds of men by outshining them in battle. Wearing their short sword on their left hip, they move freely, checking their troops. These are no bored supernumeraries, wandering across the stage, waiting for their pay and the cast party. These are well-disciplined Roman legionnaires who know who they are, where they are, and what purpose they serve. They have an identity, and a very real reason for being! How much more you'll get from an actor then! Would not such a movement across stage go far in conveying to an audience that this is, in fact, a nation about to erupt in a war of armies, and not just the few actors they see onstage and recognize from previous scenes? All they've done is cross the stage. It wasn't even stage combat. But a SCC could create that for you. Stage Combat is a discipline that has been overlooked and taken for granted for *far* too long by professional and academic theatres.



Italian buckler, 15th century, front and back views.  
Ancient Armor



# HOW TO FIGHT FOR REEL

by T.J. Glenn

The basic nature of film action involves hazards generally (but not always) unheard of on stage: planes, skiing, horsefall, car crashes, fire and water gags and, of course, the fight. These needs make the man (or woman) who coordinates and performs these stunts part engineer, part cowboy, part magician.

It does not make that person a fight choreographer, however. Since the complicated and more highly paying stunts take up most of their time, film stunt people seldom devote the attention to personal combat that a Society member does. Fights end up fudged as a result — treated as a necessary evil by many stunt people.

Conversely, most fight choreographers do not include car hits in their repertory. On *The Empire Strikes Back*, B.S.F.D. member Bob Anderson was called in to stage the elaborate and skillful light saber battle at the film's conclusion. He was the fight arranger to Peter Diamond, stunt arranger on the film.

This kind of co-credit is rare — though a "fencing master" is almost always brought in for sword sequences. In any case S.A.F.D. members must be able to address the film/TV world if the Society is to grow and prosper. And to address these medias we must be prepared to speak the language of film.

I am more than sure that in the lexicon of person-to-person combat techniques within the Society the simple stunts of cinema are accessible to us all. (I'm leaving the high falls to Dar Robinson and the car flips to Cary Loftin).

As there are differences between acting for the stage and the screen — differences in both techniques (broadness, focus, projection and the non-sequentiality of film) and intent (legitimate theaters, regardless of their attempts to imitate cinema with K2's sets, are all about fantasy, i.e. let's pretend we are in Scotland. Film is about creating the illusion of reality i.e. we are in Scotland, see the trees etc.) There are differences between choreographing combat for the two media.

I say media because television is just cinema's little brother with only half the budget and never even half the time. It is only a special consideration because of the network censors who tell you what you can't do — no throat shots, eye gouges, groin shots, etc.

The mentality in the film industry is very much geared toward hiring pretty cattle and then protecting the beef from itself. If a script calls for a fight, the automatic assumption is that it can be doubled or faked with camera trickery, so often, even if an actor *can* do a fight, enough time is not allowed for rehearsal. Catch-22!

Cinema is an instant industry. Weeks of rehearsal can be thrown out the window to accommodate a light setting or a directorial inspiration. It is the nature of the beast. Collaborative and conflicting, a lot of people have to be pleased for both technical and artistic reasons. This makes the FC/SC's job that much more difficult because he has to think on his feet and be willing to make the compromises of aesthetics that get the fight done safely.

Few filmmakers give a hoot about correct form. It is part of the job for a FC/SC to give them a correct form or inject an element of creative strength into the fight and to show the director just what he wanted all along (but didn't know existed).

On stage the hard and fast rule is rehearse as often as is feasible and stick to the choreography. The actor/combatants, on stage, are expected (those whose characters survive, anyway) to keep a solid performance going. No actor who is any good will burn himself out on a fight; no good fight choreographer who is any good will let him. Rests will be designed into the fight and the "non-survivors" will take the brunt of the combat.

In film a stuntman abides by the dictum "go all out all the time when the camera's running." The best stuntmen have found out this does not mean lack of control, but it does mean an intensity to the edge of safety. A static second on the screen becomes much more important than that same pause would be on stage. That "movie timing" can be used to advantage as in the Alan Ladd/Ben Johnson fist fight in *Shane*. A rule of thumb is: as big as the movement would be on stage, make it half as big, but twice as intense, for the screen.

Also since combatants can wear padding under clothes during just the fight scenes and mats can be hidden, fights can be more physical and more bizarre. I choreographed a fight for one film in a barn which started hand to hand and ended pitchfork to hunting knife. Along the way a horse harness, a bottle, a hunting bow (minus arrow), a ladder and a lot of hay got into the action.

The other main difference between stage and film work, of course, is the shifting two dimensional plane. The camera becomes the audience and the two dimensional plane shifts almost constantly, something even many stuntmen seem to forget judging by the number of right crosses that should have been straight shots and vice versa. Maybe they rely too heavily on the editor and the sound man.

I've learned never to trust anyone to really have it figured out. A stunt coordinator working on a car hit, a fire burn or a high fall demands and gets a good deal of control of camera and crew because a) it's a stuntman or stunt crew doing the gag or b) they are all recognized as dangerous and handled with caution. (Not always, however; Kim Kihana walked off the production of *The Thornbirds* because he felt a fire gag was too dangerous to use principals — the producers disagreed and went ahead. Fortunately he was wrong and no one was hurt.)

Fights, even swordfights don't often get that much consideration. Most filmmaking is a jobbed-in industry where stunt coordinators are only brought in on a need-to-be-used basis. Unfortunately production managers don't always know just when to call in the choreographer for a fight. Often it's just a day or two's notice; sometimes not even that.

On the set of the yet to be released feature *Hellspawn*, a gap in communication almost cost the production half a day's work and lots of bucks. In the day's work (my first on the shoot) my character walks down a narrow low ceiling corridor and is attacked from an intersecting corridor by a lady zombie. I was supposed to dispatch her with a samurai sword I had sheathed at my left hip. (How my character acquired a Katana is a book I'll write another time).

I had discussed the scene with the director and camera man and explained the Katana's one cut fast draw "kill" (ala *Yojimbo*) that the script called for. Then I went off to makeup and costume.

When I came back on the set I was surprised to find my rotting Zombie opponent (actually a very attractive lady under the latex) with a preset cut on the wrong side of her body, the left side. Somebody down the line had goofed in a big way. The close-ups had all been shot with the cut on the wrong side. There was no room in the hall for a normal right hand draw and cut that would leave a slash the way the appliance was situated.

Fortunately the eclectic "Sanjuro" left hand draw is part of my repertory and it could safely put the cut where needed. I would have had to find some other way to do the job safely if I was not in the habit of exploring the exotic, but if it had been just an actor, taught just that cut for the scene — fried ham! (or at least one ex-klieg light).

More often than not when a FC/SC works with principals the main concern has to be to keep them from hurting themselves. With the whole filmmaking process being like one long tech rehearsal a major concern is to keep the "talent" (as actors are called to the satiric delight of the crew) from exhausting themselves before their action is shot.

Also since the performers choices are so narrowed within the medium — and by so many people — the F.C. should strive to present as many safe solutions to the actor as will not confuse him and may advance the character. A school marm from Kentucky is less likely to use a Kung Fu kick than a "hip" fashion model from New York.

Now that I've painted a dark picture of the medium, I'm going to do an about face. Do not despair, some jobs are quite satisfying and some directors are wonderful to work for/with. (They tend to be the ones who are not absolutely sure they know it all).

The joy of sitting back after a fight sequence you've choreographed is edited and music tracked is hard to express. If it all worked out even 50% of the way you planned it, there is a great satisfaction in knowing that the work will be preserved virtually forever. (Conversely the junk does live forever, for certain. There's only one defense. Be brilliant!)

There are other rewards to film/TV work, the foremost being money; it pays more than stage. While there can be no hard and fast rules for transferring S.A.F.D. skills to the screen there are four points to keep in mind:

*First:* Be prepared to change anything and to push your aesthetic senses to the limit, but dig in your heels about safety. Regardless of the "Twilight Zone" fiasco, there are some pretty callous types in positions of power out there in movieland.

*Second:* Work for intensity with control. Keep it alive for the camera, use the pauses in action sparingly. Film fighting has a different rhythm than stage combat.

*Third:* Keep the lines of communication open to the people who need to know. The aesthetic chain of command involves the director, the assistant director (who functions as the eyes and ears of the inner involved director), the unit production manager and the effects person.

That order can be reversed in terms of safety priorities. The effects man (or woman) is certainly the most important person in terms of safety on a set, especially if bullet hits or explosives are being used. The effects man can literally kill you if he makes a mistake or you don't listen explicitly to his instructions.

The unit production manager is the person who controls acquisitions of equipment and allocation of personnel on a film set.

The production manager will often be shuttling between the production office and the location, so on the set the assistant director may be the one to talk to if there is a problem.

The director, on a film of any size, will really not be able to concern himself with the details the FC/SC finds vital. Unless the principals are involved, just say hello to Mr. Director, ask what he wants artistically and then forget him for the day to day of it all.

*Fourth:* The final point is one not much different from stage work: know the medium. This is a broad, apparently self evident point, but vital. Most S.A.F.D. members know the stage forward and backward but have little or no exposure to the mechanics of film. The reasons are many, the paramount being sheer logistics.

The New York/Hollywood dominance is breaking down and more and more film productions are originating regionally. S.A.F.D. members have to be ready to take advantage of this decentralization.

Since martial arts have entered the general vocabulary and *Conan* and *Star Wars* have spawned a whole wave of low budget imitators, S.A.F.D. members could be very much in demand if we could let the film companies know we exist.

A few film theory or editing classes and a little library research can go a long way. It's not hard to know more about movie action than most directors, and if you can idiot proof (actor/editor/director proof) your choreography you'll make them look good. That means more work.

S.A.F.D. members are not stuntmen, but stuntmen are not fight choreographers either. As a former member of the Professional Stuntmen's Federation I can assure you that stuntmen increasingly are studying what we do because our training is more systematic and complete than what is available to them.

I look forward to the future when S.A.F.D. are the initials that are as familiar as A.S.C. on the end credits of films — not too far in the distant future either.

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# STAGE MANAGER'S FIGHT-CALL CHECKLIST

by Tony Soper

The following letter is intended to be photo-copied and given to your stage manager when leaving the rehearsal process (usually at opening). Most SM's are very conscientious but quite in the dark about what their responsibilities are, in running the half-hour fight call for example. This letter is intended as a handy reference for them once you leave, and as a 'good-will' gesture during the rehearsal process. All SM's appreciate advance warning, of *anything!* In the next issue, look for a handy letter you can copy and send to your SM *before* the first rehearsal, detailing for him/her the FD's special requirements.

Dear Stage Manager,

Please excuse the "form" nature of this letter, but I was originally asked to write this by a concerned SM who'd never worked with a Fight Director before and it's my hope that this may be of use to you in dealing with some of the unique problems arising from working with that troublesome breed. If this covers old ground, please don't take it personally.

On to the meat of the matter. Some things you'll want to be forewarned (forearmed) about, in no particular order:

**FIGHT CALL:** For any show involving combat, you must call a fight rehearsal before each performance (though usually one fight rehearsal will suffice on a two-show day, providing it's before the matinee).

Even for heavy fight shows (like some of the Shakespeare histories) the fight call should take no more than 30 minutes.

The basic idea behind the fight call is twofold: (1) to physically warm up the actors, and (2) to provide them a feeling of "security" by reviewing the fights before performance. Both are equally important, but the psychological element in particular must be stressed. If the actors are secure in the fights before the curtain, the chances of someone's "going up" during the fight are greatly reduced, and the actors will be able to better handle the little things that always seem to go wrong. For this reason you should be very strict about attendance of the fight call and enforcement of the rules and guidelines herein.

In my experience as both actor and FD I've found it's best to call fight rehearsal *before* the half-hour call. Much earlier than that is a burden and seems to give too long a "cooling off" period and the point of running the fights is lost. Remember though that your light and sound people will also be fighting for this prime time before the house opens for their equipment checks, so schedule accordingly.

All actors involved in the fight scene should be called for the fight rehearsal, with this proviso: If an actor is truly only a 'spearcarrier' or crowdsperson and in your judgment completely out of the action, then I think you'd be justified in excusing him from the fight call. But, if he is involved in blocking or business with those on stage handling weapons (particularly firearms), he *must*, for his own safety, attend the rehearsal. Stages tend to be smaller than actors think when weapons misfire or break. A low-flying broken sword blade is dangerous to everyone on stage, but especially to the "innocent bystander" who is careless and perhaps unaware of the situation.

Your checklist for setting up the fight call should include:

—Sweeping the stage

—Setting all set and prop pieces involved in the fight (tables, bottles, chairs, etc.)

—Using all sound and light cues involved. I once was shocked to find while in a production of *That Scots Play* that the fights we'd sweated and grunted through under rehearsal lights were to be performed on a nearly dark stage, illuminated only by sporadic flashes of quartz-hallogen "lightning." (NOTE: You may want to make a separate tape of the needed sound cues, rather than fooling with your show tapes. A cue sheet for the necessary light cues may be of use also).

—Providing all requisite costume pieces, *excluding bloodpaks* (may include armour, capes, special foot-, hand-, or headgear, baldrics, holsters, etc.)

—Presetting all weapons (Of course, unless otherwise choreographed, the SM [or prop-man in an IATSE house] must be the *only one* aside from the actor who ever loads, unloads or handles firearms).

**RUNNING THE FIGHT REHEARSAL:** The actors must be given time to *warm up*. Your FD should have given them specific pre-show exercises to minimize injury. Unless otherwise requested by the FD, you may want to conduct warm-ups in a rehearsal room, or some other off-stage area (your light crew will probably thank you for the extra time). Don't hesitate to remind the actors that the warm-ups are *mandatory*. Be a *hard* about this — it's for their own good.

The first rehearsal of the actual fights should be on-stage with costume, set, and prop pieces. It should be a *walk-thru*, or *mark-thru*, which is a one-quarter speed rehearsal of the fights, with actors calling out cues, "marking" falls, stopping to fix problem spots, etc.

Next, have a one-half speed run-thru with lights, sound and one-quarter acting value. By this I mean that the actors are now in character, and there should be no ad-libbing or movement out-of-character, but that there is control in case of an emergency. It is half speed, *not all out!*

Finally, there should be a three-quarter speed, full-acting value rehearsal. This means that acting-wise it's "for real," but that physically there is something held in reserve. Never allow the actors to foolishly "spend" themselves with a full-out run-thru before curtain. It's unprofessional and dangerous, however seductive to the "exuberant" type of actor. Remember that actors need a "cool down" period before curtain time if you get behind schedule.

Never move on from one speed to the next if you are dissatisfied with the actor's commitment or behavior. Remember that the fight call is a crucial safety measure, and that you are in charge of it. It's when actors start *having fun* with weapons that injuries, sometimes fatalities occur. I can't encourage you enough to get touch in this situation and to make sure that the rehearsal is conducted properly.

You must have a written copy of all choreography from the FD. It provides "insurance" if it should be necessary for an understudy to go on. Also, you'd be surprised at how often actors will forget a crucial move or phrase, and only the written notes will allay the dissension. This tends to be a particular problem about one-third to one-half way into the run, so watch for it.

You must have a "fight-specific" first-aid kit readily available. If you're unclear about first-aid procedures likely in fight situations, consult your FD. If he's worth his salt, he'll know. A few extra supplies to add to a standard kit include: ice-packs, ACE-type compression bandages, antiseptic, aspirin,

limiment, extra foam padding, athletic-type adhesive tape, butterfly bandages, gauze compresses, etc. Again, consult your FD.

Once again, this is only intended as a handy reference aid to help you provide and maintain a safe working environment in a difficult situation like a combat-show. I sincerely hope this will be of some help to you.

YOURS,

I hope that you (my fellow FD's) will find this of use, and that if you have further information or can suggest revisions, that you will take time to share them with your colleagues by means of this magazine, our forum.

\*\*\*\*\*PERMISSION HEREBY GRANTED TO PHOTO-COPY\*\*\*\*\*



Soldiers bearing glaives in a procession of Clement VII, antipope of the 14th century. *Picture Book of the Graphic Arts*

# CHOREOGRAPHER'S QUESTIONNAIRE

The phone rings and some director somewhere wants you to stage the fights for his production. A hurried conversation. Later you hang up, excited, but usually with some questions left unanswered. Or . . . you are in a production meeting with the director, lighting people, costume designers and assistants, and the last person they get to is you, and your fights. By then you've been in a smoky room for three hours, and all the questions you had at the top of the meeting have vanished.

To combat this problem and to have at your fingertips a coherent list of possibilities, I have, over the years, found it important to GET IT DOWN ON PAPER. Hence, this CHOREOGRAPHER'S QUESTIONNAIRE. A list of basic questions to use as a guide over the phone or in meetings, so everybody knows what's going on with "the fights." If

you've ever choreographed anything, you know that most of these questions are left lamentably until the last minute, and some are never answered. To this end, I submit this list as a guide, a start to spur conversation, and perhaps some problem solving. If nothing else, it is meant to make the director and designers *think* about the fights. . . all too often the fight choreographer is left out on his own. I have copies of this with me on all jobs, not only for myself, but once filled out, I have copies for the director, designers and stage manager. They can be especially useful near the phone, as you can get specifics you can refer back to when the call comes in around midnight, or wakes you up at noon. So — take this from me, retype it, add to it, abuse it or ignore it.

J. Allen Suddeth

## CHOREOGRAPHER'S QUESTIONNAIRE

Name of Show \_\_\_\_\_ Theatre \_\_\_\_\_  
 Director \_\_\_\_\_ Phone Number \_\_\_\_\_  
 Stage Manager \_\_\_\_\_  
 Lighting Designer \_\_\_\_\_ Costumier \_\_\_\_\_  
 Business Manager \_\_\_\_\_

Period \_\_\_\_\_ Year \_\_\_\_\_  
 Weapons Budget \_\_\_\_\_  
 Props Budget \_\_\_\_\_

Weapons on Hand \_\_\_\_\_

Number of Combats \_\_\_\_\_  
 Number of Principal Fighters \_\_\_\_\_  
 Number of Extras \_\_\_\_\_

STAGE:  
 Type of floor \_\_\_\_\_  
 Levels \_\_\_\_\_  
 Type of stage: proscenium thrust round other \_\_\_\_\_  
 height \_\_\_\_\_ width \_\_\_\_\_ length \_\_\_\_\_  
 Trapdoors \_\_\_\_\_  
 Turntable \_\_\_\_\_  
 Other: \_\_\_\_\_

### MISCELLANEOUS EQUIPMENT AND PROPS:

Mats \_\_\_\_\_ Ladders \_\_\_\_\_  
 Ropes \_\_\_\_\_ Glassware \_\_\_\_\_  
 Smokepots \_\_\_\_\_ Blood \_\_\_\_\_  
 Breakaways \_\_\_\_\_ Bloodpacks \_\_\_\_\_  
 Mini-tramps \_\_\_\_\_ Guns \_\_\_\_\_  
 Harness \_\_\_\_\_ Flags and pennants \_\_\_\_\_  
 Torches/fire \_\_\_\_\_ Bows & arrows \_\_\_\_\_  
 Food props \_\_\_\_\_ Slapsticks \_\_\_\_\_  
 Smoke/fog machines \_\_\_\_\_

### COSTUMES:

Footwear \_\_\_\_\_ Special padding \_\_\_\_\_  
 Gloves \_\_\_\_\_ Capes \_\_\_\_\_  
 Scabbards/tack/harness \_\_\_\_\_ Insignia \_\_\_\_\_  
 Kneepads/elbowpads \_\_\_\_\_ Armour/chain mail \_\_\_\_\_

### SET AND LIGHTS:

Breakaway set pieces \_\_\_\_\_  
 Pads hidden in set \_\_\_\_\_  
 Stairs Height \_\_\_\_\_ Angle \_\_\_\_\_ Padded \_\_\_\_\_  
 Lighting effects \_\_\_\_\_

### REHEARSAL ROOM:

Height \_\_\_\_\_ Width \_\_\_\_\_ Length \_\_\_\_\_  
 Lighting \_\_\_\_\_  
 Type of Floor \_\_\_\_\_  
 When on actual set? \_\_\_\_\_  
 Hours per day \_\_\_\_\_  
 Fight captain \_\_\_\_\_

### WEAPONS

#### EARLY PERIOD:

Samurai \_\_\_\_\_ Katanas \_\_\_\_\_ Bokans \_\_\_\_\_  
 Korean \_\_\_\_\_  
 Roman \_\_\_\_\_  
 Greek \_\_\_\_\_ Tridents \_\_\_\_\_ Nets \_\_\_\_\_  
 Viking \_\_\_\_\_  
 Shields: Round \_\_\_\_\_ Triangular \_\_\_\_\_ Roman \_\_\_\_\_  
 Spears \_\_\_\_\_

#### CRUSADER SWORDS 1066 to 1450's

Knight's swords \_\_\_\_\_  
 Claymore \_\_\_\_\_  
 Hand-and-a-half broadsword \_\_\_\_\_  
 Two-handed broadsword \_\_\_\_\_  
 Polearms: Pikes \_\_\_\_\_ Halberds \_\_\_\_\_ Spears \_\_\_\_\_  
 Lances \_\_\_\_\_  
 Quarterstaves \_\_\_\_\_ "Farm" weapons \_\_\_\_\_  
 Shields/bucklers \_\_\_\_\_  
 Firearms \_\_\_\_\_  
 Maces \_\_\_\_\_ Chain flails \_\_\_\_\_  
 Axes \_\_\_\_\_  
 Long bows \_\_\_\_\_ Cross bows \_\_\_\_\_  
 Knives/misericordia \_\_\_\_\_  
 Hunting swords \_\_\_\_\_

#### RENAISSANCE SWORDS 1450's to 1650

Rapiers \_\_\_\_\_ Cup hilt \_\_\_\_\_ Swept hilt \_\_\_\_\_  
 Transition rapiers \_\_\_\_\_  
 Main Gauche \_\_\_\_\_  
 Canes \_\_\_\_\_ Capes \_\_\_\_\_ Lanterns \_\_\_\_\_  
 Bucklers \_\_\_\_\_  
 Musketeer's swords \_\_\_\_\_  
 Daggers \_\_\_\_\_  
 Other \_\_\_\_\_

#### RESTORATION SWORDS 1650-1850

Court swords \_\_\_\_\_ OTHER  
 Poignards \_\_\_\_\_ Military sabres \_\_\_\_\_  
 Italian or French \_\_\_\_\_



# STUNTS: A VIOLENT ILLUSION FOR STAGE COMBAT

by Frank J. Sparks

Do you need more than horizontal movement in the fights you've arranged? Does the set afford you the opportunity to move vertically? Can you utilize the set design? If yes, choreograph a stunt into your action. A good stunt will sell your fight sequence. Plan it well and it is a safe illusion of violence.

Use your imagination and take full advantage of your stage or set design. Do a fall from the balcony in the scene or take a fall down the staircase during the fight. Choreographing a fall into the action will enable you to use a greater area of the stage or set.

Movement within the action is essential. Most fight scenes give you ample opportunity to work within the horizontal flow, but including a high fall stunt in your routine will allow you the vertical dimension as well.

Choreographing a stunt raises questions in many areas, which must be answered when you undertake arrangement of the action. . .

1. CATCHER—What are you (or others) going to land on? Can you use the drapes or furniture in the set design? Can you camouflage a pad? Can you use a pit or net as a catcher?
2. PROPS—What are you carrying in your hand?
2. WARDROBE—What are you going to wear? Will it hinder your movement or obscure your vision?
4. EFFECTS—Does the scene require smoke, fire, explosions, water, wind or blood?
5. P.O.V.—What is your audience's point of view?
6. LOCATION—Is the scene taking place indoors on stage or outdoors? If outdoors, could weather be a problem?
7. MAKE-UP—Will you have hair in your eyes or a mask on which could block your vision?

These are all areas of concern which must be carefully considered when choreographing a high fall or any other stunt. The display of drama, action and violence will be its very best if you explore all areas and utilize everything to your benefit. A good combat actor, choreographer, stuntman or stunt coordinator always does.

## NEWS FROM THE ARMOURY

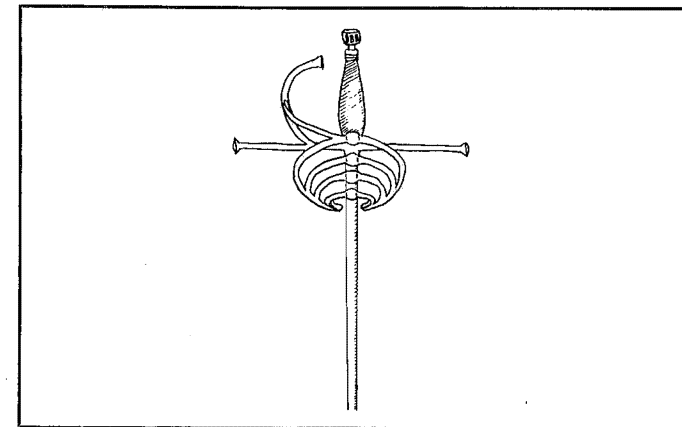
The new catalog is now available. After months of effort, we have put together what we believe to be a highly descriptive representation of our entire selection, both competition and theatrical.

The portion of the catalog devoted to the Armoury is now arranged according to weapon groups. Beginning with *broadswords* and moving on to *rapiers*, *swords*, *courtswords*, *theatrical fencing weapons*, *sabres*, *samurai swords*, *scimitars*, *daggers*, *polearms* and *shortswords*. Gauntlets are still available too.

All are depicted by photograph, the whole selection, up-to-date, with new weapons, new designs and new additions. Each category is also accompanied by an action photo depicting representative weapons in use, or by a studio shot portraying models with these weapons. Artwork is featured throughout.

By arranging our collection in this fashion, we believe that we are making it easier to find the specific weapons you may be looking for more quickly. You need only find the proper category and choose from it. We also believe that actual photographs give a true representation of the selection and the artwork enhances all greatly.

We have also updated our price list and given our Armoury stock a new numbering system. Each item is now given a three digit number. *The first digit* represents the weapon category; 100's for broadswords, 200's for swords, 300's for rapiers, 400's for courtswords, 500's for theatrical fencing weapons, 600's for cutting weapons with one edge,



#309 CAGE-HILT RAPIER

The #309 is a new manganese casting of one of our popular old designs. The manganese casting is extremely durable, gold in color and can be supplied in its rough finish, giving it an antique look, or in a highly polished state that shines beautifully under theatrical lighting. It comes with matching manganese pommel and hand-crafted mahogany handle. The cage-hilt can be equipped with the theatrical or epee blade (T), or with the rapier blade (R), or with a wide decorative blade (W). The cage-hilt consists of knuckle-bow, quillons and a guard composed of four ribs on the inside and four rings on the outside. It is typical of the cage-hilts used commonly from about 1600-1675. It can be used individually or accompanied by dagger, cloak, etc., being one of our more elaborate rapier designs, the cage-hilt is appropriate for courtiers, members of royal households and those of the upper classes. For more information about the cage-hilt or other weapons in our collection, please contact the American Fencers Supply *Armoury* in San Francisco.

700's for daggers and 800's for polearms. *The second and third digits* specify which weapon within the category. . . these are the same numbers as the items used to have . . . and by adding a letter to the end we indicate which blade is desired; (T) for theatrical or epee, (R) for rapier, (K) for etched, (D) for dagger and (W) for decorative.

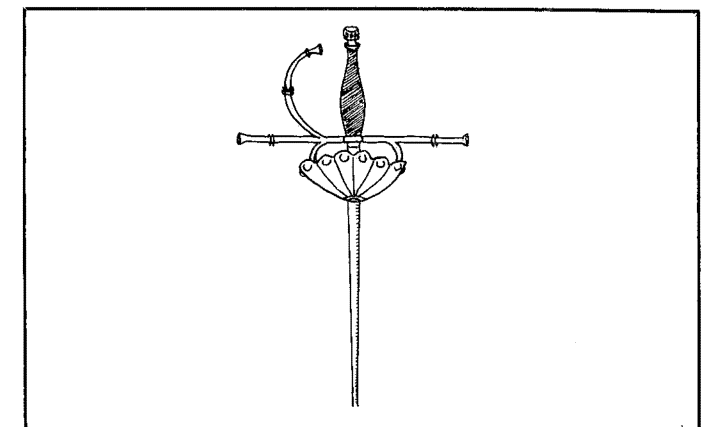
For information on scabbards and individual parts, etc., there is an armoury supplement available upon request, but it isn't included with catalog and price list.

In the last few years we have been diligent in our effort to offer the stage combat world a larger, more varied selection of combat-worthy weapons. Anyone who has been with us that long knows of the many changes and additions to our collection. We shall continue to strive to maintain this country's largest theatrical weaponry and to keep you aware of our development by way of these articles in *The Fight Master*.

The new catalog is available for \$3.00 and is a must for the files of stage-combatants and fight directors.

As always, if you desire further information about our selection, or if you are in need of advice about weapons in general, don't hesitate to contact the American Fencers Supply *Armoury* and we will be pleased to assist.

Tech. Advisor  
Jerome Smith



#348 SHELL RAPIER

The #348 is another new manganese casting of an old design which in the past was not combat-worthy, but in its new form is not only durable, but also pleasing aesthetically. The shell guard is composed of the shape for which it is named, on the outside it resembles half a clam shell and on the inside a perforated half-shell. It is gold in color and comes with matching manganese pommel and knuckle-bow, quillon pas d'anes, as well as hand-crafted mahogany handle. The shell guard can be equipped with the epee or theatrical blade (T), the rapier blade (R), or the wide decorative blade (W). The shell guard came into use around 1600 and is appropriate for the most of the rapier period. . . though perhaps more appropriate towards the end of the period when thrusting was becoming predominant, as this guard affords primary protection from the front and in appearance falls somewhere between a cup-hilt and a courtsword. For further information about the shell guard or other items in our selection, contact the *Armoury*.

## PURDUE'S HAMLET FEBRUARY 1984

The fencing bout between Hamlet and Laertes in the final scene of *Hamlet* is familiar to us all. As the finale to a very intense drama, it must maintain the level of excitement and suspense the actors have created, in spite of the fact that just about everyone in the audience knows the outcome of the fight. This fight scene must be played well and cannot be thrown together at the last minute.

The scene in Purdue's recent production of *Hamlet* was rehearsed in one week, by the Fight Director, Tony Simotes of New York City. The two actors had previously received training in fencing from the Purdue Fencing Coach, Steven Sawyer. The stage set consisted of a large rake tilted downstage to a long level platform running across the proscenium opening. This platform was used as the strip for the bout.

The swords were foils with French handles and standard round chrome bells. Three foils were presented, two of which had rubber buttons. Of course Laertes selected the bare tipped blade.

With their backs to the audience, side by side salutes were delivered upstage to the King prior to the fencers taking their positions at opposite ends of the long platform. At the signal from Claudius, lunges were exchanged in the low outside, high outside and low inside lines. The distance was just slightly closer than "real" fencing distance. The classic "arm behind head and feet at right angles" posture was used. Appropriate parries, exaggerated and held slightly, picked up each attack. Each touch used variations of these attacks with the exception of the last, when Hamlet parried Laertes' blade to the floor, stepped on it, and then nonchalantly delivered his touch to Laertes' chest.

When the bout turned into the deadly duel, the exchange of foils was managed with a thrust by Laertes under Hamlet's arm. Hamlet then caught the blade with his unarmed hand. Laertes stumbled off the platform down left and Hamlet delivered the fatal wound by placing his blade against Laertes' kidney and then jerking the foil back. To kill Claudius, Hamlet ran upstage and slashed him twice across the belly, forced him to drink the poison, and then cut his throat. There was no attempt to mask the cuts in this scene and no artificial blood was used (no real blood either). The scene was fast paced and took altogether less than six minutes from salute to Claudius' death.

Tomm Tomlinson

### "THE MASTER"

*Ninjutsu*, the "art of stealth," is a tradition in Japan. Dating back some 300 years, it was developed as a sort of special forces/commando training. It was a martial art of the common people, since the Samurai felt it beneath them—even cowardly—to perform intelligence-gathering or assassination chores.

"The Master" is a one-hour NBC-TV series which is, as I write, scheduled for 9:00 PM (EST) on Friday nights. The show stars perennial villain Lee Van Cleef as a ninja — the only round-eye Ninja master, according to the show. . . though I know of at least two others in the real world. The master comes to America in search of a daughter he didn't, until recently, even know he had. In doing so, he angers his ninjutsu clan, which dispatches a former student of his (played by Sho Kosugi) to kill Van Cleef for exporting the art.

Once in America, the master meets a brash Vietnam vet-cum-martial artist, played by Timothy Van Patten. After numerous (and action-filled) plot twists, Van Cleef agrees to train Van Patten in ninjutsu in exchange for the young man's help in locating his daughter. What good is a master without a pupil?

That's the opener's plot, and the basic pattern for the show: part "Fugitive," part "Lone Ranger."

Plot, however, is not the cornerstone of the show. The incredible action sequences are.

Oh, it has the usual car chases, but they take second place to the swordwork and martial arts choreography. In the opener, there are three swordfights; the second episode climaxes with a *bo* (quarterstaff) vs. sword fight.

The swords used are the square *tsuba* (guard) ninja version (*ninja to*) of the Samurai sword. *Ninja to* are shorter — a scant 24 to 28 inches long and traditionally made of cheaper metal than the sword of the samurai. This feature gave rise to a sawcut and a reverse grip style which was admirably mimicked in the show.

The technical advisor and choreographer for the combat sequences is Sho Kosugi. He was the star/choreographer of Cannon Films "Revenge of the Ninja," and his fight work is pure theatricality, but always with a germ of correct form. The latter due, no doubt, to Kosugi's black belts in Judo, Karate, and his studies of Iga clan ninjutsu.

In spite of the infusion of a "good-ol'-boy" sidekick for the master, ninjutsu remains an exotic subject — far too much so for the American viewing public. I fear "The Master" may go the way of many a ninja and fade into invisibility. The members should try to catch it before it does.

T.J. Glenn

### CYRANO DE BERGERAC

Rostand's *Cyrano de Bergerac* was produced at the FireCircle Outdoor Theatre at Theatreworks in Palo Alto from August 26 to September 17, 1983. Mark Clark, who choreographed the fight sequence and who is a recent member of the SAFD, is to be congratulated on the highly commendable job he did in adding a fresh note to a well known fight sequence, and on his imaginative use of an extremely restricted playing area.

Mr. Clark captured the gaiety and flamboyant fun of the opening scene with Cyrano contemptuously playing with the impertinent Valvert as he teaches him a lesson in front of the

theatre audience. It is only when Valvert begins to use unethical tactics that the tone of the fight changes and Cyrano realizes that they are too evenly matched for the handicap he has given himself. From that point on it becomes a serious duel for survival with Cyrano scoring the final thrust with his rapier on the stairs below the theatrical stage and, with great finality, walking down the stairs as the poet in him composes exhaustedly the final line ". . . and I hit."

Mr. Clark carefully used his fencing phrases to reveal and augment the characters of the two duelists. Cyrano's surprise disarm of Valvert enabling him to stop the action of the fight while he searches for a rhyme before returning Valvert's sword to him and Valvert's abominable attempt to later execute the same disarm which results, through his own ineptness, in self injury were clear examples of the use by Mr. Clark of characterization in the course of the fight.

He also incorporated the rhythms and beats inherent in the language of Anthony Burgess' translation in his staging — well suiting the action to the words. Strong monosyllabic rhythms accompanied strong bold cutting action while a more lyrical passage might be incorporated with doubles, feints and fancy footwork. A nice piece of business occurred when Cyrano had Valvert pinned against a tree with the point of his sword at his breast and casually flicked off a piece of his clothing with the lines, "Is that a fly? . . ." And when Valvert injures himself with his clumsy disarm, Cyrano asks sarcastically if he "felt the bite."

The set consisted of a series of small elevated platforms, the largest being approximately fourteen feet across. Not only was the set cluttered with these small elevated areas and their step units, but there were also numerous light poles that had to be carefully worked around without it being conspicuous. Mr. Clark utilized all the areas fully with exciting changes of levels well integrated and motivated in the course of the action of the fight, and he also took great care to include the actor/audience in the blocking of this exciting and refreshing choreography.

Mr. Clark was able to get a fine performance from two totally inexperienced actors who had never fenced before. Quite a challenge and well accomplished. To the overly critical observer there might have been a few moments where the pacing of the fight happened too quickly for the audience to be fully cognizant of the intentions of a specific move — but only to the overly critical.

In October, Mr. Clark went on to stage *Rashomon* at the College of Marin.

Linda McCollum

### "WHAT PRICE REALITY"

A Review of Claude D. Kezer's *Principles of Stage Combat*

The author's background, experience and qualifications in stage combat techniques consist of his "doing, observing and thinking through routines and exercises." He is a member of the University of Oklahoma fencing team and a staff sergeant in the Air Force and has had thirty-one year's experience in the professional theatre as an actor, singer, and dancer.

The book costs \$12.95 and is approximately seventeen pages of text and eight pages of "photographs." The beginning of every chapter opens with sound advice concerning

stage combat, i.e., be in good physical condition; all scenes involving stage combat involve executing falls, etc. If Mr. Kezer had put these points together and nothing else, the efficacy of his wisdom might have had a positive effect overall. However, the meat of each chapter is insufficient to reach the goal it strives to attain, that of safety and the illusion of reality. The illustrations ("photographs") are at best inadequate, so much so as to be harmful to emulate. They show neither good technique nor good sequence shots. Most of the pictures are irrelevant, out of focus, overexposed or underexposed. Most of the time the pictures work against the text by showing ineffective or dangerous technique. The illustrations that could possibly be helpful are hopelessly bad photographs and therefore are rendered useless to any would-be stage combatant.

While most points of stage combat are touched on there are some dangerous omissions. Nowhere in the chapter on sword fighting technique (a whole chapter!) does Mr. Kezer mention fighting distance. All of the illustrations show combatants dangerously close to one another. An ignorant neophyte could, using these examples, end up collecting on his/her life insurance policy.

While Mr. Kezer has the best of intentions (that of teaching young actors how to safely die, roll, fall, choke, slap, fall down stairs, use a whip, sword fight with a court sword, broadsword, saber, rapier and dagger, use a gun and lastly to "choreograph"), the length and depth to which he has gone is totally insufficient to meet the rigorous demands of stage combat. The book has not the detail needed for anyone to acquire anything but the naive attitude that stage combat is a skill that can be attained by reading a book.

If, upon seeing this book in your local book store, you read the introduction and the first paragraph of each chapter and then take your \$12.95 and proceed to open a national-fight-workshop account at a bank near you, you'll have both used your money wisely and gleaned everything of worth from this book.

Clayton B. Richardson

### UCSB's HECUBA

The University of California at Santa Barbara's production of Euripides' *Hecuba* was the highlight of the Regional Festival of the ACTF XVI for Region VIII South. The acting, directing, set, costumes and lighting were all powerfully integrated in this production. The weak point, alas, was the spear carriers who neither knew how to carry their weapons nor how they functioned. The poignant moment when Hecuba's daughter, Polyxena, is removed from the camp and taken to the site of her execution, was made ludicrous by the actions of the soldiers, who casually tucked their polearm under their shield arm and sauntered off with their victim. The casual, off-handed manner destroyed the impact of the moment. Coupled with this was the execution of the bare-breasted Polyxena who courageously accepts her fate by having her throat slit with a leaf-shaped sword which produced no injury or blood. These incidents clearly verify the importance of the knowledgeable combat coordinator even in moments that do not involve fighting.

Linda McCollum



Students taking the certification test are granted either a "pass" or "pass with recommendation" ("pass with recommendation" defined under Article III, Section II of the By-Laws as "a special designation given to a person having completed the test with exceptional fight skills and acting prowess"). If they do not pass, they should be informed of their weaknesses and how to go about correcting them. Encourage them to take the test again when they feel they are sufficiently prepared to do so.

The adjudication must be conducted by a Full Member; one that has not been involved in the teaching process. This enables the adjudicator to assess students' abilities from an objective point of view, based solely on their performance that day. Please consult your By-Laws for detailed information regarding this process.

There is a fee of \$20.00 for taking the test. This fee should be paid directly to the treasurer who will then allocate the funds for the appropriate full member to adjudicate the fight. The fee covers the expense of bringing in the adjudicator, housing, and covering any miscellaneous expenses (food, parking, tools, etc.). If an individual does not pass, and he wishes to take the test again, the \$20 fee must be paid again.

A check sheet has been devised that can be used to prepare students and the instructor for the adjudication process. This will help those of you who wonder what the Full Member looks for when critiquing the students' work.

#### Safety

- Consistency of fencing-measure
- Control
- Cueing/Eye contact
- Speed-stage fights are 3/4 tempo, but remember they can't be any slower
- Placement of points — not crossing the face

#### Technique

- Accuracy of target areas of thrusts/cuts, definition of parries, etc.
- Body control — sense of flow, balance, use of tension vs. relaxation
- Body positions — alignment, footwork, masking appropriate moves, etc.

#### Acting

- Sense of danger
- Integration of scene and fight
- Sense of ease and flow — the actor must appear to be comfortable with the fight but the character must be involved
- Characterization
- Motivation — are the moves an outgrowth of the dramatic action?

**A Note:** Remember that the optional weapon (other than rapier and dagger and hand to hand) cannot be single rapier; you can use a single rapier as a court sword as is often done, but the style must not be single rapier.

#### S.A.F.D. CERTIFICATION REQUIREMENTS

This list is what the SAFD feels are the *bare minimum* compulsory moves to be required of a performer taking the test. Some terms reflect the French fencing schools; but we feel that a

teacher or choreographer not already conversant with them could find them with little trouble. Obviously a full member is not going to arrive at the adjudication site with this list and check off the moves used in the fight. Use it as a guideline for what the SAFD feels is appropriate for prospective affiliate members.

#### Court Sword

- Point work:
  - Deception of parry
  - A coupe
  - A double
- Three Prises de Fer:
  - A croise
  - An envelopment
  - A bind
- One Beat Attack
- One Corps-a-corps
- One sequence in line
- One circular sequence
- One Mollinello
- One Punto Reverso
- One cut across head (duck)
- One cut across stomach (jump back)
- One diagonal cut (avoidance)

#### RAPIER & DAGGER (all of the above plus)

- One double corps-a-corps
- One cross parry with dagger
- One double parry with both weapons
- Two attacks with dagger (thrust & cut)
- Two Dagger parries solo
- One 360 degree turn within fight
- Ability to parry with both equally well
- One disarm
- One feint
- Bind off with both weapons
- One horizontal sequence across the floor
- One diagonal sequence across the floor

#### BROADSWORD

- Two thrusts (different lines)
- One Corps-a-corps
- One cut across head (duck)
- One cut across stomach (dive back)
- One pommel or attempted pommel attack
- A bind
- A displacement
- Attacks in all lines
- One Mollinello
- One 360 degree turn within fight
- One diagonal cut with avoidance
- Running attack to body
- Beat aside

#### HAND TO HAND (required)

- One fall (Feint included)
- One Rabbit Punch
- Two kicks
- One Flip/Throw
- One Knee
- One Slap (optional for men)
- One Forward Roll/Shoulder Roll
- One Elbow
- One Strangle
- One Hair Pull
- One Stomach punch
- Two punches (1 contact, 1 non-contact)

## NORMAND BEAUREGARD

Mr. Beauregard is currently operating one of the finest Stage Combat training programs in New York City. He is Founder and Artistic Director of SWASHBUCKLERS, an elite corps of actor/combatants who perform and conduct workshops throughout the country.

With well over a decade of stagefight experience, Normand has established himself as one of the most versatile directors of action sequence for professional stage and screen. Whether it be a spine-tingling duel to the death or a swashbuckling extravaganza involving several hundred performers, his fights include the use of firearms, fisticuffs, swordplay, quarterstaffery, acrobatics, fire-eating, etc. Normand's background as a professional actor, dancer, mime, stuntman, as well as a competitive athlete allow him to interface very effectively with performers of wide and varied physical backgrounds. Normand's extensive experience in the design and construction of stage weaponry, combined with a thorough working knowledge of the stagefight business, have made him an exciting teacher and a most effective consultant. He is the founder and artistic director of the Cumberland Company for the Performing Arts which is a training and performing arts center for period martial artists and is located on the grounds of a five hundred and fifty acre monastery in Northern Rhode Island.

During the past season, Normand has created the highly acclaimed stage fights for the new Off-Broadway play, *The Last of the Knucklemen*, a show about bare knuckle fighters, starring Dennis Quaid and Kevin O'Conner. He was also seen recently in the PBS Special *These Gifts* with John Houseman. This year, he also created outstanding fight sequences for the M-TV Videos *All Hell's Breakin' Loose* for KISS and *Too Young to Fall in Love* for Motley Crue which prompted M-TV insiders to dub him the "Heavy Metal Swashbuckler."

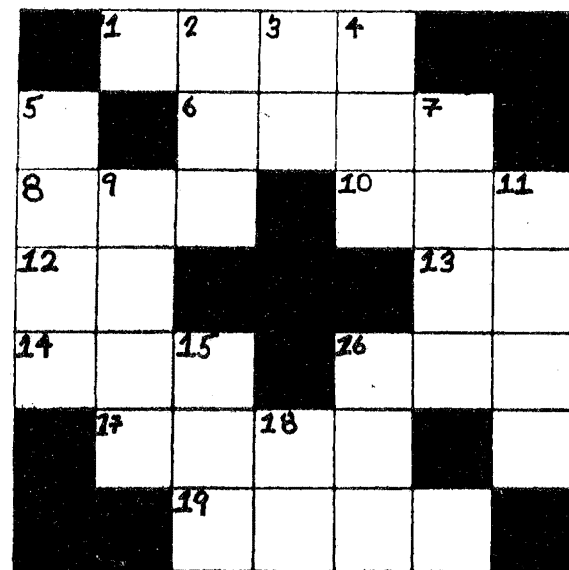


Across

1. SPADA
6. Retiarus' left-hand weapon
8. Australian isle of early Flynn fame, (abr.)
10. "Who knew no \_\_\_ but the \_\_\_ of club and fang."-Jack London
12. ANNO DOMINI
13. Fencing KIAI
14. modern street-mace
15. Original Richmond, Macduff, Laertes, Hotspur, etc.
17. "\_\_\_ Look Sharp."
19. Spainard of 1610 "\_\_\_ FERRO"

Down

2. \_\_\_ D'ANES
3. orig. of FIGG
4. electric fish
5. stiletto's purpose
7. "a very \_\_\_ man"...ROMEO AND JULIET II, iii
9. "As I remember, \_\_\_,"AS YOU LIKE IT I, i
11. DO in Japan
15. "\_\_\_-and I parry your last essay..."CYRANO de BERGERAC I, i
16. a blackjack
18. "interval" to a KENDOIST



FIGHTS R US, the professional fight ensemble in New York, have recently opened offices on Broadway at 31st St. S.A.F.D. members are always welcome to stop in and chat and leave a resume for our files. Current projects include the touring show of *The Adventures of Maid Marian* as well as an appearance en masse on the ABC show ONE LIFE TO LIVE. Membership has just increased to include 20 men and 8 women. We are also developing a show based on *A Connecticut Yankee in King Arthur's Court*, called *Cowboy in Camelot*. Their address: 1261 Broadway, Suite 505, New York, N.Y. 10001 phone: (212) 725-1375

RICHARD RAETHER has been elevated to associate status within the society. His credits to date have shown him as a strong member of the society worthy of his new status. Congratulations!

CORRECTION: Page 19 Volume VII No. 1 Jan. 1984 NORMAN BEAUREGARD, not Rick Duet is responsible for this paragraph:

"He received 'across the boards' rave reviews from the New York Press for fights staged in *The Last of the Knucklemen*. This play features two incredible knock-down, drag-out fights comprising the last ten minutes of the show. It ran Off-Broadway and starred Dennis Quaid and Kevin O'Connor. In Miami he will conduct Stage Combat workshops for the Artists Recognition and Talent Search which is a national talent hunt for performing artists at the high school level, sponsored by the National Foundation for the Advancement of the Arts, January 1984. He is in the process of staging fights for an original treatment of Tom Jones at Rhode Island College, for presentation in February of 1984."

Congratulations to DAVID BOUSHEY on some fine fight moments in the *Mayor of Zalamea* currently playing at the Folger Theatre in Washington D.C. Erik Fredrickson who is currently working with two of the actors in *Henry V* reports that they show the positive effects of David's good coaching. The production is being directed by Philip Kerr, an Associate Member.

J.R. BEARDSLEY has partially cast his production of *A Case of Rapiers* and the full cast list will be forthcoming. J.R. wants to thank everyone who auditioned and those that helped to get this project started through their recommendations and support.

An addition to the article BUILDING A BETTER BLANK by Tony Soper.

Based on my experiences with Seattle theatres using the new blanks during the last six months, I would make the following recommendations:

1. Start with a small drill and work up to the proper diameter when boring out the seat. I've found that 5/16" tends to provide a snug fit, and that 1/4" usually is slightly too large.

2. If you're having a problem with jamming, it's probably because your primers are not securely fit into the newly drilled "seats." This problem can be overcome by adding a drop of DUCO cement to the edge of the primer before insertion.

Equity News announced in February that Equity and the Institute of Outdoor Drama have negotiated an eighteen month agreement which covers employment at historical dramas during the summers of 1984 and 1985. Equity has agreements with the producers of *Tecumseh*, *Blue Jacket*, *Hatfields & McCoys* and *Trumpet in the Land*. Outdoor drama brings new meaning to the words "extraordinary risk." Beginning in the summer of 1984, all Equity members employed in outdoor dramas will automatically be considered to be engaged in "extraordinary risk" if involved in stage fighting, horseback riding, exposure to pyrotechnics of "stage stunts." Those equity members will receive an "extra-

ordinary risk" payment of \$12.50. Stunts, which include such activities as high falls and flame dances, are now subject to additional safety provisions.

RESULTS OF APRIL 8 CERTIFICATION TEST AT NORTHERN KENTUCKY UNIVERSITY

My congratulations to David Leong for another good job of preparing his students for a certification test. They all passed and three (3) received recommendations.

There was evidence of excellent incorporation of text and some very funny scenes. . .one in particular which demonstrated good technique as well as acting was a *Beyond Therapy* scene with Susan Vagedes (Rec.) and Brad Fry (Pass). Another highlight was the "no soup today" scene presented by Rick Stone and Mark Menter, both of whom received recommendation. Although the technique was not as good, and there were some early parries and tentativeness, I thought that Kim Page and Amy Dermody incorporated text very well from *Hedda Gabler* (*..Revisited..*) in a confrontation scene between Thea and Mrs. Tesman.

Again, my congratulations to David for a job well done. The following are the individuals who have passed the test. David Boushey will assign members to avoid the confusion resultant when two or three of us are giving tests at the same time.

- |                            |                               |
|----------------------------|-------------------------------|
| 320 Joe Sturgeon (P)       | 327 Joe Wilmes (P)            |
| 321 Stephen Zengerling (P) | 328 Mark Halpin (P)           |
| 322 Kim Page (P)           | 329 Susan Vagedes (R)         |
| 323 Amy Dermody (P)        | 330 Brad Fry (P)              |
| 324 Rick Stone (R)         |                               |
| 325 Mark Menter (R)        | Adjudicator: Erik Fredricksen |
| 326 Erich Hoffelder (P)    |                               |

NEW MEMBERS:

- |   |   |
|---|---|
| Tess Foley<br>631 9th Avenue #3F<br>New York, N.Y. 10036              | Tim and Babs Carryer<br>Affiliates<br>68 West State Street<br>Omaha, NE 68106 |
| Steven Smith<br>Student<br>350 Caremont Avenue<br>Buffalo, N.Y. 14223 | George Brown<br>Student<br>217 Franklin St.<br>Glassboro, N.J. 08028          |

OMITTED FROM ROSTER:

- |  |  |
|--|--|
| Peter Cumba<br>Affiliate<br>134 Kent St.<br>Brooklyn, N.Y. 11222 | Tereasa Kochowicz<br>Affiliate<br>19504 Muncaster Road<br>Derwood, Md. 20855 |
|--|--|

CHANGE OF ADDRESS:

- |   |   |
|---|---|
| Bruce King<br>P.O. Box 597<br>Hayfork, California 96041       | Buck Gordon (Scott)<br>1038 So. Sunshine Ave. #24<br>El Cajon, CA 92020 |
| William Grivna<br>3455A Pestalozzi St.<br>St. Louis, MO 63118 | T. James Glenn<br>517 East 39th St.<br>Brooklyn, NY 11203               |
| Brad Waller<br>Rt. 1 Box 200<br>Arena, Wisconsin 53503        | David Woolley<br>1029 W. Montana<br>Chicago, Ill. 60614                 |
| David Novak<br>4629 Park Blvd.<br>San Diego, CA 92116         |   |

J.R. BEARDSLEY recently returned from workshops in Las Vegas and Colorado to stage the fight in *Filumenna* at the Berkeley Rep. J.R. is now Associate Director of the Drama Studio of London at Berkeley and will be directing Gorky's *Lower Depths* there. He recently did a series of master classes for the Graduate Directing students at U.C. Berkeley as well as working with a young fight group known as "Young Blades" which perform for the high schools. J.R. will be teaching stage combat at A.C.T. this summer and is doing two workshops at ATA in San Francisco in August.

DAVID L. BOUSHEY recently choreographed *The Rivals* for the University of Alaska. He also choreographed the *Mayor of Zalamea* for the Folger Theatre Group, *Macbeth* for the University of Wisconsin at Three Rivers and presently *As You Like It* for the Seattle Repertory Theatre. Besides doing the fight work for a number of festivals this summer, David will also be teaching at the National Stage Combat Workshop in Salem, Mass.

JAMES FINNEY has done the fights at the Goodman for *Prince and the Pauper*, *The Lesson* and *Fanghorn*. James is currently working on *Aalmurica: Voyage of the Dragonfly* before he leaves for Europe this summer where he will be doing a fight seminar and directing a show in France.

DREW FRACHER has just choreographed a production of *Othello* at Mary Baldwin College in Virginia and will be conducting workshops at Ohio University before heading for Harrodsburg, Kentucky to co-choreograph *The Legend of Daniel Boone* with David Leong. They will then travel to *Tecumseh!* in Chillicothe, Ohio where Drew will assist David in doing the fights there. He will remain there, acting as Fight Captain and teaching a certification class, as well as playing roles through mid September.

T. JAMES GLENN has returned to New York after a successful summer as director of the Stage Combat Program and featured performer at Norman Beauregard's Cumberland Company for the Performing Arts. In September he coordinated the stunts and played the part of Wolfgang Von Kleist in the pilot episode of the television series *Alias: Zachary Drake*, and in October he choreographed the two swordfights in the farce *Cyro Knows* at the Village Performers Theatre. He appeared as Professor Phillips in the SAC feature film *Silent Madness* and recently completed staging the sword and martial arts fights for the independent thriller feature *The Masquerade* in which he appeared as a KGB assassin. In February he co-produced and co-hosted television series "Comix Phantasy Forum" premiered on the local PBS affiliate. This weekly talk/news show covers all aspects of science fiction and fantasy from Shakespeare to Superman — with the emphasis on the current sword films. In March he choreographed the fights for *Intermediate Station* a new play at the Village Performers Theatre and is currently choreographing *Macbeth* for Wagner College, Staten Island, NY.

BYRON JENNINGS continues to be primarily artist in residence as well as fight master for the Pacific Conservatory of the Performing Arts in Santa Maria, California with occasional out-of-town jobs. At present he is preparing for the upcoming productions of *Indians* and *The Royal Family* in which he will be playing Buffalo Bill and Tony Cavendish as well as doing the fight choreography.

BRUCE KING is currently conducting classes in foil and sabre fencing at Shasta College in California. In addition to his fencing program he is staging ballet, opera and musical theatre productions both at college and with community theatre. His current production featuring a choreographed knife fight, is *Westside Story*.

DAVID LEONG has recently conducted stage fight workshops at Glassboro State College, Rutgers University and Case Western Reserve University. He also served on a panel for the Southeastern Theatre Conference with Edward Rozinsky and Joseph Martinez titled "The Swords of Shakespeare." A video-tape of a martial arts satire has just been completed by Theatre Innovations. David directed, Charles Killian (Associate member) produced and George Bellah (Associate member) played the lead. During the month of May, David will direct a Wild West Stunt Show at Kings Dominion theme park. Upon completion of the stunt show, he will co-direct the fights for *Tecumseh* and *Shenandoah*. After these endeavors, he will teach unarmed combat at the National Fight Workshop.

JOSEPH MARTINEZ is in London until mid-June with four students from Washington and Lee University. While in London Joseph will be meeting with members of the British Society of Fight Directors as well as doing research on his forthcoming book, *The Swords of Shakespeare*.

JOEL MASON recently choreographed a rapier and hand-to-hand sequence for the ballet *Pleasures of Paris* in which he also danced. He is presently building broadswords and daggers as well as choreographing and directing fights for the University of South Carolina's production of *Henry IV Part One*. Joel set the fight and also performed in the ballet *Ordine* and Coker College in South Carolina is communicating with Joel about choreographing the Figaro-Susanna spat in the fifth act of the *Marriage of Figaro*. Joel can be seen this summer performing in the stunt show at Kings Dominion.

PETER MOORE is back in Minneapolis where he is teaching a class at the Guthrie and playing a rapist in *Scheherazade* at the Cricket Theatre. Peter has started his own Equity Company — the New Classic Theatre.

JEROME SMITH recently performed at the Ringling Brothers Medieval Fair in Sarasota. During the winter he taught combat at Boston Center for the Arts and at the Actors Workshop of Boston. He also choreographed *Romeo and Juliet* for the Boston Ballet. Jerome will be appearing this summer at the Dallas, Boulder, New York, Baltimore and Houston Renaissance Fairs and will then be in New York this fall.

TONY SOPER most recently choreographed the fights for and appeared as Danny in the Seattle Rep production of Albert Innaurato's newest play *Coming of Age in Soho*.

FRANK J. SPARKS can be seen doing some of the stunts in the forthcoming films *Growing Pains*, *Star Trek III*, *Buckeroo Banzai* and *Red Dawn*. For those of you who don't recognize Frank, he is the space alien that takes the high fall off the rafter in *Buckeroo Banzai* and is thrown on the holograph table in the barroom fight in *Star Trek III*.

J. ALLEN SUDDETH has had a very busy season, counting a dozen fights on the soaps *One Life to Live* and *Guiding Light*. These have included studio work on knife fights, hospital brawls, strangulations and location work on a warehouse fight and an unlucky encounter in Central Park. Around the country he has staged the fights for productions of *The Adventures of Maid Marian* at the Lambs Theatre in New York, *Sweet Prince* (a spin-off of *Hamlet*) with Devron Buchwalter, *Rashomon* up at Smith College in Massachusetts with director Mark Harrison, and staged a stair fall and other physical action for *Black Comedy* directed by Jerry Zaks at the Philadelphia Drama Guild. This last sent over to Mr. Suddeth by SAFD member Chuck Conwell — many thanks. This summer Mr. Suddeth will be staging an outdoor spectacle in Maryland called *Lord Baltimore's World*.

CRAIG TURNER is back in Seattle after his stint training high-level Army brass in Georgia.

BRAD WALLER will be choreographing *Romeo and Juliet* this summer for the American Players Theatre in Spring Green, Wisconsin. He did the choreography last summer of *King Lear* for the Wisconsin Shakespeare Festival.

DAVID WOOLLEY has been doing hand-to-hand choreography of *Dark of the Moon* at Thornton College, *Tryptich* (a new script) at the Chicago Theatre Project and *Time of Your Life* with the Remains Theatre Company on the Goodman mainstage. David choreographed the fight with broken wine bottles in *Benno Blimpie* at the Next Theatre as well as Chicago City Theatre's production of *Othello* in which he used the Viking short swords from the Armoury in order to solve the problem of extremely limited playing area. David is currently working on a new play, *Bones*, at the Organic Theatre which has a lot of swordplay and hand-to-hand combat, again in a very limited space where he chose to use modified machetes and daggers. David will be sharing some of his ideas about working fights in small spaces in a forthcoming issue. David is also filling in for Bruce Young's stage combat class at Roosevelt University at the New School for the Performing Arts.

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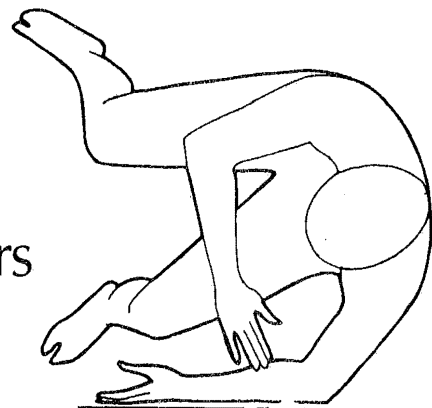
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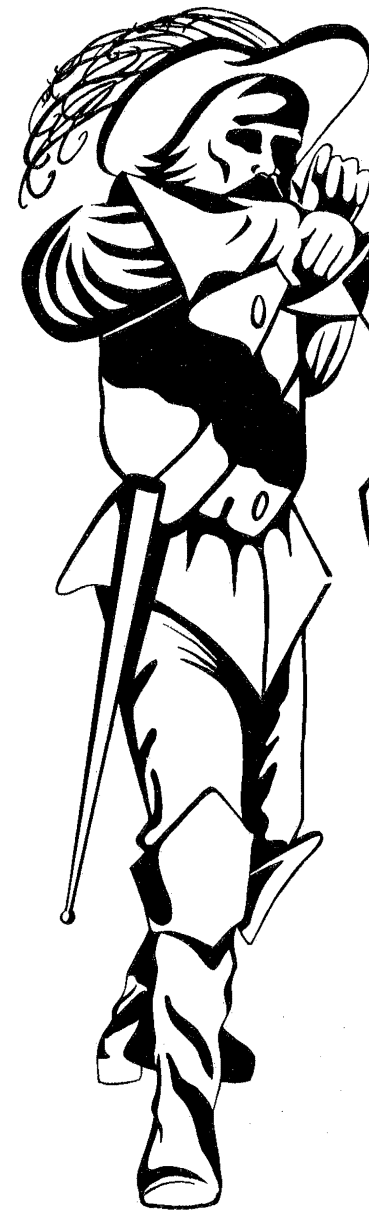
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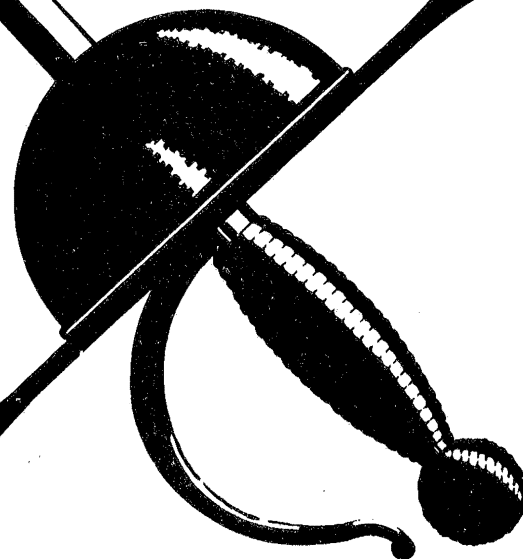
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