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The Society of American Fight Directors

Fall 1988

The Fight Master, Fall 1988, Vol. 11 Issue 3

The Society of American Fight Directors

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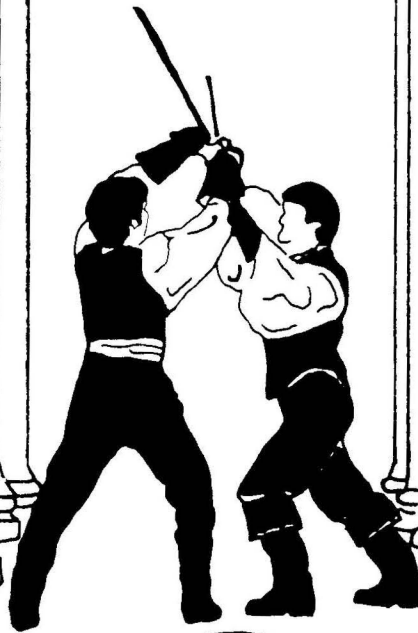
FALL 1988

JOURNAL OF THE

SOCIETY OF
AMERICAN

FIGHT DIRECTORS

OF ARMOURY



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**DEPARTMENT OF THEATRE ARTS
COLLEGE OF ARTS AND LETTERS
UNIVERSITY OF NEVADA, LAS VEGAS**

The Fight MASTER

JOURNAL OF THE SOCIETY OF AMERICAN FIGHT DIRECTORS

FALL 1988
VOLUME XI NUMBER 3

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THE FIGHT MASTER
Journal of the Society of American Fight Directors

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Published January, May, September
at the University of Nevada, Las Vegas.
All inquiries concerning the Journal should
be sent to: The Fight Master, c/o Linda McCollum, Editor,
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Las Vegas, 4505 Maryland Parkway, Las Vegas,
Nevada 89154

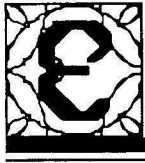
SOCIETY OF AMERICAN FIGHT DIRECTORS

President	Joseph Martinez
Vice President	Drew Fracher
Treasurer	James Finney
Secretary	Linda McCollum

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.

Application for change in status within the Society should be addressed to Joseph Martinez, PO Box 1053, Lexington, Virginia 24450.

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EDITOR'S COMMENTS

The annual meeting of the officers and the Fight Masters in Memphis was a very productive session. Having the majority of Fight Masters in one place at one time gave us an opportunity to get a great deal of work done. It was enlightening to see how the needs, interests and focus vary from region to region and from Fight Master to Fight Master. It continues to amaze me that the nations top fight choreographers give up three weeks from their professional work and families to come and to teach at the National Workshop. Without their dedication the Society and the National Workshop could not have grown the way it has during the eleven years since the founding of the SAFD in May of 1977.

Over the years I have noticed what seems to be a change in the function of the National Workshop. When I attended the workshop in 1982 at Cal Arts there was very little emphasis on the certification test. The workshop was a three week intensive training program in the use of specific weapons for the stage. The certification test was incidental and was practiced and rehearsed on are own time outside of class time if we so chose to take it. Today's participants seem to gear their whole objective in attending the workshop to taking the certification test after, in some cases, only three weeks of stage combat training. So much emphasis is placed on learning and rehearsing and passing the test that I feel that part of the intended function of the National Stage Combat Workshop may have lost. The last week is almost exclusively devoted to learning the fights rather than learning more techniques. We may need to evaluate this for workshops in the future.

It was also a very exciting experience to meet and work with one of the top vocal coaches in the country, Bonnie Raphael, at the National Workshop. Her residency at Memphis has resulted a three part article on vocalization in fights which will be published in **The Fight Master** in 1989. This is an area that has not been dealt with before in print. As editor, I am honored that Ms Raphael has submitted this

important work to **The Fight Master** for publication.

In this issue we come to terms with some words and phrases. Dennis Graves clarifies some mistaken notions about sword nomenclature and along the same lines, we have some fun with terms and their derivations used frequently by members of the Society. Charles Conwell gives us a look at dueling in this century and Bob Mayberry shares some views on how less might be better. David Leong gives us the report on the National Workshop in Memphis. We have some helpful information in the letters section and a large number of certifications from around the country in the Points of Interest section. In the letters section William Doan observes how valuable the Society can be to a small liberal arts program and Kristin Gehring makes some suggestions for the National Workshop in the future.

May I remind our members that there is an initial fee of twenty-five dollars to join the Society regardless of status. If a new member joins after July the membership fee for the following year, which are due in January, is twelve dollars and fifty cents. A new member may not join the Society mid-year by paying half the initial membership fee.

I am quite pleased to announced that **The Fight Master** now circulates not only into Canada and Great Britain but also into Australia and the Netherlands.

There are many areas that we might want to deal with in future issues. Articles may be submitted at anytime. Deadlines for specific issues are November 15th for the Winter issue, March 15th for the Spring issue and August 15th for the Fall issue.

Linda Carlyle McCollum

RESIDENT'S REPORT

The record breaking heat waves of the summer are finally giving way to the mild days and cool evenings of fall. Those of us who have been swordfighting and jousting outdoors certainly welcome the change. A new theatrical season is beginning, and it is my sincere hope that all of our members are creatively involved in their chosen projects, for with this change of season come many new opportunities for members of the Society of American Fight Directors.

We had the largest number of Fight Masters in Society history at our recent meeting in Memphis this last July. The meeting was very productive and positive for the continued growth and vitality of the SAFD.

It was agreed in principle that the Fight Masters would explore the possibility of conducting one or two day workshops which would be offered free of charge to members of the Society (all others of course would pay a fee). If you are interested in attending such a workshop, please contact your nearest Fight Master (for your convenience, their addresses and phone numbers follow this report).

I want to remind the membership once again, that the SAFD is a federal not-for-profit organization, and as such is a substantial vehicle for the development of grant proposals. We encourage members to seek grants and funding for projects related to the stage combat arts. However, all members must submit their grant proposals to the President prior to submission to a foundation or granting body---public or private-- when using the SAFD as a component in the grant. The Officers of the Society must approve of any grant proposal which seeks to use the umbrella of the Society as a not-for-profit organization. I might add, that those proposals which include some funds for the SAFD would be looked on most favorably

I wish to thank those of you who have responded to my query for possible SAFD regional representatives. However, at our recent meeting in Memphis, a majority of the Fight Masters voted to discontinue this process of choosing a network of regional representative until the Fight Masters could be assured of the duties, responsibilities and limitations of the regional representatives. I continue to be committed to the idea. I am convinced that increasing local participation within logical geographic regions would strengthen and energize our organization as a whole.

If any of you have ideas about the possible duties/responsibilities of an SAFD Regional representative, I would welcome your comments as soon as possible. I believe we should move on this right away.

Finally, I have the great pleasure of introducing two new Fight Masters to you and to congratulate our newest Honorary Member. At our annual meeting in Memphis this last July, the Fight Masters unanimously voted to accept Mr. Richard Raether of New York, and Mr. Christopher Villa of California, as Certified Fight Masters of the Society of American Fight Directors. We are proud of their accomplishments and look forward to their future contributions on behalf of the Society.

It was also concluded by a quorum of the Fight Masters that Mr. Richard Gradkowski of New York City be appointed an Honorary Member for his significant and untiring contributions to the Society. In addition, he was asked to assume the duties of Historian for the SAFD. Mr. Gradkowski has graciously consented to accept both recommendations. Thank you for your sage advice over the years, Richard, and we also look forward to your future contributions.

To all the members of the SAFD, I wish you the very best of success in the months ahead.

Joseph Martinez

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VICE PRESIDENT'S REPORT

My Friends and Colleagues,

Once again we find ourselves nearing the end of a very successful year of growth and development. The officers and Fight Masters in attendance at this year's National Workshop got together on several successive nights and held the annual business meeting with a great deal of productive success. We discussed and voted upon many issues, several of which concern membership and status. Two new Fight Masters and one Certified Teacher were voted upon and chosen. Congratulations to Richard Raether, Christopher Villa and Chuck Conwell our newest Fight Masters and Certified Teacher respectively.

There were only a few changes made as far as advancement in status goes, all of which involve the step up from certified Teacher to Fight Master. It was decided that:

1. Some (at least 5) of the candidates choreographic credits must be live theatre and the majority of these must be Equity houses.
2. There will be a mandatory period of five years between a candidate receiving his or her Certified Teacher status and application for Fight Master status.

These changes were agreed upon to insure that a member has the background needed to carry the title of Fight Master. A great deal of the process of advancement simply has to do with being out there and doing it. Practicing your craft in a variety of situations and doing so on a daily basis with successful results over the long term is important. I will continue to handle all advancement of status and any inquiries can be made to me at my home address.

Finally, I have an observation that I would like to pass along to each of you. After going through a rather trying time in my personal life this spring, I have come to understand the true meaning of this organization we call the Society of American Fight Directors. At a time when it really counted, I received the unconditional support, care and love from many of you who I am lucky enough to call friends and colleagues. This is not just a loose conglomeration of fight types out there working the theatre, every man or woman for him or herself. It is indeed a family, a group of people with common interests and goals, but with something much more valuable on top of it all. We are a group of people who care for and support one another through it all. I for one am proud to be a member of such an organization, and I pledge my unswerving support and care for each and every member of the Society. Thank you all for your help. You can count on me. Fight well and be safe.

Drew Fracher

<p>Initial membership in the SAFD is \$25. Dues for Fight Masters, Certified Teachers, Recognized Actor/Combatants, Associates, Affiliates and Friends are \$25 annually. All membership dues are to be paid in January to the Secretary, Linda McCollum, P.O. Box 218, Blue Diamond, Nevada 89004</p>	<p>Inquires concerning new memberships, status or change of address should be addressed to the secretary, Linda McCollum, P.O. Box 218, Blue Diamond, Nevada 89004</p>	<p>Applications for change in status within the Society should be addressed to Drew Fracher, c/o Abiding Grace Farms, 780 Bushtown Road, Harrodsburg, KY 40330</p>	<p>Articles for consideration in <i>The Fight Master</i> should be submitted to the editor, Linda McCollum, Department of Theatre Arts, University of Nevada, 4505 Maryland Parkway, Las Vegas, Nevada 89154</p>
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In my last article I emphasized the importance of having various specialists in your "hip pocket" if you aspired to be a first rate stunt coordinator. A stunt coordinator cannot expect to know everything there is to know about the stunt business. There are so many multi-faceted aspects of the stunt world that to gain total knowledge in all areas is almost impossible, but with the help of a first rate "old pro" much can be accomplished.

How do you find an old pro? The first thing I would do is contact my local film commission and inquire as to whether or not they are familiar with stunt men/coordinators in your state. You would be surprised how many stunt people (movie people) live outside Los Angeles. Most of them avail themselves to their state film commissions and a contact number can often be acquired. If you manage to find a "legitimate" stunt coordinator you can set up some kind of liaison as I have done with Bob Miles (of **Bonanza** fame).

In the case of Bob Miles, he saw me working on a sword fight at the Utah Shakespearean Festival and jokingly asked me if I needed a couple of stunt men, since I was having trouble getting these two individuals to look reasonably effective. Anyway, I soon was to find that this man was once married to the well known movie star Vera Miles (where she got her name) and had through the years worked with nearly every major movie star to grace the silver screen! He was Michael Landon's double on **Bonanza** and **Little House on the Prairie**. He has probably forgotten more than most stunt coordinators know throughout his forty years in the movie business. Anyway, I have worked on half a dozen films with him and have found a wealth of information through these projects. If by chance he doesn't have an answer, he knows exactly who to call to get it. It is such a relief to know that he will have the answer and the ability to do a given stunt in about ninety five percent of the cases. So I feel quite fortunate that with him at my side I can deal with just about any film project that I am involved with. You can't find a Bob Miles just anywhere, but a respectable coordinator (with credentials) will serve you well. The key is not to get aligned with some hack who

fancies himself as a stunt coordinator. There are plenty of those out there and chances are they are looking for someone to do all the leg work while they coordinate all the projects that you worked so hard to secure.

Keep in mind that fight work (armed and unarmed) is just one aspect of the stunt business, and don't attempt to bite off more than you can chew! If you muck up your first time out, it could destroy your credibility for any future projects. Have someone at your disposal! Assure the powers at large that the job can be handled and then find an "old pro" to give you a hand.

If you find that there are no stunt coordinators in your state, feel free to contact me and I will put you in touch with Bob Miles or someone like him. If you are serious about action for film, start developing a list of reliable stuntmen who can get the job done. We are trying to make in-roads into the film industry and it can only be accomplished by continual networking and building your own portfolio as a respectable stunt coordinator and stunt man.

In the next issue I will broach the subject of doing stunts for the silver screen--- its advantages and disadvantages.

David Boushey
(206) 533-7001

THE 1988 NATIONAL STAGE COMBAT WORKSHOP

by David Leong

The 1988 National Stage Combat Workshop was the most successful one in our nine year history. Including the Advanced Teacher Training Program, the enrollment totalled forty-eight actor/combatants, fourteen advanced teachers, eight Fight Masters, seven assistants, two guest artists and three representatives from various companies responsible for the production of theatrical combat equipment. Added to this was a staff of two people from Memphis State University's Theatre Department. There was a total of eighty-four people helping to make this year's workshop a spectacular event.

The opening day of the first week started with a grand address by the great Fight Master Patrick Crean. Paddy was unable to attend this year's workshop but he did send a ten minute personal welcome to the membership videotaped by Coordinator David Leong. The tape also revealed the new armory dedicated to Paddy including pictures of famous actors he has acted with, coached and choreographed.

The daily schedule began with a half hour warm up at 8:30 a.m. followed by two one-and-a-half hour classes. Lunch occurred at midday followed by another two one-and-a-half hour classes. The final part of the day consisted of a dinner break and another one and a half hour class. At the conclusion of the last class, usually at 8:30 p.m., combatants were free to complete their day in any manner they wished: retire to their room for rest and relaxation, drink from a pitcher of beer at the local bar or punish themselves by rehearsing their daily routines at the theatre. If they chose the latter, the assistants always closed the building and locked the doors by 11:00 p.m.

There were a number of significant events that happened during the first week. As usual, the first day ended with an opening night party including barbecue, hot dogs and hamburgers and a keg of beer. Mark Guinn (aka Rat) played host to us while Fight Master Drew Fracher set up his Elvis memorabilia with candlelight and all! Everyone learned quickly which combatants could hold their liquor. Joe McGranagan demonstrated from the first night to the last that he wasn't to be beaten in this category!

Rod Casteel of Colonial Armoury also graced us with his presence during the week. He and his wife traveled by train from Oregon and brought quite a few swords with them. His lecture on "how to choose a sword" was helpful to many of the combatants. But truthfully, the membership was so excited about his supply of weapons that they purchased many of them the night before he presented his lecture!

Fight Master David Boushey also braved the SAFD workshop by attending this year's event on the heels of his wedding day. He was married on Friday, July 15th, and literally got in the car and drove straight to Memphis with his new bride Kathleen Reilly Boushey. Perhaps I shouldn't say "straight to Memphis" considering they had car trouble and arrived a day late since they spent hours on the highway after breaking down not once but a number of times. Anyway, with David's arrival the combatants celebrated with the Boushey's by presenting them with a cake during lunch hour in the university cafeteria.

As usual a visit to Beale Street signals the end of the first week. The majority of the combatants from the National Workshop and Teacher Training Program along with the staff caravanned down to Beale Street to work out the tension and stress from their fatigued bodies. Even Secretary/Editor, Linda McCollum, broke down and paid a visit to the homesite of America's Blues. Hours and hours of dancing to the great live bands certainly brought an end to a very exciting week.

Listed below is the breakdown of teaching assignments for the entire workshop staff.

Erik Fredricksen	Quarterstaff	Assisted by Geoffrey Alm
Allen Suddeth	Rapier/Dagger	Assisted by Michael Donahue
David Leong	Courtsword	Assisted by Mark Guinn
David Boushey	Unarmed	Assisted by Ralph Anderson
Drew Fracher	Broadsword	Assisted by Dan Carter
Jospeh Martinez	Advanced Teacher Training Program Assisted by Susan Vagedes and David Woolley	

The second week's schedule always flip flops with the first week so that each instructor gets to see their students at a different time of the day. The classes that previously met during the afternoon and evening were switched to the morning and vice versa.

Fight Master J.R. Beardsley always perks things up and this year's visit was no different. Although I must say, we did miss his wild gyrations on the dance floor at The Rum Boogie Cafe on Beale Street. Needless to say his display of weapons from American Fencers Supply and Oscar Kolombatovich were sensational. Both brands of weapons, each distinctly different, brought forth everyone's credit cards and checkbooks. Oscar's weapons are such beautiful pieces of art you may not want to fight with them. Craig Johnson, representing Arms and Armor from the Minneapolis area also visited the workshop this year. This company specializes in Medieval contact weapons (axes, maces, hammers), pole arms, armour, shields and bucklers. Their mere existence is a blessing to us all since there is a shortage of this equipment nationwide.

Sensei Dale Kirby's demonstration was as visually exciting as it was spiritually thought provoking. Before he and his devoted students performed, Dale stepped before the curtain to share some of his philosophy (influenced by many years of study in Japan) on living, loving and learning. Mr. Kirby is the classic example of how the various aspects of the martial arts have helped shape this wonderful human being. His students, some of them quite young, showed evidence of their control, fluidity, poise and diligence as they went through their complex katas with a precise unity and cohesiveness.

The conclusion of the second week brought the unit of combatants back to Beale Street but this time there was a smaller number of people in attendance and many chose to listen to the music rather than dance up a storm. Welcome to the second round of SAFD boot camp.

As usual, the third week was certification test week. By this time, the fight tests were taught by the Fight Masters and their assistants and the finishing touches were covered. Classes were cut down to one hour in order to end the daily schedule by 4:15 p.m. This enabled the combatants to break for dinner early so they could return to rehearse their fight scenes. Thursday evening was filled with a dress rehearsal of the next morning's fight scenes. And filled it was! With clockwork precision the assistants led the combatants through their rehearsals followed by a list of notes to improve their scenes as well as suggestions for cutting the overall length. The maximum allowable time allotted to them was seven minutes for three fights, eight minutes for four fights and nine minutes for five. Fortunately for the combatants only two pairs of them attempted to certify on five weapons. And out of the two, only one pair dared try to execute all five in a row.

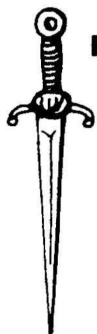
Final Friday had finally arrived! This day consists of such a number of things that they could conceivably filled up a week. The test fights which lasted four hours this year were followed by the Fight Masters selection of the contents for the evening's presentation of **A Knight at the Fights**, discussion of each combatant that tested, announcement of that decision to the combatants, rehearsal and tech/dress, dinner break and finally the presentation of the show along with its strike and a closing night party. It was hard to believe that all was accomplished with style and panache. .

A Knight at the Fights was a smashing success! The audience was the largest in the history of the event as almost every seat in the house was filled. The assistants did a superb job of arranging and rearranging the scenes in order to provide the audience with a thoroughly entertaining evening. Martin Pistone and K. Jenny Jones served as a sort of comic through line for the show in their portrayal of a French husband and wife continually at odds with one another. Many of the participants from the advanced teacher training workshop performed a cross representation of their three weeks work and really demonstrated the true art of how to act a fight scene. Students from the National Workshop commented on how well the advanced teachers could sell the fight. There were so many comic fight scenes in this year's show that the entire evening could have been renamed **The Benny Hill of Stage Combat!**. Another unique quality of the 1988 **A Knight at the Fights** was assistant Mark Guinn's lighting design. The addition of his expertise in this area added a touch to the show that made it the extraordinary event that it was.

The final awards presentation brought many a tear to the eye of the participants. There were tears of joy and also tears of sorrow because recognition had set in that their new "family unit" that had come together with such harmony and love was going to break apart. Brian Russell and David Dvorscak received SAFD patches and pins for Best Actors and Best Scene. Their scene about two fencing actors (like Earl and Basil) was executed with near perfection in almost every way. They brought the house down with one comic piece of business after another. K. Jenny Jones received the award for Best Female Combatant, and Martin Pistone was presented with an antiqued sword for winning the Patrick Crean Award. This award is given to the person demonstrating overall excellence and leadership in and out of the classroom and on and off stage. Thank you Rod Casteel for donating this award and thank you Patrick Crean for being the human being we all look to with love, respect and honor.

The entire SAFD workshop staff worked especially hard to make this ninth year a great one. Ann Halligan, on site managing coordinator, and her assistant

Cliff Thompson did an exceptional job of keeping records and acting as liaison between the workshop staff and the Memphis State University faculty. The assistants, who not only serve as right hand men but as stage managers, acting coaches, teachers, guidance counselors and big brother and sisters to all deserve a special thanks for their devotion to their Fight Masters, their craft and to the students. The entire staff of Memphis State University is highly appreciated for its generosity and continued support of the Society of American Fight Directors and the annual National Stage Combat Workshop.



PARRYING DAGGERS AND PONIARDS

by DR. LEONID TARASSUK

Senior Research Associate
Dept. of Arms & Armor
Metropolitan Museum of Art

Consulting Curator
Harding Collection of Arms & Armor
Art Institute of Chicago

The Society of American Fight Directors has published this comprehensive and profusely illustrated monograph, an expansion of the series of three articles previously published in the *Fightmaster*. This monograph gives a complete history of the development and nomenclature of these weapons, as well as illustrating their wearing and use in attack and defense.

Published at a retail price of \$16.95, we are offering this monograph to members only, at a special price of \$10.00. Every SAFD member should have this valuable reference work in their library. Send check or M.O. for \$10.00 (made out to the SAFD) to:

Linda McCollum
SAFD
P.O. Box 218
Blue Diamond, NV
89004

A BRIEF DISCUSSION OF SWORD NOMENCLATURE

by Dennis Graves

A writer in 1687 noted that "a gentleman only needs to know the meaning of the words "hilt, blade, handle and scabbard; all others are beneath his notice." This attitude seems to have migrated over the years to the theatrical community. Today's largest group of sword-using individuals is no more articulate in describing sword types and parts than the gentleman dilettante of three centuries ago. But so few actors today know how to use a sword with any serious intent that it may be as unreasonable to expect everyone in the stage-fight business to know how to describe a sword as it is to expect everyone with a driver's license to know all the parts of an engine.

Every reference work on swords seems to contain a sketch of a generic sword with names of all its parts. I have never seen two of these agree. For this article I have placed all of the variations of part names I can find on a sketch of a rapier, with my personal variations listed first. In most cases there is literary evidence to support the terms, even if some are seldom used, such as "port" to describe the ring arching out perpendicular to the blade from the quillons. Some of the terms are modern, with no literary support, but are desirable because they clear up years of confusion, such as "arms of the hilt." Our decision to call it a "branch" or a "knucklebow" is not as important as the decision to call it something we can all identify, rather than "the piece that goes from the part where the blade goes into the handle to the part near the knob on the end."

Those of us involved in building swords for the theatre find the lack of conformity of terms and the persistence of blatantly incorrect terms frustrating. To directors and fight masters, it can mean the difference between getting what they need or getting something they can't use, but which they asked for. Many confusing conversations could be simplified by those involved knowing what "broadsword" really means, or the difference between a "short-sword" and a "small sword." Trying to agree on a swept hilt rapier design over the phone with someone unfamiliar with the terminology can be a real challenge.

The problem is not new. The "base mechanicals" of Shakespeare's time who furbished swords left no written record of their techniques or terms. Even the term "sword" is fairly recent, at least the way it is used today to mean ANY type of sword. As with modern fencing, the "correct" terms are taken from several languages and corrupted from use; "correct" becoming that which assumes the most common usage.

Modern craftsmen, myself included, don't make the situation any better. Lacking accepted terms to describe features or techniques, we invent them. Most of my steady customers know what I mean by "chickenwired grip," "tweaked quillons," and "lemon-juicer pommel." Weapon types get named according to use, like "Juliet dagger," "Prince Valiant shield," "Conan sword," and so on.

Names of entire weapons may be the biggest area of misunderstanding. I refuse to use "broadsword" to mean anything but the highland baskethilt sword or heavy cavalry sword of the Baroque period. Medieval crosshilts were never called "broadswords;" there were no "narrow swords" during that time!

"Smallsword" may be the most misunderstood term of all. The term "courtsword" is not synonymous, even though today they are freely interchanged. "Courtsword" refers to a particularly useless ornament worn only on rare occasions by very few men. "Smallsword" means not a "short sword," but a thrusting sword smaller than a rapier which came into use in the mid seventeenth century. It is the ultimate, if least understood, fencing arm.

"Shortsword" is probably the best term to describe all the pseudo-classical or "Roman" swords used on stage. Few are true "Gladii," and all get used like sabres or machetes anyway.

More confusion arises with swords of the two-handed variety. None of the stage weapons available today really resemble the true medieval hand-and-a-half or two-handed sword. The true two-hander is too heavy and too long for unskilled actors to wield on stage. In its place is the hand-and-a-half crosshilt, usually designed for an artificial edge-to-edge fighting style. "Hand-and-a-half" is probably a Victorian term; more accurate would be "bastard sword," on the heavy end of the spectrum, and "arming sword" on the light.

With rapiers and smallswords it is unimportant, beyond sheer curiosity, to know the ancient names of every ring and ferrule, but a common understanding of essential modern terms would benefit all concerned. Almost everyone understands what parts the blade, grip, and pommel are, and the names of the parts of these parts don't really matter. The real problems start with the hilt. The hilt of a crosshilt sword, whatever it used to be called, is really just a bar with a slot in it, and should be called the "crosshilt," or "cross." But a rapier hilt is a little basket of iron bars with twelve or fourteen separately named parts, which we will NOT be getting into here. "Quillons" is also fairly widely understood, and "ricasso" is a word of obscure origin describing the unbeveled, thick part of the blade below the shoulders of the hilt around which one wraps one's finger.

The plate below the ricasso, which evolved into the bell of the modern foil, causes lots of confusion. Once it was a screen filling to the lowest part and grew into a bi-lobate shape as the rest of the hilt atrophied. In Angelo's day it was called the "shell" or "shells," or "guard," but not "wings, or "countre guard" and never "grace."

The term "swordbelt" is also recent, referring to the wide, tight waistbelt with vertical straps ending in snaphooks, which was used in the nineteenth century to carry sabres and officer's swords. The complicated suspension system of the Elizabethan era seems to have been referred to as a "carrier" or "carriage," and the little metal protractor-shaped device often used with Spanish cuphilt rapier scabbards was a "hanger."

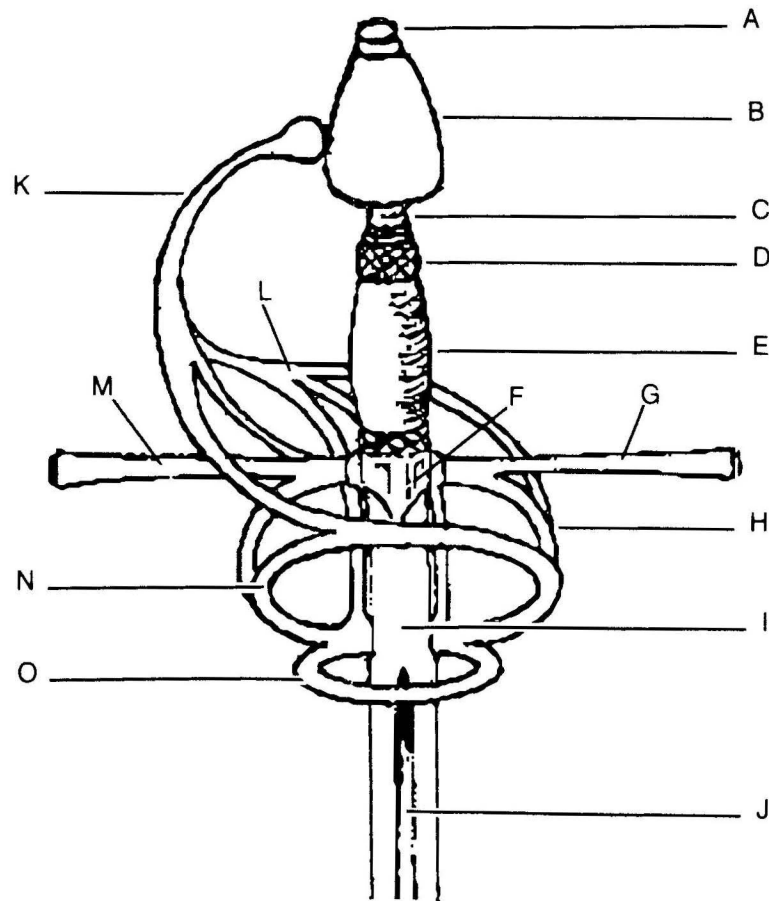
The diagonal swordbelt of the Baroque period today is called a "baldric," and may have been so called then. The belt hook and chains used

with the civilian smallsword seems to have been called a "sword carrier" or "sword hanger." Terms from what is called the "transition period" seem even more vague.

The sword itself rests in a "scabbard," not a "sheath." "Scabbard" is a word unique to cutlery, while "sheath" refers to thousands of unrelated items (like certain parts of horses). Old scabbards are rarely found from the time before they were made of metal, being a stiff body of wood covered with leather with metal mounts. It was never a leather sack--into which it would have been impossible to slide a sharp sword. The mount on the lower end is properly called a "chape," and the mount at the mouth is a "throat" or "locket," and usually has either rings or a "frogstud" to attach the scabbard to the carrier. Any hardware between these two pieces is called a "band."

The swordmaker may be the last person to receive information about a production, yet his craft may require the most time. For the most efficient use of that short time, a cutler must know as specifically as possible the director's or a fight master's needs; how a sword should look, how it will be used, and any special requirements such as very high polish, water-proof grips, or rounded quillons. This requires some understanding of nomenclature on the part of the person ordering the swords.

Illustration by Robin Hunt



- A - Button, Capstan, Top Nut, Tang
- B - Pommel
- C - Neck, Base
- D - Turk's Head Knot or Ferrule
- E - Grip, Handle
- F - Quillon Block, Ecusson
- G - Upper Quillon, Back Quillon
- H - Arms of the Hilt, Pas d'Ane
- I - Ricasso
- J - Fuller
- K - Branch, Knuckel Bow, Knuckel Guard
- L - Countre Gardes, Back Guards, Diagonal Guards
- M - Lower Quillon, Front Quillon
- N - Upper Port, Upper Side-Ring, Large Anneau, Large Annelet
- O - Lower Port, Lower Side-Ring, Small Anneau, Small Annelet

NOT SO LONG AGO

Hungarian Dueling in the Twentieth Century

by Charles Conwell

Two men, stripped to the waist, face each other with sharp sabers across an empty hotel ballroom. Is this a scene from a movie or a moment from the nineteenth century? No, it is 1924. One of the men is the late Giorgio Santelli, founder of the Santelli fencing equipment company and the Santelli salle (formerly in Greenwich Village and now in New Jersey). In addition to training Olympic champions, Giorgio staged many fights for the New York theatre including Eva LaGallienne's Civic Repertory Theatre. She was one of his students and required all her actors and actresses to study fencing.

Giorgio's father, Italo Santelli, revolutionized saber fencing. After Italo won an international fencing competition in Budapest in 1896, the Hungarians invited him to coach their fencers. Italo accepted their offer of a subsidized salle and emigrated from Italy to Budapest where he trained Hungarians to dominate the Olympics for years.

In 1924, Italo went to the Paris Olympics to coach the Hungarian team, and Giorgio went along to watch. During a bout, one of the judges made a judgement against an Italian fencer named Puliti, and Puliti muttered something ungentlemanly in Italian. The judge, who had learned Italian during the war, told the Olympic Council. Puliti was called before them, and he denied it. They were deadlocked until someone remembered that Italo was sitting in the front row. Everyone trusted Italo Santelli because his reputation and honesty were impeccable. Italo reported that Puliti was in the wrong.

When he returned to Italy, the captain of the Italian fencing team, Adolfo Cotronei, wrote an article, claiming that Italo was a renegade and had lied, since he left Italy for Hungary. Law IV in the Code Duello refers to lying as one of the highest offenses and was not to be taken lightly. Italo challenged Cotronei to a duel. Giorgio used an old convention which stated that if a son was closer to the age of the challenged, he could replace the father (Italo was fifty eight in 1924 Giorgio, twenty seven) . Italo was furious, but he could not do anything about it.

On August 28, 1924, Giorgio and Cotronei met in a ballroom in a hotel in Abbazia, a summer resort on the Adriatic, to duel with sabers. Everyone wanted to watch, because they all thought it was a big joke. Giorgio did not think so, as he took this duel extremely seriously. His father's honor had been besmirched, and Cotronei had to answer for all the things in his article. Everyone, except the seconds, was sent outside. Stripped to the waist, they faced each other across an empty ballroom. Giorgio made a feint and Cotronei went to parry. Giorgio, using his full strength, whacked him on the side. The seconds tried to stop the duel at this point, but Cotronei refused. Next Giorgio beat his blade out of the way, and attempted to slash him on the head. Cotronei saw it coming and pulled back. If he hadn't, he would have got a gash on the head. Instead, the tip

of Giorgio's saber sliced Cotronei from eyebrow to cheek across the eye, sixteen stitches. This injury allowed Cotronei to do something he always wanted to do, wear a monocle for the rest of his life.

Eight years after the duel, the Olympic committee held a dinner for Giorgio and Cotronei and the two finally became friends. (American Fencing, Sept/Oct 1985, pp 8 & 9)

Francis F. Bartone, a pediatric surgeon and fencer from Omaha, Nebraska, told me that Giorgio fought the duel, not out of concern for his father's safety, but because he feared that his father would kill Cotronei.

Saber duels were common in Hungary in the decades preceding World War II. Maestro Lajos Csiszar, the eighty-five year old retired fencing coach from the University of Pennsylvania, remembered at least one a week. Csiszar was a protege of Italo and an assistant coach in Italo's Budapest salle. I had heard one of the Maestro's dueling stories second-hand from my fencing instructor, James Murray, Csiszar's provost. When I visited the annual Csiszar Classic fencing tournament in Philadelphia, I was surprised to find the maestro sitting alone during a lull between bouts. I introduced myself and expressed my interest in Hungarian dueling. The maestro remembered some articles from **The Fight Master** that I had sent him. Before I could ask for an interview, the Maestro began an enthusiastic twenty-minute description of Hungarian dueling. He personally trained men for over a hundred duels in Budapest!

Duels were fought over women, politics, and a variety of social offenses. The Maestro remembered one duel fought between two members of a party-line telephone. In another duel, the parties involved walked into the salle and began talking to one another, a breach of dueling etiquette. Their seconds asked them to end their conversation as they were about to fight each other. Somehow the duel had been arranged without them realizing exactly who they were going to fight!

Once cards were exchanged, the seconds arranged the terms of the duel. It could be ended at first blood or fought until one of the two doctors present ended the duel because of exhaustion, blood loss, or high blood pressure. The Maestro remembered one duel that included over twenty wounds. Another duel was fought between two extremely cautious elderly gentlemen. One backed the other into a corner but didn't attack. After a long pause the director asked if either gentlemen required a medical examination. Eagerly, they both said, "Yes."

Before each duel began the director warned the duelists that dueling was illegal and asked them if they wanted to proceed. They invariably did. Sometimes a coward would inform the police of the time and place of an impending duel. The police would arrive and send everyone home, much to the coward's relief.

The duels were fought in the salle at nine o'clock after regular fencing hours. Each duelist was accompanied by a second and a doctor. The duelists stripped to the waist and wore bandages on their wrists, armpit, and neck. An unpadded glove was also worn. Their hair was heavily slicked, parted in the middle, and combed directly to either side to deflect or minimize head cuts. The centimeter-wide blades were sharpened

along the entire true edge and on the first third of the false edge. The blades were cleaned with alcohol to prevent infection. The Maestro remembered one duel that was being fought inconclusively with dull sabers. The director of the duel told the Maestro to get sharper weapons. He did. Still no blood. The director told the Maestro to get the sharpest weapons because he "didn't want to be there all night." The Maestro complied and the duel was quickly ended.

According to the Maestro, thrusting was forbidden. The Maestro remembered only one death. A saberist inadvertently impaled himself on his opponent's point. The wounded duelist was rushed to the hospital where he died of internal bleeding. The survivor was given a sentence of one-year in a minimum security prison.

The Maestro trained duelists to concentrate on defense. He taught what he called a "high prime" guard. He demonstrated what I would call a "hanging or yielding fifth." It protected the head, face and left chest. Cuts to the head and face were favored. The Maestro taught his students to cut quickly to the face and return to high guard in one movement. When I asked if any duelist cut to the sword hand or arm to bring a quick and relatively merciful end to the duel, the Maestro replied, "We thought it boring to go for the sword hand."

James Murray told me one of the Maestro's stories in which an ear was completely cut off in a duel. The doctor was prepared to sew it on but the ear could not be found. The next day the Maestro, then a junior member of the staff, was cleaning lockers at one end of the salle. He lifted a mask off the top of one of the lockers and found the shriveled ear inside. The Maestro, himself, remembered another duel in which an ear was almost cut off. The doctor sewed it back on without anesthetic in the salle.

The Maestro once trained both adversaries in a duel. Someone challenged one of the Maestro's students to a duel and asked the Maestro for training. The Maestro refused as this was a breach of dueling etiquette. The next time the Maestro saw his student, the Maestro mentioned the impending duel. When the student asked how the Maestro knew, he replied that his opponent had asked for lessons. The student told the Maestro to train his adversary.

The Maestro, like most of the best fencers, did not duel. The Giorgio Santelli duel was an exception. Having a reputation as an expert fencer discouraged challenges. If challenged, the Maestro would refuse. "It would have been unfair to take advantage of our skill."

Csaba Elthes, Hungarian coach at the New York Athletic Club, recalled Hungarian dueling in an interview in **American Fencing**. He said that the bandages on the wrist and neck were removed in serious affairs and that thrusting was permitted in extremely serious affairs. Death in either situation would be possible.

Elthes' father insisted that he learn how to fence.

He knew that I would need it. My father understood that when I graduated, I would be a reserve officer, and because of my education as a lawyer I would find myself in an influential

environment, where whether I wanted to or not, I could become involved in a duel and have to defend myself...I had no love for dueling, but knowing how to fence well was important to be able to move comfortably in this social structure. Acceptance of the duel had another effect: it made people polite and think twice before they spoke ill of another person. (American Fencing, Jan/Feb, 1988, pp. 5 & 6)

A Hungarian saber duel could be a very painful lesson in manners!

Listening to Maestro Csiszar relate his dueling experience from the not so distant past was an exciting moment in living history. I am grateful to the Maestro for his time and feel privileged to record his experience.

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WHAT'S IN A NAME?

Some common figures of speech and customs related to weaponry

by Linda McCollum

Many figures of speech and customs come down to us today from terms associated with weapons and armor. Some terms are obvious such as **up to the hilt**, **to cross swords**, and **to stab in the back**. Others have some surprising derivations.

Such customs as **lifting one's hat** when meeting another person or offering one's hand in a **handshake** date back to times when one showed one's hand as a sign that one was unarmed or lifted one's visor on the helmet to be recognized. Even being **quick on the draw** comes originally from drawing the sword and not the six-shooter.

The romantic notion of a **knight in shining armor** may have originally been a derogatory comment, for any knight whose armor was unscathed had not been tested in battle and was probably a mere swaggerer or boaster. And **wearing one's heart on one's sleeve** dates from the tournaments when a knight wore the love token or favor of a lady on his left arm during the tournament.

The term **free lance** dates back to the fourteenth and early fifteenth centuries. During the times when Europe was divided up into fiefdoms, a knight usually owed allegiance to a lord and was called upon by that lord to fight for him. A knight who did not own fealty to any specific lord was free to fight for any cause or ideal he so chose. This concept later resulted in what is known as mercenaries--trained professional soldiers who fought for pay and who were free to fight for whomever hired them.

From the eleventh to sixteenth century crests (ornaments on top of a helmet as part of the insignia of the coat of arms of a gentleman) were worn for tournaments. Many of them were huge in size being made of paper or leather in the form of monsters or other shapes.. In one type of tournament the combatants tried to knock off each others' helmet crests with clubs or blunt swords. The winner of the tournament was the one who kept his crest up to the last and the loser was obviously **crestfallen**.

Panache was an ornamental tuft or plume on the knight's helmet or in some cases refers only to the plume holder on a helmet. It was worn for identification in the lists or simply for flamboyance.

To stretch a point has to do with the fastening of pieces of plate armor during the Middle Ages. Points were used to fasten the pieces of plate armor to portions of the form fitting doublet which was under the knight's armor. The doublet was held in place in the arm and leg defenses with laces which were called "points." The laces had to be tied snugly or they might potentially break under stress and the armor would come undone.

The pommel is the knob at the end of the sword hilt which attaches the hilt to the blade and balances the weight of the blade. The pommel's weight made it an effective bludgeoning weapon in a backhanded blow at close quarters--thus **pommeling** is used today.

To throw down the gauntlet was a challenge to mortal combat and not just sportive. This serious threat was accepted by the person being challenged picking up the gauntlet.

The term to **decimate** comes from a form of punishment meted out in Roman times when a military unit had proved cowardly in battle and every tenth man in the unit was killed.

And the whole concept of **tipping** was originally money paid by highwaymen to somebody at an inn "to tip the priming" out of a traveller's flashpans at an opportune moment.

Another term from firearms deals with the flintlock. The hammer of a flintlock could be pulled half way back and set at rest there. In this position the flintlock could be carried about safely. Unfortunately, if the moving parts of the lock were too worn, the hammer might slip off this "half-cock position," and accidentally ignite the powder charge, thus **going off half cocked**.

If a charge was stuck in the barrel of a gun, it had to be drawn out by means of a long corkscrew like tool called a "worm" that took hold of the soft lead bullet. Thus the term **to worm something out of someone**.

The superstition of never having **three on a match** arose in the American Civil War. For the time it took to light three sigarellos at night on one match, it gave the enemy sharpshooter plenty of time to draw a good bead.

And to **draw a bead** on someone or something is a term in archery. The string of a longbow had a bead tied to its center at the place where the arrow was to be notched. In drawing the bead, the archer made ready to aim and shoot.

To eat humble pie is erroneous. It is really "to eat umble pie" which was a dish made of deer's entrails (umbles) and was given to the servants after the hunt.

Son of a gun was a child born on board ship during the seventeenth century when Man-of-Wars were in port. Women were kept on the gun decks in cubicles formed by rigging tent roofs over the spaces between two cannons. In times of peace or long moorings, children were born there and were known as "sons of a gun."

A hot shot was a cannon ball heated to glowing before being loaded. It was used to ignite enemy hulls and rigging. **To bite the bullet** was when a wounded man undergoing surgery clamped his jaws down on a musket ball to stifle his screams. **To pipe down** was to bring the crew of a ship to attention or silence by descending tones on the bosun's whistle. **To undermine** was a tactic used in siege warfare in the thirteenth century when gunpowder was secreted in the tunnels under enemy installations.

A term tossed about quite frequently is **winning one's spurs**. This dates back to medieval times. In order to be advanced from the position of squire to the status of knight one had to serve his time and prove himself competent in horsemanship and the use of weapons. When the squire had earned the rank of knight he was not only given the customary three taps on his shoulders with the flat of a sword but was also given a swordbelt and the spurs of his new rank. Spurs symbolized a status that had been earned.

Another term that raises so much debate over how it got its name is the **quarterstaff**. This simple round staff weapon, chiefly carried by foresters in the Middle Ages, was six to nine feet long with heavy metal ferrules on each end. It was named from the way it was handled. In operation the quarterstaff was held in the middle with one hand while the other grasped it about a quarter of the way from one

end, hence the name. The trick was to spin the staff in various directions by shifting the grip of the hands from quarter to quarter, thus delivering blows from unexpected angles while, at the same time, using the staff to ward off attacks.

And **swashbuckler** literally means one who makes a loud noise by clashing his sword against the buckler (either his own or his opponent's). The term originally meant a loud mouthed, quarrelsome bully who was all noise and show of bravery without real courage.

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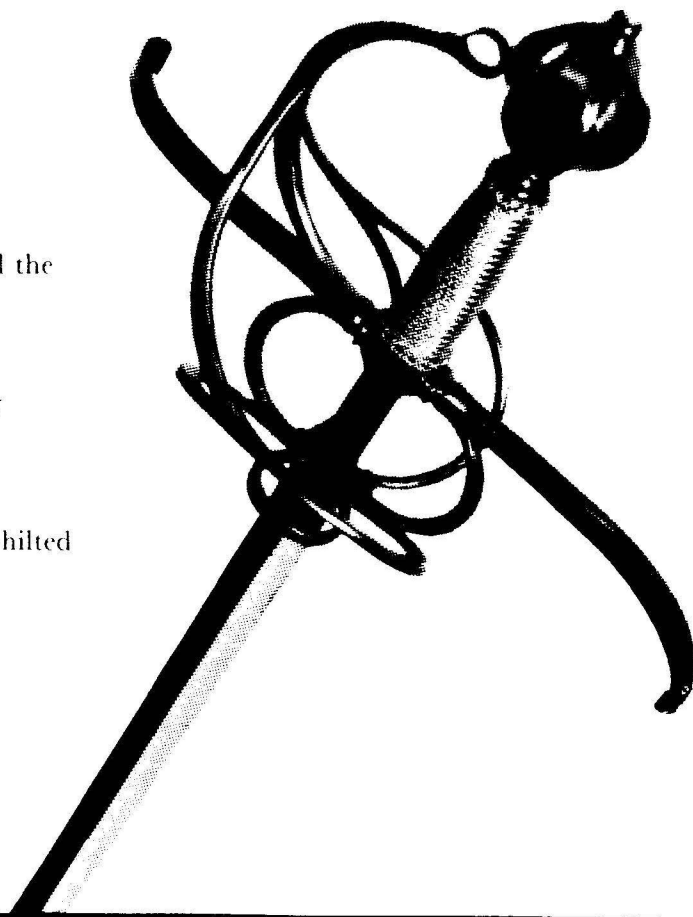
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ARTFUL BREVITY:

A Review of the Fight Scenes in the Oregon Shakespeare Festival
Production of **Henry IV, Part One**

by **Bob Mayberry**

Shakespeare's stage directions are the epitome of artful brevity.

They fight. Douglas kills Blunt.

They fight. The King being in danger, enter Prince of Wales.

They fight. Douglas flieth.

Enter Douglas. He fighteth with Falstaff, who falls down as if dead.

The Prince killeth Percy.

These directions, from the fifth act of **Henry IV, Part One**, are the sum total of stage battles in that play. They serve as a kind of outline of the act's plot: Douglas, the fiercest rebel warrior, kills the King's right hand man, Blunt, indicating the rise of the fortunes of the rebels. Moments later, that same Douglas encounters the King himself and nearly wins the war for the rebels. But the Prince's timely entrance saves the day; Hal proves his maturity and worthiness by forcing Douglas to fly. The rebel fortunes are on the wane, but the fierce Scot will not be so easily defeated. He returns thirty lines later to find Falstaff. The latter is no match for the Scot, and he knows it, so Fat Jack feigns death. Meanwhile, Prince Hal defeats Hotspur in their inevitable showdown, and the rebels are defeated.

In the space of two scenes, a mere two hundred twenty lines, the rise and fall of the rebel hopes are traced in the brief stage directions for the play's four fights. The implication is that the act must move swiftly from fight to fight, hurtling audience and rebels about the circle of fortune's wheel. The play's swift judgement of the rebel hopes is mirrored in the King's sudden victory on the battlefield.

In the current Oregon Shakespeare Festival production of **Henry IV, Part One**, that swift fatalism is sometimes realized and sometimes frustrated by the fight choreography of Christopher Villa and the direction of Pat Patton.

Shakespeare provides directions only for the confrontation of individuals, but a number of speeches suggest that the warring armies are just off stage. On several occasions, Patton and Villa chose to bring those larger, ensemble battles on stage. And they did so with great success. You could feel the energy rise in the audience as the soldiers rushed or marched on, lead by colored banners identifying them as either rebels or King's men. The martial music signalled the commencement of the battle, and the banner bearers raced about the small stage, weaving between fighting soldiers. The banners dipped and fluttered, soared and tumbled with the tumultuous tide of battle. The stage picture was lovely and frightening. The chaotic

movements and strange battle sounds were appropriately jarring; trumpets blared and men screamed their battle cries. But it was the banners that made the scene so striking. They served to identify armies, inform us who was winning, who losing (by the angle they were held at), and gave a sense of rapid, fluid movement not possible with a dozen or more actors carrying swords and shields in a cramped space. The banners distracted our attention from the less graceful actors, whose fighting upon closer examination was clearly acting, and they kept our eyes moving (much as a camera does in cinema) to compensate for the limited motion possible on stage. By filling the space above and about the stage, the banners made the play seem larger than it was.

In all, these scenes--full of noise and color and movement--were a big success. At the end of the first large battle the night I attended, the audience burst into applause. The high school students seated in front of me ceased their squirming and jumped with delight. The audience was energized, the battle was on.

The individual fights had exactly the opposite effect. The fight between Douglas and Blunt was quick and brutal, but what followed were belabored, over-choreographed showcases. When Douglas finally found the King he had been searching for, the two actors were so mismatched in size and mobility that one expected Douglas to dispatch the King even more quickly and brutally than he had Blunt. But, no, the King fought on. The actor playing Douglas, Lawrence Drozd, a tall, athletic young man, seemed to have to wait for his shorter and less agile counterpart, James Edmondson, to catch up. Douglas swung his sword and the King parried. Then Douglas waited, without attacking or defending, while the King prepared to counterattack. Why, when Douglas had dispatched Blunt so efficiently, was he frustrated by this shorter, older, less adept King? By the time Prince Hal entered to save his father, I had withdrawn my willing suspension of disbelief.

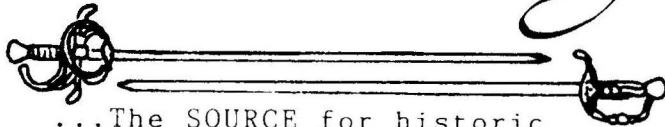
On the other hand, Falstaff's comic confrontation with Douglas was executed brilliantly. After the labored battles before, it was a delight to see Falstaff choose to humble himself before Douglas even had a chance to take a swing at him. Sir John somehow stumbled onto his own sword, bounced off one of the pillars on stage and fell feigning death. Douglas gave him a look of disdain and exited after livelier prey.

But the climactic confrontation of Prince Hal and Hotspur lasted longest. Certainly this showdown, as cliched as the gunfights in Westerns, needed something fresh to enliven it. The audience had been anticipating it, expecting it, fully aware of the scene's necessity for more than an hour. Yet the director and fight choreographer chose to use every stage fight device they could to stretch out this battle between alter-egos. They began with swords (though Hotspur was carrying a knife or mace, he didn't use it until he had lost his sword), continued with knives and concluded with fists. The actors are to be applauded for their agility, timing, and, most of all, endurance. For what seemed ten minutes or more, they lunged, tumbled, swung and fell, until, from sheer exhaustion perhaps, Hal killed Hotspur. The fight exhausted the audience as well. We know from the outset who will win. What is the point of dragging it out so? Perhaps most damaging was the cliched choreography, specially the fisticuffs straight out of the Westerns, and the effect it had on the mood of the audience at the end of the

three hour play. Brevity, here and elsewhere in the fighting scenes, could serve to refresh an audience with a break from Shakespeare's demanding language, exhilarate us with movement, surprise us with choreography, and leave us hungry for the final scene. Overstaging the fights, and this final fight in particular, left the audience, like Falstaff, dreaming of escape--and the nearest pub.

To return to Shakespeare's stage directions, whether they are accurate renderings of the Bard's directions or the additions of prompters and directors contemporaneous with him remains a matter for scholarly debate. In either case, their simplicity in **Henry IV, Part One**, as in other Shakespeare plays, suggests the simple theatricality of the fight scenes--the drama of which depends less on elaborate staging than on the brief and swift movement from one confrontation to another.

Rod Casteel's Colonial Armoury

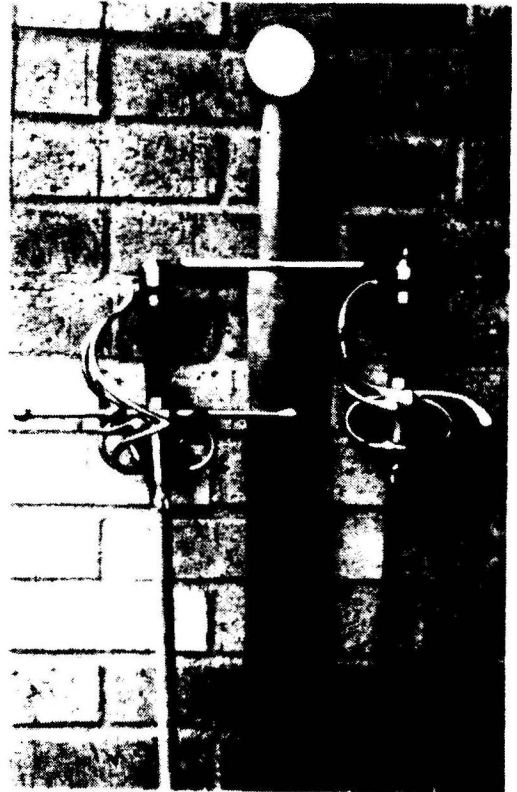


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'TIS PITY SHE'S A WHORE

American Repertory Theatre's production of John Ford's *'Tis Pity She's a Whore* set this Jacobean play in Fascist Italy in the 1920's. Black marble, leather, lace, satin, steel and blood on an art deco thrust stage established the metaphorical tone of this production directed by Michael Kahn. The fight choreography by David Leong captured the sexuality and violence of this unusually conceived production.

John Ford had intentionally set the action of the play in Machiavellian Italy in an atmosphere of popery, poison and plot. The play was a metaphor for a decadent, materialistic, politically corrupt and cynical society. Kahn's (or Brustein's) decision to transfer the action of the play to Fascist Italy has an equivalent metaphor which uncovers new aspects of the play. Italy in the twenties was a world whose very foundations were crumbling. Religion, family and government, the structures of order and stability, no longer supported society. Derek McLane's set gave the sense of a controlling environment that was externally rigid while internally full of chaos and disorder. The coldness of the set contrasted with the real flesh and blood obsessions of the people that populated this world.

'Tis Pity, which is basically the story of Romeo and Juliet with the lovers, Giovanni and Anabella, being brother and sister, begins in a black-out with lively Italian music being heard. The lights come up to the percussive and threatening sound of drums as militant Fascists walked through the architecturally monumental set. The tone and location of the production was immediately established.

After the dialectical discussion between the Nietzschean rebel Giovanni and the priest, the story explodes into a street fight with Vasques, Soranzo's retainer, taunting Grimaldi into a confrontation. Grimaldi is sent sprawling down the steps with his hat and his

flowers for Anabella strewn about the stage. Just as Vasques is about to garrot Grimaldi with his scarf, shots are fired. Florio and Soranzo have arrived and order is re-established.

The first act proceeds without a great deal of physical violence although the possibility of violence permeates the first act. (There is the sexually submissive handling of Hippolyta, Soranzo's mistress, by the Duke). Kahn chose to break the acts at first blood when Giovanni, in passionate desperation over Anabella's betrothal slams his head into the stone wall. This set the bloody tone of the second half where seven out of fifteen characters are killed or die.

Vasques's taunting fight at the top of the play contrasted in the second act with his sexual teasing of Pottano, Anabella's nurse, in an effort to coerce the revelation of who had fathered Anabella's child. The Germanic looking Spaniard (played by Daniel von Barga) managed, in one seemingly effortless move, to bind Pottano's hands with her own belt, gag her and prepare to slit her throat with his switchblade.

In contrast, Soranzo's manhandling of Anabella in the second act was horrifying in its brutality, as what is normally intimate sexual contact turned into extreme violence. Until Vasques intervened, the building intensity showed a man's passions out of control and woman at a total loss to defend herself.

Using broad farcical movement with the clowns, Bergatto (Anabella's inept suitor) and Poggio, his servant, with their falls, slaps, and slams, was a delightful respite from the more brutal physical action of the play. The audience comes to love the bungling Bergatto and feels his hysteria when he feels suddenly damp after being stabbed in the dark. This piece of business was staged and reinforced so well by the lighting design with its hints of light and shadows that the audience became as hysterical as Bergatto when the lights finally caught his blood soaked shirt.

Giovanni's killing of his sister is intended to be a compassionate act. Anabella is to die tenderly by the hand that loves her. This lovingly sensuous moment turns gruesomely

into violent excess as Giovanni rips open his sister's womb killing both her and the child they have conceived. The use of breast and groin plates in this production allowed for such real acts of violence in close proximity to the audience.

Giovanni's mad scene at the banquet where he enters wearing his sister's blood stained dress and carrying her bleeding heart impaled upon a knife was brilliantly acted by Derek Smith. The ensuing chaos is finally brought under control when Giovanni atop the table is trapped by a cage of chair legs and is then shot to death by Vasques.

This visually stunning production was predominantly in black and white with symbolic splashes of red in costumes, accessories or props.

David Leong's fight choreography integrated the physical action/violence well into the play and supported, reinforced, and enhanced the total production concept. American Repertory Theatre found a winning team with the director, the fine cast, the outstanding designers and the fight choreographer.

Linda McCollum

UTAH SHAKESPEAREAN FESTIVAL

As reflected in the program cover, the conjoining motif of this year's Utah Shakespearean Festival is lovers and couples. The very word "romance" comes to mind at the mention of **As You Like It**; Othello and Desdemona are among the most famous couples of all literature, while Imogen and Posthumous of **Cymbeline** are perhaps the most overlooked. But it is also true that all three plays contain some of the most violent action, crucial to each plot. Despite the unity of motif, the emotional color of each play is distinct, and the demands of the fight scenes are vastly different. Taken as a whole, this year's selection undoubtedly presented the broadest range of problems for fight director David Boushey, who choreographed the fights in all three productions.

As You Like It is one of Shakespeare's "talkier" comedies, containing

the famous "all the world's a stage" speech, among a host of verbal gems. Much of the humor is verbal, arising from the relationships between men and women as well as the social commentary of Jaques and Touchstone. Most of the the physical action in the play, the minor slaps and pratfalls, may be seen as punctuation to the wit.

But there is a very important piece of physical combat that stands on its own, and that is the wrestling match between Orlando, and Duke Frederick's champion, Charles. It is in the course of this fight that Rosalind falls in love with Orlando, and it is due to the outcome that the Duke banishes him.

The First Folio offers only two stage directions pertinent to the fight: "Charles and Orlando wrestle," and "Charles is thrown." But we know from scene one that Charles has been urged to kill Orlando, rather than just stun him, so we know this isn't the Olympics. Besides, this is Merry Old England, home of jousting, bare-knuckle boxing and soccer matches; the cradle of the gouged eye. So we have every reason to expect bone-crunching violence, right?

Well, up to the wrestling match, the show has been pretty funny. Despite the admonition in the director's notes to "turn off the laugh machine," the audience has been on the floor. Lines that you'd ignore or overlook in reading, are getting tremendous laughs. A lethal fight right now would be a potential bummer. However, what does the fight turn out to be? Big-Time Wrestling! With all the kicks, body slams, grunts and groans. Now, I don't watch wrestling myself. I'm much too cultured, but I have friends who told me that every convention in pro wrestling was used, and I can say, done so to great comic effect.

The execution of the fight was flawless. Much of the choreography involved serious falls on a pretty unforgiving stage floor. But the actors acquitted themselves well, never seeming out of control. Orlando suffered one downstage throw, for example, that sounded like it knocked the wind out of him, and ruptured several organs. But he sprang right to his feet and came back swinging. I guess these cartoon characters can take anything. The fact is, the fight is so funny, that when Charles is

finally defeated in a throw, you almost lose the fact that he is seriously--possibly mortally--injured. After all, this is "Big-Time Wrestling;" those guys fake it anyway, right?

Othello is known as Shakespeare's most straightforward play; no embellishments, no sub-plots. And while the principal characters may be deemed complex in their actions, they too are direct; they go right for what they want. The fights in this production illustrated and fleshed out that uncompromising single-mindedness.

When Iago maims Cassio with his sword, and murders Roderigo and Emilia with his dagger, his movements are lightning-swift, the strike of a cobra.

The script calls for a fight set up by Iago, between an uncharacteristically inebriated Cassio, and Montano, the military governor on Cyprus. (Well, actually, he set up the fight between Cassio and Roderigo, but Iago doesn't care). But in this production, the fight was extended into a street brawl, involving a stageful of combatants. Beautifully handled, it was a melee among men who, though drunk, were professional soldiers who meant business when they took a swing at somebody. There was an awesome mean-ness to the fight; these weren't the posturing hot-heads of **Romeo and Juliet**. It looked as if it might overflow from the stage, putting audience members in the hospital; that's the kind of impact it had. But there was something missing, and it had to do with an elaborate set prop.

As the street scene began in Act II, scene iii, a grill was carried on stage, and, with the use of the downstage trap, an interesting fire effect was created in which the fire's reflections could be seen flickering on the actor's face. It was a nice effect, establishing the time and locale of the scene. The problem was the prop was ignored in the fight which ensued over it. Knowing that the company went through all that trouble to establish the existence of a campfire right in the middle of the combat area, I expected to see someone get good and scorched. Or, if it did happen, I sure didn't see it. And that brings up the more

important problem with the fight: the lack of focus.

I think I saw Cassio injure Montano, but I talked to several people from that night's audience who said they didn't see this important piece of action. And it's not surprising, given all that was taking place onstage.

Still, the choice of a multi-combatant brawl over a duel is not a bad one in this case. The fight sheds new light on just how obsessed Iago is: Several soldiers stood to get hurt in an altercation he fomented; he obviously doesn't care. Furthermore, a fight of this magnitude is perfectly congruous, given the context; all the men were drunk; not just Cassio. And soldiers can be expected to have the sort of group identity and pride that might spark such a riot.

We know from the onset that there is going to be a major fight in **Cymbeline**. The King has gotten behind in his taxes to the Romans; he doesn't seem overly willing to correct the problem, and he seems to think he can get away with it.

In fact, the whole play hints at a gory climactic between the King's tribe and their Roman overlords. It's like the eve of World War I; just about everybody in the show is spoiling for a fight.

Before the big showdown between the Britons and the Romans, though, is a small piece of combat between Cloten and Guiderius (Polydore), in which the latter lops off the former's head. I get the impression the actors were off on this one. The fight didn't read believably, and the action seemed too mild to precipitate the dismemberment that followed offstage.

The Britons and the Romans finally clash in Act V, against an exciting, brutally realistic sound backdrop. Here, the action suddenly became stylized, slow motion. The slow motion made the action seem bigger than it was; and, combined with the sound plot of frenzied battle trumpets, lethal blows and cries of mortal agony, you could just about believe

you were witness to the collision of two entire armies.

Now, you might expect to see a broad contrast in the fighting styles of the two armies, with the Romans performing as a disciplined war machine against wild, unpredictable Celts. But if you catch Posthumous' line in Act II scene iv, you find that the Britons are these days "disciplined," "more ordered," than when they met Caesar the first time. So the two armies move, in ordered ranks, back and forth across the stage, like time-lapse football. The Britons fall behind in the first half, but come back swinging. All hell breaks loose, and the Roman line collapses.

The fight was extremely stylized, especially considered against that sound plot. It was more dance than fight choreography; every sword blow was in synch with a footstep, and looked to me as if the feet of each combatant led the arms, rather than the other way around. And while I concede to the fact of the Britons possessing more than the expected discipline, I believe there should have been a greater contrast in fighting style. If a duel reveals individual character, it can be said that a battle reveals the collective character of a people. I saw neither the implacable, rhythmic step-cut-thrust of the Romans, nor anything to suggest that the Celts chafed at all under their newly-imposed precision. Even with the Britons holding an unwavering line, I would've expected their upper body work to be a little wilder than their opponents.

Fight choreography is its best when it meshes cleanly with the other elements of production. Boushey's work was dead on target in *As You Like It*, when it matched the comedic level set by Touchstone; it was a fraction less successful when incongruous with a set piece or a sound plot. In the other two productions. Still, all the fights were exciting, creative, for the most part believable; and made vast contribution to spectacle and character revelation.

Robin Hunt

HAMLET AT THE GUTHRIE

Garland Wright's modern dress Hamlet at the Guthrie Theatre was a stunning

production showing the incredible vision of one of America's top theatre directors. The production was well conceived and supported by the designs of Douglas Stein (set), Ann Hould-Ward (costumes), and James F. Ingalls (lighting). The visual components consisted of a black marble thrust stage, a slightly reflective opaque black wall that became clear glass panes on occasion, candelabras and French chairs. An upper balcony spanned the entire proscenium opening and was used for the guard/ghost scenes and two of Hamlet's soliloquies. An open pit on the thrust appeared at times and was used for the guard scenes, the gravedigger scene, the capture of Hamlet after Polonius' death, and the Claudius/Laertes conspiracy. The latter was an interesting directorial choice as the two plotted Hamlet's death over an open chasm. The pit was also used to raise the bed for Gertrude's closet scene.

Dress, while modern, was not contemporary. There was the style of a European court at the turn of the century in the silhouettes of some dresses, while others with their angular lines suggested something from the 40's which was also reinforced by the German-like uniforms of the military men. Servants moved about in periwigs and Louis the XIV coats as they moved the props in and out of the scenes. Their servant activities were so clearly established from the beginning that their movements did not interfere with the action of the scenes.

David Leong's fights were well conceived and executed not only by the two actors in the court scene and the gravedigger scene but also by the court itself. The integration of the responses and actions of the court/crowd had a significant effect on both scenes. This is a detail that is often overlooked in staging fights and can seriously affect the impact of the scene.

David Leong chose epees, masks and sabre jackets for this famous duel. The intricate point work and style were well carried out by both Zeljko Ivanek (Hamlet) and Curzon Dobell (Laertes). The fight had definite rhythms and sounds which are so characteristic of Leong's point work and style.

The director's crossover from the fight wager with Osric and Horatio to the court was brilliantly staged. Just as Hamlet decides to accept the wager, the opaque black glass wall suddenly became clear panes of glass revealing a tableau of the court assembled and waiting. Hamlet removed his trench coat as the court began to buzz with activity and with the help of Horatio he put on his fencing jacket and prepared for the fencing match.

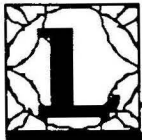
The fight was staged on a diagonal which was obviously necessary for the sightlines on this thrust stage but would be just as valid a choice on a proscenium stage. David clearly established the point work technique for the audience by having the actors remain stationary as they tested each other's blade in a staccato like manner. The fact that the fight was staged on a diagonal also helped the audience to see what was going on with the point work and deceptions.

The first pass, which starts out small, explodes into action as the two fencers moved for the first time. Hamlet scores the first touch. The fencers change sides. The second pass results in Laertes fouling Hamlet on the hand and a titter runs through the crowd, for suddenly this match is not being conducted in a sportsman-like manner. Movements become bigger and bigger as Laertes becomes more and more frustrated when his best moves fail. Hamlet scores a surprising touch in a toreador like manner over Laertes back. The move is so unusual that it sends a genuine flutter of surprise and pleasure through the court. Laertes finally grabs Hamlet in a corps a corps which has to be broken up by Osric. Laertes in utter frustration, hits Hamlet under the left arm when his back is turned. Hamlet rips off his mask and goes after Laertes, entraps his blade and disarms him. As Laertes reaches for his sword, Hamlet thrusts his own sword into his hand. An all out fight ensues. The huge mass of movement spreads over the stage. The Court panics and scatters. Some try to separate the combatants and are thrown off and some are even injured in the fray. Laertes manages to entrap Hamlet from behind with his blade across Hamlet's throat, a traditional broadsword move. Hamlet manages to hit Laertes in the mask a couple of times forcing Laertes to release his grasp and remove his mask. Hamlet stabs Laertes in the stomach.

After the confession, Hamlet goes after Claudius whom he stabs in the stomach and then gruesomely in the neck forcing him to back into a chair. He forces Claudius to drink his own poison. With a stage full of bodies, the back wall suddenly flies out and Fortinbras and his army are standing there ready to seize the Danish throne.

This was an incredible production that was well conceived and executed by all the artists of the theatre.

Linda McCollum



LETTERS TO THE EDITOR

SAFD and the Liberal Arts Theatre Program

In early August I attended the ATHE conference in San Diego. The theme of this year's conference was "bridging" the gap between professional and academic theatre, and next year's conference will be about "connections." The conference was a terrific success, not only for myself, but for everyone I spoke with. Much of my time was spent in the forum panels sponsored by Programs of Limited Size (PLA), an interest group which will now be known as Theatre as a Liberal Art (TLA). TLA had sessions ranging from successful productions to interdisciplinary techniques, and each had many valid and insightful presentations. During these sessions (as well as in between), I did a great deal of talking about SAFD and the contribution the organization has made to my professional life since certifying in Memphis in 1986. The more I spoke to people, the more it became apparent that I have what may be a unique perspective on the value of SAFD to the university theatre program, and particularly to the small program in a liberal arts environment. Considering the focus of this year's and next year's conferences, I believe that SAFD has a significant opportunity to "connect" with ATHE. I view SAFD as a solution to a serious problem that faces many of the approximately 401 Liberal Arts Theatre programs in ATHE which have three or fewer faculty, and particularly those with no movement person or hope of getting one in the near future. For me, SAFD actor/combatant certification has gone beyond the valuable pragmatic objectives of the Society (promoting the aesthetics and safety of fight choreography) and provided a new dimension to my curriculum which is making a significant difference in the quality of my students' education. By teaching the most basic stage combat techniques (I emphasize basic as I have yet to attend the Teacher Certification Program) I have been able to not only enhance physical actor training through a movement based discipline, but also to extend it into several other areas which are at the heart of a liberal arts theatre curriculum.

By researching and writing about the history of weaponry, dueling, and the roots of stage combat, students come into contact with significant historical periods through a new perspective that broadens their sense of theatre and world history. The understanding of violence as it relates to theatre literature must go beyond how to produce it if the truth of that violence in its dramatic or even comic context is to be served. The physical introduction to stage combat is also a marvelous way to motivate students to deal with stage violence intellectually, and help them develop sensibilities to the power of the images violence evokes, particularly when dealing with the classics. It is their research that provides a basis to discuss the images and meanings of weapons and their relationship to character in the mythology of literature, thus opening the door to discussions of honor, valor, and the weapon as a powerful theatrical symbol, not just a prop. Taking students into the aesthetic realm of the weapon as a symbol of power, or even a bridge into the notion of the "god-like" qualities of tragic and romantic heroes is the training of their minds, without which the training of the body is fruitless. What actor can truly bring a Macbeth, Hamlet, or Cyrano to life if he is just a good fighter and not also a thinker, lover, and poet? Even a discussion of Theatre as it relates to economics is given an interesting twist when you consider the unique relationship of actor to craftsman in the historical development of stage combat and weaponry, leading to the business it has become today.

All of these things and more are essential to the idea of Theatre as a Liberal Art. The far reaching interdisciplinary connection I made through my connection with SAFD has certainly enhanced the quality of my program. This is why I believe that SAFD needs to plug into ATHE, and particularly the Theatre as a Liberal Art interest group, to find other educators like myself who can reap the benefits of being associated with SAFD. I also encourage SAFD to take aggressive pride in the fact that from the liberal arts point of view, the Society has much more to offer than the development of stage combat skills.

William J. Doan
Director of Theatre
Gannon University
Erie, Pennsylvania

National Workshop

I had a truly fabulous time in Memphis this year and learned a hell of a lot.

Since I heard more than once while I was there that the structure of the workshop is going to change, and since I got the impression that the Fight Masters were interested in suggestions, I offer the following, in the hope that what is already a stupendous hotbed of training and creativity can get even better.

1. Groups should be no larger than sixteen students, so that more individual attention can be given.

2. Some coaching needs to be given that addresses "acting the fight" What I heard was: a) "keep it simple," and b) "original scenes work better than scenes from plays." What I learned from seeing **A Knight at the Fights** was how effective it is to interweave words and specific sounds into a fight, especially as they relate to what has just happened in the fight. We need to practice this in class, not just for the certification fight but in drills.

3. The evaluation and critique phase needs to be expanded. We need more than a "thumbs up" or "thumbs down" at the end. Hopefully with smaller groups we'll get more feedback, suggestions and guidance along the way, but in any event we need to hear what is good and what needs improvement from the Fight Masters specifically, both during and after the workshop. We also need to hear what to concentrate on in future training.

4. If we're going to try to certify in three weeks, we need the fights earlier. This would greatly reduce a general stress level that got unnaturally high.

5. A lot of people felt they ended up with an incompatible partner because the selection process was so rushed.

6. Those who are not certifying in a weapon should be given the option of working on part of the certification fight in class, rather than the complete choreography, so we can

concentrate on performing what we do know, rather than limping through an entire fight.

7. It would be extremely helpful for advance mailings to include suggested physical exercises to prepare for the workshop. Also an explanation of certification.

Thanks again for a great experience in Memphis this year.

Regards,
Kristin Gehring

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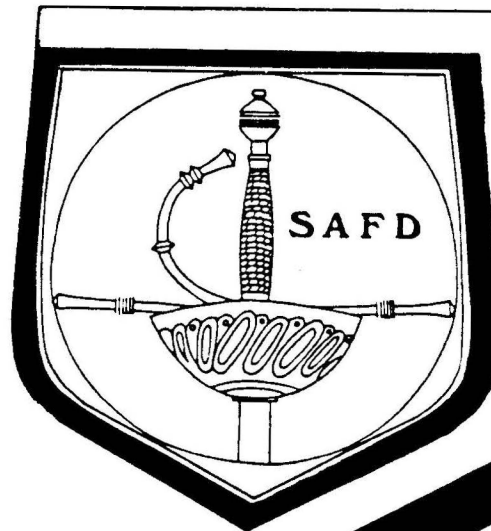
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CERTIFICATIONS

OHIO STATE UNIVERSITY

On April 16th I witnessed the Certification Test fights of the Master of Fine Arts Candidates at Ohio State University. When Mr. Fracher invited me to adjudicate his students at Ohio State, I knew that I was in for a special treat, and I was not disappointed. The quality of their work as combatants and as actors is consistently high. Everyone passed and there were five recommendations.

I particularly enjoyed the scene entitled "Elmer's 208th Dream" with Will Schutz portraying the cartoon character Elmer Fudd. Another excellently performed fight scene adapted from the **Misanthrope** performed by Cindy Collins and Leslee Ann Warren was a testament to Mr. Fracher's quality as a teacher. I should add that Mr. Randy Bailey acted as assistant to Mr. Fracher in his absence. Randy was a recommended Actor/Combatant at the 1987 National Stage Combat Workshop.

Recommended:

Will Schutz
Mary Anderson
Cindy Collins
Leslee Ann Warren
Bob Behrens

Passed:

Jim Harbor
Bob Spain
Dawn Maxie
Deborah Feinberg
Patrick Kelly T.C. Colby
Ruth Rosenbaum
Katura Nelson
Nomi Bence

CINCINNATI

On April 19th I traveled to Cincinnati, Ohio for a certification class taught by Charles Killian under the auspices of a new private actor training academy in that city. It is always nice to see new training programs spring up around the country. I hope this one will continue to grow and prosper. Charles had a small class of students from varying backgrounds and, as always, those that did the rigorous work required succeeded by passing the test. One scene in particular was nicely done: George and Martha from **Who's Afraid of Virginia Woolfe** complete with Martha doing her quarterstaff work in high heels! Of the students that tested, four passed in rapier and dagger, unarmed and quarterstaff.

K. Jennifer Jones
Kyle McMurry
Douglas McIlwain
Ivan Manestar

Instructor: Charles Killian
Adjudicator: Drew Fracher

CORNISH INSTITUTE

On April 29th I adjudicated nine students at the Cornish Institute of the Arts in Seattle, Washington. This was without question the best group of combatants to come out of Cornish. The fight scenes were all first rate and of the nine combatants taking the test, three earned recommendations.

A lot of credit must be given to their instructor Robert Macdougall who had

instilled a great deal of enthusiasm and discipline in his students.

The scenes were very inventive, nicely acted, and full of motivation and technical expertise. It was a very rewarding experience to me to have all his students pass with high marks. I hope this is the dawning of a new generation of combatants to start coming forth from Cornish Institute. Cornish should be proud of their accomplishment, and their fight instructor who brought these students so far.

The following students passed the test in rapier and dagger, unarmed, and broadsword:

Owen Flynn
Ann Nicolaysen
Marcus Hogan
Staci Simpson
Edwin Boyd
Laura Dussault
James Kearney
David Baldwin
Diana Wagner

Instructor: Robert Macdougall
Adjudicator: David Boushey

WEST VIRGINIA UNIVERSITY

On April 30th I adjudicated the Certification Test for the Master of Fine Arts Candidates and undergraduate Seniors at West Virginia University. This test was particularly significant, as it was the first group of students trained for certification by Certified Teacher Susan Vagedes. She attended the Advanced Teacher Training Program in Memphis last summer and passed her Teacher Certification Test. How would her new awareness garnered from the workshop manifest itself in her students?

I was delighted by the results. Her students were safe and dramatically effective. It is obvious that Susan's background as an accomplished dancer and movement teacher together with her professional training as an actress and director combine to produce a formidable teacher of stage combat. All of

her students passed and there were three recommendations.

The only complaint I had was that most of the fights were longer than the seven minute limit established by the Society in Memphis. Although the acting was of a high standard, I think it is important to attempt to restrict the students somewhat and incorporate more acting within the execution of technique. Seven minutes provides ample opportunity for an adjudicator to observe an "acted" fight.

Recommended:

James McCrum
Tad James
Valerie Ciancutti

Passed:

Timothy Blevins
Kathy Joyce
Donette Blanks
Benjamin Link
Kristin Beninger
Paula Carroll
Aaron Johnson

Instructor: Susan Vagedes
Adjudicator: J. D. Martinez

CALIFORNIA INSTITUTE OF THE ARTS

On May 2nd I adjudicated fifteen theatre students at the California Institute of the Arts under the guidance of master instructor Erik Fredricksen. What could have been a very difficult situation resolved itself into a satisfactory occasion. There was some alarm when it was discovered that a "May Day Dance Concert" had been scheduled at the same time as the fight test and the noise and clamor to follow would have made it prohibitive to conduct a proper fight test. As it turned out, the whole test had to be shifted out-of-doors onto a lawn area where the students could be guaranteed some privacy. This action created problems because the surface was different and one's bearings and environment were altered significantly. Where the students were feeling comfortable within their four walls, now they had to deal

with a whole new set of environmental circumstances. For the most part, they dealt well with the abrupt change but it did have an effect upon the overall testing process. The sun got into the combatants' eyes; some slipped on the grass but by and large they came through admirably. I passed twelve out of the fifteen with no recommendations.

This problem of changing the combatants environment goes to show you how last minute changes can affect a combatants concentration and overall ability to execute a first rate fight. One must always try to avoid any changes prior to a fight situation including the space, the weapons, partner pairings and so on.

By and large the fights were an improvement over the last group adjudicated in December, and I feel that things are upward bound for stage combat at Cal Arts.

The following students passed the test in rapier and dagger, unarmed and courtsword:

Bridget Connors
David Stears
Catherine Daley
Noel Evangelisti
Ragna Sigrunardottir
Jeremy Kems
Dawn Ferry
Dion Luther
Don Gordon
Brian Nissen
Sue Choate
Michael Altobello

Instructor: Erik Fredricksen
Adjudicator: David Boushey

UNIVERSITY OF ILLINOIS

On Sunday, May 8th I had the pleasure of traveling to the University of Illinois to adjudicate the students of Dr. Robin McFarquhar. After flying in during a wind storm, I was happy the test of Robin's students went much more smoothly than the flight. The students made a fine showing.

Congratulations go to Robin for his super work as an instructor. Ten students passed with two recommendations.

Recommended:

Lorne Franck
Bob Borwick

Passed:

Greg Dolph
Ken Zmercx
Ned Mochel
Dan Pawlus
Nancy Hedditch
Amy Rising
Karen Fuller
Ceri Robinson

Instructor: Dr. Robin McFarquhar
Adjudicator: Drew Fracher

UNIVERSITY OF IOWA

From the University of Illinois, I traveled to the University of Iowa to adjudicate the students of Dr. James Finney. Thankfully I was able to travel by car this time and avoid the wind which continued to blow across the heartland. The University of Iowa students tested in unarmed, rapier and dagger and quarterstaff with ten passes altogether. A job well done by Dr. Finney on his first certification class. Those who passed were:

Todd McNermey
Erich Heinz
Carl Matthew Waisaner
Kurt Christensen
Don Shalley
Steve Ascioffa
Robin Fawcett
Jeff Goode
Dean R. Schmitt
Timothy X. Troy

Instructor: Dr. James Finney
Adjudicator: Drew Fracher

UNIVERSITY OF WASHINGTON Professional Actor Training Program

On May 20th eight students from the University of Washington Professional Actor Training Program went up for their certification test for the Society of American Fight Directors. Seven of the eight passed with two receiving recommended status.

I felt that the actors were ably and safely coached by Jeff Norten, a product of our own training at the National Stage Combat Workshop in Memphis. The area I mentioned that he as a teacher, and a fine one indeed, could work on is one that I frequently note. It's what I refer to as "taking the air out" i.e. the "demi-caesura" that frequently occurs after a parry, particularly noticeable in an extended phrase of cuts. Flowing from one cut to the next can be carried to extreme and lose safety and intention, but "flow" the fight must. However, one cannot give a comment like I did if the actors have not been coached precisely and very safely. I compliment Jeff on that work.

Two fights were particularly creative, an American Express Commercial, featuring Christine Deaver and Michael Mendelson, and a replay of the recent Pete Rose incident featuring Rob Holingrten and Dean Newlund both of whom received recommended status.

All in all, a very good first showing by one of our newer products of the National Stage Combat Workshop. Below is the list of those who passed in rapier and dagger, unarmed and quarterstaff:

Recommended:

Rob Holingren
Dean Newlund

Passed:

James Capan
Maggie Carney
Christine Deaver
Michael Mendelson
Barbara Shufelt

Instructor: Jeff Norten
Adjudicator: Erik Fredricksen

WRIGHT STATE UNIVERSITY

May 20th took me to Wright State University of adjudicate students of Mark Olsen. With this being the first class for certification at Wright State University, I think Mark found out what most of us who are teaching these classes know from experience. That is, that the bottom line is always the students commitment to the work, and, without lots of hard work and discipline. even the best teachers sometimes cannot carry the students on test day. It takes time and a great deal of serious commitment in order to pass what is fast becoming a very stringent set of criteria involved in the test. Three students passed in rapier and dagger, unarmed and courtsword.

Rod Allen
Ned Folkerth
Shari Doran

Instructor: Mark Olsen
Adjudicator: Drew Fracher

UNIVERSITY OF THE ARTS

On May 6th, I adjudicated, for the third year in a row, a group of Charles Conwell's students. As always, I found them very well versed in the basics, with two groups being outstanding. Winning "Best Fight" was a Stanley/Blanche fight from "Streetcar" performed by Mark Silence and Peter Tryor. Though the inclusion of a Blanche in drag brought down the house, the actors showed great control by not breaking, or allowing the hilarity of their friends to affect their technique. The other fight was a very good "Zoo Story" with Jennifer Childs and Emily Roberts-King with a great sabre section. It's very nice to see a performing arts school so committed to an on going combat training program. Bravo!

Those passing the certification test are as follows:

Jennifer Childs
Emily King
Samantha Nielsen
Shannon Joyce
Vincent Mussolino

Tony Sanders
 Dorothy Kelly (Recommended in
 Rapier/Dagger)
 Peter Pryor (Recommended in
 Rapier/Dagger and Unarmed)
 Mark Silence (Recommended
 Rapier/Dagger and Unarmed)

Instructor: Charles Conwell
Adjudicator: J. Allen Suddeth

NEW YORK UNIVERSITY

On May 22nd I adjudicated a small group of actors at New York University in New York. This is a beginning program headed by David Brimmer and though small this year, holds great promise for the future. This was also a good example of the importance of the second half of the Fight Test. During the prepared scenes, a great deal of "actor's nerves" prevented all out commitment to the material. Though nothing was unsafe, the performances were lack luster. However, during the second half as I worked with the actors, a great deal of talent showed itself, and I was able to pass them all. Good Work!

The following passed the certification test in rapier and dagger, unarmed and quarterstaff.

Adam Stein
 Frank Schneider
 Leon Adato
 Chris Hatfield

Instructor: David Brimmer
Adjudicator: J. Allen Suddeth

COLUMBIA COLLEGE OF CHICAGO Theatre Department

It was with great anticipation that I journeyed to Chicago on June 4th to witness the Certification Test Fights of Mr. David Woolley's students. David had completed the Teacher Certification Workshop in Memphis the previous summer and had been at the very top of his class. His work at the

workshop was inventive and his own skills as a combatant were second to none.

I was not disappointed. With only a few exceptions, the quality of the combatants was very high indeed. The actors whom I recommended would enhance any theatre production and will be a fine example of the standards promulgated by the Society. Once again, I am gratified by the excellence of our Certified Teachers.

Twelve students took the test. There were two recommendations, eight passes, and two failures.

Recommended:

David Engel Rapier/Dagger
 Unarmed
 Broadsword
 Courtsword

Randy Meyer Rapier/Dagger
 Unarmed
 Broadsword
 Courtsword

Passed:

Tom Silber Rapier/Dagger
 Unarmed
 Broadsword
 Courtsword

Ted Goodman Rapier/Dagger
 Unarmed
 Broadsword
 Courtsword

Stephanie Repin Rapier/Dagger
 Unarmed
 Broadsword

David Thibodeaux Rapier/Dagger
 Unarmed
 Broadsword

Drew Kimball Rapier/Dagger
 Unarmed
 Broadsword
 Courtsword

Frank Dominelli Rapier/Dagger
 Unarmed

	Broadsword Courtsword
Wendy Wottersdorf	Rapier/Dagger Unarmed Broadsword
Dan Heise	Rapier/Dagger Unarmed Broadsword

Instructor: David Woolley
Adjudicator: J. D. Martinez

1988 NATIONAL STAGE COMBAT WORKSHOP

This year the overall proficiency level of the actor/combatants was generally very good. Thirty two of the forty five people taking the test passed and a number of them received their certification with recommendation. As mentioned in the annual Workshop Report, Brian Russell and David Dvorscak along with K. Jenny Jones and Martin Pistone created imaginative characters and executed their fights with a great deal of style and ease. Joe McGranagan and Michael Chin did their own version of "The Lost Last Episode of Star Trek." Robert Tuftee and Gordon Leeds are to be congratulated for their sheer stamina. These combatants actually attempted and succeeded in performing all five fight scenes in a row. What a feat...and what fools! Mark Hartfield is to be applauded for his ability to pass his certification test fight, catch his plane on time and fly home to get married all in the same day. Yea, Mark...best of luck.

The fights were a little longer than they have been in the past and the techniques included really stretched them as far as could be allowed for three weeks of study. Congratulations to everyone.

Listed below is the complete results of the test.

David Dvorscak
Recommended
Rapier/Dagger
Unarmed
Courtsword

Brian Russell
Recommended
Rapier/Dagger
Unarmed
Courtsword

Jim Ridge
Recommended
Rapier/Dagger
Unarmed
Broadsword
Courtsword

Rose Hauer
Recommended
Rapier/Dagger
Unarmed
Broadsword
Courtsword

Martin Pistone
Recommended
Rapier/Dagger
Unarmed
Courtsword
Broadsword
Quarterstaff

K. Jenny Jones
Passed
Recommended
Rapier/Dagger
Unarmed
Courtsword
Broadsword
Quarterstaff

John Brownlee
Passed
Rapier/Dagger
Unarmed
Recommended
Courtsword

Paul von Polanen Petel
Passed
Rapier/Dagger
Unarmed
Recommended
Courtsword

Mark Hartfield
Passed Rapier/Dagger
Unarmed
Broadsword

Steven Kimbrung
Passed Rapier/Dagger
Unarmed
Broadsword

Steven Hart
Passed Rapie/Dagger
Unarmed
Broadsword

Alex Spencer
Passed Rapier/Dagger
Unarmed
Broadsword

Richard Travis
Passed Rapier/Dagger
Unarmed
Broadsword

Andy Grimes
Passed Rapier/Dagger
Unarmed
Broadsword

Doug von Nesson
Passed Rapier/Dagger
Unarmed
Broadsword

Marcus Hogan
Passed Rapier/Dagger
Unarmed
Courtsword

T. Bradshaw Yates
Passed Rapier/Dagger
Unarmed
Courtsword

David Fitzgerald
Passed Rapier/Dagger
Unarmed
Broadsword

Erik Greenberg
Passed Rapier/Dagger
Unarmed
Quarterstaff

Geoffrey Hobin
Passed Rapier/Dagger
Unarmed
Quarterstaff

Gregg Rochman
Passed Rapier/Dagger
Unarmed
Broadsword

Michael Wells
Passed Rapier/Dagger
Unarmed
Broadsword

Eric Ferguson
Passed Rapier/Dagger
Unarmed
Broadsword

Terry Neisler
Passed Rapier/Daggger
Unarmed
Broadsword

Robert Tuftee
Passed Rapier/Dagger
Unarmed
Courtsword
Broadsword
Quarterstaff

Gordon Leeds
Passed Rapier/Dagger
Unarmed
Courtsword
Broadsword
Quarterstaff

David Doersh
Passed Rapier/Dagger
Unarmed
Broadsword

Gilbert Cruz
Passed Rapier/Dagger
Unarmed
Broadsword

Paul Dennhardt
Passed Rapier/Dagger
Unarmed
Broadsword

Michael Chin
Passed Rapier/Dagger
Unarmed
Quarterstaff

Joe McGlanahan
Passed Rapier/Dagger
Unarmed
Quarterstaff

John Sellars
Passed Rapier/Dagger
Broadsword
Courtsword

STERLING, NEW YORK

On August 11, I traveled to the Pleasure Faire of the Renaissance in Sterling, New York to adjudicate a fight test for Barrie Blankenship of the **On Edge** touring company. Of the fifteen students taking the test, eleven passed with two of them recommended in unarmed.

First, let me commend Barrie on instilling a strong sense of partnering and safety in her students., Even when one pair of students went up on their fight, they controlled their adrenaline and got out of it well. And let me add a special commendation to Anthony Miller, who with great aplomb, helped his partner through several memory lapses.

Part of the memory problem stemmed from the fact that training time at the Faire is only six weeks, a *very* short time to advance from beginner to the test. The other contributing factor was the length of the fights, which was excessive.

One personal favorite among the scenes was a comic confrontation between two repertory actors coming to blows over which play is on the schedule for that night, **Hamlet** or **Romeo and Juliet**. Funny, imaginative work from William Mineart and Michael DuFault.

Finally, let me encourage Barrie to continue training, particularly the teacher certification workshop. SAFD has need of more good women teachers and choreographers.

The following passed the certification test in unarmed, rapier & dagger and quarterstaff.

Anthony Miller
Joe Dieffenbacher
Bill Barry
Maria De Mitchell
William Mineart (Recommended in Unarmed)
Michael DuFault (Recommended in Unarmed)
Wendi Stein
Michael Daley
Katie Schneider
Shawn Bettinger
Maura Malloy

Instructor: Barrie Blankenship
Adjudicator: Richard Raether

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Paul B. Anderson, Jr. has been performing with an improvisational comedy troupe in Pittsburgh called **The Lemming Project**. They perform once a week in Oakland and do a radio show bi-weekly on WYEP in Pittsburgh.

David Boushey recently shot a swashbuckling commercial with **Erik Fredricksen** based upon a corporate takeover with three piece suits and all. He also choreographed **Viking** again in Minnesota as well as **As You Like It**, **Othello** and **Cymbeline** for the Utah Shakespearean Festival. He recently completed his annual teaching stint with the Society's National Stage Combat Workshop where he taught unarmed combat. He will soon be heading to Actors Theatre of Louisville to choreograph the swordplay in **Peter Pan**.

Bill Ferrell has just finished performing in the recent Broadway production of **MacBeth** with Christopher Plummer and Glenda Jackson, and is currently performing in the New York Renaissance Festival as Eric Blunt, the Queen's Executioner and Captain of the Royal Guards. Bill has also just staged the fights for The American Shakespeare Repertory's production of **Coriolanus**.

T.J. Glenn was stunt coordinator for the films **The Rejuvenator**, **Deadly Spawn II**, **The Empty Bed**, and **Prime Evil** (in which he doubled for every male in the movie in the action scene and even fought himself in one scene). T. J. was in the western brawl on **One Life to Live** back in March and had twelve appearances on **The Guiding Light**. He also did a Dr. Pepper commercial and choreographed and performed a rapier fight in a commercial for the Central New York Renaissance Festival as well as doing an interview for Japanese Television on the use of guns in film stunt work. T.J. did several shows for The Crash and Burn Action Theatre with Ross Clay in the Boston area as well as a lecture/demonstration on the history of the sword in America. In August he was the

fight director for the Central New York Renaissance Festival in Delhi, New York and did a lecture demonstration on Elizabethan swordplay at the Kentucky Shakespeare Festival's Elizabethan Faire. T. J. continues to teach at Montclair State.

David Leong staged the fights for **Tis Pity She's a Whore** at The American Repertory Theatre under the direction of Michael Kahn and produced by Robert Brustein. Following the production he taught courtsword and coordinated the National Stage Combat Workshop. His fights can be seen currently in **Hamlet** at the Guthrie Theatre, **Antony and Cleopatra** at Shakespeare Theatre at the Folger and **Les Liasons Dangereuses** at Virginia Stage. The month of October will be spent producing and directing for a new production Company, Action Adventure International, on the Caribbean Island of Grand Cayman. Along with fellow members Drew Fracher, Doug Mumaw, Tim and Babs Carryer, Linwood Harcum and Jamie Cheatham, David will be performing a large scale Pirate Stunt Show for a crowd of fifteen thousand as well as an original show **The Fools of Defense**. Another show **The Cayman Banshee** is currently being developed for inclusion in the repertoire to be presented for the annual Pirates Festival of Grand Cayman.

Allen Suddeth keeps up a busy pace with his school in New York, A.C.T.S., as well as livening up the daytime dramas. He recently fell through a lighthouse window in a wheelchair doubling for Mr. Athol Fugard. He was also glad to be a teacher at the National Workshop, where he taught rapier and dagger. He also squeezed in a **Macbeth** for the North Carolina Shakespeare Festival.

Chris Villa choreographed **Heathen Valley** for the San Diego Repertory Theatre and **Othello** with Ted Lange at the Inter City Culture Center in Los Angeles. He will be doing **The Three Musketeers** for the Irvine Theatre Faire and **King Lear** at U.C. Irvine.

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