

Marshall University

Marshall Digital Scholar

Fight Master Magazine

The Society of American Fight Directors

Winter 1989

The Fight Master, Winter 1989, Vol. 12 Issue 1

The Society of American Fight Directors

Follow this and additional works at: <https://mds.marshall.edu/fight>



Part of the [Acting Commons](#), [Other Theatre and Performance Studies Commons](#), [Performance Studies Commons](#), and the [Theatre History Commons](#)

The
Fight
MASTER

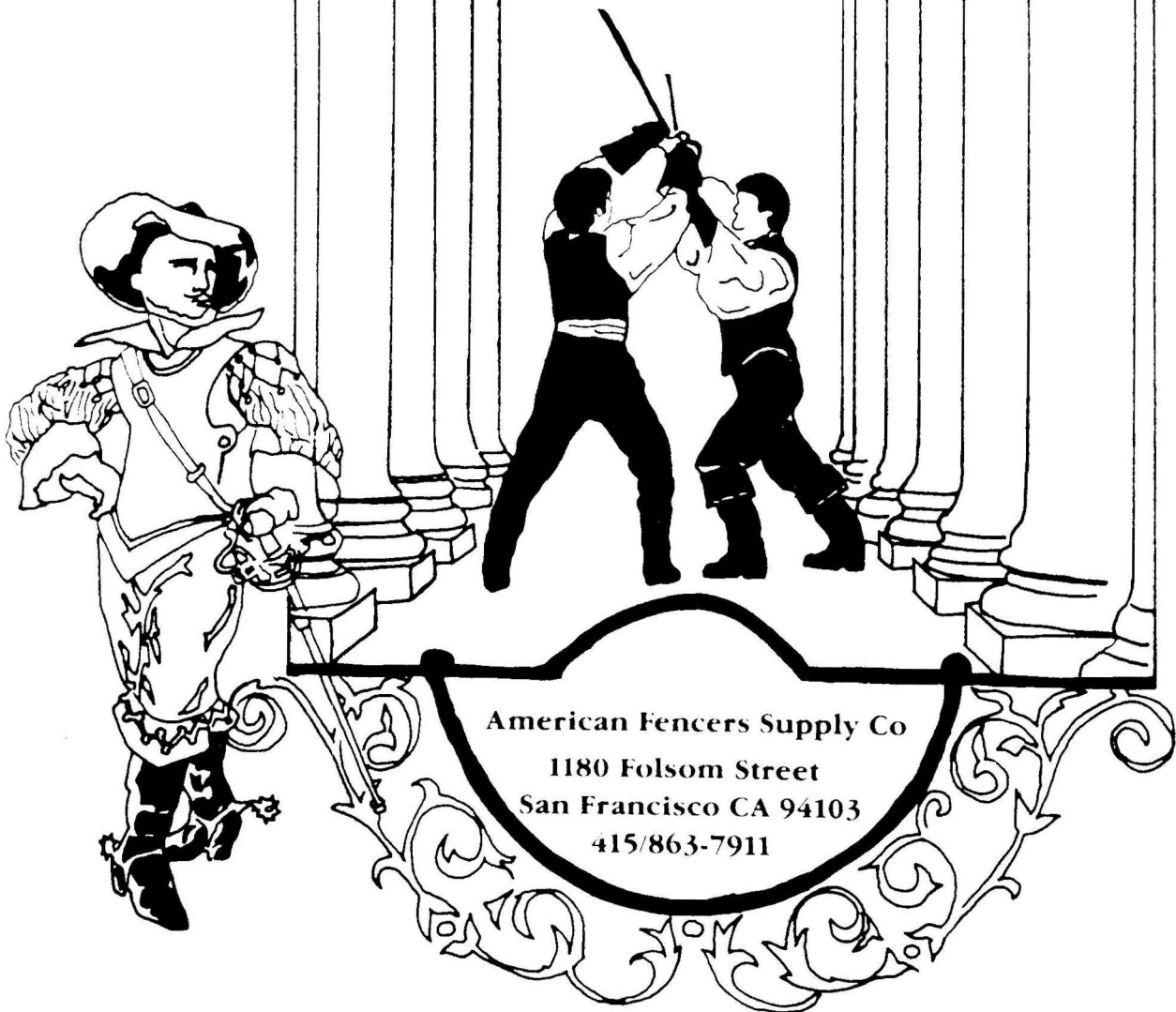
WINTER 1989

JOURNAL OF THE

SOCIETY OF
AMERICAN

FIGHT DIRECTORS

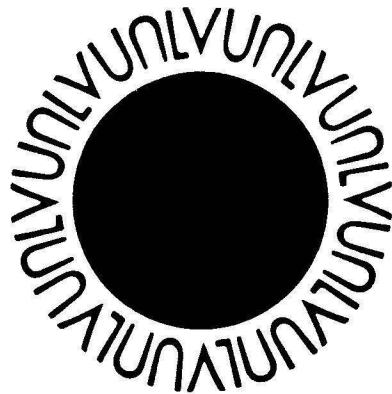
ARMOURY



American Fencers Supply Co

1180 Folsom Street
San Francisco CA 94103

415/863-7911



**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

WINTER 1989
VOLUME XII NUMBER 1

FEATURE ARTICLES

- 1 2 THE SOUNDS OF VIOLENCE Part I: The Real Thing
by Bonnie Raphael
1 6 WAS PATTON RIGHT?
by Charles Conwell
1 9 SOME LESSONS WELL LEARNED
by Susan Vagedes
2 2 SWORD KNOTS
by Linda McCollum
2 3 TEACHER CERTIFICATION
by Joseph Martinez

REVIEWS

- 2 6 Angel City
2 7 Coriolanus
2 8 Company and Young Men at Arms
2 8 National Anthems
2 9 Dreaming and Duelling
3 0 Henry IV, Part One

DEPARTMENTS

- 3 President's Report
5 Vice President's Report
7 Treasurer's Report
8 Workshop Report
1 0 Film Coordinator
3 5 Letters
3 8 Points of Interest
4 4 Society News

THE FIGHT MASTER
Journal of the Society of American Fight Directors

Editor	Linda Carlyle McCollum
Associate Editor	Olga Lyles
Assistant Editor	Todd Tjaden
Layout Editor	Gregg Hillmar
Graphic Design	Akiko Osaka

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,
Department of Theatre Arts, University of Nevada,
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, P.O. Box 1053, Lexington, Virginia 24450.

© 1989 The Fight Master



PRESIDENT'S REPORT

This is the final year that I will be serving the Society as its President. The preceding two terms that I have served as your President have placed me at the center of the creative and varied activities of our Society. I have been honored by your trust and I have enjoyed my duties immensely.

Although there are many areas in which the Society could improve and grow, I am gratified by the knowledge that we are a unique and influential force in the entertainment industry. I will continue to dedicate my efforts this year towards developing new talent within the Society and to promoting our organization.

I have two major items on my agenda for this year which I believe would be important for the health and longevity of the Society. In the fall issue of **The Fight Master** I addressed the same concerns as I am again addressing in this winter issue. I hope to spur the membership to respond more fully this time.

I am once again urging the membership to seek grants for projects, research studies, and conferences in the stage combat arts. And secondly, I believe we need an additional framework by which our members could meet and communicate with each other more often throughout the year.

Any private individual who is awarded a grant is responsible for the federal taxes upon the money

received from that grant. Depending on the private individual's tax status, the financial impact of a tax liability could significantly reduce the benefits of grant funds. The Society of American Fight Directors on the other hand is a Tax Exempt organization. Any grant which funnels grant funds through the Society would not be liable for federal tax. Only the amount of the grant funds which were given to the grantee in the form of salary or benefits would be taxable.

The Society was created to promote the stage combat arts and to serve its members. Utilizing the expertise of the Fight Masters in support of grant projects is encouraged. I am particularly interested in assisting, in any way I can, a member's potential project. The Society itself is not seeking to capitalize on any grant funds directly. Our organization's mission itself would be served if more dollars could be devoted to raising the general consciousness concerning the varied aspects of the stage combat arts.

There are a large number of foundations that will not award grants to individuals. These foundations are interested in funding organizations with proven records of longevity and impact in their sphere of influence. The Society is a credible, federally recognized organization with an active eleven year history of service. It may be beneficial to individual members of the Society to seek grants for their projects under the aegis of our organization.

On the subject of developing more positive lines of communication among our members: It is all too easy for us to become isolated from each other. Members of the Society are typically dynamic and very busy individuals. We get caught up in our own daily commitments and seem to rarely reach out to other members of the Society, particularly those who may be outside of our region.

This country is vast. Not only are we separate geographically, but the U.S. is also distinctly regional in character. This intrinsic regionalism can be a barrier to communication, or it can be acknowledged as a constructive reality-- A reality which holds the promise for future growth and new blood in the Society as a whole.

I believe that the establishment of Regional Representatives would enhance active communication among our members. Some of you may recall that I have asked in the past for volunteers to act as possible Regional Representatives to the Society. However, upon broaching the subject at the annual meeting of the SAFD Officers and Fight Masters in Memphis during the summer of 1988, the consensus was that we should more carefully define the duties, responsibilities and limitations of those prospective Regional Representatives. Therefore, I am again asking you to write to me as soon as possible with your views on the creation of Regional Representatives for the Society. Who should these representatives be? What should their duties or

responsibilities be? Who will foot the bill for the possible increase in telephone, stationery and postage costs of increased communication? How should the Representatives be chosen? Are there negative aspects to the idea? Who would you recommend in your region? How should we define the various regions? I'd appreciate your responses very much.

I hope that I will be seeing some of you this summer in Las Vegas at the National Workshops. If you are not attending the workshops but will be traveling through the Southwest in late July and early August, stop in to say hello. All members of the Society are welcome to visit and observe a class or two. We would be delighted to see you.

May I extend my best wishes to all of you for a prosperous and joyful 1989.

J.D. Martinez

ICE PRESIDENT'S REPORT

As usual, time is hurtling by us and again we have a new year moving swiftly along. Let us all hope that we can continue to take the giant steps that 1988 brought to us. This decade has been one of a huge amount of growth for our organization, and I truly believe that the SAFD has become a force to reckon with in the industry. Let us all work to make the last year of the 80's a year to remember in the history of the SAFD.

I recently had a student at the farm for private study and was very pleasantly surprised by an attitude that I would like to share with you all. This gentleman took the National Workshop last summer and was certified as an Actor/Combatant. He is being asked to teach at his University and wanted to continue to work on his personal skills and to develop a syllabus for his upcoming classes. In working with him, the subject of further study came up and I discussed with him the pros and cons of the Advanced Workshop. He was very clear in terms of his need for more study and voiced his intention of repeating the regular National Workshop this summer and then attending the Teacher Certification Workshop during the summer of 1990. What a refreshing

attitude! Here is someone that knows the value of real training, of giving himself the time to assimilate the knowledge that he has acquired, and of taking things one step at a time. There are still far too many people who think that a Certification as an Actor/Combatant is a license to teach and choreograph (his superiors, for example), and it is important to dispel this belief and put things in the proper perspective. It is my hope that we can educate the directors, producers and heads of departments throughout the country as to what the hierarchy of the SAFD means and this schooling must begin with our own membership. I think there is a lesson to be learned from this student's humility and respect for the craft that we use to make our livings. Think about it my friends. Lets all work for a clearer understanding of our place in the SAFD universe.

I have recently had several requests for certification via video tape and the mail. I would like to make clear that it is not the best possible situation and if at all possible folks should test for a Fight Master in person. Under special circumstances (like a student who was hit by a car the day before his class was to certify at a university last year) video tape certification is appropriate, but it is not the best

way to do things and should be avoided if possible. For those of you that will begin to re-up their certification when the time comes, video tape is fine, but for first timers I think a live demonstration of skills is the best possible road to take. In any case, I am in charge of all of those sorts of things and am here for you when the time comes.

May all of you have a very prosperous 1989 and may the ideal of the SAFD be foremost in your minds as the year progresses. Thanks to each of you for your continued work and belief in this wild crowd. The nineties loom ahead and are ours for the taking. Go For It!!

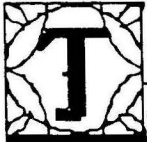
Your Swashbuckling Compadre,
Drew Fracher

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

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

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

Articles for consideration in *The Fight Master* should be submitted to the editor, Linda McCollum, Department of Theatre Arts, University of Nevada, 4505 Maryland Parkway, Las Vegas, Nevada 89154



TREASURER'S REPORT

Yes, it's that time of year again. Your dues are due (I guess that's why they call them dues). Send your checks, made out to the Society of American Fight Directors, to Linda McCollum and give her any changes of address or information that you would like passed on to the Society. This is not just an annual do-you-know-where-your-checkbook-is exercise; the dues provide for the administration of the Society and make it possible to produce **The Fight Master** (of course, our editor may also have something to do with that).

I'm pleased to report that the Society is in a state of financial health and that projected expenses for 1989 actually appear to be payable without sacrificing any goals. That, of course, is dependent on your paying your dues and actors and theatres continuing to want safe, effective combat training.

Adjudications went well over the past year. Please remember to contact me as early as possible if you have a class of students which will need adjudicating. It takes time to find a Fight Master who is not booked for the particular day that you've already set up with the university administration. Calling me two months before the proposed adjudication is not too early, even if you're not absolutely set on a particular day. In fact, giving me a string of possible days makes it

easier to find a Master who can get there.

I intend to be spreading word of the Society to parts of Australia, Ireland and Africa this year. Other countries and theatres are becoming interested in our work--our level of practice in the art of combat direction and our fighters' skills are appreciated whenever they are shown. It is a real tribute to the Society that it universally has a good name, but the compliment of recognition is also a challenge to maintain and further hone the skills that produced that recognition. Only by keeping our standards high and continuing to improve the art will we maintain that positive recognition.

Here's hoping you all have a fine year of theatrical violence.

With fast thoughts and slow blades,
James Finney

Workshop REPORT

National Stage Combat Workshop Moves to Las Vegas

Welcome to 1989! I hope everyone's holidays were filled with good health and cheer.

This summer, the NSCW will move to the University of Nevada, Las Vegas. The dates are July 17th-August 4th. Our affiliation with Memphis State University was nothing less than great. However, we seem to have outgrown the facilities. As you recall from the previous issue of **The Fight Master**, our total staff and participants nears eighty in number. In just three years we have grown so much that it necessitated our finding a new home.

The UNLV Department of Theatre Arts and its Chair, Dr. Beverley Byers-Pevitts, are very excited about the NSCW's move to Las Vegas. And since the SAFD Secretary and Editor, Linda McCollum, is on the staff, it will make some of the preparation process for me less complex.

The Advanced Teacher Training Program will have its own theatre area. Their principal space for technique classes, workshops and demonstrations will be a sizeable Black Box Theatre, and a seminar

room will be set aside for lectures. Fight Master Allan Suddeth will team up with Joseph Martinez to head the Teacher Training Program. The combination of their skills will result in the most successful workshop to date. Be sure to send in your registration early.

The National Program will have several very large spaces for their day to day teaching. The UNLV campus will supply us with spaces large enough to accommodate the anticipated growth in numbers we expect in the next few years. (The SAFD is currently developing more levels of instructional workshops to be held concurrently with the National Program). Announcements will be made in the near future.

The staff of Fight Masters and their teaching assignments are listed below.

Advanced Teacher Training

Joseph Martinez
Allan Suddeth

Unarmed

J.R. Beardsley

Courtsword

Drew Fracher

Quarterstaff

David Boushey

Rapier and Dagger

Erik Fredricksen

Broadsword

David Leong

As in the past, I ask that you send in your enrollment

forms as soon as possible. If you have any questions please write me at 35 West 45th St., Suite 600, New York, New York 10036, or call me at (212) 753-8629. You may also contact Linda McCollum at the University of Nevada, Las Vegas or at (702) 739-3662..

This year, it is necessary to initiate a new position called journeyman assistant. The responsibilities will be to assist the assistant in all areas from actor/combatant coaching and day to day technique classes to xeroxing and videotaping. Journeymen are required to be current certified actor/combatants. The cost of housing and travel are to be supplied by the individual. All journeymen will be housed in the same location as assistants and will be considered National Stage Combat Workshop staff members. This experience is invaluable for the person interested in teaching and/or choreographing fights. I anticipate a large response to this notice, so I encourage you to write to me at your earliest convenience.

Since the NSCW has grown by leaps and bounds, we need to increase our staff once again. As you all know each Fight Master has an assistant that works on a day to day basis in the classroom. These assistants are required to be Certified Teachers in order to apply. If you are qualified, please write to me as

soon as possible. As in past years, NSCW assistants do not receive a salary. However, their travel (up to a limit) and housing are supplied.

David Leong

FILM COORDINATOR

In previous articles I have shed some light on the politics of securing work in the film industry as well as on the importance of aligning yourself with your state film commission and locating various stunt coordinators and stuntmen in your area.

I mentioned in my last article I would broach the subject of doing stunts in films. I prefer to coordinate the action in a given production. I am a decent organizer and have a pretty good grasp of what is expected of a stunt coordinator. However, there are times when a director or production manager will expect you to do some (or all) of the stunts. Perhaps you are a good double for the lead, but more times than not the powers that be want to save some bucks so they will expect you to do a stunt and save bringing in another stunt person. What you have to be careful about is that you don't get put into an uncomfortable position where your pride gets you in trouble, i.e., doing a stunt you know you are not qualified to do simply to make the powers happy and save them some money. After all, you are the stunt coordinator or you consider yourself a stuntman so naturally "they" assume you can do anything! Everybody has their specialties. Most of us strive to be good utility stuntmen, but we are not experts at everything. I have become a very good precision car driver but you will not catch me on a motorcycle! If I were asked to do a bike stunt I would gracefully bow out. This

recently happened on a film being shot in Seattle. The stunt coordinator (out of Hollywood) had a reputation for being a "killer," and I simply refused to put myself in a position to seriously injure (or kill) myself. It is not worth the money or a few feet of celluloid to ruin yourself. If someone tries to play off your "manhood," ignore him because that trick is one of the oldest in the books. My colleague Bob Miles has a good comeback. "I don't do those anymore."

Obviously with any stunt runs a certain amount of risk. You simply want the odds on your side. I personally enjoy that adrenalin rush you get when the first Assistant Director says "rolling---action" and you hit that throttle full out, but I am in control before I take on the challenge of that stunt. Of course, you might get hurt, but that is why you were hired against just anyone off the streets. First and foremost, you must know your own limitations. I have had a couple of close calls on stunts I thought were routine. I almost drowned doing one stunt when my trousers slipped down around my ankles on a high fall into water and I could not use my feet. The trousers were acting as a sea anchor--but who would have thought. It appeared to be a pretty basic fall into water. Fortunately, I had a safety boat in the area, and they bailed me out.

I realize that a particular stunt might be your opening to the stunt business, but it isn't worth it if, one, you botch it up, or, two, you get seriously hurt. It takes time to

acquire the varied skills needed in the stunt business and just like the Society you cannot become a first rate fight arranger in a three week workshop, nor can you become a stunt person in two or three weeks. It takes years for both!

Bob Miles once said to me "You are not their friend--They don't like you--you cost them money--they have to pay you SAG wages. Therefore, don't ever assume a producer or a production manager likes you. If you were to get hurt or killed, it would mean absolutely nothing to them. They would be on the phone within five minutes looking for a fresh piece of meat." Those words are from someone who has been in the business forty years.

Sometimes the biggest problem is you don't know if a particular gag is dangerous. Don't let the producer or director assure you it is fine. Don't let Michael Langdum tell you everything is A-OK. They want their shot and that is foremost in their mind, and your safety is not paramount. They just assume you have a death wish and you have little regard for you own body. (A good stuntman always regards his body and all of the safety procedures in any situation).

If you are not sure about a stunt situation, try to contact a knowledgeable stunt person in your area and ask his advice. If you can't find one, call me and I will give you my opinion and then I will put you on to one of the "old pros."

To hell with the macho crap! Stay safe and plan each stunt thoroughly. It rarely turns out

exactly as you envisioned, but as long as you walk away from it and know you gave it your best shot--that's all they can ask of you. You don't owe them your life.

David Boushey
(206) 522-7001

THE SOUNDS OF VIOLENCE

Part I: The Real Thing

by Bonnie Raphael

(Editor's Note: During the summer of 1988, Bonnie Raphael taught fight-related vocal techniques at the SAFD National Workshop. This article--along with two others to be published in future issues of **The Fight Master** (one on vocal safety and technique and one on crowd scenes)--is an outgrowth of the workshops which she offered in Memphis.)

Introduction

The most exciting and compelling stage fights attract not only the eyes but the ears and the kinesthetic sense of the audience members as well. The illusion of "the real thing" is best achieved when not only what the audience sees but what it hears and feels carries a ring of truth; when not only the look of the staged fight but the music of that fight--the held and released breaths, the running steps, the clang of metal, the voluntary and "involuntary" vocal sounds, the lines of dialogue, the responses to injury--combine to produce a vivid and believable impression.

Too often, a show's director or actor/combatants will not fully appreciate the value of complementing a visually-compelling fight with equally important vocal ingredients. This is where the contributions of an imaginative fight director or vocal coach can help make an impressive but not fully-realized fight into a compelling confrontation between character which will more completely serve the dramatic needs of the play.

Believability

In a fully-realized fight, each actor's vocal choices are specific to character, to period, to the particular weapon being used, to the degree of expertise which the character (as opposed to the actor playing that character) has with that particular weapon, to the environment in which the fight takes place, to competing sounds around the fight, and to other given circumstances as well. Each actor has a number of vocal variables at his or her disposal which will improve these vocal choices:

pitch--the location of particular sounds on the musical scale;

rhythm and duration--the length, tempo and regularity or unpredictability with which sounds or lines of dialogue occur;

loudness

quality--the cleanness or roughness of the sounds or words; the particular "color" or timbre of the actor's voice;

intelligibility--how understandable any actual words spoken are; and,

actual sounds or words being spoken--voiced, whispered, scripted, improvised.

The two most important ingredients in achieving believable fight-related sound are the location of the primary impulse for both movement and sound and the imaginative use of rhythm as an independent variable. In addition, if injury is sustained by either or both characters in a fight, then the effect of this injury on both the breathing and the voice must be considered.

Finding and keeping the breath low in the body, at the actor's "center," fosters not only integrated movement but believable sound. When the actor's delivery or reception of any blow is executed by the appendages but does not originate in that center, then he or she will have no genuine impulse to mask sound. If, on the other hand, both sound and movement emanate from the same aggressive or defensive impulse and if that impulse originates in the actor's center, then the voice will respond spontaneously and will not have to be added on later because the fight seems oddly quiet.

Originating each impulse from center needs to be practiced even when the combatants are just marking the fight; whenever the movement is limited to arms and legs and centered breathing is not behind it, any urge to make sound will not be organic, and whatever sounds are produced may appear phony and unconvincing. Once the need or urge to

make sound is there, then the director, the fight director and/or the voice coach can help the actors to shape the sound in a way which best reflects character and circumstance.

In addition, changes in rhythm, unpredictability--in the breathing, in the movement, in the use of sounds, in the delivery of lines--can make an essential difference between a fight that sounds staged and one which creates a real illusion of spontaneity and danger. A generalized or nonspecific, predictable use of vocalization (uh-uh-uh-UH-uh-uh...) is an immediate tip-off to the audience that the actors are going through the motions but are not truly "in the moment." On the other hand, actors who can differentiate between aggressive, threatening, challenging kinds of sounds and defensive, "involuntary" or reactive kinds of sounds will intensify the believability of the fight immediately. Threatening, voluntary sounds coming from the aggressor are different in pitch, loudness and quality and are more predictable and controlled than are the reactive, involuntary sounds coming from the person being attacked. If these sounds are used selectively, unpredictably and specifically (e.g. How enraged is the aggressor? Where was a particular blow received? How much did it hurt? How willing is the character to let his or her opponent know how much of a hurt has been suffered? How much of a surprise was the blow just received? How satisfying is "the kill" to the perpetrator?), then the actors take the audience members along with them and provide a "real" confrontation.

Control and artistic use of breath are essential to such rhythm changes. For example, the intensity of a threat immediately after inhalation and with intense concentration on the part of the aggressor is always greater than the threat after an exhalation, because both the victim and the audience members know (even if unconsciously) that the aggressor will have to inhale again before doing anything really dangerous--so there's a safe moment first. By the same token, it is very important for the actor/combatant not to telegraph too obviously to the audience that the next move is about to begin. Even more important is not tipping off either the opponent or the audience to the fact that a particular fight sequence is now over and the danger is past--until such time as the actor wishes to convey that message. If actors are made aware of all such telegraphing until they can control it artistically and do it only

at will, then another dimension can be added to the chemistry of any fight which can increase its overall impact.

Finally, directors and actor/combatants need to give more thought to what happens to a character after sustaining a specific injury during a fight. What will a particular blow or stab wound or gunshot or kick do to the character's breathing, concentration, balance, control, rhythm? If, for example, the character has had a foot on his throat or has been choked, then his or her distress needs to occur both on inhalation and on exhalation of air--this accomplished, of course, via the illusion of effort as opposed to real effort in the throat area so that the actor is not cannibalizing him or herself in the process of making believable sound. Similarly, if a mortally-wounded character has a speech of any size or import either during the fight or immediately after, then the fight director must take that into consideration when designing the death blow or sequence so as to keep the character believable, in control of the breath and voice, and capable of intelligible speech right up to the moment of death.

Conclusion

Real, functional, reliable vocal technique comes from training the actors' muscles in addition to their brains. Sequences must be well-rehearsed and repeated with awareness--with the lines of dialogue, with the use of voice--until they are second nature to the actors. It is far more effective to see a relatively simple fight done with conviction, with precision, and "finished" than to sit through a complicated, demanding fight done sloppily or unconvincingly or unfinished. Ideally, the fight director will regard not only the vocal but all of the aural components of any fight as ingredients essential to its overall effectiveness.

Acknowledgements: The author gratefully acknowledges the contributions of David Leong, Drew Fracher, J. R. Beardsley, Erik Fredrickson, David Boushey, Linda McCollum and Dan Carter to this series of articles.

WAS PATTON RIGHT?

by Charles Conwell

George Patton advocated the superiority of the thrust on horseback. He reasoned that the thruster could attack a fraction of a second before a cutting opponent; the thruster would be less exposed to the attack of his opponent than he would be if he lifted or swung his arm to cut; and that the thrust is more deadly than most cuts. On these points Patton is probably correct, but could the sword be withdrawn following a successful thrust? The example of British officers during the battle of Balaklava suggest that Patton may have been wrong.

During the charge of the Light Brigade, a Captain Morris commanded the 17th lancers.

In direct front of the (Russian) ranks, awaiting the charge of our (English)) horsemen, there was sitting a Russian who seemed to be the squadron leader. Morris drove his horse full at this officer, and in the instant which followed the contact, the sword of the assailant (Morris) had transfixed the trunk of the Russian, passing through with such force that its hilt pressed against the man's body...the Russian tumbled over on the off-side of his horse, drawing down with him in his fall the sword which had slain him; and since Morris with all his strength, was unable to withdraw the blade, and yet did not choose to let go his grasp of the handle, or to disengage himself from the wrist knot, it resulted that, though still in his saddle, he was tethered to the ground by his own sword arm.

Whilst thus disabled, Morris received a sabre cut on the left side of the head, which carried away a large piece of bone above the ear, and a deep clean cut passing through the acorn of his forage cap, which penetrated both plates of the skull.

(Kinglake)

Lieutenant Eliot, an officer on the staff of General Scarlett, also stabbed a Russian officer and faced similar difficulties.

Evading or parrying the (Russian's) cut, Elliott drove his sword through the body of his assailant, and the swiftness with which he was galloping up, whilst delivering the thrust, was so great that the blade darted in to the very hilt; but until the

next moment, when Elliott's charger had rushed past, the weapon, though held fast by its owner still could not be withdrawn. Thence it resulted that the Russian officer was turned round in his saddle by the leverage of the sword which transfixed him. (Kinglake)

Eliot was carried forward into the ranks of his enemies before he could withdraw his sword. He did, however, survive the battle.

Matthew O'Rourke who quotes Kinglake and discourages thrusting in his **Sword Exercise**, the official sword manual of the U.S. Army in 1872, makes the following observation:

These officers (Morris and Elliott) came near losing their lives in consequence of their swords becoming fast in the bodies of their antagonists, and their consequent inability to defend themselves against the attack of another enemy in their immediate vicinity. This could never have occurred if the edge of the sword had been used instead of the point; for no matter what the effect of the cut might be, the sword would still be free, and could be used instantly for either offensive or defensive purposes. (O'Rourke)

O'Rourke also cites the successes of two slashers in the same battle.

General Scarlett, the commander of the Heavy Brigade, who relied on cuts instead of thrusts fared much better than Morris or Elliott.

It was by digging his charger right in between the two nearest troopers before him that Scarlett wedged himself into the solid mass of the enemy's squadrons...From the moment when the Brigadier has thus established himself in the midst of his foes, it resulted, of course, that his tenure of life was by the sword...Scarlett, it seems, had no pretension to be more than a passably good swordsman, and he had the disadvantage of being near-sighted; but he knew how to handle his weapon, and in circumstances which exposed him to attack from several at the same time, he had more need of such unflagging industry of the sword-arm as might keep the blade flashing here, there, and all sides, in quickly successive whirls, than of the subtle, the delicate skill which prepares men for combats of two.

(Kinglake)

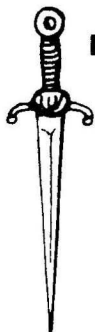
Sergeant Major Grieve, of the Second Dragoons, rescued an English officer wounded and surrounded by Russian cavalry. By using sweeping cuts, Grieve beheaded one assailant and wounded and dispersed the others. For this action he received the Victoria Cross.

It is impossible to know whether these examples of cutting success and thrusting failure are typical or atypical. Captain Morris, however, was not in doubt about the superiority of the cut when he was returned from Russian captivity. "I don't know how I came to use the point of my sword," he said, "but it is the last time I ever do!" (Kinglake)

References:

Kinglake, A. W. **History of the War in the Crimea.**

O'Rourke, Matthew J. **Sword Exercise.** New York: Gray and Company, 1872.



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

SOME LESSONS WELL LEARNED

by Susan Vagedes

This past October I had the pleasure and the honor to study with Mr Patrick Crean in Stratford, Canada. It was two weeks of study focusing on weapons technique, left handed fighting and choreography, and endless discussions on "what makes a good fight director." It was during the Festival Season so we also had the opportunity to see seven productions including **The Three Musketeers** and **Richard III**. In addition to that we had the incredible good fortune to meet and work with Jean-Pierre Fournier who, along with Paddy, is the resident Fight Director at the Stratford Shakespeare Festival. To add to the list, we also toured the theatre and the armory, spoke with some of the actors and performed some of Paddy's choreography for them. When we were not doing assignments to present for the next class, we would research and xerox. Paddy was very generous with his personal library and his many fight scripts.

Needless to say, it was a busy two weeks. Paddy worked with us nearly every day and made sure that we never had a dull moment. If all this were not enough, we were in Stratford at the height of autumn which provided us with the perfect setting in which to view this lovely town. If you ever have a chance to study with the maestro, I recommend that you bring a partner. It gives Paddy the ability to stand back and critique your work and also allows for role changes (I had the opportunity to play fight director with my students being Paddy and my partner). I chose Brian Byrnes to work with me in Stratford. Brian is an excellent fighter and was a joy to work with. I find one learns a great deal from those he studies under as well as those he partners with.

I would like for this article to be more than just a collection of stories about Stratford. There were a number of lessons well learned and I would like to share these with you. I especially write this article for the young fight directors. Some of the lessons I learned from Paddy may seem redundant to the more seasoned artist, but I found them quite enlightening.

Paddy's attention to detail I found to be a daily amazement. In researching his fight scripts I found he left no stone unturned. His specificity towards props, weapons, style and research was thoroughly notated. He was relentless in his

efforts for fights that made his actors look good, yet still served the purpose of the script. As part of our homework assignments, Brian and I restaged one of Paddy's **Cyrano De Bergerac** and one of his **Hamlet** sequences. Due to the thoroughness of Paddy's fight script, we restaged these with ease. Included in each script was the original notation as well as any changes that happened during the rehearsal process, including possible alternate endings. The process at times was quite evident and a valuable learning tool. At times I could sense the relentless hours he had put into diagrams showing just movement patterns, such as the thirty-odd poster size pages for his **Treasure Island**, illustrating the mass battle scenes step by step. His notation included how to build props, weapons and special effects. Paddy is a man who understands his field not only from the creative and choreographic sense but also from the technical and managerial side as well. He encouraged us to make it all a part of our training. I have learned that this attention to detail is one of the criteria that makes the difference between an average fight director and a good fight director.

Every morning we would have tea with Paddy at his home and discuss at length what makes a good fight director. Paddy's comments were always tailored to fit our particular needs as we are struggling to make our place in the fight world. An important lesson I feel I learned and need to remain ever conscience of is that my purpose is to make my ACTORS look good and to do justice to the script and not to try to showcase ME and my choreography. I feel I improve with this as time passes, but I must always keep this thought in the back of my mind. It is possible to get lost in showing yourself off, thus losing sight of your actors. Use them and their ideas and let your work enhance their work. It is hard when you have such a strong desire to do well not to over- choreograph for the actors and the script. They won't all move as well as you or have your particular style. A good fight director is sensitive to the movement skills of the actors and must have the ability to elevate them with his choreography rather than inflict them with choreography. It seems so simple but can so easily be forgotten. It must be a collaborative effort with the production ensemble. Paddy, even with his knowledge and experience, was always ready to collaborate with us, asking our opinions on his choreography and how it could be changed to suit our bodies. He encouraged us to always play the gracious diplomat,

which he, of course, does quite well, and never turn a deaf ear to your actors' complaints or suggestions.

One last point I will share with you is the need to study competitive saber, epee or foil. This had been told to me before by many of our Fight Masters but I suppose it took one-on-one with Paddy to impress this upon me. I have begun my studies in this area and highly encourage others who have not had this training to do so as well. You should also try to work with as many of our Fight Masters as possible. The eclectic training can heighten your ability to adapt to numerous styles and techniques.

There were a number of lessons I learned in Stratford that would be impossible to share with you. They all stem from merely meeting and spending time with Patrick Crean. He inspired not only my approach to my profession but to my sensitivity to the details of everyday life. I will spend the next two years absorbing everything he taught me in those two weeks. He is a magical human being, as I am sure many of you already know, and I feel privileged to have been able to work with him.



Left to Right: Brian Byrnes, Paddy Crean and Susan Vagedes

SWORD KNOTS

by Linda McCollum

A sword knot is a loop of soft leather, ribbon or cord which is fastened to the hilt or quillons of a sword or saber. Before drawing the sword, the hand was passed through the loop which was then given a couple of turns to make it secure. This was done so that even in the heat of combat the swordsman could recover his weapon if it was struck from his hand. The sword could hang from the wrist and be readily retrieved. It also allowed the swordsman to take charge of his horse or to draw a pistol without losing his sword weapon. Sword knots in the form of chains and thongs date from the mounted soldiers of the Viking period.

Originally the knot was looped around a convenient point on the guard or grip. By the end of the eighteenth century the knot was attached through a small loose ring at the top of the knucklebow, or a slot in the guard or a hole in the top of the grip. The position of the sword-knot is of some importance. Colonel Marey in *Memoire sur les Armes Blanches*, 1841, deprecated the attachment of the sword knot near the pommel, stating that it should be attached at the lower part of the guard. Otherwise, it was a serious inconvenience to the hand: A.F. de Brack in *Avant postes de Cavalerie Légere*, 1834, had gone even further and advised the abolition of the sword-knot for service use entirely. He considered a handkerchief to be a more serviceable device.

Although the use of sword knots was originally for a practical purpose, they eventually served a purely ornamental function. There were three basic types of British knots: woven ribands, leather straps and plaited cords. These end in a simple fringe, a bullion tassel, or a plaited "acorn" where the two ends join in a knot. With the introduction in 1899 of the brown leather scabbard for use in the field with all swords, a universal pattern of sword knot--consisting of a brown leather strap with brown leather acorn--was introduced. In full dress uniform the sword knot is an elaborate appendage of gold cord and tassels. Different materials and colors identify the various corps and ranks.

When dismounted, sword knots were normally worn wound around the upper part of the guard: but in the cavalry they were normally worn loose, presumably because of the difficulty of unwinding the knot when mounted.

References:.

Ffoulkes, Charles and E. C. Hopkinson, *Sword, Lance & Bayonet*.
New York: Arco Publishing Company, Inc., 1967.

Robson, Brian. *Swords of the British Army*. London: Arms and Armour Press, 1975.

The Third Annual Special Advanced Workshop in Teacher Training

by Joseph Martinez

This summer the Ninth Annual Stage Combat Workshop is being conducted by the Society of American Fight Directors from July 17 to August 4, 1989 at the University of Nevada, Las Vegas. Again, in conjunction with the NSCW, a special three week Advanced Workshop in Teacher Training (AWTT) will be held.

The AWTT is for qualified individuals who wish to learn more about the techniques used by the Fight Masters when teaching stage combat to novices and professionals. Each student enrolled in this special workshop will be tested for Teacher Certification at the conclusion of the workshop.

Here are some of the benefits offered to ATTW participants:

1. Personal attention by seven Fight Masters from all over the United States. The Fight Masters are working professionals in Theatre, Film and Television.
2. Advanced classes in various techniques for teaching Rapier and Dagger, Unarmed Combat, Broadsword, Smallsword, and Quarterstaff.
3. Seminars in teaching stage combat--everything from vocal technique to problem students.
4. Ten hours of instruction daily!
5. Opportunity to choreograph dozens of fights, including a complete Certification Test fight.
6. Video-taped copies of your work and daily critiques on your progress and technique.
7. Lectures on Historic Systems of Defence and resource materials for later use in your own classes.
8. Lectures and classes devoted to teaching privately and at the University level.

9. Help in creating a realistic yearly syllabus.
10. Handouts covering technical terminology, choreography, notation, weapons history.
11. The unique opportunity to observe seven Fight Masters teaching their own proven technical styles.
12. Opportunity to teach a class of your own, while being observed and critiqued by all the Fight Masters!
13. Networking with people of similar interests from all over the United States, Europe and Canada.
14. The opportunity to take the written, oral and practical SAFD Teacher Certification Exam. This is your best chance of becoming a Certified Teacher with the Society of American Fight Directors.

The pace of the Advanced Workshop in Teacher Training is exhilarating! The first week the prospective student teachers will "kick off the dust," by learning the choreography for the Actor/Combatant Certification Tests for each of the five combat techniques, which will be taught to the National Stage Combat Workshop participants. The ATTW students will learn the choreography from the Fight Master who has created the test for that weapon for 1989. Each day of the first week will be devoted to a separate weapon.

The second week will be dedicated to perfecting teaching skills, to developing techniques for creating Certification Test Choreography, and for critiques on each student's personal abilities in performance of his technical skill at handling the weaponry. Each day a wealth of new information will be presented to the students on historic systems of defence and their modern translation to the classroom and the stage, on teaching in various professional and academic settings, and on strategies for creating exciting and technically sound classes for beginning and advanced students of stage combat.

The third week is focused on preparing each student for his own Certification Test Choreography and for practical experience in tutoring others in their attempt to pass an Actor/Combatant Test Fight. This is the week that the students begin to teach every day and receive in-depth critiques of their teaching styles. Each Advanced Student will be assigned

to tutor several prospective Actor/Combatants from the NSCW who are preparing to pass the SAFD Actor/Combatant Test. In addition each advanced student will choreograph his own Actor/Combatant Certification Test Fight and teach it to his fellow students. The final result will be reviewed and critiqued by all of the Fight Masters. Finally, the advanced students will be prepared to take (and hopefully pass) their Written and Oral sections of the SAFD Teacher Certification Test.

This is only a brief outline of what will be included in this special Advanced Workshop in Teacher Training. In addition, each evening after the day's work is over, a classic swashbuckling video will be played for anyone interested. A host of parties and gatherings is also planned to get acquainted. There is also time scheduled for you to share your expertise with the other students. Naturally, all weapons will be provided, but we do encourage you to bring whatever favorite weapons you own.

The cost of the Advanced Workshop (tuition and double occupancy room) is \$950.00. A \$300 non-refundable deposit is due by May 1, 1989. (If after viewing your resumé, video-tape, and questionnaire, you are not accepted into the advanced workshop, then your deposit will be refunded in full). The remaining \$650.00 is due June 1, 1989.

Make checks payable to:

The Society of American Fight Directors
Attn: Linda McCollum
Department of Theatre Arts
University of Nevada, Las Vegas
4504 S. Maryland Parkway
Las Vegas, Nevada 89154

Send Resumés, Video-tapes, and Questionnaires to:

J.D. Martinez, President
The Society of American Fight Directors
Department of Theatre
Washington & Lee University
Lexington, Virginia 24450

No more than twelve students will be accepted. So get your materials and deposit in as soon as possible to avoid disappointment!

Reviews

ANGEL CITY at the New City Theatre, Seattle.

This rather unimaginative revival of Sam Shepard's **Angel City** featured some very nice work by Fight Co-ordinator Geoff Alm. The climactic fight articulated by Shepard in the stage directions calls for "two warrior figures...covered from head to foot in very long, silken robes with oriental designs...and several long black sticks about the size of broom handles are held...in general they give the impression of menacing Samurai warriors."

Additional detailed stage directions indicate that the robes are dropped, revealing the combatants (one male, one female) in futuristic garb with football pads and crash helmets. Shepard describes several ritualized movements recalling the first moves of a Tai Kata, or kendo match. Shepard indicates the fight is stylized, as if in a (Japanese) movie. Live saxophone, percussion, and narration accompany the fight.

Shepard's references would have been more exotic in 1976 when the play was first produced, and the New City Theatre production follows almost all his suggested directions and images in a style very close to the seventies. For me, these techniques for the most part now seem cliched. The thankful exception was Geoff Alm's new look at the bizarre fight. He re-interprets the directions as if in a Ninja movie. His

fighters are garbed as Ninja instead of Samurai and use movements reminiscent of Kabuki (where the blades do not meet) instead of thumping each other on their football pads and helmets as indicated by Shepard.

He begins the fight with a slow ritualized movement sequence evoking the Noh theatre of Japan, or certain Tai Chi sword dances. At the climax of the fight, the female reveals herself as a woman. Shepard has her taking off her helmet. Alm has her expose a breast, Amazon-style. Her opponent stands dumbstruck, and she kills him. Shepard indicates the kill as a thrust under the upstage arm. Alm executes it with a more appropriate cut.

The excellent live music by Eric Walton on sax and Brian Faker on percussion significantly enhanced the fight. Hopefully more theatres will begin to experiment with integrated live music, especially for fights. Alm achieved admirable unity of movement style between his two fighters, SAFD-trained Ki Gottberg (as Miss Scoons) and Gordon Carpenter (as Lanx). They handled the stylistic shifts in movement masterfully, continuously displaying the kind of physical "rapport" that all good fighting partners share. Kudos to Geoff for choreographing a fight that was indeed the dramatic climax of the play and for successfully walking the tightrope between respecting the style of the production (and author's intent) and adding an innovative choreographic interpretation.

Tony Soper

CORIOLANUS at the San Diego Old Globe.

This production of Coriolanus was updated to modern-dress, to the detriment of the play, especially the fights. Caius Martius makes his first entrance in a jeep, surrounded by M-16 toting soldiers. In his famous speech to the mob, this production changes his

"Would the nobility lay aside their ruth,

And let me use my sword, I'd make a quarry

With thousands of these quarter'd slaves, as high

As I could pick my lance..." to "Would the nobility lay aside their ruth and let me use my guns..."

Martius' first entrance (Act I, scene i), like almost all his scenes in Rome, are recorded and broadcast live by TV news cameras projecting to six monitors on each side of the proscenium. These monitors also provide any announcements that need to be made to bridge the narrative gaps created by director John Hirsch's radical rewriting of Shakespeare's play. For example, the news of the Volscres' impending attack is delivered on the monitors by a news commentator blithering about the Volscres' "forces mobilizing." One other example will give the flavor of this production. In Act I, scene iii, Martius' wife and mother await his return to Rome. The Lady

Valeria enters and tells Virgilia "I can't wait to go shopping with you."

The first battle scene (Act I, scene iv) follows the ill-advised logic of this production and treats us to lots of smoke and "busting-caps" from M-16's, but to no sense of Martius' heroism in entering alone into the Volscres' city and returning dripping with the blood of the men he's killed in hand-to-hand combat. The Volscres are in this production represented by blacks and Hispanics. Lest any member of the audience fail to grasp which side they're to cheer for, Hirsch has all the Volscres address each other as "comrade."

The famous mano-a-mano in Shakespeare's **Coriolanus** comes in Act I, scene viii between Tullus Aufidius, the commander of the Volscres, and Martius, who is not technically the commander of the Roman forces, but who is their hero. Byron Jennings plays Martius and choreographed the bayonet fight with Aufidius (played by Chuck Cooper). The fight lasted approximately one and a half minutes before "certain Volscres come in the aid of Aufidius..." as Shakespeare directed.

Jennings relies heavily on extended corp-a-corp to achieve dramatic effect, since the attack and defense combinations for bayonet are limited. There were some adequate open-hand techniques used, including one spectacular throw and roll by Jennings off the stage and down the stage-right vomitorium. There were also a few exchanges of blade contact. The choreographic shape of the fight was adequate,

pitting Jennings's slight frame and quick speed against Cooper's heavier (he outweighed him by forty pounds) and slower rhythms. However, the execution was too "danced" for me, with no illusion of real violence. This was particularly disappointing, since I found it implausible that these two combatants should choose to meet with knives, when the preceding battle scenes had featured automatic weapons-fire.

Traditionally Martius' assassination at the hands of the Volsces in Act V, scene vi involves repeated stabbings. Here, Martius is simply gunned down by two snipers and one masked pistolero.

I found this entire production a failure. The fights failed to impress me either as dramatic set-pieces or as integrated expressions of the larger theme of the play.

Tony Soper

COMPANY and YOUNG MEN AT ARMS

The fine art of fight choreography has come to the fore in the Las Vegas community theatre this fall season. Joe Kucan, the local fight guru, had two productions that included his work; **Company** at the Community College and **Young Men at Arms** at the Rainbow Company.

Company has that show stopping scene where Sarah, a wife who has been taking karate classes at a local gym is coerced into showing Bobby and her husband, Harry, a little of what she has learned. In this particular scene Sarah starts with a

throw, putting Harry on his back, and they graduate to a full blown fight that includes hair pulling, punches, kicks, and a groin grab that never failed to bring down the house. The fight was performed every night to the delight of the audience as well as the actors both on and off stage. The one truly remarkable aspect of the fight was that it was performed by two people who had not had any training in stage combat before this production. The whole experience brought respect and admiration for the work that is necessary to put on a good fight sequence.

Joe's other work was in **Young Men at Arms**, an adaptation of a Rudyard Kipling story. The story revolves around Hugh the Novice, a Saxon, who is present at the Battle of Hastings and the aftermath of the Norman conquest. The battle re-enactment scene is done with vignettes of people preparing for the battle to come, as well as actual scenes of individual and group combat performed in slow motion as well as full speed. The combatants would come on dueling in what looked like a deadly ballet, which would suddenly go into real time for a flurry of action, and then return to slow motion. The whole sequence was a marvel to watch and was a great tribute to the choreographer as well as the young performers who gave the scene its life. The scene alone could be taken as a choreo-poem on the experiences and horrors of war. I found it very moving as well as fascinating.

Michael Connolly

NATIONAL ANTHEMS at The Long Wharf Theatre

Dennis McIntyre's revised version of his explosive new play has a rough-edged working stiff force his yuppie neighbors to re-examine their values. The "intruder with intent," played by Kevin Spacey, brings an unknown tension into the Birmingham, Michigan home of the Reeds, with its Italian furniture, Bang and Olofsun sound system, parquet floors, oriental rugs and imported beer. Everything in the Reed's home (lives) has a price tag.

The first act is misleading in its intent due to the humor involved. There is a subliminal tension of the unknown created by Ben who has come over uninvited to the Reeds after their prestigious party guests have gone home. It is never quite clear what Ben's initial intention was in dropping by. At first it seems that he is a neighbor who has come over to investigate the noise emanating from the Reed's new sound system. As the evening develops the Reeds would like Ben to leave, but they are afraid of offending him for fear he will talk about them to their "important" new neighbors. They decide, much like **Virginia Woolf**, to play a game with Ben by engaging him in conversation for twenty minutes or so and by pretending to be interested in him.

During the course of the evening, they reveal various details about their lives. The action culminates early with the competitive Arthur Reed, played by Tom Berenger, finally coming to blows with Ben Cook as they play

football in the Reeds living room to prove who was the better football player.

The action coordination was by David Leong. After clearing the room, Ben starts off up center on the raised entrance platform. Arthur's slip on the tackle results in Ben's scoring the first touch-down. The slip was either not clearly focused or was meant to be an excuse on Arthur's part. Arthur's competitive nature is rattled, for he wants to win at any cost. On the next play Arthur tackles Ben and repeatedly slams his body into the sturdily built front door until Ben collapses in semi-consciousness on the floor. He is left there while Arthur and his wife Leslie (Mary McDonnell) rub up against each other just like in the old days when Leslie was a cheerleader and Arthur a football player. The final play has Ben winning the point by involving Leslie in a divergence tactic.

The real climactic moment comes with Ben's breakdown and his re-enactment of the rescue of a woman from the Rosemont Hotel fire. The play ends in an emotionally riveting moment when Ben, after his revelation and final humiliation, is gently turned out of the house and sent home by Arthur's wife. The couple is left sitting in stunned silence on the couch.

The football game in the elegant living room came as a complete surprise in this production. (The first time a football game has been played on stage). Most of the action looked too risky to be staged except for one fall that, due to its rhythm, looked choreographed in this

performance. This only goes to show how important the rhythm and sounds become in staging a convincing piece of action on stage.

Linda McCollum

DREAMING AND DUELING at the University of the Arts

Charles Conwell's opening sequence with two fencers in silhouette fencing in slow motion, freezing their final attacks in each phrase, was accompanied by an original score composed by Todd Omohundro. As the combatants moved down the broad bleacher steps, the lights gradually came up, the music increased in tempo, and the whole sequence finally exploded into an exciting epee fight between two combatants who moved freely through the space. This opening sequence sets the tone for this production of John and Joa Lazarus' script about two young men getting caught up in the romance of the sword and carrying their enthusiasm over the edge and into death.

The script's rather juvenile plot concerns and the need for two exceptional epee fencers undoubtedly has limited its professional production in this country. Fortunately, the University of the Arts in Philadelphia has the resources and the right combination of actor/combatants to successfully stage this production.

The set was kept quite simple with broad bleachers in the center with a locker room stage right and a bedroom stage left. During the second act the bedroom was converted to an office, and a table

and chairs were placed stage center to designate the library at one point.

There are several fights in the production, some with masks on and some without. There is the feisty conflict in the gym between Joel and Skelly (played by Joshua Batt and Tony Sanders) over an insult to Louise. It goes too far when the masks are removed and Joel places the point of his blade on the unarmed Skelly's cheek. There is a really infectious fantasy sword fight in the dark without weapons between Joel and Eric (played by Patrick Kettredge) as they play their swashbuckling heroes. There is also the demonstration in the locker room with untwisted coat hangers as Eric tries to demonstrate the envelopment to Joel, who has been kicked out of class for his conduct with Skelly.

The final sequence is at dawn on a cold morning with sharpened points. What was so believable about this sequence was Eric's breathing pattern that clearly showed his fear. The near hit by Joel motivates Eric into finally going after Joel. Ironically the kill involves the envelopment, the technique that Joel had missed by being expelled from class. The retraction of the blade after the impalement was the most convincing seen on stage in some time. One was left numbed by the experience.

Since the script deals with two epee fencers, the point work had to be right on target. Since we so often have to mask kills, we seldom deal with point work and its placement on target of the body. Touches were

made to the gloved hand just past the guard, to the foot, and to the leg. The point work and control were incredible. The kind of control and point work exhibited in this production is rarely seen on the stage. Charle Conwell's work as a teacher/director/choreographer is to be commended.

Linda McCollum

Henry IV, Part One at the Oregon Shakespeare Festival.

Fights Directed by Chris Villa

Lavish is the best word to describe Oregon Shakespeare Festival's staging of **Henry IV Part One**. Costumes and armor were inspired by the Bayeux Tapestry. The fights were staged on the Festival's Elizabethan stage, a very wide but rather shallow outdoor proscenium with a slight thrust.

Travellers, or the Robbery at Gadshill

This sequence which lasts about twenty five seconds, is primarily taken up by much comic business involving the tying up the travellers. Falstaff fights in this one, instead of fleeing cowardly, as is the usual staging. Two pistols are discharged, with good comic effect. My only complaint about this difficult-to-stage scene is that since primary focus was thrown on Falstaff's meager swordplay, there was not enough attention paid to the possibilities of contrasting and distinguishing styles from Bardolf, Poins, Gadshill and the other footpads.

The Battle of Shrewsbury

Douglas is introduced at Shrewsbury (IV, i) fighting his way onstage with Hotspur. After six or eight blows, Hotspur bests him, and Douglas shouts an unscripted "Esperance," the battle cry of the Percies, to which Hotspur replies with Shakespeare's "Well said, my noble Scot."

The first battle field excursion at V, iii (lasting about twenty seconds) consisted of at least a dozen pairs of fighters, including two groupings of three-on-two. The combatants' arms included axes, maces, swords and shields. Unfortunately there was simply not enough stage space to permit the use of polearms, which would have made a more exciting and choreographically interesting mix.

Fight Director Chris Villa is to be commended for providing the opportunity for two female soldiers in this melee. They displayed fine (and brutal) technique, one taking an uppercut to the jaw from a mace, and both showing some good body contact moves. I also liked the fact that no attempt was made to disguise the women as men, nor were they costumed as tavern-wenches or camp-followers, a sex-blind casting choice I applaud, like the color-blind casting of a black actor as Poins.

After the general melee each of the different "parts of the field" and their respective combats were introduced by repeated swift criss-cross *pass-thrus* by groups of men preceded by huge war banners. This convention has been used effectively for battle scenes for centuries by China's Peking Opera, and it

translates very well to Shakespeare preserving the "flow" of the different combats, giving a good impression of the hurly-burly of war. However, in the Chinese tradition, which is more presentational, it is not as crucial to the plot to be able to see which side is winning at any given moment. In the more conventional staging of Shakespearean battle scenes, with one identifiable group of combatants charging onto the stage and driving the other off, it is a bit easier to get a sense of which side is gaining the upper hand. With both methods, the problem, of course, is getting any bodies of slain soldiers offstage quickly and gracefully, and so both methods sacrifice any impression of the horror of war, ably conveyed by a mounting number of dead and wounded.

After the general melee, the first fight to get focus is an unscripted exchange of some half dozen blows between the King and Hotspur. While certainly conveying a good impression of Henry, it badly devalues his later stand with Douglas, and weakens Hotspur's stature, since we are lead to believe by his earlier actions (and by everyone's opinions of him) that were he and the ailing Henry to meet in battle (something Shakespeare is careful to avoid) the Percies would quickly "be revenged on him."

Douglas versus Blunt (V, iii)

This fight was choreographically interesting in that it highlighted several simultaneous missed blows, that is, several exchanges that were ducked or side-stepped instead of parried. However,

this fight was marred by one badly missed punch to the face, and at about forty-five seconds, was too long and too slow by about half.

Douglas versus King Henry(V, iv)

After Blunt's defeat, the stage was crossed by Falstaff waving his pistol, and about a ten-second sortie by two pairs of fighters, including Poins. Another approximately ten second show-piece by six pairs preceded Douglas' discovery of "another King," this time the bona fide Henry. This fight lasted about thirty seconds and also relied heavily on avoids and "double-misses," though they were not as effective, partly because we had just seen them used heavily in the previous scene, and partly because the actor playing Henry was perceptibly slower in executing them.

Hal's Rescue of the King (V,iv)

At the point where Douglas has the definite advantage over Henry, Hal and several of his retainers rush on stage. Poins even takes over, exchanging several blows with Douglas to cover Hal while he checks on the condition of the king. Possibly this choice of having Hal accompanied instead of alone was made to lessen the appearance of Douglas' cowardice mandated by Shakespeare's stage direction "Douglas flieth." The total "rescue" was effected in about fifteen seconds.

Hotspur versus Hal (The Battle Royal)

Because it is the final scripted fight and the climax of the play, this fight lasted about a minute and a half, a long fight of some fifty moves.

Hotspur entered armed with mace and sword. From the first beat of the fight it was obvious that Hotspur had the advantage. He was quicker, hit harder, and had two weapons. He quickly disarmed Hal. Later in the fight there were some exciting body-contact moves, including: a great kick to Hal's face by Hotspur and a punch to Hal's face, both masked upstage very well with exceptionally good knaps. The coup-de-grace as far as great staging and knapping was a tremendous back-handed smash to Hal's face with Hotspur's mace. The fight was not completely one-sided, however, because the actor playing Hal (Marco Barricelli) was almost twice the size of Hotspur (Torrey Hansen), so even though he was being beaten, it was hard to see him as the underdog.

One of the difficult choreographic problems that must be solved in this scene is getting Falstaff and Douglas on and Falstaff "killed." There are many questions and possibilities. Does Hal see Falstaff "killed?" Is the audience fooled as well as Hal, believing that Falstaff is actually defeated? Or is the audience let in on the gag that Falstaff is only "counterfeiting?" In this case, if Hal is on stage, why doesn't he see the "gag?" Villa solved the problem by having Hotspursur and a disarmed Hal go into an extended corps-a-corps, while Falstaff quickly ran on pursued by Douglas. The focus was thrown to Falstaff long enough for the audience to see that he was faking his death, but was immediately taken back to Hotspur-Hal, who had not seen it.

Because the two actors are gifted and well-trained stage-combatants, in this fight the stylistic choice of repeated and sustained double-misses worked very well. Here the effect was not so much of missing, but of simultaneous tactical errors. Each actor was able to commit to his attack so completely that each was surprised by the other's avoidance, since neither played that he was "ducking" or in any way side-stepping his opponent's attack. These repeated simultaneous missed-attacks gave this fight a very effective edginess and illusion of desperation and danger.

In the closing moment of the fight Hotspur was getting the better of Hal. Hal had been disarmed and both had been kicked and maced in the face. Hal dragged himself to Falstaff's body (of course only Shakespeare's Hal could take a mace-blow to the face and continue to fight at all) and grabbed Falstaff's dagger, neatly mirroring the "dirty trick" he'd earlier pulled in the second tavern scene when Falstaff had been threatened by Bardolf, Peto, and Gadshill. The poetic resonances involved with using this dagger were effective, since Falstaff and Hal had both used the dagger mockingly as a Scepter of State when each impersonated the King in the second tavern scene.

In conclusion, I was pleased to see the largely successful experiment in solving the transitions between battle scenes (the criss-crossing of columns of men with large war-banners) adapted from the Peking Opera. I would encourage all Fight

Directors to experiment further with techniques from other cultures. However, it must be recognized that there is an inherent danger of cultural dilettantism in the process. Merely copying the form, or worse, only part of a form, from another theatrical heritage does not guarantee art. For example, in the Peking Opera it is not only the transitions between battle-scenes themselves, which are frankly, spectacularly, and unapologetically acrobatic and stylized. I was also pleased to see the choreographic signature of this fight (the simultaneous missed-attacks) brought off successfully by some trained, talented actors. However, in my opinion, Fight Directors should be

discouraged from the temptation to over-reach themselves by choreographing difficult, innovative moves for actors who are unable to execute them convincingly without additional training and rehearsal. Also, it seems to me that over-use of a particular phrasing or stylistic notation dilutes its effect. Therefore, a particularly pleasing "bit" should be saved and highlighted for maximum effect. The preceding fights can then pre-figure and enhance the effect, rather than work against it. This is, of course, only my opinion, but perhaps it will spark some discussion in these pages or inspire one of our members to explore it in-depth in an article?

Tony Soper

Dennis L. Graves

-Swordcutler-

255 So. 41st

Boulder, CO 80303

303-494-4685

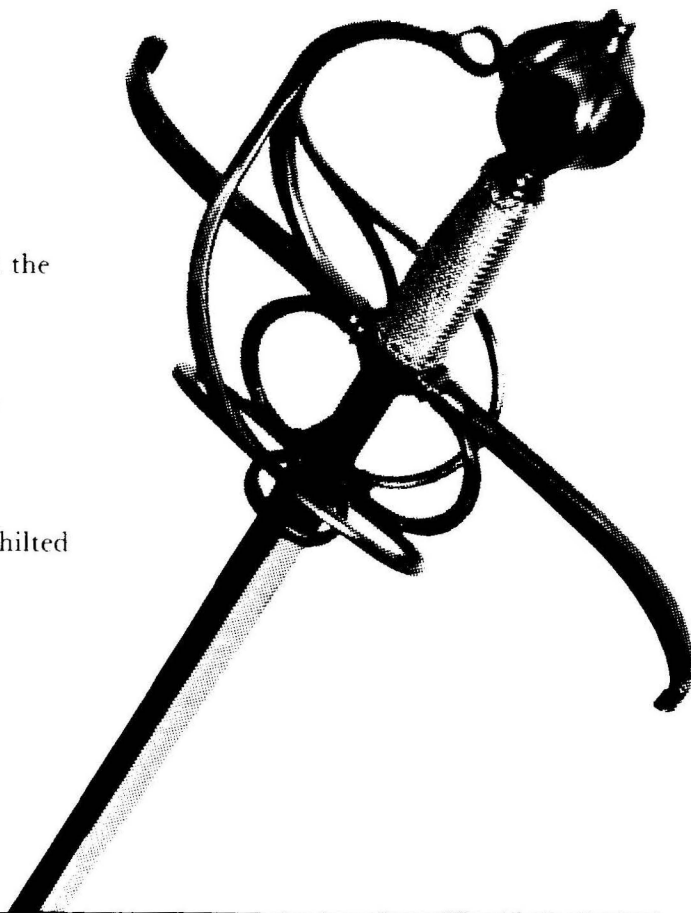
Classic Italian designs with combat durability beyond the strength of originals.

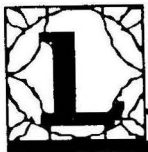
Exceptional balance and aesthetic proportion in every weapon from stage "foil" to replica "sharp".

Available styles now include "Roman" gladii, stirrup-hilted sabres, and baroque smallswords.

Rental weapons available for theatre, film and combat workshops.

Brochure sent on request.





LETTERS TO THE EDITOR

I have just received the Fall '88 issue of **The Fight Master**, filled, as usual with lots of good information. I find however that one of the certification reports contains a number of errors--which I ascribe to the fact that the adjudicators take time out of an already busy schedule and blow into town hurriedly. I should like to set the record straight.

The report in question is the first one in the Points of Interest section on page 34. The first error is the largest. The school sponsoring the tests was Ohio University in Athens, Ohio not Ohio State which is up the road in Columbus.

Second, while about half the students were, as Mr. Martinez said, MFA candidates here at Ohio, most of the others were BFA candidates, and Mr. Jim Harbor was a visiting faculty member.

Third, in addition to Mr. Randy Bailey's excellent assistance, Mr. Fracher was also assisted by Ms. Denis Gabriel and myself who are both on the faculty at Ohio. Ms. Gabriel is a Certified Actor/Combatant and I am a Friend member of the Society.

Fourth, perhaps just a typo, but Tiffany Card's name is Tiffany, not Riffany.

Last, Patrick Kelly and T.C. Colby were prevented from taking the test because of injuries sustained by Mr. Colby in an automotive accident; therefore, they should not be listed among those passing. Mr.

Kelly will be testing with the group this winter quarter.

Thank you for the opportunity to clear up these small errors. Ohio University counts itself fortunate in its long association with Drew Fracher and the Society and we look forward to continuing our association in the near and distant future.

Sincerely,
J. Stanley Haehl
Visiting Instructor
Ohio University
School of Theater
305 Kantner Hall
Athens, Ohio 45701

While in Philadelphia to review **Dreaming and Duelling**, I attended the final exams for the stage combat classes taught by Charles Conwell at the University of the Arts. Mr. Conwell's system of evaluation was specific and objective and a helpful tool for the instructor and the students.

Each student has a copy of the mandatory fight choreography with his name on it in the grading book. Errors in the execution of the fight sequence are notated on the sheet at the specific point in the choreography. At the bottom of the sheet the student is graded on acting, choreography, blade work, and foot work with the project's final grade based on these components.

I found Mr. Conwell's method to be very objective and reinforcing. There was a documented record of

the students' progress and improvement over the semester, as well as evidence of areas of weakness and the need for improvement

Mr. Conwell critiqued the students immediately after the execution of the choreography. Each pair was required to do the fight twice with Mr. Conwell focusing on one combatant at a time. Specifics as to errors in technique, acting, execution were discussed openly in front of the entire class, and grades were assigned to each area of evaluation. I found this a good learning tool for the entire class--helping them develop an eye for well executed and accurate choreography.

Linda McCollum

I noticed that in your Editor's Comments you said **The Fight Master** circulates into Canada, Great Britain, Australia and the Netherlands. You can add West Germany to the list since I live there, even though my address says New York. ..I run a theatre and music center for the Army in Hanau, West Germany, and the Army collects all its overseas mail in New York and ships it here.

Living in Germany, I have long thought I could do something worthwhile for the SAFD, being in an area rich with fight traditions....I would be willing to assist other members with research or projects in

Germany if they needed it. I feel so out of touch here, being unable to attend the workshops or meet other members or get involved with stateside projects.

William Hauserman

HHC, HMC

Box 89

APO, New York 09165

It was good getting the Fall '88 issue of **The Fight Master** and reliving the Memphis Fight Camp '88. I had a great and rewarding time this summer in the land of Elvis, and I thought I'd drop you a line to tell you what I've been up to since this summer.

Back in September, armed with my spanking new SAFD Certificate, I had a principal audition for an episode of **The Equalizer**. The director asked me about the Society and after I delivered a ten minute essay about our beloved organization he seemed duly impressed. I got the job. I got to use a "Butterfly knife" (maybe the Society should teach this weapon), and I got to fall flat on my face after being blown away with an Uzi by Edward Woodward---Thanks David Boushey.

In December, lightning seemed to strike twice. I had a principal audition for an episode of a new television series **Gideon Oliver** starring Lou Gossett. Again the things I told them about the Society seemed to have nailed down the audition. I got the job. I got to stab someone, fire a .45 handgun, and get executed and again do a face flop. Again, Thank you David Boushey.

The training and the certification I received from the SAFD has helped my career. It's given me an edge over the other guy. I'm in a business that's so competitive it is almost necessary to have a foot up on everybody else. And the additional money I received for doing my own "stunts" more than paid for my workshop tuition and beer in Memphis.

May we all work a lot this year.

Fraternally,

Michael G. Chin

ACTOR/EQUESTRIANS



WANTED!!!

For Jousting Program

At The 1989

pennsylvania

renaissance

faire

MAY 1-OCT 11

Please Send Resume to:

ARTISTIC DIRECTOR

P.O. Box 685

Cornwall, PA 17016

POINTS OF INTEREST

CERTIFICATIONS

Teacher Certification Workshop for Summer 1988

The results of the Teacher Certification Workshop for the Summer of 1988 in Memphis, Tennessee are as follows:

Certified Teachers

Brian Byrnes
Mike Cantrell
Mike Donahue
Mark Guinn
Steve Vaughn
Brad Waller
Jack Young

Probationary Certified Teachers (further requirements must be satisfied prior to achieving full Certified Teacher status)

Dexter Fidler
Dave Feibert
Dusty James
Lori Leshin
Richard Lane
Duane Orleman

Pennsylvania Renaissance Faire

In September of 1988 I traveled to the home of the Pennsylvania Renaissance Faire to

adjudicate the students of Doug Mumaw who were members of the Penn Faire Company. The class was taught by Doug with the help of certified combatant/fight captains David Watts and Barry Lambert. The test fights were choreographed by Mr. Mumaw and Michael Donahue, who was co-choreographer of the Faire this past season. My congratulations to all four of these SAFD members for a job very well done. On the whole I can easily say that these were, technique-wise, the best fights I have ever adjudicated. Not once did I take a note about a high point or a misplaced cut or thrust. The staging was safe and very highly polished in terms of technique.

On the debit side, the fights at times were too technically polished and lacked that final step of abandon and reality that makes for truly exciting stage fighting. It is a very fine line between being safe enough and being too safe, and certainly it is better to be too safe if there is ever a question. However, we must strive for our students to be capable of actually "fighting the fight," to push them beyond going through the technique with technical expertise. In any case, I think the students were very well trained and Mr. Mumaw and Company are to be congratulated for a job well done. Of particular note was a scene involving anti-violence demonstrators protesting the SAFD, the "Society of American Fascist Dogs." Many of the scenes were highly entertaining and all students passed and are to be congratulated for their hard work.

Those that passed in Unarmed, Rapier and Dagger and Broadsword were:

Recommended:

Margie Catov
Alexander Yannis Stephano
Mark Ranson Eis
Willis S. Middleton
Mark Dean

Passed

Julianne Mazziotti
Victor Warring
Anita Kane
Stephen Orr
Paiit Wendt
Andrea Urban
Carol Weinstein
Denise McErlain
Margaret O'Connor
Christopher Ockler
Dugan Savoye
Diane M. Aslanis
Kevin Hunt
Steven W. Bunch
Rob Williams
Jonathan O'Connor
Michael Antonik

Instructor: **Doug Mumaw**
Adjudicator: **Drew Fracher**

Watessing Park

On September 16th, I re-tested Mike Frith, an actor who had been at Memphis Workshop and had not passed the test there. Mr. Frith had, on his own initiative, spent the weeks after Memphis working on the fights with a new partner, and had had to learn the opposite parts to each fight. Therefore, at noon, on baseball diamond number two, in Watessing Park, Bloonfield, New Jersey, I adjudicated Mike Frith and

Mike Wells. I am pleased to say that the hard work showed, and I applaud Mr. Frith's perseverance.

Passed:

Michael Frith Unarmed
 Rapier/Dagger
 Broadsword
Adjudicator: **J. Allen Suddeth**

CAL ARTS

On December 5th I adjudicated the students at California Institute of the Arts under the guidance of Maestro Erik Fredrickson. Eighteen combatants took the test and twelve passed. This group appeared to be the most disciplined group I have adjudicated at Cal Arts. If I have a complaint it would be that I didn't feel the combatants "raised the stakes." They lacked a certain conviction in that I didn't always believe they were at risk (acting and tempo wise). I would have liked to have seen them go for it! The fights must be safe but they shouldn't look nice and safe. Technically, these students were very good--just a bit more commitment was needed to make this a first rate fight presentation.

The following people passed the test:

Braden Michaels
Lynette Lane
Katharine Menendez
Hillary Spector
Dennis Gersten
Mark Hinkle
Mary-louise Gemmill
Hisa Takakuwa
Rachel C.G. Fisher
Peter Zazzali

Pascal Marcotte
Eduard Will

Instructor: Erik Fredrickson
Adjudicator: David Boushey

Louisiana State University

On December 15, 1988 I had the pleasure of adjudicating the Certification Test fights of the Master of Fine Arts candidates at Louisiana State University in Baton Rouge. Colleen Kelly is the Theatre Movement Specialist at Louisiana State, and she prepared the students for the test. I was looking forward to my journey to Baton Rouge, as Colleen is a dear friend and an avid supporter of the Society. She intends to attend the Advanced Teacher Training Workshop in the near future. She has already served as an assistant at that workshop and has attended the National Stage Combat Workshop.

I thought that the students were well trained. They did particularly good work in picking up a piece of choreography I had created to test their skills at translating the technique taught to them by Colleen. I was a bit disappointed, however, with the dramatic quality of their test fights. The fights were a bit too slow and lacked a definitive performance dynamic. Nevertheless all of the students were quite competent and I would not hesitate to cast any of them as a combatant in a theatre production.

The following students passed the test in Rapier & Dagger, Quarterstaff and Unarmed:

Recommended:

John Mese
Terry Neisler
Megan Austin
Wendy Ann Young

Passed:

Michael McNeal
Steve Mitchem
Kevin McDonald
Joel Rainey
Jamie Moore
Candice Brown
Roxanne Fournier
David Van Wert
Graham Frye
Britt Solano
Vicki Parrish
David Dossey

Columbia College, Chicago

Over the weekend of January 14th I traveled to Chicago to certify students of David Woolley at Columbia College. Once again Mr. Woolley is to be congratulated for a superior job of training with his students. The level of choreographic difficulty was high and his students showed that they were trained to be equal to the task. All of them passed with three recommendations. Several of the students were returning for a second or third certification: again testimony to Mr. Woolley's fine teaching. His students are very competent and wholly enthused. How very nice to have students that really love the work as much as the person teaching. They respect the art and are all on the right track in terms of our "coming up through the trunks" training philosophy. A very hearty

congratulations to "Guido the Butcher".. Those that passed were:

Tom Keefe	Unarmed Rapier & Dagger Broadsword
Loren Rubin	Recommended Unarmed Rapier & Dagger Broadsword
Brian Winters	Unarmed Rapier & Dagger Broadsword Smallsword
Drew Kimball	Unarmed Rapier & Dagger Broadsword Smallsword
Stephanie Repin	Unarmed Rapier & Dagger Broadsword Smallsword
Frank Dominelli	Recommended Unarmed Rapier & Dagger Broadsword Smallsword
Roland Meyer	Recommended Unarmed Rapier & Dagger Passed Broadsword Smallsword

Instructor: **David Woolley**
Adjudicator: **Drew Fracher**

VIDEO TAPE CERTIFICATION

The following students of James Finney passed the certification test in Unarmed, Rapier and Dagger and Quarterstaff.

Russell White

Darla Max

Instructor: **James Finney**

Adjudicator: **Drew Fracher**

HIRING:

Actor/Combatants for the Outdoor Drama, **The Legend of Daniel Boone**. Actor/Fighters needed in all types of roles. Base pay around one hundred dollars a week plus housing for non-speaking roles. One hundred thirty to two hundred dollars a week plus housing for speaking roles. Rehearsals begin the last week in May and the season runs through the end of August. Send resumes to:

Drew Fracher, Director

LODB

c/o Abiding Grace Farm

780 Bushtown Road

Harrodsburg, Kentucky 40330

We will be at SETC and IOD. If you are there, please get in touch and a callback will be given all Certified Actor/Combatants.

CHANGE OF ADDRESS

Barrie Blankenship
4913 Bradenton Road #203
Sarasota, Florida 32134

Joe Bostick
1 Flr, The Esplanade #527
Toronto, Ontario M5a 4H2
Canada

Jeffrey Coussens
1530 29 1/2 St.
Rock Island, Illinois 61201

Terry Doughman
806 N. 48th No. B
Omaha, Nebraska 68132

Rob Hall
507 E. Park, Apt 11
Olathe, Kansas 66061

Jack Harrison
16 Galer #3
Seattle, WA 98109

Barry Lambert
426 Second St. #4
Brooklyn, New York 11215

Brad Mead
P.O. Box 2k2614
Portland, Oregon 97222

Greg Michaels
1207 7th
San Fernando, California 91340

Duane Orelmann
5819 Kinoll Ave
Cincinnati, Ohio 45213

Kevin Reese
2929 Connecticut Avenue NW #706
Washington D.C. 20008

Jane Ridley
719 W. Arrellaga St.
Santa Barbara, CA 93101

Tony Soper
1732 S. Ferdinand
Seattle, Washington 98108

Cliff Thompson
Blue Mountain College
Blue Mountain, Mississippi 38601

Mark Tierno
140 St. Johns Place
Brooklyn, New York 11217

David Woolley
5633 N. Knemore #82
Chicago, Illinois 60660

NEW MEMBERS

Michael Antonik, *Actor/Combatant*
162 W. 13th St. #64
New York, New York 10011

Diane M. Aslanis, *Actor/Combatant*
176 Forest St. Floor 1
Montclair, New Jersey 07042

Steve Bunch, *Actor/Combatant*
4720 Emerald Forest Way #2111
Orlando, Florida 32811

Bob Chapin, *Actor/Combatant*
3301 S.W. 97th Court
Miami, Florida 33165

Stuart Chapin, *Actor/Combatant*
1430 No. Gardner St. #3
Los Angeles, California 90046

Charles Currier, *Actor/Combatant*
232 Columbia Ave
Pitman, New Jersey 06071

Mark Dean, *Actor/Combatant*
192 Willow St.
New Haven, CT 06511

Mark R. Eis *Actor/Combatant*
640 West 207th St. #3A
New York, New York 10034

David Kinch, *Friend*
P.O. Box 22614
Portland, Oregon 97222

Julianne Mazziotti, *Actor/Combatant*
3506 Calton Drive
Murrysville, PA 15668

Willis S. Middleton, *Actor/Combatant*
14 N. Ward Avenue
Rumson, New Jersey 07760

Joseph Nassi, *Friend*
8749 Tobias Ave. No. 12
Panorama City, California 91402

Alexander Vannis Stephano
Actor/Combatant
151 Sterling Place
Upper Duplex
Brooklyn, New York 11217-3305

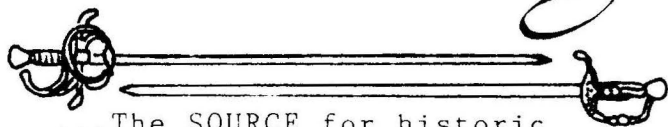
Steven Vaughn, *Certified Teacher*
800 Vernal Road
Attica, New York 14011

Andrea Urban, *Actor/Combatant*
55 Glendale Road
Oak Brook, Ill 60521

Carol Weinstein, *Actor/Combatant*
69 3rd St. No. 2F
Brooklyn, New York 11231

John Michael Young, *Friend*
206 Bevins
Duke University
Durham, North Carolina 27701

Rod Casteel's Colonial Armoury

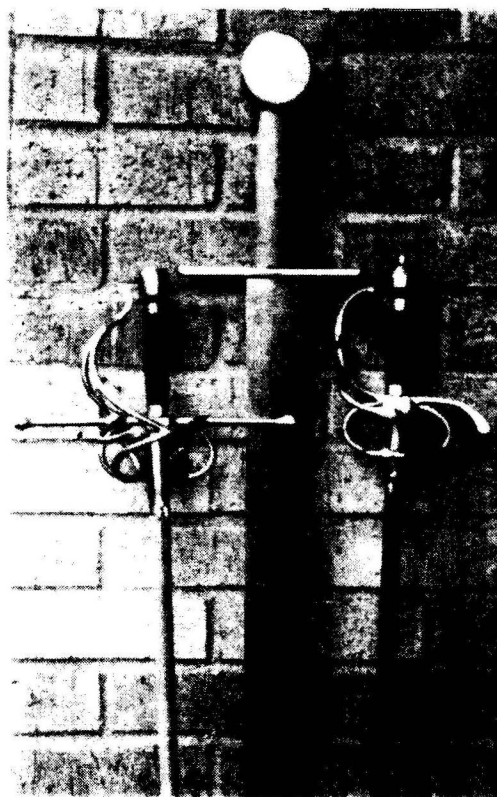


...The SOURCE for historic
steel weaponry.

106 Lynnbrook, Eugene, OR 97404
Phone: (503)688-0607
Before 10 A.M. or after 5 P.M.

- | | |
|------------------|-------------------------------------|
| *SWORDS | *LARGEST SELECTION |
| *DAGGERS | IN THE U.S. (over |
| *ACCESSORIES | 60 sword styles |
| *POLEARMS | offered in catalog) |
| *ARMOR | *HANDMADE STEEL |
| *SPECIAL EFFECTS | WEAPONRY |
| WEAPONRY | *COMBAT QUALITY |
| *FIREARMS | *WHOLESALE TO SAFD/
SCFD MEMBERS |
| | *SALES AND RENTALS |

Send \$1. for complete catalog.



David Boushey recently choreographed the fights in **Cyrano** at the Pioneer Theatre in Salt Lake. He choreographed **Romeo and Juliet** for the Seattle Opera and Pacific Northwest Ballet. He was stunt coordinator for the feature film **Drugstore Cowboy** starring Matt Dillon and for a segment of **America's Most Wanted** for Fox T.V. He soon will be choreographing for the Seattle Repertory Theatre as well as for his fortieth **Romeo and Juliet** for the Pacific Conservatory of the Performing Arts in Santa Maria, California. He is in the process of opening his own Movement/Dance studio in Seattle.

Steve Bunch has been cast as the villain in the Disney Studio Tour Theme Park in Orlando, Florida. He will be working with stunt coordinator Glen Randall (who did **Raiders of the Lost Ark** and **Indiana Jones**) and doing five shows a day five days a week.

John Callahan will be delivering a paper at the Tenth Annual Themes in Drama Conference whose theme in 1989 is Violence in Drama. Dr. Callahan's paper is on "Stage Violence in Greek Drama? Why Not?", a subject Dr. Callahan dealt with in the May 1985 issue of **The Fight Master**.

Drew Fracher staged fights for **I'm Not Rappaport** at the Cincinnati Playhouse early in the fall, and in October he traveled with nine other maniacs led by David Leong to the Grand Caymen Islands to portray a pirate during the Pirates Week Festival. Returning in November, he staged a live action industrial for Proctor and Gamble in Cincinnati. He then acted as Assistant Director for David Leong in the production of a promotional video shot in Gallatin, Tennessee and at his home in Kentucky. Drew then spent a week teaching privately at the farm with his first student at the Abiding Grace School for Movement Theatre Arts. Paul Denhart, a movement teacher from Western Illinois University, came for a week and studied Rapier and Dagger, Single Rapier and Smallsword. Drew is now a Visiting Professor of Stage Movement at Ohio University where he is teaching stage combat and directing a production of **Geography of a Horse Dreamer** by Sam Shepard.

David Leong recently choreographed the fights for **Les Liaisons Dangereuses** at Virginia Stage; **Don Juan** for The Huntington Theatre Company; **Antony and Cleopatra** for Shakespeare Theatre at The Folger; and **National Anthems** for The Long Wharf Theatre. The latter production starring Tom Berenger, Kevin Spacey and Mary McDonnell will move to Broadway in the fall. This past fall also included a three week residency on Grand Cayman Island in the British West Indies staging a stunt

show for the Pirates Week Festival. Fellow members Drew Fracher, Doug Mumaw and Tim and Babs Carryer and Jamie Cheatham served as actors and choreographers. Current projects include editing promotional videotape for Action Adventure International (shot in early December), fight direction for **Macbeth** at Virginia Stage and a feature story on David's work to be aired on March 12th on NBC Sunday Today.

Greg Michaels began the spring of 1988 teaching armed and unarmed combat at the University of California at Santa Barbara--thanks to a recommendation from Erik Fredricksen. During the summer, Greg continued to perform his role as the Double Broadswordsman in Universal Studios' live spectacular **Conan the Barbarian**. In October Greg finished a two month run in the award winning avant-garde Los Angeles production **Megabeth**--where he played Duff and eventually battled monstrous Megabeth. During the Autumn Greg also arranged the final duel for the Ahmanson Theatre's production of **Les Liaisons Dangereuses**--starring Frank Langella and Lynn Redgrave. Winter of 89 will find Greg at Denver Center Theatre acting in, and arranging the numerous combats for **Peter Pan**, as well as for **King Lear**.

Peter Moore recently served as stunt coordinator for the feature **Old Explorers** starring James Whitmore and José Ferrer. (David Boushey's

recent articles were most helpful!). Peter also appears in the film as the Mongol Warrior King. His theater, the New Classic, is now in its sixth season and will present the area premiere of the Polish play, **Hunting Cockroaches**, this spring.

David Woolley taught at Brandeis this spring and staged the fights in **Twelfth Night**. He continues to teach at Columbia College in Chicago. He is staging the fights in **Bloody Bess** and **State Street** as well as giving guest lectures and demonstrations at high schools and colleges in the Chicago area.

The Official T-Shirt of the Society of American Fight Directors

Sizes: small
medium
large
x-large



Comes in biege
Depicting the
Hal/Hotspure
fight in
Henry IV

\$ 7.00 (includes mailing) **ORDER YOURS NOW!**

4720 - 38th N.E.

Seattle, Washington 98105

S.A.F.D. OFFICIAL BADGE

AND PIN

NOW AVAILABLE

BADGE - 3 x 3" \$6.00

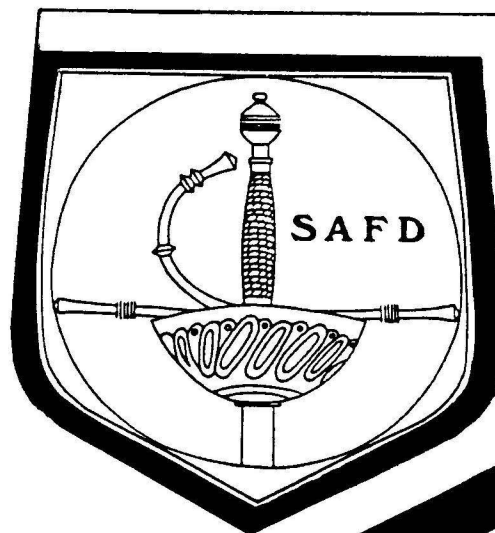
PIN - 1 1/4 x 1 1/4" \$10.00

(includes postage)

Each badge and pin is a
combination of silver, black,
gold, and white colors.

ORDER FROM :

**S.A.F.D. 4720 - 38th N.E. SEATTLE,
WASHINGTON 98105**





GEORGE SANTELLI, INC.

AMERICA'S
FINEST
FENCING
EQUIPMENT

165 south dean st.
englewood, n.j. 07631

tel. 201:871-3105

