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Fall 1990

The Fight Master, Fall 1990, Vol. 13 Issue 3

The Society of American Fight Directors

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The Fight Master

JOURNAL
OF
THE
SOCIETY
OF
AMERICAN
FIGHT
DIRECTORS

FALL
1990
VOLUME XIII
NUMBER 3

The Society of American Fight Directors

DEDICATED TO IMPROVING THE QUALITY AND SAFETY OF STAGE COMBAT



Founded in 1977, the SAFD is a non-profit organization with a membership comprised of over 300 professionals, academicians, friends and supporters, all dedicated to art of stage violence.

Led by the country's top fight choreographers, the SAFD stands for the very highest standard in effective and safe theatrical fighting.

The SAFD has developed recognized standards for levels of skill in the stage combat arts. The SAFD certifies individuals at three levels.

CERTIFIED ACTOR/COMBATANT

The actor/combatant is an individual who has received basic training in three to five weapon forms and passed a performance test which includes a number of required moves. The actor/combatant certificate expires three years from the date of issue, but is renewable through a re-testing process. The actor/combatant certificate does not qualify an individual to teach stage combat or to arrange fight scenes. But it does signify SAFD recognition of this individual as a safe, competent performer.

CERTIFIED TEACHER

A certified teacher of stage combat is an individual who has first passed the actor/combatant certification fight test and then, in addition, had extensive educational training and passed SAFD tests in the following areas: teaching techniques, historical styles, weapons theory and practice, and theatrical choreography. The SAFD endorses this individual to teach stage combat.

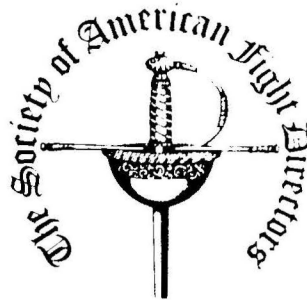
CERTIFIED FIGHT MASTER

A fight master is an individual who has completed all requirements of the actor/combatant and the certified teacher. Beyond this, he or she must have a strong professional background, have choreographed a minimum of twenty union productions and passed an extensive oral, written and practical examination. Fight masters are endorsed by the SAFD to teach, coach, and choreograph in professional theatre, film and television, and in the academic arena.

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with your questions or
problems concerning
the art of
stage violence.



The Fight Master

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A TALE OF JEALOUSY, SWORDPLAY, AND A CERTAIN ITALIAN

BY J. D. MARTINEZ

"In rough and tumble Elizabethan England most men lived by their wits and survived by the sword." The first in a series profiling the Ancient Masters of Defence, J. D. Martinez takes a look back at dashing Italian swordsman, Vincentio Saviolo.

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FROM TIMON TO TITUS, BOUSHEY MARKS A MILESTONE

BY LINDA MCCOLLUM

David Boushey's first job as a fight director was working on the Seattle Repertory's *Hamlet*. Prior to talking to him they had planned to use a couple of actors to "put a fight together." Eighteen years later, Boushey marks a very special milestone; he's now choreographed the entire Shakespeare canon.

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"THEN, AS I END THE REFRAIN, THRUST HOME."

BY CHARLES CONWELL

Flamboyant star Walter Hampden was the reigning Cyrano of his day. Touring with him entailed as much adventure as did the play. "Mr. Hampden would occasionally depart the choreography. When [he] left himself open to an obvious thrust, Mr. Schnitzer would 'fence him down hard.' Mr. Hampden's fencing would quickly improve."

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THE HOW-TO GUIDE TO AD LIBBING SHAKESPEARE

BY DANIEL L. COLVIN

"It is difficult for many modern actors to react to the situation on stage as if they were living in the sixteenth century. It is the task of the director and/or fight master to provide the actor with the means whereby they can accomplish the desired ends." A practical approach to helping actors who may need to ad lib in iambic pentameter.

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"BRAWL RIDICULOUS THE NAME OF AGINCOURT"

BY RICHARD RAETHER

"What is a fight choreographer to do when the playwright cuts the ground from beneath him at the start?" A fight master looks at some of the problems posed and questions to be answered in tackling two recent productions of *King Henry V*.

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SERVING TIME: THE FIGHT MASTER'S APPRENTICE

BY PAUL DENNHARDT

The relationship of apprentice and master can be a learning process much too easily overlooked in a society concerned with "instant" results. "My apprenticeship in Utah was the most valuable learning experience I have had to date," says this actor/combatant.

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MISCELLANY

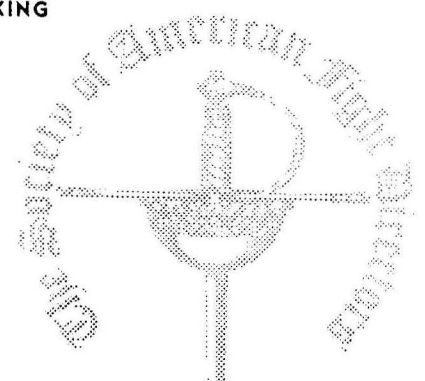
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Editorially Speaking



MARGARET RAETHER
EDITOR
THE FIGHT MASTER

THERE IS A NEW LOOK AND NEW DIRECTION FOR THE *FIGHT MASTER*.

There have been times, during the last month—mostly late at night—when I envisioned myself in a home somewhere, drooling into my basketwork by the time this issue was completed. Still, as a faint—very faint—glimmer of light appears at the end of the tunnel, I can truthfully say that putting together this issue of the *Fight Master* ranks as one of the biggest, most satisfying challenges I've undertaken. Also a big load of work . . .

Many people have made a point of saying thank you to Linda McCollum for her work over the past six years editing the *Fight Master*. Let me add my voice—now I know firsthand what a big task that is. Also thanks to Allen Suddeth for his confidence in me, to Joe Martinez for his support, and to Richard Raether for his many contributions and for doing the babysitting on those late nights. Say, maybe I can save this paragraph in case I ever win an Oscar. . .

Besides a new design, a number of new departments are being inaugurated in this issue. Among them: "Nuts & Bolts" a practical how-to column; "Film Fights" which is pretty self-explanatory; and the return of "Spotlight" which profiles an SAFD member. Also, we have the first in a series of features from Joe Martinez profiling the ancient masters of defense.

To any macaholics out there, layout, graphics and type for the *Fight Master* are done on a MacIIci, in Quark Xpress. All submissions, even scribbled in crayon on the backs of envelopes are welcome, but Mac users are encouraged to send submissions on disk in MS-Word or MacWrite.

I look forward to hearing from you.

Margaret Raether

The *Fight Master*

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Rockford, IL 61103

*Submitted material may
edited for clarity and length.*



LETTERS



HISTORICAL VS. THEATRICAL

DENNIS GRAVES IS ONE OF the foremost sword cutlers in the English-speaking world. I admire him immensely, not only for his product, but for his historical knowledge regarding edged weapons. I like Denny very much as a friend and colleague. But I take issue with some of his comments in the article "Dennis Graves, Premier Sword-cutler" by Linda McCollum that ran in the Winter 1990 *Fight Master*.

I appreciate Denny's concern for historical accuracy, but as a choreographer, I stage fight sequences for the 99.5% of the audience that has not studied historical swordplay.

I want the audience to see what is going on in the fight! I want them to understand why the combatants are fighting and how they intend to resolve the conflict. Of course I want a feel for the style of the period. Of course I won't stage a *Richard III* fight with epees. But I will take theatrical license when necessary.

I see few fights so slow and safe that they appear "overly safe and ponderous." Usually it's the opposite! I care little about modern fencing with regard to theatrical swordplay. We are, after all, depicting a theatrical event with actors (not fencers) pursuing specific objectives and intentions through the action. Dramatic perspective is first and foremost.

I absolutely want sound and fury in my fights! I don't want swords to click-clack like pieces of wood or aluminum. I want my swords to sing! I want to build a dramatic moment; sound is vital to that. The sound of swords clashing together builds tension. I could care less whether swords truly rang in days of old. I'm not after an exact replica of a historical fight. That would be as dull as dishwater! Watching two combatants circle for five minutes between attacks would get a little monotonous. I don't want big "sweeping moulinets" to affect parries. I don't want "to use the flat of the blade" to parry. The SAFD has been trying to break that habit for years.

I prefer the Musketeer blade as opposed to a heavier, more historically accurate blade. How can speed be attained with a weapon that can't be managed in a crisp fashion? The Musketeer blade reads well on stage, reflects light nicely, rings, and can be handled in a quick manner.

I know few choreographers who ask actors to "aim for each other's swords" instead of target areas. The SAFD certainly doesn't encourage it. We call it sword sharpening.

When Denny talks of the mechanics of sword building, he's in a class all his own. But in theatrical knowledge, I feel he falls short. This is not to demean Dennis; I wish I had one ounce of his craftsmanship in weapons. But I have a theatrical background and feel I know how to build theatrical spectacle.

I address this issue because I don't want younger colleagues to believe they're on the wrong track if their primary focus is the theatrical moment rather than historical accuracy. I try my best to stay within certain historical boundaries but, "the play's the thing" and if one area or the other must take a back seat, it will be historical authenticity.

David Boushey
Seattle, WA

AND ON THE SAME SUBJECT...

I SEND THE ORIGINAL TEXT OF my appreciation of *Methods and Practice of Elizabethan Swordplay* which space, it seems, did not permit the publishers of the book to quote in

full. SAFD members may find what I said of interest:

As one who has had the pleasure of arranging screen sword fights for Errol Flynn, Douglas Fairbanks Jr., and Oliver Reed, where the object is to make the stars look good and entertain, with consequently much of the academic approach to the swordplay, perhaps rather properly, waiting in the wings, so to speak, I feel honoured to be asked to comment on this splendid and absorbing book.

Messrs. Soper and Turner have obviously researched their subject with erudition and love. The great fencing masters of Hollywood such as Fred Cavens, Ralph Faulkner and others, were perfectly capable of putting on classical demonstrations of Elizabethan Fencing, and did so in their Salles for the edification of their Olympic fencers. But they applied, and I think rightly, the techniques of foil, epee, and saber of course, based in part on historical observance, to the fashioning of their wonderful screen sword fights because it was the best approach for the "ZA" of the swashbuckling movie.

Methods and Practice of Elizabethan Swordplay is an invaluable reference book for Fight Directors and all those involved in staging exhibitions of historical swordplay. I commend it wholeheartedly.

As a footnote, I might mention that a little-known fact is that Errol Flynn, a voracious reader, knew a great deal about the old-time Fencing Masters and could, and did, demonstrate their methods with wit and skill. But he said to me, "First and foremost, Pat, I want exciting action. As regards historical accuracy with the swordplay, work it in where you can..." Excellent advice, wouldn't you say?

Patrick Crean
Stratford, Ontario

The *Fight Master* welcomes letters. Send them to Editor, the *Fight Master*, 1834 Camp Avenue, Rockford, IL 61103. Letters may be edited for length and clarity.



about the Cover

Cover Art
by
Duane Orlemann

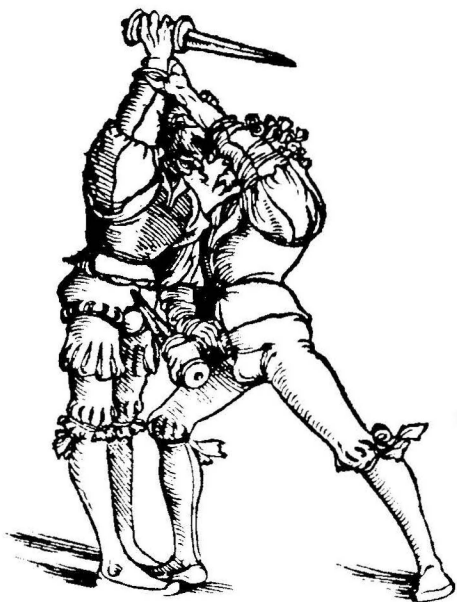
The artwork featured on the cover of this issue is adapted from an illustration of 16th century German dagger fighting according to Lebkammer. From *Der Allten Fechter*.

The artist is Duane Orlemann, an SAFD member, a certified actor/combatant, and, happily for the SAFD, a professional graphic artist.

Duane can be contacted at:
513-961-6400

emphasis in

BFA/*Stage Combat* in Theater Arts

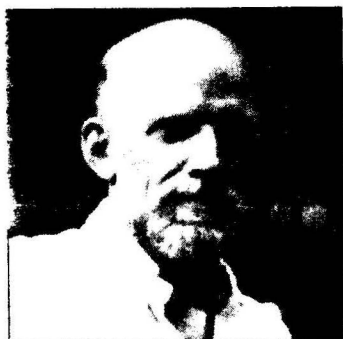


- † unarmed combat † knife † smallsword † saber
- † foil † epee † rapier (with dagger, cloak, and gauntlet)
- † bastard broadsword † sword and buckler
- † samurai sword † quarterstaff † fight direction
- † the teaching of stage combat † related theater arts
- † fight notation † historical research † humanities



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215-875-2232



J. ALLEN SUDDETH
SAFD PRESIDENT

**I AM PLEASED TO REPORT TO YOU
THAT THE SOCIETY OF AMERICAN
FIGHT DIRECTORS IS MOVING AHEAD
ON SEVERAL FRONTS.**

During this year's National Stage Combat Workshop, the officers and fight masters met for several days prior to the opening of the workshop, hammering out new policies, and streamlining others. We also had a chance to meet several times with Chairman of the Board Jeff Koep to set goals for the next ten years. I would like to say here that the addition of Jeff Koep to the SAFD is the best thing that's happened to us in years. He has a clear, unbiased view of the society as a whole, and his positive energy, coupled with his show business savvy, will be of enormous help to us in the years to come.

The Patrick Crean Collection

I am pleased to announce that the society, through the efforts of its board of directors, is raising money to endow the "Patrick Crean Collection," a library of books, tapes, plays, manuscripts, and fight choreography, for the use of our members and other interested scholars. It will be housed in a major library and accessible nationwide through lending programs. As interest in stage combat has grown, more and more people need a source to study. The SAFD would like to fill this gap in the name of our most respected member, Mr. Patrick Crean.

Scholarship Funding

The board is also raising money to endow a scholarship fund for the training of students in the stage combat arts. This money would go to qualified students to study either privately, or at the National/Advanced Workshops, or the Teacher's Workshop. More on this in the near future as funds become available and guidelines are set up.

Re-certification

Responding to the concerns of the membership last year regarding re-certification procedures, the officers, along with the fight masters have, hopefully, made this process somewhat easier, and less punitive financially for those wishing to keep their Actor/Combatant status up to date. As detailed in the *Cutting Edge*, new rules allow a student to take a two-day workshop from a certified teacher or fight master, at a set fee, to re-certify in two weapons. With this new program in place, it should be much easier for you, the members, to re-certify and to keep our standards high.

Publications

In order to spread the word about SAFD further, we have decided to make available all of our publications (the *Fight Master* and the *Cutting Edge*), to the major drama departments and libraries free of charge. These are your dues dollars at work! No longer will a drama department have to seek us out, and pay a fee to learn about our work, or have their students know about training opportunities around the United States. If you would like a list of the institutions, send your request to the Secretary.

Broadsword and Shield

Responding to growing needs in the membership, a special committee has been formed to set guidelines for a new, sixth weapons discipline. Soon, members will be able to test in broadsword and shield, a popular weapons form across the country, and with choreographers as well. We hope to have the new compul-

sory moves written up and available for the spring run of Fight Tests! Here is a reminder for those of you thinking about having a test in the future. The rules *have* changed (though not much) as detailed in the *Cutting Edge*. Please apply in advance to the secretary, Richard Raether, for a packet with the new rules, compulsory moves, glossary, etcetera.

A Loss

We have lost one of our colleagues. Mr. Leonid Tarassuk died recently with his wife in an automobile accident in France. Mr. Tarassuk was a senior research associate in the department of Arms and Armour at the Metropolitan Museum of Art in New York. He published a monograph, "Parrying Daggers and Poniards," through the SAFD, copies of which are still available. Our sympathies go out to his family.

A Thank You

Finally, I would like to say "Thank You" publically to Linda McCollum who, for the past several years, has been our Editor. Ms. McCollum has retired from the *Fight Master* to spend more time with her new granddaughter. She was recently awarded the Patrick Crean Award for her service, and indomitable spirit. Taking her place is Margaret Raether. Ms. Raether was a student of mine in New York and a very active member of Fights R Us. She is a commercial artist, computer graphics whiz, writer, actress, and mother of two. I believe that she will do the SAFD proud, as witnessed by the new design of this issue. Helping her are Joseph Martinez, and, yes, Richard Raether. My hat is off to you, and the new "look" of our magazine!

Happy Holidays!

J. Allenfudde

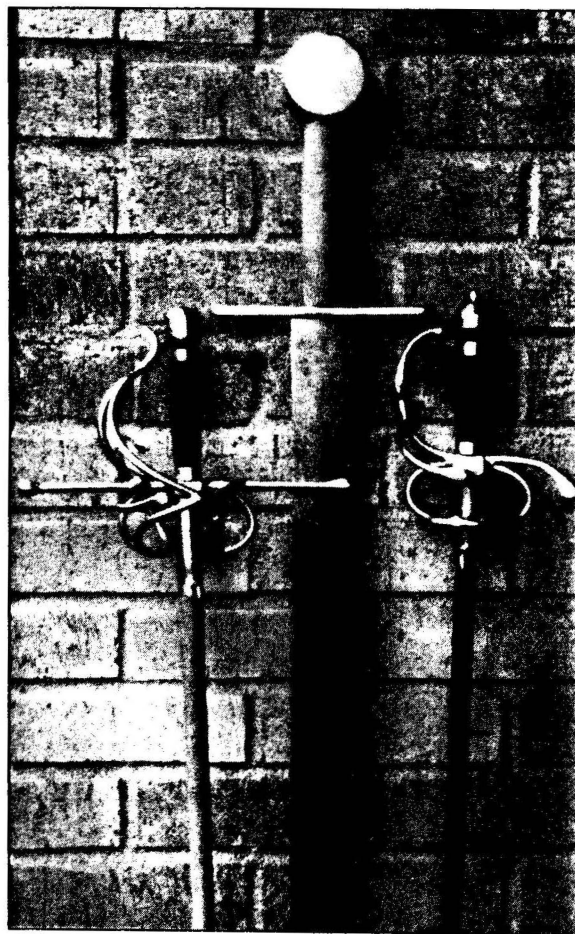
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DAVID S. LEONG
NSCW
COORDINATOR

THE ELEVENTH ANNUAL NATIONAL STAGE COMBAT WORKSHOP WAS HELD AT THE UNIVERSITY OF NEVADA-LAS VEGAS JULY 16-AUGUST 3, 1990.

Together, the national and advanced workshops totaled 48 participants from Alaska to Massachusetts, as well as a staff of 20, including fight masters,

teaching assistants and journeymen. Due to its two-year success, plans are now being made to host next year's national workshop at the same site.

ADVANCED WORKSHOP

Fight Master	Teaching Assistant	Journeyman/woman
J. Allen Suddeth Erik Fredricksen	Dale Girard	Michael Chin/Robert Taftee

NATIONAL WORKSHOP

Broadsword Joseph Martinez	Dan Carter	Ken Smith (floater) Wendy Young
Unarmed David Boushey	Brad Waller	Eric Orman
Quarterstaff/Smallsword Drew Fracher	Bob MacDougall	Jan Pugh
Rapier and Dagger David Leong	David Brimmer	Paul Dennhardt



The participants in the 1990 National Stage Combat Workshop.



Morning warm-ups at the NSCW.



Journeyman Mike Chin partners one of the workshop students.

Several changes were made in this year's schedule to tighten the daily schedule of classes. Quarterstaff and smallsword were taught for a combined three weeks, thus allowing more time to concentrate on learning the three fights required for this year's actor/combatant certification test. Evening classes and workshops were also eliminated in order to prevent early burnout and fatigue.

The daily schedule consisted of an 8:30 a.m. warm-up followed by two 1-1/2 hour classes. Two afternoon sessions of the same length preceded the evenings, which were devoted to rest and relaxation, as well as to casino-hopping on the Las Vegas strip. Evening sessions during the second and third weeks consisted of private coaching, fight rehearsal and scene work.

Representatives from the nation's foremost armories displayed their wares at the only scheduled evening event of the week one. David Doersch (representing Rod Casteel's Colonial Armory and Christopher Poor's Arms and Armour), Dale Girard (standing in for Dennis Graves) and Dexter Fidler (American Fencer's Supply), shared a moment in the spotlight before members of the workshop were allowed to browse and purchase what they pleased.

As in the past, the third week became a mad rush as the students

readied scenes for Friday's fight test. Since there were only three fights made available to the students this year, the process of preparation was not as hectic.

The fights were approximately 1—1-1/2 minutes long (without dialogue) and contained only the required moves recommended by the SAFD. Each pair of combatants presented their fight in class for critique throughout the last week. In some instances, students had the opportunity to view their

work on videotape for feedback.

On Friday, August 3, 31 of the 36 students in the national workshop tested for their actor/combatant certificate. Twenty passed, and of that group, four earned recommendations.

The scenes ranged from video games and television quiz shows to men playing women and women playing men. John McFarlane, Kevin Barratt, Christine Hall, and John Colela were exceptionally strong in their technique, while moving briskly through the fights. Leigh Bohannon and Daniel Blinkoff (who looked as if they hatched from the same egg) did an unusual scene as two rats. Kristine Hawbaker and Krishna Jones played a mother and daughter in a duel to the death.

A *Knight at the Fights*, the annual show put on by NSCW participants, was quickly but effectively assembled for a Friday evening public performance. Fight master Allen Suddeth did an outstanding job of introducing the show and welcoming the audience. Bonnie Gould as "Sally Jesse Geraldo Rivera Donahue" served as

talk show host. The journeymen aptly displayed their acting and combat skills in a series of commercials put together especially for the evening. Special thanks go to Dan Carter for his outstanding contribution as production manager/stage manager/head assistant for the second year in a row.

Immediately following the performance, the annual awards ceremony was held honoring those individuals that made significant contributions to this year's workshop. Linda McCollum was presented with the 1990 Patrick Crean award for her excellence as past editor of the *Fight Master*. Her efforts in all areas have helped the SAFD prosper.

AWARD WINNERS

Best Male Combatant-NSCW

John McFarland

Best Female Combatant-NSCW

Christine Hall

Best Male Combatant-AACW

Michael Kirkland

Best Female Combatant-AACW

Tina Hansen

Best Scene-AACW or NSCW

Michael Kirkland & Tina Hansen

The 1990 Patrick Crean Award

Linda McCollum

All the fight masters, teaching assistants and journeymen would like to thank UNLV and, in particular, Dr. Jeffrey Koep for their support and interest in hosting this event. Linda McCollum is to be gratefully acknowledged for her efficiency as the on-site coordinator. We look forward to another year of continued success as we prepare for the twelfth annual National Stage Combat Workshop, July 15-August 3, 1991.

Hope to see you there!

David S. Leag

The first Advanced Actor Combatant Workshop was held this year, concurrent with the NSCW, at UNLV. Headed by SAFD President J. Allen Suddeth, who was assisted by past President Erik Fredricksen, the AACW was attended by twelve participants.

The advanced workshop kept a separate schedule from the national workshop, with a more rigorous curriculum. Participants attended classes morning, afternoon, and evening. Unique this year was a series of acting classes taught by Messrs. Fredricksen and Suddeth, which culminated in a Friday "scene night."

The first week of the workshop focused on acting, weapons technique and drills in five weapons.

As the second week began, participants began learning the choreography for the certification test fights, as taught by the AACW staff and guest fight masters. Fight

scenes were also created during the second week, some of which were so good, they were selected for performance in *A Knight At the Fights*.

The third week was spent on disciplines such as rapier/gauntlet and rapier/buckler, while rehearsals for the fight test continued.

Participants at this year's AACW included actor/combatants from such diverse places as Alaska, Amsterdam, Los Angeles, New York City, and Galveston. Though the work was demanding and intensive, everyone's skills improved enormously and lifelong friendships were made. On the final day of the workshop, a champagne toast was made to mark another SAFD milestone.

Next year, we plan to offer the AACW again. We guarantee it will be as challenging and stimulating as this year's!

J. Allen Suddeth

AACW PARTICIPANTS

Tina Hansen

Michael Kirkland

Erica Bilder

Duane C. Orlemann

Diana Wagner-Boyd

Anthony Carriero

Jeff Coussens

David Doersch

Mark Ransom Eis

Delia Ford

Michael Hood

Marcella Paraskevas



TWELFTH ANNUAL

NATIONAL STAGE COMBAT WORK SHOP

INSTRUCTORS

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- Erik Fredricksen
- David S. Leong
- Joseph Martinez
- Richard Raether
- J. Allen Suddeth

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**JULY 15 –
AUGUST 3
1991**

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(SAFD) in association with the
University of Nevada, Las Vegas**

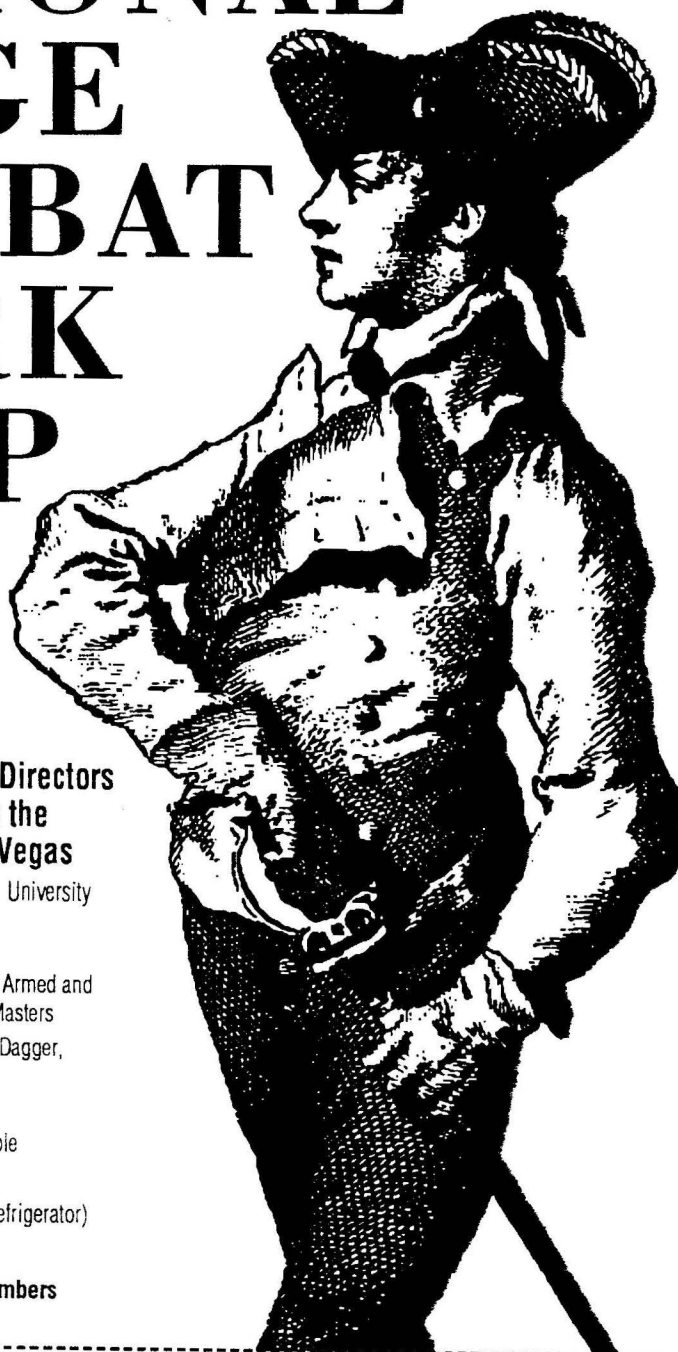
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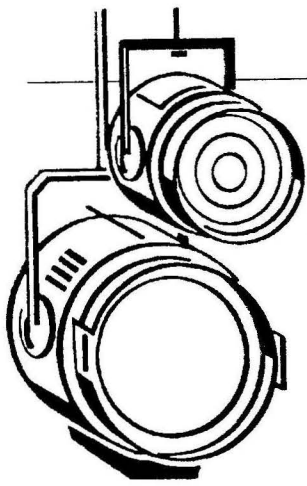
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Spotlight

on fight master
Chris Villa

A RENAISSANCE FAIRE SEEMS THE LOGICAL SETTING FOR THIS SAFO RENAISSANCE MAN.

These days Chris Villa is wearing two hats as both Entertainment Director and Fight Director for the Pennsylvania Renaissance Faire. But that double duty assignment just adds to the impressive hat collection Chris already boasts: archer, weapons maker, poet, playwright, gypsy bard and fight master.

His interest in the sword was sparked in college where he studied fencing with Albert Urenda, who had been a student of Jean Heremans and Joseph Vince (both familiar names to students of cinema fights). With Urenda, Chris trained in foil and saber, as well as what Chris calls "the more difficult art of training others." "This was, without a doubt, the most valuable training I ever received, as it laid the groundwork for everything that followed in my career."

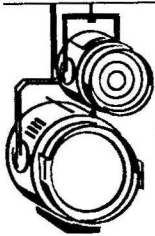
Chris' first exposure to theatrical swordplay was from David Boushey. He worked as David's assistant for two seasons at the Oregon Shakespeare Festival in 1976 and 1977. Chris credits David with the training and technique in rapier/dagger, broadsword and unarmed combat that he still uses. At this time Chris also joined a fledgling stage combat group Boushey was organizing: the Society of American Fight Directors.

Next port-of-call for Chris was at American Fencers Supply Co. in San Francisco where he became shop foreman and their first resident consultant in stage combat weaponry. He attended the very first National Stage Combat Workshop along with Drew Fracher and J.R. Beardsley. The following year he and David Leong served as assistants at the second NSCW.

Chris began teaching stage combat, first at Humboldt State University and later at the University of California



at Irvine. He also began to choreograph fights professionally. As fight director for the Oregon Shakespeare Festival for four years, he choreographed numerous productions, including a *Romeo and Juliet* with Kyle MacLachlan. Chris has worked at San Diego Rep., South Coast Rep., San Jose Rep., LA Music Center Opera, San Francisco Opera, LA Theatre Center, Western Stage Co., Eugene Ballet Co., and the Pacific Conservatory of the Performing Arts, among others. All in all, he's managed to rack up over 100 choreography credits since beginning his career.



Spotlight

on Chris Villa

Transplanted to the East Coast earlier, this year, Chris is ensconced now at the Penn.RenFaire where he keeps extraordinarily busy writing and directing shows, teaching stage combat and overseeing the acting conservatory, as well as running day-to-day operations of the entertainment/acting company.

"Our acting company at the faire consists of two groups. The professional company (the Bachannalians) is comprised of 35 actors and actresses who perform all of the stage shows that we put up "in house." This is anywhere from 25-30 productions during the eight hour day, plus they provide street improvisation when they're not onstage. It is a grueling schedule and requires incredible dedication."

Chris oversees the six-week rehearsal schedule for the Bachannalians which includes work in voice, dialect, movement, history, stage combat, characterization, improvisation. "After the first week, we break the rehearsal period down and work on all of the individual shows, as well as continuing the workshops. After four weeks we start dress rehearsals for the entire faire."

Additionally, Chris is responsible for overseeing the second group of actors, the Blackfryars, composed of amateur local performers.

The faire proper runs for sixteen weeks from late June until the beginning of September. About mid-October, a scaled-down company of about 20 actors and actresses prepares for the Fall season of Mansion Shows, *An Evening with Edgar Allen Poe*, *A Dickens Christmas*, and the *Christmas Feast*. From January to early April is involved with planning the upcoming faire shows and scenarios and auditions in Los Angeles, Chicago and New York, as well as local auditions in Lancaster, PA.

Chris came to Pennsylvania with an extensive background performing at various Renaissance faires on the West Coast as a member of a stage combat troupe and with the Aftermath Dance/Magic troupe, for whom he appeared as Vlad, the Gypsy Bard.

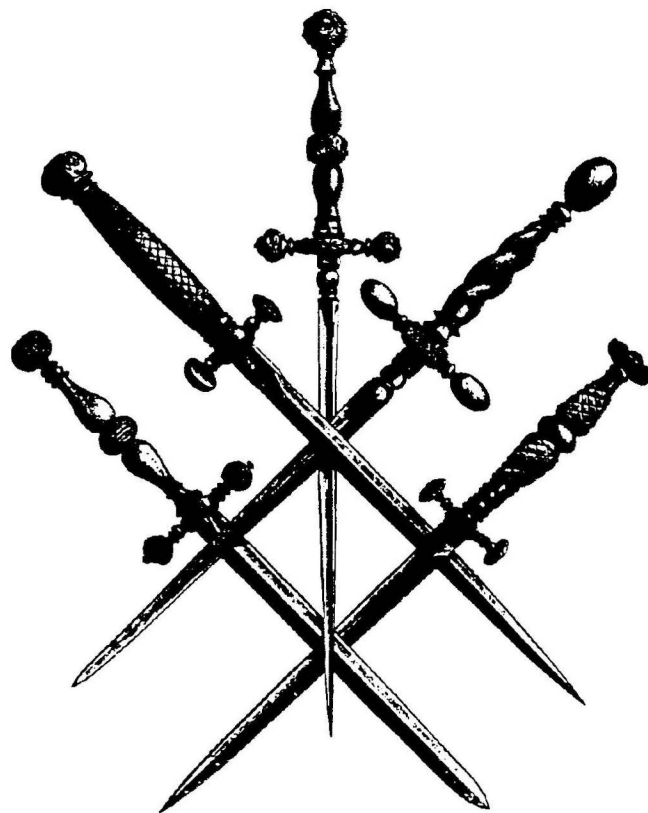
In addition to his job(s) at the Penn. Renfaire, Chris also continues to write children's plays, a pursuit he began in the late 70s in Oregon. Chris describes them as "mainly swashbucklers, and to date, I have had all of them produced, frequently taking a part in them and/or directing them." Some of the titles are *Somewhere off the Coast of Cadiz*, *Sinbad in the Land of the Amazons*, *Twin Desperados* and *The Masked Avenger Rides Again*.

Other pursuits, when Chris can find any time for them, include archery, reading (history and Sword and Sorcery novels), collecting Britains LTD. Knights, and writing poetry.

Ultimately, a West Coast fight master seems to have found a congenial home in the woods of Pennsylvania.

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by
Dr. Leonid Tarassuk



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W

orld renowned expert on arms and armor, Dr. Leonid Tarassuk and his wife Nina died in an automobile accident on September 11 in the village of Quimper in the Brittany section of France. The couple were visiting museums on the continent when the accident occurred. Dr. Tarassuk was 64 years old and Mrs. Tarassuk was 52.

Dr. Tarassuk lived most of his life in Leningrad and was in the Soviet Army from 1944 to 1946. In 1952, he joined the staff of the Hermitage Museum in Leningrad, but from 1959 to 1962 he was imprisoned for what were called anti-Soviet activities, because of comments he made in a private residence that was bugged. After he was released, he earned his Ph.D. from Leningrad University in 1965, and returned to the Hermitage Museum. In 1967 he was made senior research associate and curator of European and American arms and armor.

In 1972 he applied for a visa to leave the Soviet Union and was dismissed from his position. After a year, he and his family were allowed to leave. They moved to the United States in 1973 and two years later he joined the staff of the Metropolitan Museum and in 1986 he was named senior research associate. Following that came his appointment as Consulting Curator to the Harding Collection of Arms and armor, at the Art Institute of Chicago.

Dr. Tarassuk lectured extensively and wrote innumerable articles and several books on the history of arms, including *Parrying Daggers and Poniards* published in 1987 by the Society of American Fight Directors.

An expert swordsman, Dr. Tarassuk participated in Soviet national competitions, as well as international tournaments. He frequently consulted on the historic background of arms, costumes, and fencing styles, to the film and theater industry.

His wife, Nina, was trained as a conservator at the Soviet Academy of Arts and had worked as a restorer of paintings at the Hermitage from 1951 until she too was dismissed. She gave private language classes after coming to the United States and in July joined the Metropolitan, performing conservation work.

Our deepest sympathy goes to their daughter, Irina, and son, Ilya, currently living in New York City.

SAFD Mourns the Loss of a Friend



DR. LEONID TARASSUK

A TALE OF JEALOUSY, SWORDPLAY, AND A CERTAIN ITALIAN

Vincentio Saviolo,
dashing Italian
fencing master,
infuriated his
English rivals.

A look backward at a
Master of Defence.

BY
J. D. MARTINEZ

What I hope to share with you over the next several issues of the *Fight Master*, are some of the sources that the Fight Masters have relied upon to enrich their craft as stage fight choreographers. I will mix a little *fact*, *fantasy* and *speculation* concerning the personalities and exploits of a few of the ancient swordsmen and teachers who have left a tantalizing trail of their lives and times. These ancient Masters of Defence are the spiritual forefathers of the modern Fight Master.

I'll begin this series with that dashing Italian swordsman, who looks "like Mars himself", Vincentio Saviolo!

In rough and tumble Elizabethan England most men lived by their wits and survived by the sword. Quarrels were

numerous in the crowded conditions of sixteenth century London and the roads leading from the capital were harassed by thieves and worse. The average Englishman trusted the traditional weapons used by his ancestors, and relied upon his strong right arm and nimble feet to protect him from danger. But a new spirit was swelling among the more educated and wealthy nobility surrounding the aging queen. The medieval code of honor, which had sufficed for the early part of the century, was being refined by a Gentlemanly code of manners introduced primarily by the Italians. These "Italiante" ways were becoming enormously popular. And with the popularity of the newest fashions in manner and dress from the continent, came masters of music, dance and swordplay to supply the aristocracy's hunger for the new ways.

Vincentio Saviolo was a very popular Elizabethan Fencing Master, from Padua, Italy. He began teaching in London some time after 1578 in the fashionable theatrical neighborhood of the Blackfriars. In fact, Saviolo began teaching in the same

The Fight Masters living and working in the United States today are some of the finest stage fight choreographers and teachers of stage swordplay in the world. They are master craftsmen in the re-creation of ancient forms of swordfighting and in the adaptation of those forms for use on stage and screen. Through a meticulously orchestrated sequence of training techniques, a Fight Master invests ancient rituals with new meaning.

Where has this arcane knowledge, shared by Fight Masters, come from? Who originated the mysteries of these ancient weapons which the modern stage fight choreographer adapts into the Art of Stage Combat?



space formerly used by an English Master of Defence, William Joyner (William Joyner was one of four English Masters of Defence who established the "London Masters of Defence", an organization supposedly given a patent for a monopoly of teaching Fencing in England by King Henry the Eighth). That this "foreigner" was being warmly accepted by the former patrons of the English Masters of Defence certainly didn't endear them to Saviolo's presence.

Saviolo was a gentleman, courtier and highly accomplished fencer. He claims to have incorporated the various techniques of both the Italian and Spanish Systems of Fence into an integrated and practical system of his own. He was vociferously praised by John Florio, tutor in Italian to the Earl of Southampton, for his many gentlemanly virtues in the Seventh Dialogue of Florio's *Second Frutes* (1591):

"There is no man that teacheth with more dexterity and nimbleness. He hath skill in every kind of weapon. He dances very well both galliard and pavane, he vaults most nimbly, and capers very loftily." "He is most patient." "Neither doth he go about to revenge any injury unless it touch his credit and honour."

In my opinion, one of Saviolo's most important contributions to the modern practise of stage swordplay, and to Fencing in general, was his insistence on a gentlemanly code of behavior. He felt that his advanced skills as a swordsmen gave him an unfair advantage over the (in his opinion) cruder English technique. In Saviolo's code of honor, a gentleman does not take advantage of inferiors. The linking of a code of honor with the practice of swordplay is one of the more pleasant aspects of our work that has survived to this day. Of course Saviolo's superior attitude and his popularity with the Earl of Essex got him into trouble with the English Masters of Defence.

A story is told by an English Master of defence, George Silver, about Vincentio Saviolo which sheds

light on the Italian's code of behavior. This story also amply illustrates the intrinsic hatred that the English Masters of Defence harbored for

these successful foreigners. The following incident (see box) supposedly took place around four hundred years ago . . .

"I drink to all the cowardlie knaves in England, and I thinke thee to be the veriest coward of them all."

"Upon a time at Wels, in Somersetshire, as he [Vincentio] was in great braverie amongst manie gentlemen of good accompt, with great boldnesse he gave out speeches that he had bene thus manie yeares in England, and since the time of his first comming, there was not yet one Englishman that could once touch him at the Single Rapier, or Rapier and Dagger.

A valiant gentleman being there amongst the rest, his English hart did rise, to heare this proude boaster, and secretly sent a messenger to one Bartholomew Bramble, a friend of his, a very tall man both of his hand and person, who kept a schoole of Defence in that town.

The messenger by the way made the Maister of Defence acquainted with the mind of the gentleman that sent for him, and of all that Vincentio had said.

This maister of defence presently came, and amongst all the gentlemen, with his cap off, prayed Maister Vincentio that he would be pleased to take a quart of wine of him.

Vincentio, verie scornefully looking upon him, said unto him; Wherefore should you give me a quart of wine?

Marie, Sir, said he, because I heare you are a famous man at your weapon.

Then presently said the gentleman that sent for the Maister of Defence:

Maister Vincentio, I pray you bid him welcome, he is a man of your profession. My profession? said Vincentio, what is my profession?

Then said the gentleman, he is a Maister of the noble Science of Defence.

Why, said Maister Vincentio, God made him a good man. But the Maister of Defence wold not thus leave him, but prayed him again he wold be pleased to take a quart of wine with him. Then said Vincentio, I have no need of thy wine; then said the Maister of Defence: Sir, I have a schoole of Defence in this towne, will it please you to go thither? Thy schoole, said Maister Vincentio? what shall I do at thy schoole? Play with me, (said the Maister) at the Rapier and Dagger, if it please you. Play with thee, said Maister Vincentio? if I play with thee, I will hit thee 1.2.3.4 thrusts in the eie together. Then, said the Maister of Defence, if you can, do so, it is better for you, and the worse for me, but surely I can hardly beleve that you can hit me: but yet once againe I hartily pray you, good Sir, that you will go to my Schoole and play with me. Play with thee, said Maister Vincentio (verie scornefully) by God me scorne to play with thee.

With that word scorne, the Maister of Defence was verie moved, and up with his great English fist and stroke Maister Vincentio such a boxe on the eare that he fell over, his legges just against a Butterie hatch, whereon stood a great blacke Jacke: The Maister of Defence, fearing the worst against Vincentio rising, catcht the blacke Jacke into his hand, being more than halfe full of beere. Vincentio lustily start up, laying his hand upon his dagger, and with the other hand pointed with his finger, saying, Verie well: I will cause thee to lie in the gale for this yeare 1.2.3.4 yeares. And, well, said the Maister of Defence, since you will drinke no wine, will you pledge me in Beere? I drinke to all the cowardlie knaves in England, and I thinke thee to be the veriest coward of them all; with that he cast all the Beere upon him.

Notwithstanding Vincentio having nothing but his guilt Rapier and Dagger about him, and the other for his defence the blacke Jacke, would not at that time fight it out. But the next day he met the Maister of Defence in the streete and said unto him, You remember how misused a me yesterday, you were to blame, me be an excellent man, me teach you how to thrust two foote further than anie Englishman, but first come you with me: then he brought him to Mercers shop, and said to the Mercer, let me see your best silken pointes, the Mercer did presently shew him some of seaven groats a dozen, then he payeth fourteene groats for two dozens and said to the Maister of Defence, there is one dozen for you, and here is another for me."

George Silver is certainly attempting to paint Saviolo as a coward and a bit of a fool and goes on to ridicule the book on swordplay that Saviolo had written. However, The techniques in Saviolo's treatise on Rapier technique are logical and effective. I think the encounter with Bramble only proves that a man who lived by a strict moral code had a rough time in merry ol' England. I think that Saviolo also showed that caution is the better part of valor when he refused to fight a man on his home ground; quite probably surrounded by a host of unsympathetic and hostile bystanders.

In spite of the Jealousy of the English Masters of Defence and the subsequent harassment by them, Vincentio Saviolo was enormously influential in the short time that he taught swordplay in England (It is probable that Saviolo was dead by 1598). He wrote two important books and his name is mentioned by several of Shakespeare's contemporaries. The techniques that he taught could be considered the quintessential Rapier and Dagger swordplay of the Elizabethan Era (Saviolo's techniques are actually an amalgam of the techniques of earlier Italian and Spanish Masters of Defence).

The principal actors of the day, in an effort to remain fashionable, would have certainly trained with Rapier and Dagger. It is likely that the actor who

portrayed Tybalt in *Romeo and Juliet* in 1595 performed in a style of combat very akin to that outlined by Vincentio Saviolo. Who knows? Shakespeare may have sat on a bench in Saviolo's school to observe the master at work. Or perhaps Shakespeare may have seen fit, as a principal actor himself, to cross swords with Vincentio at his school, "At the sign of the Red Lyon."

The modern Fight Master once again turns to Vincentio Saviolo to gain valuable historic clues when theatrically dressing an Elizabethan or Jacobean rapier and dagger duel. Saviolo also has valuable lessons to teach us about our systems of training contemporary Actor/Combatants. The truths inherent in his techniques have not diminished with age. He has even left us descriptions of actual sword exchanges that he used to

drill his pupils. Most importantly, Vincentio Saviolo has passed on a code of behavior perpetuated throughout the ages and one that modern swordsmen would do well to emulate. He believed that a swordsman, (today the term "swordsman" refers to a man or woman), should attempt

to avoid a quarrel if at all possible, and should never take advantage of one less skilled. Lessons sorely needed for the modern age!

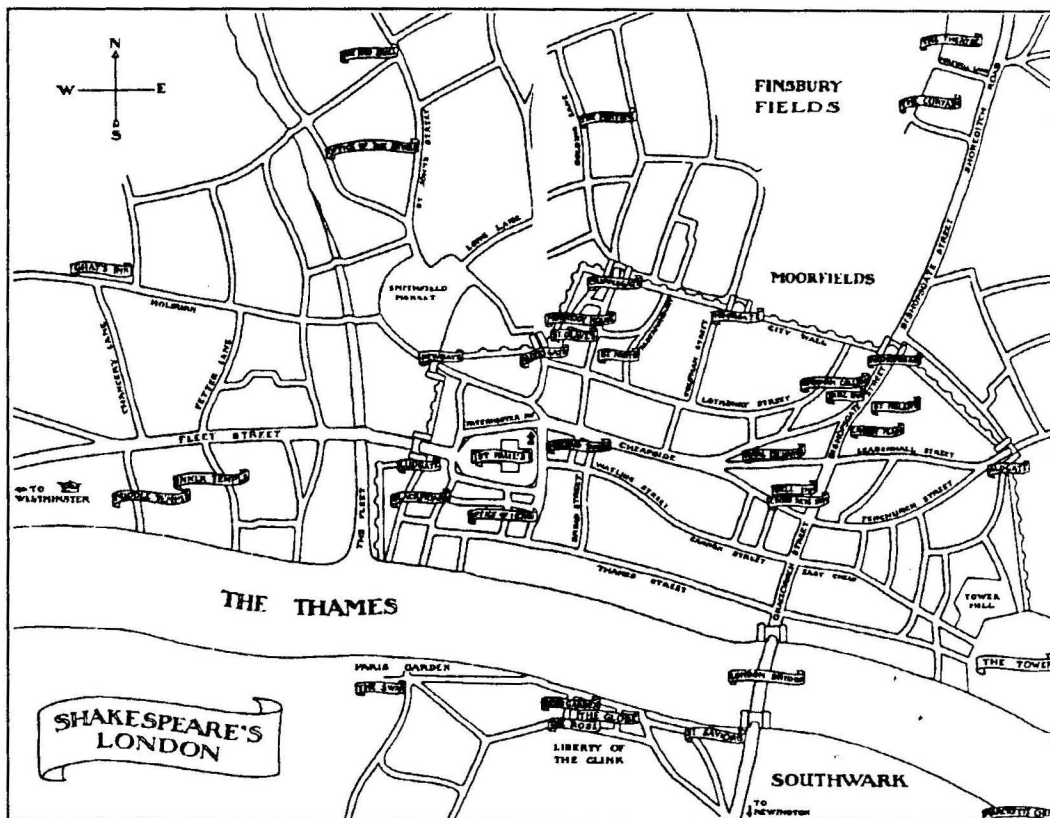
Next issue we will take a

glimpse at one of Saviolo's sworn enemies and a staunch supporter of the English Masters of Defence!

Joseph D. Martinez is a Fight Master, an associate professor of theater at Washington & Lee University, and the author of *Combat Mime, A Non-Violent Approach to Stage Violence* and the forthcoming *The Swords of Shakespeare*.

Shakespeare may have sat on a bench in Saviolo's school to observe the master at work.

The London of Shakespeare and Saviolo's day



FROM TIMON TO TITUS, BOUSHEY MARKS A MILESTONE

Eighteen years and thirty-one Shakespeare seasons since his first job as a fight director, David Boushey completes the Shakespeare canon.

BY
LINDA MCCOLLUM

SAFD founder David Boushey has reached a landmark in his career as one of America's top fight directors. With the 1990 theatre season, he has completed the entire Shakespeare canon—choreographing every scene in which appears the words, “[They fight]” or “[He draws]”. It took eighteen years and thirty-one Shakespeare Festival Seasons. *Titus Andronicus* directed by Rick Risso at the Utah Shakespearean Festival this season marked David's completion of the canon.

David has been the Fight Director at Shakespeare Festivals in Oregon, Utah, Fort Worth, Illinois, Idaho, Garden Grove, Visalia and the San Diego Globe. He has worked at Louisville, the Seattle Repertory Theatre, Goodman Theatre, the Missouri Repertory, the Empty Space, Dallas Theatre Center, the Denver Theatre Center, the American Conservatory Theatre, the Mark Taper Forum and Los Angeles Actors' Theatre. He has worked with Academy award-winning actors Jon Voight, Christopher Walken, William Hurt, Marsha Mason, and Dennis Hopper.

David's career as a fight director began when he was studying acting in England at the East 15 Acting Academy. It was 1971 and Ian McKay was teaching stage combat there at the time. McKay

called David “the finest student I've ever worked with.” While in Britain, David worked as assistant Fight Director for Ian McKay on *Macbeth* at the Corbett Theatre and *Troilus and Cressida* at the Glasgow Citizen's Theatre in Scotland. In 1973 he was certified with recommendation by the Society of British Fight Directors in unarmed, rapier and dagger and broadsword. William Hobbs was the adjudicator.

Returning home, David approached the Seattle Repertory Company and tried to sell them on the concept of a



"Fight Director." They were about to do *Hamlet* and had planned to use a couple of actors to "put a fight together." It starred Christopher Walken, was directed by the late British director, Duncan Ross and ultimately choreographed by Boushey.

In 1974 David worked as an actor/fight director at the Oregon Shakespeare Festival. He acted in and choreographed *Romeo and Juliet*, *A Winter's Tale* and *Henry VI Part I* which starred William Hurt fresh out of Julliard. The Oregon Shakespeare Festival's commitment to producing the three part Henry series put David over one of the biggest hurdles in choreographing the entire canon. He notes, "the three Henry plays are some of the hardest to knock off since they are so seldom done." Other seldom-done plays include *King John*, *Henry VII*, *Pericles*, *Timon of Athens*, *Troilus and Cressida* and *Titus Andronicus*.

David Boushey founded the SAFD in May of 1977, patterning it after the British Society. Erik Fredricksen and Joseph Martinez were the first to join with him in the new organization.

David began attending theatre conferences all over the nation in an attempt to educate actors, directors, and producers on the importance of the fight director. He went to the American Theatre Association conventions, attended local and regional thespian conferences trying to show the country what a fight director was and what he could do for a production. David did lectures, demonstrations, and workshops wherever his work took him. It didn't hurt to have letters of recommendation from both Ian McKay and William Hobbs.

David found himself confronted with depressing situations. Some of his early jobs were on productions done on postage-stamp stages with limited budgets. Sometimes there were no proper weapons, resulting in David, as Fight Director, loaning the company his own equipment.

Gradually, American theatres began employing Fight Directors as the newest collaborative artist in the theatre. Through the Society,



A battle scene from *Macbeth* choreographed by Boushey for the 1989 Utah Shakespeare Festival .

inroads are being made in Equity contracts that protect the actor who is expected to do stage combat on stage.

Word of mouth helped establish the notion of a fight director with directors around the country. David has worked with some of the top directors across the country—John Jory, Nagle Jackson, Bill Bushnell, Milton Katsallis and Ric Risso. Of the directors he has worked with, David finds John Jory to be one of the most innovative. David's collaboration with Jory dates back to the *Romeo and Juliet* he did at Oregon Shakespeare Festival in 1974. He worked with Jory most recently at Louisville on *As You Like It*.

David feels the biggest hurdle a fight director must face is the bad actor, or one that can't move well. In one production, David staged the fight so that the actor didn't have to move much to fight. The actor was surrounded and boxed in so that the audience was unaware of his clumsiness. He's worked with actors who

were absolutely terrified of swords. One actor playing Macbeth was so terrified of swords he asked Boushey if he couldn't just run onto MacDuff's blade and be done with it on the line "Lay on MacDuff." On another occasion David worked with a six-foot-eight-inch Cyrano playing opposite a five foot eight inch Valvert.

"Anytime you can get trained actor/combatants the world of fight choreography opens up to all kinds of possibilities," says David. He recalls a *Three Musketeers* he did with Jory in Louisville that was cast with hand-picked wall-to-wall fighters. David was able to do fights that couldn't be done with just any actors. One such move was on a winding stair. Athos was disarmed by a guard. He cried out to Aramis, who flipped a sword up to Athos just in time for him to parry the next attack by the guard—a feat requiring incredible timing and skill.

Nothing is left to chance in stage combat; every movement of the hands and feet must be precisely planned.

"Stage combat depends on slight-of-hand," David explains. "The audience sees exactly what they are supposed to see, all the while retaining the impression that they saw absolutely everything!"

Since the fight director incorporates the creative vision of the director into the fight choreography, David has had the opportunity to work with a number of innovative situations.

One of the most modern or non-traditional concepts he has worked on in the Shakespeare canon was a production of *Macbeth* directed by

Bill Bushnell at the Los Angeles Actors' Theatre. It took place in a bombed out shopping center in a post nuclear period. Old cars on the set provided the weapons. Danny Glover, as Macbeth, fought with an

MG fender with a spear-like projection at one end. MacDuff fought with a Cadillac hub cap and the grillwork from a Triumph. "It was still basic sword play with traditional moves,

just different weapons," David said. He vividly remembers the killing of young Seward who was impaled on a piece of rebar sticking out of the set

while electrical wires sparked and flashed. When the elder Seward entered, he saw his son hanging on the wall. (A hook on the back of the costume solved the difficulty of the impalement).

David's favorite Shakespearean production was one of the forty-three *Romeo and Juliets* he's choreographed. It was staged at the Skylight Theatre by Milton Katsallis and was a brilliant mix of modern and classic. It also won David the Los Angeles Critics Circle Award for fight direction. The only scenery was a tubular iron arch which served as balcony, bed chamber and tomb. Everything was minimal. The actors wore sweats and levis. In the party scene, revellers carried flashlights. Linda Pearle, as Juliet, was first seen

"Stage combat
depends on
sleight of hand."



Boushey goes over an intricate move in a staircase fight in *The Three Musketeers* at the Dallas Theatre Center. His D'artagnan is portrayed by then actor-combatant Richard Raether.

hanging by her knees in the iron arch, swinging like a little girl. Ray Burke played Mercutio. "This was the most visually stunning piece of theatre I have ever witnessed. There was so much electricity," recalls David. "All other *Romeo and Juliet's* pale in comparison to this one."

David's choreographed so many *Romeo and Juliet's*—how many ways can you stage Tybalt killing Mercutio under Romeo's arm? David explains, "Usually the incident involves Romeo interfering while Mercutio and Tybalt are in the thick of things." On occasion Tybalt has been knocked down

How many ways can
you stage Tybalt killing
Mercutio under
Romeo's arm?

in the scuffle, grabs his sword and thrusts up. On occasion Romeo has spun Mercutio around and into Tybalt's blade. Sometimes Tybalt intentionally kills Mercutio, sometimes it is accidental. David has

staged this fight with rapier and dagger, case of rapiers, and once Boushey had Mercutio and Tybalt tied together at the wrist and fighting with knives.

David served as the first SAFD president, is an affiliate member of the British Society and, more recently, founded the United Stuntmen Association. As a means of sharing his commitment to safety and stage-

craft in his art, he produced a video series, *Combat for Stage and Screen*, which includes medieval Elizabethan, and unarmed combat. David Boushey is one of those largely responsible for introducing stage combat to the United States on a large scale. Undoubtedly there are more milestones ahead for him.

■
Linda McCollum is a long-time member of the SAFD, on the staff at University of Nevada-Las Vegas, a former editor of the *Fight Master*, and is the on-site coordinator

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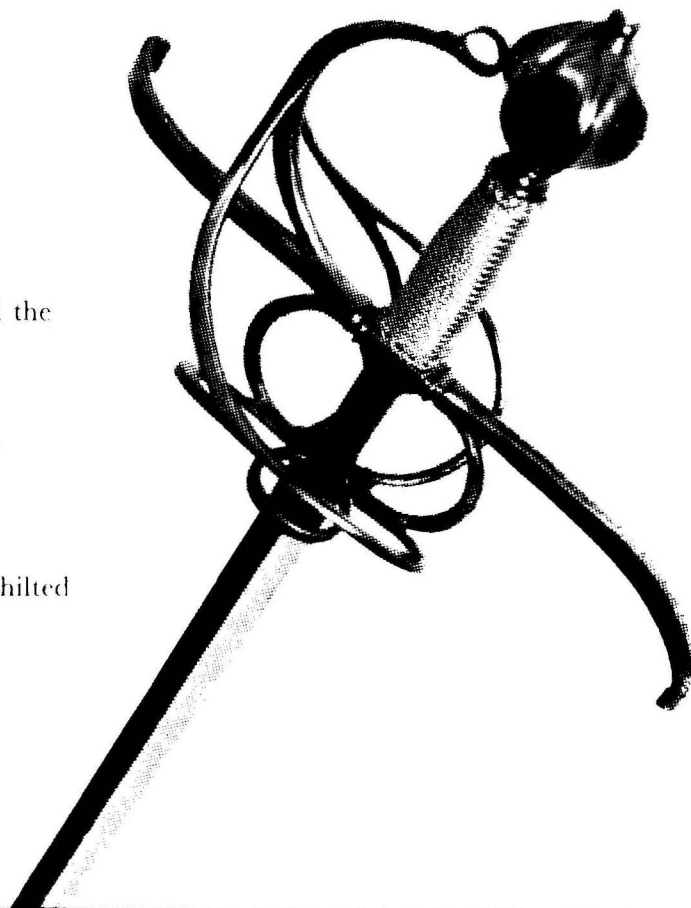
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"THEN, AS I END THE REFRAIN, THRUST HOME."

Early decades of this century saw one actor who reigned supreme in the role of Cyrano. He was Walter Hampden. As recalled by his fellow actors, a portrait of a flamboyant trouper emerges.

BY
CHARLES CONWELL

According to Robert Schnitzer, who played Valvert to Walter Hampden's Cyrano in 1936, there was never a pre-performance fight rehearsal during the twenty-five city American tour. Neither was there a fencing mishap during the nine months on the road and in Mr. Hampden's theater in New York. This safety record exists despite the fact that the fight outline includes ad lib fencing and Mr. Hampden would occasionally depart from the choreography. When Mr. Hampden got sloppy and left

himself open to an obvious thrust, Mr. Schnitzer would "fence him down hard." Hampden's fencing would quickly improve.

Mr. John Van Zanten, who played Jodelet, said Mr. Hampden would often wave to him in the middle of the fight. When the duel was over, Cyrano would walk over to Jodelet and shake his hand. Jodelet was standing on the stage within the stage. Mr. Hampden would frequently try to pull him off. Although Van Zanten always resisted with



success, Mr. Hampden almost succeeded on his first attempt.

Hampden wasn't the only actor in his company to depart from the choreography:

"Hampden has frequently come off the stage as Hamlet or Macbeth bearing bumps and scratches, despite his skill with a sword. It seems he used to have a leading man, Ernest Rowan, who could fence him to a standstill, and often did regardless of how Shakespeare wrote the finish of *Hamlet* and *Macbeth*." (*Collier's*)

Mr. Rowan played Le Bret in *Cyrano*. Many actors in the company had fencing training. Some carried fencing equipment on tour and bouted for recreation. Mr. Schnitzer studied all three competitive weapons as a student at Columbia. Although he never received any formal stage combat training, he was conscious of safety and fenced carefully with Hampden.

No fight director is credited for Hampden's 1923 or 1936 production of *Cyrano*. Mr. Schnitzer remembers having a rehearsal with Giorgio Santelli. Santelli, however, couldn't have done the 1923 choreography because he didn't start working in the theater until 1926. Santelli, a frequently employed fight director as well as Olympic coach, choreographed the duel in *Cyrano* for Jose Ferrer in 1946. Erna Rowan, Ernest Rowan's daughter, wasn't sure but thought that Hampden and her father collaborated on the fights in *Hamlet* and *Macbeth*.

Hampden's 1923 fight outline is carefully recorded in the prompt books preserved in the Hampden Booth Library in the Players, a private club for actors in Manhattan. This elegant town house on Grammercy Park belonged to Edwin Booth. Raymond Wemminger, the library's curator, showed me Booth's private suite on the top floor and allowed me to hold Booth's two-handed sword. Mr. Wemminger was not certain in which play Booth had used the sword. As the edges had only one nick, I speculated that it had not been used in the climactic fight in *Macbeth*.

The library's one photo of Mr.

Hampden duelling shows Cyrano holding Valvert in a low bind. Their left hands are held in the modern foil position. Mr. Hampden uses a cup hilt rapier now owned by Mr. Schnitzer. He let me examine it. The blade looked like the blade from a US Model 1840 Infantry

Sergeant's Sword (1/2" x 32"). The fight outline is keyed by number to the Brian Hooker translation which Mr. Hampden commissioned.

Hampden's company of 46 actors, two horses, crew chiefs, stage managers, and scenery traveled around the United States in a private train.

WILLIAM HAMPDEN'S 1923 CYRANO DE BERGERAC DUEL

1. Double engagement until
2. Cyrano lunges in 4, Valvert parries
3. Cyrano lunges in 2, "valvert parries
4. Swords engage, Cyrano strikes the hilt of Valvert's sword
5. Cyrano doubles, forcing Valvert back R
6. Stop
7. Engagement
8. Cyrano lunges in 4, they circle, Valvert retreating to L, lunges in 4 and 6 ad lib
9. Valvert lunges in 4, Cyrano parries
10. Valvert lunges in 6, Cyrano parries, they circle, Valvert to R, lunges in 4 and 6 ad lib
11. Valvert lunges in 7, Cyrano disarms him
12. Cyrano hands Valvert his sword
13. Beat
14. Pass and bind
15. Cyrano lunges in 4
16. Cyrano lunges in 6
17. Valvert lunges in 7, Cyrano parries in prime, cuts over and thrusts, Valvert staggers back into the arms of his friends

- (1) Where shall I skewer my peacock? Nay
Better for you to have shunned this brawl!
Here, in the heart, (2) thro' your ribbons gay?
In the belly, (3) under your silken shawl? (4)
Hark, how the steel rings musical!
- (5) Mark, how my point floats, light as the foam,
Ready to drive you back to the wall, (6)
Then, as I end the refrain, thrust home!
- (7) Ho, for a rime . . . (8) You are a white as whey—
You break, you cower, you cringe, you . . . crawl! (9)
Tac! and I parry your last essay: (10)
So may the turn of the hand forestall
Life with its honey, death with its gall:
So may the turn of my fancy roam
Free, for a time, till the rimes recall,
Then, as I end the refrain, thrust home! (11)

Prince! Pray God, that is Lord of all,
Pardon your soul, for your time has come! (12)
Beat— (13) pass— (14) fling you aslant, (15) asprawl—
Then, as I end the refrain, (17) thrust home!

This was provided during the depression by a railroad grateful for the business. The train once left the station without the leading lady on board. Mr. Schnitzer, who was also a stage manager, had the conductor stop the train and back into the station to pick up Roxanne.

At one point during the tour the scenery was to travel on a regularly-scheduled train. The scenery was not completely loaded by the time the train was scheduled to leave. Mr. Schnitzer stood in the middle of the track in front of the train until all the scenery was on board.

The groom who attended the two horses and drove the carriage on stage in Act Four had to sleep in the baggage car with the horses because his odor was so pungent. Instead of giving the horses glycerine shots before each performance, he evacuated their bowels by hand. The horses stayed in the alley until Act Four (There were four intermissions!) In one theater Schnitzer found himself pushing one of the horses up a spiral staircase.

Van Zanten recalled the celebration of Mr. Hampden's 1000th performance as *Cyrano*. Real wine was served on stage during the performance. Robert Hudson, who played de Guiche was a reformed alcoholic. The onstage libations sent him off on a binge. He arrived drunk at the theater the next night. He could remember his lines but not his cues. One of the cavaliers who attended de Guiche had to elbow him throughout the performance to provoke his speeches.

A bag of leaves hung in the flies. At appropriate intervals these floated down one by one in Act Five. During one performance, at the climax of Act Four, the bag broke showering Mr. Hampden with the entire contents of the bag.

Although there were no fencing accidents, Mr. Hampden broke his

heel bone once in Act Three when the trick trapeze, which he used to swing himself down to the stage in *Cyrano's* pretended descent from the moon, broke.

Mr. Van Zanten's roommate, Wilton Graff, played Christian. In St. Louis Mr. Graff was upset that Hampden was not playing at his best. Much to Van Zanten's alarm, Graff decided to confront "the Boss," telling

Mr. Hampden, "Your performance is falling off." Instead of losing his temper or seeking retribution, Mr. Hampden thanked him and restored his performance to his usual bravura standard.

Mr. Hampden's *Cyrano* was wildly successful wherever he went. He played to sold out houses even in the Depression. He revived the original production twice. Van Zanten described Hampden's acting style as "flamboyant, more bravura than truthful." Schnitzer said he acted in the "grand style."

Hampden was also famous for playing Cardinal Richelieu. One of the Cardinal's climactic curtain speeches ended with "the curse of Rome!" Schnitzer overheard one of

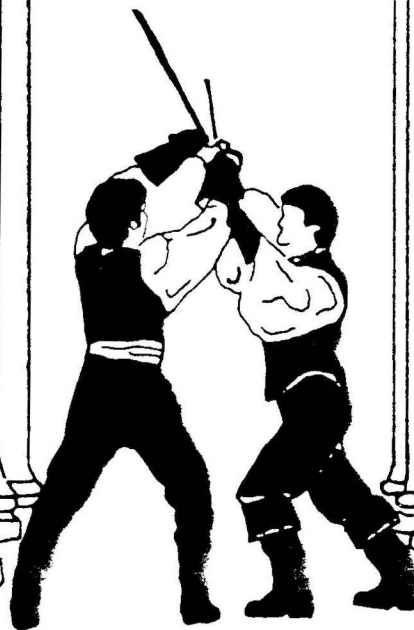
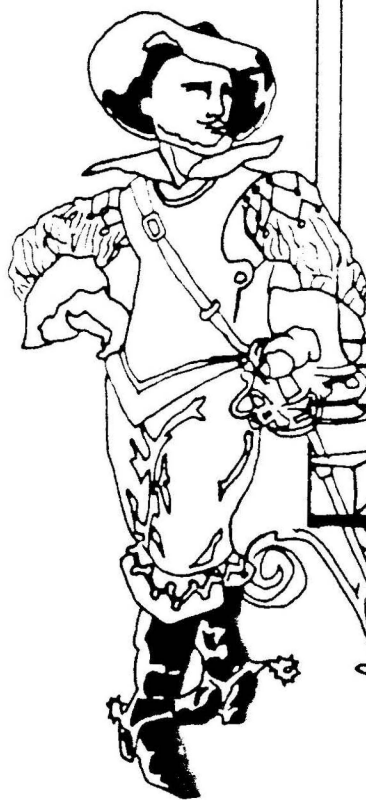
the younger members of the company praise that line to the Boss. Mr. Hampden suggested that not the line but the way it was delivered that triggered the audience's enthusiastic response each evening. Hampden told the young actor to pay attention the next evening. At the next performance Mr. Hampden built the speech in the grand manner but said "piece of cheese" instead of "the curse of Rome!" The curtain still came down to thunderous applause.

Charles Conwell is a certified teacher in the SAED and an assistant professor of theater at the University of the Arts in Philadelphia.

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THE HOW-TO GUIDE TO AD LIBBING SHAKESPEARE

Any actor who's ever gone up in the middle of his iambic pentameter and found himself muttering, "Uh, yeah. Right." should appreciate this guide to ad libbing the immortal bard.

BY
DANIEL L. COLVIN

Speak the speech, I pray you, as I pronounce it to you, trippingly on the tongue. But if you mouth it, as many of your players do, I had as lief the town crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently, for in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumb shows and noise. I would have such a fellow shipped for o'erdoing Termagant. It out-herods Herod. Pray you, avoid it . . . Be not too tame neither, but let your own discretion be your tutor. Suit the action to the word, the word to the action, with this special observance, that you o'erstep not the modesty of nature. For any thing so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure.

Hamlet, III.i

Any director of Shakespeare realizes the opportunities for staging fights, battles, and conflicts of various kinds. Some, certainly, are given form by the text itself. For example, the sword fight in *Hamlet* has the confines of the royal hall to circumscribe the action, and the format of a sporting duel to suggest its form. On the other hand, the battle scenes at the end of *Henry IV, Part I* are less constrained by place and form—they take place in the field and are far less structured in style than

**Yo,
Mama!**

duels or individual fights. In both cases, however, the limited and the amorphous, the challenge is to present the scene with as much force and clarity as possible.

Perhaps an even greater challenge lies in presenting more extemporaneous fights, such as the ones found in *Romeo and Juliet*. In cases such as these, street brawls and chance encounters, textual form is almost nonexistent; thus, director and fight master are freed to be as creative as possible. Here the attempt is

to create a world of tension and danger, of incipient violence, of the chaos of unbridled passion.

Part of the challenge facing director and fight master in situations such as this is implied in the famous instructions Hamlet gives the players who are about to (re)present the story of Claudius' murder of Old Hamlet to the court: words and actions must fit together to imitate "nature," the world of the play. In producing a Shakespearean fight placed in an Elizabethan setting, special care must be taken to have the words fit the action of the conflict. It is difficult for many modern actors, and especially difficult for students, to react to the situation on stage as if they were living in the sixteenth century. It is the task of the director and or fight master to provide the actors with the means whereby they can accomplish the desired ends.

In a recent production of *Romeo and Juliet* directed by Paul Dennhardt with fights staged by Fight Master Drew Fracher, I served as textual consultant. Part of my responsibility was to provide language to be used during some scenes where crowd interaction was important for the effect: the party at the Capulets' house and the fight scenes at the beginning and middle of the play.



One of the problems we expected, and had, was the tendency of the actors to ad lib on their own, in modern language. Certainly, in the heat of the moment, focus is easily lost, and a character can yell out on a Verona street, "Watch it, Romeo, Tybalt's gonna stab ya!" A mirror to nature, of course, but in twentieth-century language, not Elizabethan. In order to obviate such occurrences we had two alternatives: either we could so steep the actors in Elizabethan literature and thought that they would naturally speak in the diction and meter of Shakespearean English; or we could provide lines and words from which they could choose as the occasion warranted. And for some actors, given the limited rehearsal time, lines were assigned.

In order to create these ad libs, I used a variety of methods. In some cases, I culled the drama of the period to find interesting phrases; in others, I used references such as Eric Partridge's *Shakespeare's Bawdy*, F. E. Halliday's *A Shakespeare Companion*, and C. T. Onion's *A Shakespeare Glossary* to help me construct phrases which would fit particular situations (for example, at one point Mercutio spits wine at Tybalt; I had one of the Capulets say "unmanly spont" at that point, especially calling into question Mercutio's masculinity. Of greatest benefit was the input of the actors, who often told me what they wanted to say and then let me "translate" that feeling into Elizabethan terms.

The result of this "written ad libbing" of the Shakespearean script was a production of greater integrity, for the words indeed suited the world of the play (sixteenth-century Italy) and intensified the action. Moreover, for some, the use of period phrasing enabled them to enter more fully into supporting roles, for the director had added several characters without speaking lines in the original script but whose presence added to the scenes. And their yells added to the texture of the scene.

Those involved in staging Elizabethan drama might be interested in some of the ad libs we supplied to

the actors. (See box.) Probably these will be most helpful for those new to the period. Those who are experienced in directing Shakespeare know that such a list is endless. In any case, the list and the principles which helped create it illustrate the practical application of scholarship.

When our actors were given lists of ad libs such as those here (at times with enhanced definitions), they were equipped to respond to the action with period phrasings, and often in iambic pentameter. And the more they practiced with the phrases, both in the rehearsals and during the day, the more they became comfortable with them. Consequently, they began to employ not assigned lines, but rather appropriate verbal responses to the stage action. The result in performance was not only a well-choreographed fight but dramatic, verbal enhancement which added intensity, focus, and realism.

Directors and fight masters working with Elizabethan drama might well find that such period ad libs will provide helpful background for their action.

■ Daniel Colvin is with the Department of English at Western Illinois University.

CALLS FOR CAUTION AND EXPRESSIONS OF CHAOS

Romeo, sheathe thy bloody blade
Cool thy blood, good Romeo
Part them; preserve the peace
Cease this uncivil sport
Dread confusion and
 confounding blows
Beware, the Prince's men shall
 come apace

WARNINGS TO FIGHTERS

He comes apace, [name]
Beware, he strikes anon
Avoid his painful sword

ENCOURAGEMENT AND PRODDING

Advance, [name], advance
[Name], repel his blade
Pursue the cat
Good strike, [name]
Courage, good [name]
Once more, [name], and again
Repel his force
Passado and blow, [name]
Seize the time, [name]
He yields
Onward
Strike, blow. Apply thy deathful
 hand

BAWDY INSULTS AND PROVOCATIONS

Goatish drab
Honey livered coun
Flaxless fish
Capulet/Montague drab, taste of
 Montague/Capulet steel
Figgish whoreson knave
Detested kite
Luxurious mountain goat
Whoreson knave
Thou churl and roguish dog
Thou bottomless cavern of
 sentences and dribble
Unregenerate catiff
Uncircumsised cur

"BRAWL RIDICULOUS THE NAME OF AGINCOURT"

Staging an epic battle scene like Agincourt presents its difficulties, especially when the playwright tells the audience that it can't be done.

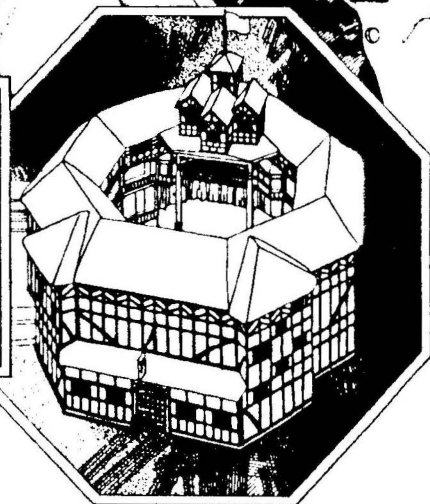
BY
RICHARD RAETHER

*... Can this cockpit hold
the vasty fields of
France? or may we
cram within this
wooden O the very
casques that did affright
the air at Agincourt?*

Prologue, *King Henry V*

*And so our scene must to the battle fly;
Where—O for pity!—we shall much disgrace
With four or five most vile and ragged foils,
Right ill-disposed, and brawl ridiculous,
The name of Agincourt. Yet sit and see;
Minding true things by what their mock'ries be.*

Chorus, *King Henry V*



What is a fight choreographer to do when the playwright cuts the ground from beneath him from the start? In Shakespeare's *Henry V*, the play begins with the Chorus admitting freely that great events of history can't be realistically depicted; the audience must use their imagination to fill out the images the actors create.

I choreographed *Henry V* twice recently: in February for the University of Wisconsin-Milwaukee, and in June at the Guthrie Theater. In both cases, the first question to be asked and answered involved Shakespeare's opening words. Can you ignore the Chorus and try to create the most spectacular, realistic battle possible, or do you suit the action to the word and "brawl ridiculous."

I began by doing some in-depth historical research on the actual events of the battle. Historical research is always the starting point of fight choreography. Even if the job at hand doesn't involve staging an historic event, research puts the fight director in touch with social and cultural attitudes of the time and place, all of which feeds your choreography.

Once I had a handle on Henry V's campaign in France and the Battle of Agincourt, I turned back to Shakespeare to see how he had theatricalized events. In *Henry V* Shakespeare makes a stylistic change from his previous histories, adding the Chorus, and through him,



The battle of Agincourt in *King Henry V* was staged at the Guthrie Theatre.

calling on the audience to exercise their imagination to flesh out history: "All things are ready if our minds be so." Another notable difference is that there are no individual fights specified within the battle; in fact, the stage direction reads "Alarum."

Director, Michael John McGann and I discussed the battle in terms of the opening words of the Chorus. The approach in this production was to accept those words at face value. Any attempt, no matter how lavish, to represent the battle of Agincourt with its horses, English bowmen, and its many thousands of soldiers, was to "brawl ridiculous." In this production, we would be treating the actual stage area as a slice of the battlefield. Fighting would ebb and flow across this piece of ground during the battle's course.

I approached the fights keeping in mind a few basics of my job. My job is *not* to choreograph the world's most spectacular battle. The fight

director must do more than stage some interesting moves with a sword and shield. Like the play's director and the acting company, the fight director is a storyteller, creating a scene that helps the audience understand who these people are and why they do what they do.

The director, Michael John McGann and I discussed the fact that the battle of Agincourt is not the climax, but an important event in the play. There are scenes that take place on the battlefield, but no primary dramatic action happens within the fighting. The fights then serve as a transition between scenes. Yet obviously, scenes of battle thus glimpsed must be more than generic violence between scenes. Again, the fight scenes must help

We must see the
"who" and "why" for
the conflict to have
an impact.

advance the story and reveal character. We must see the who and why for the conflict to have an impact.

Michael John and I agreed that the story itself was complete without the fighting, so I would be focusing on characters—let the audience see how the people they have come to know react in a life and death struggle.

I spoke to the actors about factors and events that led to the battle: the fatigue, the illness, the rain the night before, the extreme odds, the tightly confined battlefield on the road to Calais between two groves of trees. I talked to them about conventions and practices of war, the power

and range of the longbow, the terror inspired by the English bowmen, and the armor and weapons of the period. All of this was essential because, as Shakespeare says, we really cannot recreate the battle—except in imagination. My task then

was to aid that imagination and discover some truths about the characters.

I staged the battle in three sections. Act IV, scene 5 (French Lords) was moved to before Act IV,

scene 4 (Pistol and French soldier) in order to help establish the battle before going to the comic scene.

The first section of the battle began with a mass of fighters filling the stage, then quickly dispersing. Focus goes to Fluellen, who, finally

outnumbered four to one, retreats, leaving the Dauphin down and Bourbon wounded. Several French run panicked and wounded across the stage. The French Lords confer together (IV, v).

At close of the scene the English, charge the French lines, with Gower, Williams and Bates in the lead. As the frenzy of battle breaks out anew, Pistol is caught in the middle of the melee, trying his best to get clear. Pistol's innate cowardice and clumsiness inadvertently cause Bates to be slain. Pistol winds up pinned beneath Bates' corpse, which strikes him as a nice safe place to be. It is at this point that Act IV, scene 4 (Pistol and the French soldier) begins.

In the final sequence of scene 4, the battle spills onstage as the boy runs off. Exeter is downed and King Henry V goes to his defense. Together the two of them defeat four French.

This production was traditional in approach and the fights worked to suggest the battle and tell the story of the characters. The violence of the battle helped the audience to feel the tension, anger and fatigue of the soldiers in the post-battle scenes.

The Guthrie production posed a new set of challenges. It was being produced as part of the history cycle of *Richard II*, *Henry IV, parts I & II* and *Henry V*. Each play had a very specific look and style, *Henry IV* being the most traditional and *Henry V* the least.

Taking their cue from the opening lines of the chorus, directors, Garland Wright and Charles Newell made *Henry V* a highly theatrical event. The actors appeared in their own clothing, telling and acting out the story on a stage littered with bits and pieces of the set from the other two productions, occasionally using some rehearsal props and costume pieces. The staging often departed from reality in favor of a more powerful theatrical image.

Pistol's innate cowardice
and clumsiness
inadvertently cause
Bates to be slain.

Taking my cue from the directors, I in turn began to look for ways to take a real event like the battle and transform it into a theatrical event while still maintaining basic truths.

Again, I returned to Shakespeare's structure of the battle scenes and asked why. This was all the more interesting since I was working on *Henry IV* simultaneously.

In *Henry IV* the battle is a series of personal conflicts, culminating in the confrontation between Hal and Hotspur. Individuals seek out other

individuals to decide personal disputes. In contrast, the battle of Agincourt is very much a conflict of contrasting and opposing nations. The effect of battle on all concerned is of central importance: the King who orders his men into battle, the ordinary foot soldier who is merely doing a job.

What then is needed from the battle? Do we even need to see the battle? Yes, of course we do, after all that build-up. Besides, Shakespeare has already informed the audience we will "brawl ridiculous . . . with four or five most vile and ragged foils."

The solution arrived at in this production was to create a series of



The battle of Agincourt as depicted in Froissart's Chronicles (late 15th century)

visual images to help the audience follow the action.

The first element of the battle is the heavy odds against the English. Therefore my first image was that of the French army massed, heavily armored—a war machine moving downstage towards a small band of English. To intensify this image the French appeared in full period costume complete with armor, while the English remain in the jeans, tennis shoes and T-shirts they have worn from the play's start.

The English attack the French formation and freeze in a tableau on contact. All except two English soldiers locked with two of the French who break out of formation.

The next image is of death. The two French soldiers, part of the war machine, attack with synchronized flourishes. The two English, whom the audience knows as individuals—Fluellen and Prince John—fight in an individually characteristic manner and succeed in killing the enemy.

I isolated these fights against the tableau of the two armies locked in struggle to allow the audience to see that this mass of humanity, the two armies, are made up of individuals. Armies lose when individuals die. This was also the only instance where I attempted anything resembling realistic violence.

From this point, we see the French army driving the English army back. Now I no longer wanted the audience to see individuals—only armies. To accomplish this I kept personal one-on-one combat to an absolute minimum. I must add that the battle scenes were helped enormously by the musical underscoring performed by a percussion orchestra. The score for all three histories at the Guthrie was composed and conducted by Michael Sommers.

After the English army is driven back and beaten down. On a music cue the English literally rise up and physically throw back the French Lords. Another freeze occurs. As in the Milwaukee production, it was decided to reverse IV, 5 and IV 4. The French Lords who just hit the floor play out Act IV, scene 5 before

a tableau of the two armies. At the close of the scene the French Lords attack and the tableau explodes with people running. The stage is cleared in a mass of confusion, and reveals Pistol and the French soldier, both busily taking this opportunity to loot the dead. They play out IV, 4.

King Henry V and his followers enter for Act IV, scene 6. On the line, "On brave English!" the French pour onstage, attacking from all sides. Again, little or no realistic violence was staged. Each soldier locked with an enemy in a corps-a-corps and spun off stage together. Again, the idea was to show nations, rather than individuals, in conflict.

The highly stylized battle scenes, while very much what the directors were looking for, were, at times, uncomfortable for the acting company which was rehearsing much more traditional scenes of battle for *King Henry IV* simultaneously. Some of the actors felt awkward or tried to make the confrontations more realistic and violent. It was difficult for the company to get a sense of how the battle as a whole looked from out front. However, as the music, the smoke and the lights were added, the battle began to come together gratifyingly and the actors were able to relax.

The Guthrie battle of Agincourt was the result of collaborative effort from directors Garland Wright and Charles Newell, composer Michael Sommers, lighting designer Marcus Dilliard, the acting company, and myself.

I found that *Henry V* asks some difficult questions and poses some interesting problems. The key for the fight director is to greet these as challenges and devise an answer to the question of how a company of



Anonymous portrait of King Henry V (National Portrait Gallery, London)

thespians can best "cram within this wooden O the very casques that did affright the air at Agincourt." The answer lies in the imagination and creativity of the director, the actors and the fight choreographer, all of whom should be advised by the Chorus, "'tis your thoughts that now must deck our kings."

Richard Raether is a Fight Master, serves as SAFD Secretary-Treasurer, and is an adjunct professor of theater at the University of the Wisconsin-Milwaukee.

SERVING TIME: THE FIGHT MASTER'S APPRENTICE

The relationship of apprentice to master can be a learning process often overlooked in today's "instant" society.

BY
PAUL DENNHARDT

Late last year, I had the privilege of working as assistant to fight director David Boushey on *The Three Musketeers* at the Pioneer Theatre Company in Salt Lake City, Utah. As an aspiring actor/combatant with my sights set on teacher certification a few years down the road, I cannot stress too strongly the value of an apprenticeship such as the one I enjoyed in Utah with Maestro Boushey.

All too often in our "instant" society we forget the value of apprenticeship and want to skip immediately to the level of mastership without the necessary repetition, practice, and dedication required to master an art.

In Eugene Herrigel's tiny masterpiece, *Zen in the Art of Archery*, the fledgling stage combatant can find many valuable tips to inspire one throughout the long and arduous process of practice and repetition necessary to achieve our personal goals.

Herrigel stresses the necessity

to focus on the process as opposed to the result; on the need to rediscover "child-likeness" and eliminate prejudice (prejudging or knowing the answer before you begin); on the fact that "... between the stages of apprenticeship and mastership there lie long and eventful years of untiring practice."

But perhaps the most important lesson of all is the value of the relationship between the master and the student or apprentice. Boushey approached me regarding the possibility of working as his apprentice on *The Three Musketeers* while I was at the national workshop. I was thrilled to accept and fortunate to have the support of my department chair as well as the dean of fine arts who permitted me to take a two week leave of absence from my teaching responsibilities in order to study with the Maestro.

Looking back on my experiences in Utah my only regret is that, to quote Porthos in the most recent film adaptation of *The Three Musketeers*, "It was over too soon!" David Boushey went out of his way to include me in every aspect of his work on the production from choreography to character analysis. I was astonished at his ability to choreograph the twenty eight fights in the production with meticulous attention to detail. Not only were the fights theatrically spectacular and effective, they furthered the plot, advanced character,

and established the mood necessary for the success of each instant of staged violence.

Throughout the production Boushey never lost sight of the strengths and weaknesses of the different characters and choreographed each role accordingly. Athos was the athletic brawler, Porthos the bombastic braggart, Aramis the smooth swashbuckler, and young D'artagnan a combination of the best of qualities of them all. Each fight, comic or serious, supported these character traits so that the fights developed out of character and situation as an integral



part of the production.

I was impressed with David's ability to plan fights out so that all the action flowed uninterrupted, timing out to specific dialogue and setting requirements. Much like a dance choreographer, he created movement patterns in space, time and energy that utilized the space and talents of the actors to create theatrical magic.

In the final fight sequence of the play, fights were synchronized both between the musketeers and the cardinal's guards outside the abbey at Bethune while Constance and Milady battled inside. Tempo rhythms were altered to direct the audience's focus to the main action by alternating real time with slow motion sequences. Furthermore, his use of the outer revolve to move the musketeers around the women as they all fought created a startling image of the battle broiling all around the Abby.

Throughout the entire process Maestro Boushey openly shared his choreographic ideas and expertise with me. We often sat up until two discussing specifics about the production as well as his theories about technique, teaching, and fight direction. We would brainstorm about specific problems and "finger fight" in our hotel room as he searched for solutions. These discussions gave me invaluable insights into the creative process of fight direction and were exciting as I was able to learn through collaboration.

Boushey assigned a fight for me to choreograph and teach to two of the actors which was included in the final production. David critiqued the fight after it was done and suggested many improvements, always giving reasons why changes should be made to enhance my learning experience. This process alone was worth the drive from Illinois to Utah! I'd like to add that at all times he encouraged me to express my ideas and went

out of his way to provide me with constructive feedback.

During rehearsals I was given many opportunities to coach the actors, drilling the fights and helping them to improve their technique. Generally, David would teach the fights initially and then send the actors off with me for polish. He would then view the fights again for additional polishing and to critique my work with the actors.

In addition to polishing fights I was also given the opportunity to coach several of the actors who were particularly weak in their combat or physical skills. Unfortunately,

several of the actors fell into this category as there was not a single certified actor/combatant in the company!

It's hard to believe that in a show as dependent on swordplay

as *The Three Musketeers*, more consideration wasn't given to casting actors who had the necessary skills (imagine casting *West Side Story* with no dancers or singers!). During pre-production Boushey stressed the need to hire swordsmen as the musketeers and cardinal's guards but unfortunately his expert advice was not followed. The final quality of the fights in production was a testament to Maestro Boushey's choreographic and teaching skill. David found the perfect balance between challenging the actors without pushing them beyond their capabilities.

In addition to our work on the production Boushey provided me with copies of several of his resource books on the theory, history and technique of stage and personal combat. Many of our discussions focused on my continued development in the SAFD with an eye to preparing me for eventual teacher certification.

I was continually impressed with the Maestro's willingness to share, to teach. I had a real sense of what it means to be a member of a society

that encourages the personal development of its members providing they are willing to *earn* the right to belong, to "pay their dues" as it were. David's encouragement to me to continue my quest for personal development has created a teacher/apprentice bond that I know will continue to grow in the future.

The value of this master/apprentice relationship was perhaps the most important lesson I learned while working with Boushey. I encourage anyone interested in pursuing excellence in the combat arts to seek out opportunities to study/apprentice with the fight masters (or certified teachers). My apprenticeship in Utah was the most valuable learning experience I have had to date. Through the practical, one-on-one experience of working with David Boushey on a production of such magnitude I was able to continue to practice my own skills as well as begin to acquire an understanding of the choreographic/directing process.

Once again my thanks to David Boushey for providing me with a wonderful opportunity. As I look forward to my next apprenticeship, I leave you with some thoughts from Eugene Herrigel: "Practice, repetition, and repetition of the repeated with ever increasing intensity . . . The way to the goal is not to be measured! Of what importance are weeks, months, years?"

■

Paul Dennhardt teaches stage combat at Western Illinois University and is continuing his apprenticeship this fall by assisting fight master David Leong on *Henry IV, Parts 1 & 2* at the New York Shakespeare Festival and *Romeo and Juliet* at Theatre for New Audiences..

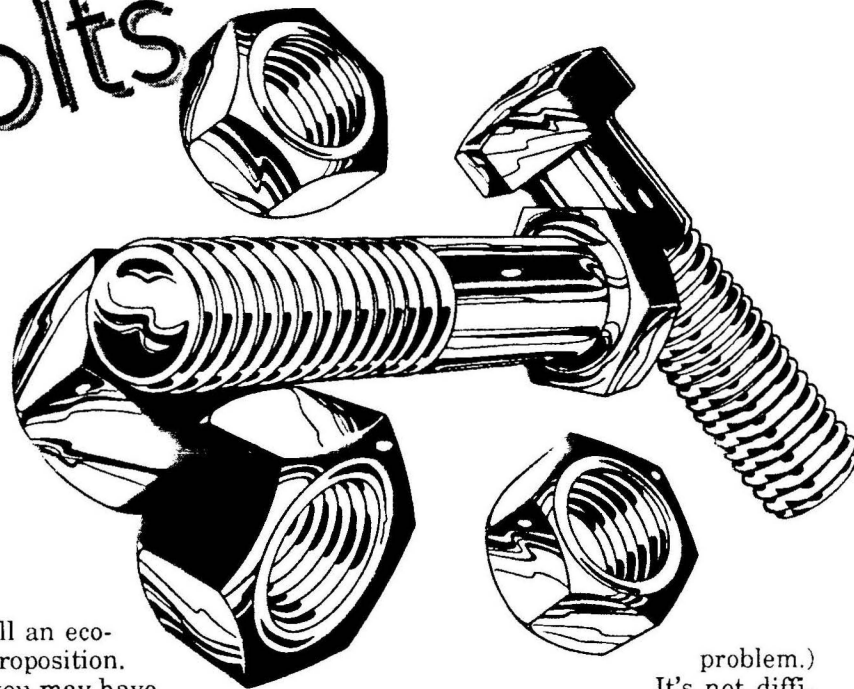
Editor's Note: All SAFD fight masters encourage the idea of apprenticeship. Be forewarned, there is often little or no money involved for an apprentice. Apprentices should be able and available to work as fight captain/assistant choreographer. Qualified individuals interested in an apprenticeship should express their interest to the fight master s.

We would
"finger fight" in our hotel
room as he searched
for solutions.

Nuts & Bolts

A Method for Making scabbards

by Rod Casteel



Nuts & Bolts will concentrate on strictly practical how-to considerations of stage combat. In this issue, we are reprinting Rod Casteel's how-to guide for making scabbards, which first appeared in the May, '87 Fight Master.

Have you ever watched an Errol Flynn movie and wondered, "Who built all those great-looking epee scabbards back then?" I asked myself this question a couple of years ago because I hadn't heard of anyone building them in recent times.

Chances are that many scabbards (and swords) were originals in those days. If this amazes you, realize that the business of making reproductions of such historic pieces did not occur on a grand scale until about twenty years ago.

In fact, a friend sent me a copy of an old Robert Abels catalog recently. Abels was a key source for original historic weaponry until approximately the 1960s. During his heyday in the 1950s you could have purchased original rapiers, circa 1600, for an average cost of a hundred twenty-five dollars each! (Please don't cry—we all realize that the same weapons would sell today for at least two thousand dollars . . . if you can even locate one that is for sale!)

I make this "painful" disclosure only to illustrate how easy it was for the motion picture industry to stock their property departments with original weaponry. As late as the 1960s

it was still an economical proposition. By now, you may have also realized that a great many of these original weapons were damaged, even destroyed in the process of making movies. That's why such originals are both rare and expensive to obtain in these times. It is also why swordmakers like Dennis Graves and myself are always busy.

Dennis and I keep in touch and he tells me that he's not really "fond" of building scabbards. I can see why; he's awfully busy, as I am, building swords and daggers. In my opinion, scabbard-making would be a waste of his considerable skills, because I believe he may well be the premier swordmaker on this planet. If you've seen his highly specialized work, I'm sure you will agree that his swords and rapiers look exactly like museum originals . . . except that they're *new*!

In this article you will see how easily you can make up your own respectable-looking epee scabbards. It is the method I use to build scabbards for my stock of rental epees.

The first thing you must do is obtain one or more (used) ski poles. (Yes, I said ski poles. But no one will know your finished scabbard is basically just a "ski pole" unless you tell them!) The best place to find used ski poles is in a second-hand/thrift store. (If you live in Florida, this may be a

problem.)

It's not difficult to find used ski poles for about five dollars a pair. They don't even need to be a matched pair, but they should be straight and not too skinny. Once you have them, remove the fittings at the tips and measure against the length of your epee.

Allow about two inches more than the length of your blade. This is the point at which you should saw off the top of the pole. Use a hacksaw and this will be a breeze. Once cut, try your blade in the hollow shaft of the pole. At this stage a "sloppy" fit is okay.

Next, you will need about a four inch length of slightly oversized steel tubing. The open top of the pole must be able to slide into the tubing with ease. Finally, you will need a short length (about 1-1/2 inches long) of quarter diameter round steel stock (this is a solid piece of mild steel stock). The latter must be bent to the approximate proportions that are shown in Figure 1.

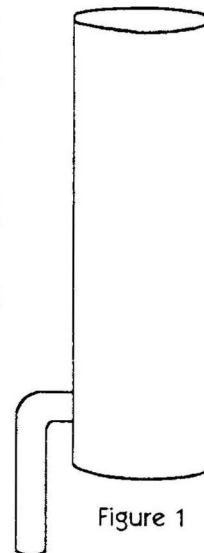
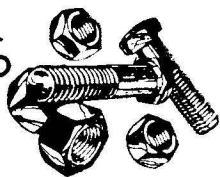


Figure 1

Nuts & Bolts



To do this, place this piece in a bench vise, allowing only about 3/8" to extend from the vise. Now hammer the extended portion until it is bent at ninety degrees to the portion clamped in the vise.

This piece becomes the *hook* for your tubular *collar*. Its purpose is to prevent your scabbard from falling through the frog or hanger on your swordbelt. It must be brazed onto the tubing. Only this step in construction requires special equipment: brazing rod and a torch. Even a propane torch will work. Or, seek help from the metals shop or maintenance department of most schools or universities.

If none of the aforementioned is possible for you, write to me for a hook/collar assembly. Order one hook/collar for four dollars plus a dollar to cover shipping or two hook/collars for six dollars plus one dollar shipping. The hook/collar plus a special piece to cover the scabbard tip can be pur-

chased from me for eight dollars plus one dollar shipping. Do remember to include the diameter of the open end of your pole when ordering. Send to:

Rod Casteel
106 Lynnbrook
Eugene, Oregon 97404

When you have your finished hook/collar assembly, slide it onto the mouth of your ski pole, place open end in bench vise and tighten vise until collar opening is elliptical. It is now friction-fitted to the pole and should not come off. It is best to do this with your epee blade in the pole. Compress with vise until the collar is snug against blade surfaces (hook should point downward toward tip of pole).

Finally, the pole should be covered with thin leather, naugahyde or canvas. The covering should extend from collar base to within four inches of the tip of pole, and the seam should run the length of the pole on the side opposite the hook. The hook faces frontally when worn.

Contact cement works best for attaching the covering and both the inside of the covering material and the surfaces of the pole should be coated. Attach seam of the covering (only) to the length of pole (on rear side), then carefully wrap and press material around pole until the original seam is overlapped.

Now, careful cutting of the excess material with a razor knife should result in

a nearly invisible seam. See figure 2 (black portion represents the area which is to be wrapped).

Now you have a finished scabbard which is no longer a "ski pole." If you can get access to a bench grinder with a wire wheel you may want to burnish the exposed tip of your scabbard before attaching the covering or sand with fine emery cloth.

Your finished scabbard should prove more durable than most wooden-bodied scabbards; but since it is a stiff scabbard, you should practice wearing it and using it until you're sure you won't trip over it. Best of all, you have made it yourself! Didn't I tell you it would be easy?

Notes

- Steel tubing can be used instead of ski poles, but then the tip must be closed off and finished.
- For "Musketeer" (wide) epees, use larger diameter ski poles/tubing.
- To eliminate "rattle" of the blade inside the scabbard, push a small piece of foam rubber down inside the tip of the scabbard.
- If all else fails write to me and order a finished scabbard.

■ Rod Casteel is a long-time member of SAFF and is a manufacturer of theatrical weaponry. Contact him at Rod Casteel's Colonial Armory (503) 688-0607.

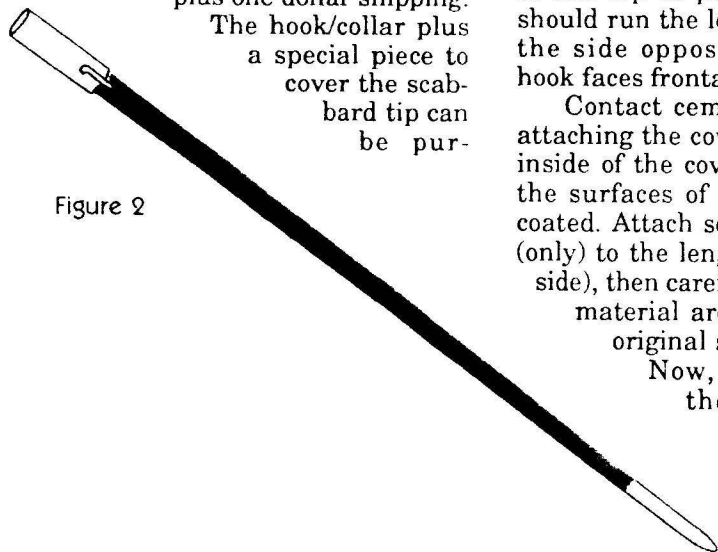


Figure 2

the pen & the sword

in the Spring 1991 issue of the *Fight Master*, "The Pen and the Sword" will be looking at three books:

Methods and Practice of Elizabethan Swordplay

C. Turner and T. Soper
Southern Illinois University Press, 1990

Martini A-Z of Fencing

C.D. Morton
London: Queen Anne Press, a division of MacDonald & Co. (Publishers) Ltd.

The Duel

Robert Baldrick
London: Chapman and Hall, 1965.
Reprinted, London: The Hamlyn Publishing Group Limited, 1970.]

Reviews should be completed by February 1, 1991 and forwarded to:

Dale Anthony Girard
P.O. Box 18954
Denver, CO 80218

The opinions expressed in this column are those of the reviewer(s) and may not reflect the opinion of the Society of American Fight Directors. "The Pen and the Sword" is an open review column expressly designed to allow members of the SAJD to voice their opinions. All members are encouraged to share their insights and time-earned discoveries concerning written material on (or related to) the art of stage combat.

Each issue will list three books to be reviewed, along with a deadline. All opinions are welcome and will be considered for publication in this column. Contributing writers will be credited in each review. It is hoped that "The Pen and the Sword" will serve as a valuable companion to independent study and an open invitation for all SAJD members to participate in the SAJD's growth and development.

**BY DALE
ANTHONY GIRARD**

THIS ISSUE: SAJD MEMBERS VOICE THEIR VIEWS ON TWO BOOKS: J.D. MARTINEZ'S *COMBAT MIME: A NON-VIOLENT APPROACH TO STAGE VIOLENCE* AND EGERTON CASTLE'S *SCHOOLS AND MASTERS OF FENCE*.

COMBAT MIME: A NON-VIOLENT APPROACH TO STAGE VIOLENCE

by J. D. Martinez

Chicago: Nelson-Hall Publishers
ISBN# 0-88229-730-9 (cloth); 0-88229-809-7 (paper),
1982 [reprinted 1988]. Pp. 213, with index.
Paperback, with 266 practical illustrations (line drawings)

Joseph Martinez is a graduate of the Royal Academy of Dramatic Arts in London. He holds a BFA from Illinois Wesleyan University and is an associate professor of theatre at Washington and Lee University, Lexington, Virginia. He is a professional stage-fight director, a certified fight master, and past president of the SAJD.

Mr. Martinez's book is geared toward "the actor, director, or stage manager who is a novice at stage violence" (p. 1). His book "outlines—in simple terms and illustrations—how to safely create the illusions of unarmed stage violence" (p. 1). His hope is that "this simple book will help prevent injuries related to stage fights" (p. 1).

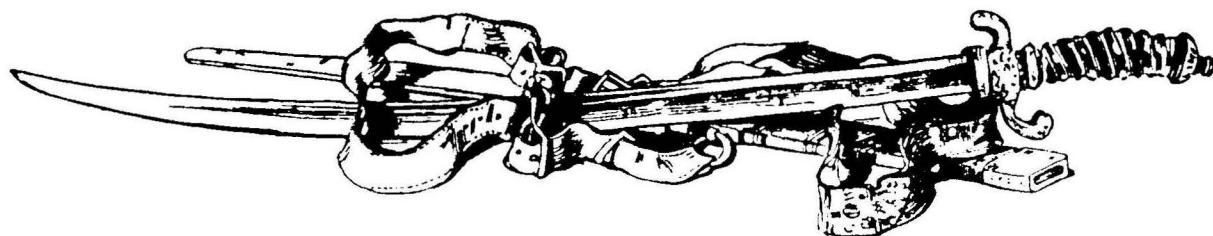
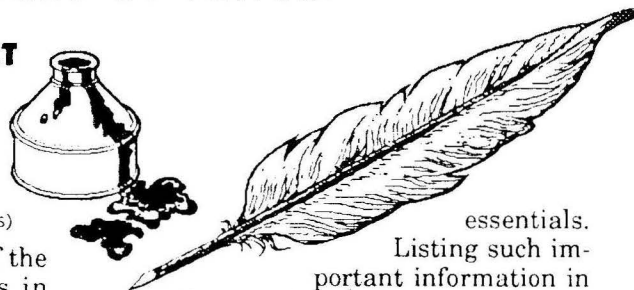
The introduction to the text is short and sincere. Mr. Martinez states the intended purpose of his book and then begins almost at once to acquaint his reader with basic safety procedures and precautions.

The details offered in the second half of the introduction, warm-ups, partnering, and other safety tips could very well be put forth in an opening chapter. A chapter that would be concerned with preliminary information, the "before we begin"

essentials. Listing such important information in the texts introduction could prove to be a problem. I have found that the Introduction to a text is often skimmed, or ignored by students in order to get straight to the meat of the text.

In regard to warm-ups Mr. Martinez states "the warm-up period is important in safeguarding against strains, sprains, etc. In addition, a warm-up enhances kinesthetic awareness and aids in concentration" (p.2). This is well placed advice, however Mr. Martinez does not inform the reader of any forms of "warm-ups" nor does he offer any suggested references. He also neglects to guide the reader away from harmful stretches or warm-ups. In short, the information of offered is of great value to the reader, but the information that is lacking could prove dangerous. Especially when many of the readers of this text may have had little to no movement training and may injure themselves through improper warm-ups.

Other information offered in the introduction, such as being sure one has



"adequate space, sufficient lighting, a soft surface to fall on, soft-soled tennis shoes or bare feet, nonrestrictive clothing, and no jewelry or sharp objects of any on your person before you begin," (p.2) is very important to the reader. I feel more attention should be drawn to these details.

Partnering Exercises

Chapter one deals with partnering exercises, designed to "heighten the combatants awareness of each other" (p.4). These exercises focus on sensing balance, center of gravity, speed with control, reflexive reactions, relaxation during movement, breath/breathing, lightness of touch, eye/hand coordination, eye contact and an awareness of both the partner and one's own body. These exercises are well laid out, explained sufficiently both in objective and execution and are offered with illustrations that help in understanding the techniques explained in the text.

The methods in the text are offered in a practical, progressive format. Developing self trust in falls and rolls slowly, taking the reader through each step of the technique. Mr. Martinez is very careful to point out problem areas and to alert the reader to important elements of safety. He tells the reader to avoid the spine, tail bone, knees, etc. in falls rolls and tumbles. In each technique he points out what must and must not happen. Great pains are taken to alert the reader to the appropriate safety techniques for each particular move. Safety cannot be over stressed, and Mr. Martinez believes and practices this. The reader is constantly reminded by the author to remove jewelry, and use particular muscle groups to control movement and protect the weak and fragile parts of the body.

Basic Definition of Terms

Mr. Martinez takes the time to offer the reader basic definitions to terms that he and other fight masters use in the training of stage combat.

These terms include *eye contact*, *neutral stance*, *shoulder and hip planes* and *centerline*. Several of these definitions are offered with illustrations while the others are explained to the satisfaction of the reader.

In chapter two Mr. Martinez offers the reader a list of reminders to take into account when creating variations of his "push" technique (p.47). These "reminders" are also important for the combatant to remember when creating any stage combat illusion. Mr. Martinez's list is of the basic elements to physical violence on stage. Each reminder is as important to the beginner as to the experienced actor/combatant.

Stage Slaps

His section on stage slaps is essential to any actor or director. The information covered in this section could very well save the life of a previously uninformed performer. He discusses the contact slap, several dangerous myths about where to slap and the actual necessity of a contact slap. Mr. Martinez points out the serious dangers of the contact slap. He advises the reader that a non-contact slap, more often than not, can work as effectively on stage as a contact slap, without endangering the actor. "In stage combat, seeing is believing!" (p.5).

In his section on punching, Mr. Martinez again acquaints the reader with eye contact and the process of communication between partners. He also discusses balance and the potential danger of an off-balance combatant. "the moment of imbalance is a moment of lost control and a moment of potential danger" (p. 96). Specific targets are discussed also staging positions, practice/rehearsal techniques, and timing. Mr. Martinez also takes time to discuss how to "cue" one's partner for an attack from behind, where eye contact is impossible. His solutions to these problems are well thought out and can easily be grasped and performed by the begin-

ner and used by the veteran.

The Choreography Process

Mr. Martinez's chapter on choreography offers the reader groundwork and advice on the process, procedure and scope of choreographing a fight. This chapter covers working with directors, stage managers, actors, designers, sets, costumes, music, lighting, props and weapons. He also informs the reader about some of the elements of dramatic theory, style and characterization of staging fights.

A rehearsal process is offered with advice on outlining and blocking a fight and how to notate it. A great deal of information is offered in this chapter. Much of it is a good reference point for the beginner and the up and coming choreographer. Although the chapter is laden with good advice, the best to the beginner is in the chapter's opening paragraph. "Fights cannot be choreographed from reading a book. In fact, it's a dangerous undertaking to attempt to choreograph a fight from merely reading this, or any other, book" (p. 184).

His chapter on "Special Effects" offers the reader several different blood recipes, techniques with blood bags, sponges, bottles and capsules. Bone-breaking effects and breakaway props are also discussed. A small list of suppliers for breakaways is offered. This chapter, however, merely touches the surface of theatrical special effects.

First Aid

The text closes with a chapter on first aid. This chapter is set up under the pretense that accidents can happen despite all the precautions offered in this book. Mr. Martinez offers the reader techniques on handling bruises and swelling, strains, sprains, dislocations and shock. Treatment for broken and fractured bones, head injuries, cuts, abrasions and the like are also put forth. The techniques offered in this chapter are well presented and offer helpful advice in dealing with possible injuries.

The text has been well illustrated

rated with line drawings created by Caren Caraway. "Care is taken to insure proper placement of all body parts, from the attitude of the head to the angle of the body and stance of the feet," says Stephen Mallinson. "The figures are drawn through the entire movement, eliminating almost any discrepancies as to the action to be performed." Most illustrations show different angles and stages of the same technique. Some illustrations depict certain techniques frame-by-frame. This is to avoid interpretation errors of a two-dimensional drawing.

Despite Mr. Martinez's attempt to do away with confusion, some illustrations still do not clarify his text or show ideal physical attitudes. Some illustrations depict the head of the actor severely cocked backward so much that whiplash could well be expected by those who try to duplicate the illustration. Other illustrations, in their attempt to be simple and clear, lack the detail necessary to define particular movements.

J. Allen Suddeth suggests that these problems might be alleviated with photographs of real performers demonstrating the techniques. I, however, believe that only so much can be shown on paper. What is unclear is due more to the medium than to the illustrations themselves. In Mr. Martinez's own words "although a picture is worth a thousand words, an experienced choreographer is worth a thousand pictures" (p.184).

Realism in Unarmed Combat

Suddeth feels that Mr. Martinez's text is "carefully put together," well written, safe and true to its title. Mr. Suddeth, however, feels "the techniques therein . . . do not reflect my philosophy of unarmed [combat]." "As the title implies, this is a non-realistic approach to unarmed combat. Techniques presented in the book are basic and presentational in nature." The book is best used as a reference "for basic non-realistic techniques."

I agree with some of Suddeth's points. Martinez's style of unarmed

combat does not always reflect my, and others', personal approach to stage fights. His techniques at times seem more like exercises in safe stage combat methods than "realistic" fight moves. I don't, however, see this as all bad. Philosophy and style may vary, but safety should always be the issue. This book is designed as a basic introduction to unarmed combat. Techniques offered may not all be viewed as realistic on stage, however these preparatory exercises may very well be the safest and best approach to learning stage combat obtainable from a book.

Some Qualms

Whether real or unreal, most of the techniques offered in this book are very safe and quite practical for the beginner. Mr. Martinez, however, does offer a few techniques where safety is questionable. In his section on punching he suggests a "cross jab" where the "fist opens up into a flat palm which strikes the victim's shoulder" (p.114). I find this particular move quite dangerous, as an untrained combatant could easily deliver a hard palm strike to his partner's collar bone, shattering it.

I also found the "forward fall," described and depicted on pp.28-29, a bit unclear. These illustrations, partially because of their two-dimensional nature, were unhelpful in clarifying this portion of the text.

"My only qualm about the whole work," says Dane Torbenson, "is the inclusion of some techniques, such as 'judo breakfalls,' which require extensive rehearsal and/or personal coaching to perform safely." "These techniques seem beyond the scope of the work, and potentially dangerous to a student considering them as elementary as others offered in the work." I also am uncomfortable with the teaching of "breakfalls" in a beginning text. These techniques, I believe, should only be taught under the supervision of a trained instructor.

Mr. Martinez did not set out to write a book covering every aspect

of unarmed combat. His book is a basic introduction to the subject, specific and detailed. He has done a great job describing the tip of an iceberg that is as broad and diverse as the knowledge and philosophies of the instructors who teach it.

Although there are those who have argued against the style of the text, there has been little opposition about safety and practice of technique. "This book sets out to be a basic introduction to the subject," says Drew Fracher, "and it does it so well."

Summing Up

Combat Mime is a clear and safe text dealing with fundamentals of unarmed combat. The material presented in the book is beneficial to the teacher, student and would-be beginning choreographer. Illustrations and explanations are, for the most part, clear and helpful. Although the techniques presented in the text are not all "realistic," they educate the learning combatant towards communication, relaxation, placing the victim in control and placing safety first in a stage fight.

"In all," says Mr. Torbenson, "*Combat Mime* is certainly one of the best stage combat books available and I have found it extremely informative, safe, and useful." "*Combat Mime*," states Mr. Mallinson, "is a great addition to any theatre person's library."

Joseph Martinez's *Combat Mime* is a fine example of a specialized text in a specialized field. A guidebook to safety for those who cannot afford a teacher or choreographer. Even Mr. Martinez acknowledges that this, or any book, is no substitute for a trained instructor. If there is no way a professional can be secured, this book is one of the safest guides available. I do, however, believe that the best use for this book is as a text and reference.

CONTRIBUTING REVIEWERS

Fight masters J. Allen Suddeth and Drew Fracher
Stephen J. Mallinson is a certified actor/ combatant and a member of the SAFD.

Dane Torbenson is a graduate student in theatre at the University of Colorado, Boulder, a certified actor/combatant and SAFD member.

SCHOOLS AND MASTERS OF FENCE

by Egerton Castle

London: George Bell and Sons, Chiswick Press; Charles Whittingham & Co., Took's Court, Chancery Lane, 1892. 141 illustrations with 6 photographic plates depicting the evolution of the sword offering 92 examples. pp. 248 (pp. 254 w/index)*

Egerton Castle is one of the nineteenth century's leading authorities on the history of fencing. An educated English gentleman, Mr. Castle was a novelist, sportsman, lecturer and patron of the arts. An avid fencer and scholar, he wrote magazine articles and spoke on the history of swordplay and the development of fencing.

The recipient of an M.A. and F.S.A., Mr. Castle furthered his reputation through continuous research and dedication to the art of fencing. He eventually earned the title of "Con Bretto di Nominia a Maestro di Scherma"¹ and "Member honoraire de l'Academie d'Armes de Paris."

Aside from his many lectures he authored over ten articles, texts and novels about the art of fencing and dueling. In 1893 he and W.H. Pollock penned an original play entitled *Saviolo* about the famous sixteenth century Italian master of fence, Vincentio Saviolo. During the late nineteenth century he staged several theatrical duels including Mansfield's *Richard III* at the Globe in 1889.

A Library Devoted to the Sword

A devoted friend and colleague of Mr. Castle, Captain Alfred Hutton, left in the author's care a collection of books about the sword and its use. The texts from this incredible library ranged from early sixteenth century to the mid eighteen-hundreds. Mr. Castle's first inclination was to take notes from this library for future magazine articles. His work, however, soon took on a broader scope.

In a lecture given by Frederick Pollock, Mr. Castle's attention was drawn to the fact that an account of the development of fencing would require, not a discourse, but a book. Mr. Castle also noted that Captain

Richard Burton's text, *The Book of the Sword*, dealt with the history of the weapon itself, rather than with the theories and practice of fencing. Prompted by this, the author set out to craft a book on those subjects he believed of interest to frequenters of schools of arms.

With Captain Hutton's personal library plus many further texts found in the British Museum and foreign libraries, Mr. Castle collected his notes and published *Schools and Masters of Fence*, "a sketch of the development of the art of fencing with the rapier and the small sword and a bibliography of the fencing art during that period." [Subtitle, title page; all volumes]

A Favorable Reception

Mr. Castle's text was so well received by the fencing and historical communities and the general public that a French translation was published in 1888. A second English edition was printed in 1892 and in 1893 a third edition appeared.

During the first decade of the twentieth century interest revived in the art of swordsmanship. This revival is said to be on both a practical and historical level. Renewed interest in fencing prompted a fourth edition of Mr. Castle's work. This edition, printed in 1910, was abridged and printed in a smaller volume than the original. A publisher's note suggests Mr. Castle made the cuts. These "cuts," along with reduced type face, diminished the book by nearly 100 pages. The "facsimile" or final edition, printed in 1969, follows the original format and has been "fully revised."

The Final Edition

Revisions of the text include the spelling of certain historical masters' names dates and translations. These revisions also include further support for several statements made by the author about style and form. Captions accompanying the photographic plates at the end of the final edition were revised under the direction of

the Honorary Secretary of the Arms and Armour Society, Mr. F. Wilkinson. All Mr. Wilkinson's revisions are printed in square brackets for the reader's identification.

Mr. Castle, with Carl A. Thimm, revised and enlarged the text's bibliography.² This revision was first published as an appendix to *Fencing, Boxing and Wrestling*, a volume of the *Badminton Library of Sports and Pastimes*, printed in 1889. The second, third and fourth edition of Mr. Castle's text contained this revised bibliography. The final edition, based on the original, incorporates only the additional works in English.

Mr. Castle has subdivided his bibliography into the nationality of the author and the language in which the text is printed. Each section of the bibliography is listed in chronological order. He often refers the reader to the bibliography treating it as a style of footnote. The bibliography is an impressive collection of names, dates, and authors of primary sources on the subject of sword play and the development of the science of fence.

A Collection and Correlation of Works

Mr. Castle's work is a noteworthy collection and correlation of the works of fencing masters through the evolution of the science of defense. "This book is not a treatise on fencing, and its object is not to fix once more the exact position of 'prime' and 'quinte' with the foil . . ." says Castle. "It is merely the condensed report of a valuable collection of old books . . . together with an account of the lives and writings of celebrated masters, and of the constitutions of the most important fencing societies." "The subject is full of interest, not only for the fencer who looks upon his favorite pastime as a science, but also in a high degree for the novelist, the painter, the actor, and the antiquarian." [1885 pp. 1-2]

Schools and Masters of Fence is not a "history of swordplay." Although Mr. Castle's first two chapters offer a brief overview of the evolution of

the sword in Europe, his text concerns itself more specifically with the generations of men required to clarify and develop the principles of fencing. He deals mainly with the science of defense and the use of personal arms. A chronological history of the white arm, from the sword and buckler, to the small sword and foil.

The text, by no means, is light and easy reading. Written during the eighteen hundreds, Mr. Castle has written his text for the educated gentleman. Many of the paragraphs are long-winded and verbose. The longer sentence structures of the nineteenth century make the incredibly detailed book sometimes difficult to comprehend. Many portions of the text need to be reread in order to retain their full meaning.

The language at times is excessive, and there are several quotes from original sources in their original language with no translations offered. Mr. Castle also assumes the reader has a working knowledge of common fencing terms. Many "common" terms of the nineteenth century, however, have fallen into disuse, or changed slightly in meaning over the past hundred years. Drew Fracher noted that "one will need a working knowledge of the subject in order to be able to 'easily' read it." At times the reader can be left uncertain about a phrase or passage in the text.

An Orderly Path Through History

The progression of the chapters follows a neat and orderly path through history. Mr. Castle covers each particular master, country and period, in turn through natural historical progression. He's organized this history into fifteen chapters.³ Each chapter deals with a particular aspect or advancement in fencing. The chapters flow successfully from one into the next concluding with a thorough index that makes the book of particular interest for reference and research.

Mr. Castle's work offers quotes from many of the early masters'

texts. He summarizes their style and form, listing their contributions and hindrances to the art of defense. Many terms used by these masters are explained in their original context. The author does not try to establish what a certain term ultimately means; rather, he offers what the term meant to particular masters at particular points in history. The statements made in Mr. Castle's text are backed by detailed facts. Cited terminology is supported by quotes and references to primary sources.

Illustrations from Original Manuscripts

The illustrations in the text are from the original manuscripts. Mr. Castle has selected impressive illustrations from various historical publications on swordplay and used them to support his text. These woodcuts, engravings and plates offer the reader a good look at how historical weapons were held and used. There are over 145 illustrations (including six photographic plates).⁴ Additional illustrations would only help further clarify Mr. Castle's sometimes overinformative and wordy text.

Allen Suddeth notes Mr. Castle's work as "good primary source material on how it was really done." He further states that it is "not a 'stage' book per se, but full of tidbits for the serious student, or choreographer."

Mr. Castle offers his reader information that, for the most part, is unavailable today. The works he has cited are incredibly difficult to gain access to, and if found, all to many are written in foreign text. *Schools and Masters of Fence* is one of the only sources in English that offers such a complete overview of the history of the science and masters of fence. The text may not always be the easiest to read, but its great wealth of information far exceeds the difficulties of the sometimes dry text.

R.A. Lidstone, in his foreword to the 1968 edition, says that "This outstanding exposition by Egerton Castle of the development of swordplay throughout Western Europe

from the Middle Ages to the seventeenth century is still, over eighty years [Now over one-hundred and five years] after it was first published, regarded as the standard study of the subject."

"Definitely one of the best books around on the subject," says Mr. Fracher. "The material contained in it is full of useful and interesting information." "I think this is one of the best sources around. A must for all students of stage combat."

The general consensus of the reviewers is that this text is of the greatest importance to the understanding of the history of the science upon which we found our art. It is safe to say that, although out of print, *Schools and Masters of Fence* is the definitive source of this subject matter available in the English language.

Dale Girard is a certified teacher in the SAFD, regional rep. for Denver, and heads up On Edge Productions.

NOTES

- * [Revised: London: George Bell and Sons, 1892.] [Revised: London: George Bell and Sons, 1893.] [Abridged Revision: London: George Bell and Sons, 1910. 140 Illustrations with 6 photographic plates. pp. 348 (pp. 355 w/ index). [Revised: York, Pennsylvania: George Shumway, Publisher, 1969. 141 Illustrations with 6 photographic plates. pp. 247 (pp. 254 w/ index)] ALL EDITIONS ARE PRESENTLY OUT OF PRINT
- 1. The title of "Maestro di Schermo" is purely an honorary distinction. It was conferred upon him by the courtesy of some Italian fencing masters under which he studied the particular ties of their school.
- 2. Mr. Thimm continued his bibliographical research and in 1891 published his *Complete Bibliography of the Art of Fence* with editions also printed in French and German. The English text was revised and rereleased in 1896 as the *Complete Bibliography of Fencing and Duelling*. Mr. Thimm's work is still regarded as the primary source of bibliographical reference in historical sword play to the end of the nineteenth century.
- 3. In the abridged edition (1910) there are fourteen chapters and an appendix that highlights the material covered in the fifteenth chapter of the other editions.
- 4. The carbon-plates offered in the final chapter of Mr. Castle's text offer over 90 examples of swords and daggers described throughout the text.

CONTRIBUTING REVIEWERS

Fight masters, J. Allen Suddeth and Drew Fracher

BY
**MARGARET
RAETHER**

Film Fights

Errol Flynn Swashbucklers

"Film Fights" is a guide to some of the best and most beloved swashbucklers, boxers, and brawlers of the silver screen. And for the first appearance of this column, the feature attraction is the star who was probably the childhood hero of many a future SAFD member.

Errol Flynn, above any other star, is best remembered with a sword in hand. He appeared in 55 feature films before his death in 1959, was the premier swashbuckler of the screen, and he made it all look easy. Following is a listing of his period swashbucklers to watch for on the late show and ferret out in the video store.

In the Wake of the Bounty

1933 Expeditionary Films (Australian)
Director: Charles Chauvel

No use looking out for this one. Flynn's first film role. Cast as Fletcher Christian, Flynn is somewhere underneath the blond wig, and spent most of his three weeks' work 'reacting' to Bligh's tirades. A curious fact is that Flynn himself was a genuine descendent of one of the Bounty mutineers. By the time the film premiered, Flynn had left Australia for England.

Not available on video.

Captain Blood

1935 Warner Brothers First National
Director: Michael Curtiz
Fight Director: Fred Cavers
Academy Award Nomination: Best Picture

The classic swashbuckler that made Errol Flynn a star. Robert Donat was set for the title role but in a contract dispute, bowed out. Jack Warner played a hunch and cast the unknown Flynn as Peter Blood. Based on the Raphael Sabatini novel, the film depicts the adventures of a young British surgeon who turns pirate after he is wrongly convicted of participating in the Monmouth uprising. He plies the Caribbean, romances Olivia de Havilland, and duels villainous rival Basil Rathbone. "I don't know much about fencing," Flynn wrote, "but I know how to make it look good." Rathbone, on the other hand, studied fencing avidly with Fred Cavers. He definitely helped Flynn make it look good. Remember Rathbone's death in the surf? A must-see.

99 minutes. Black & white. Available on video.

The Prince and the Pauper

1937 Warner Brothers First National
Director: Michael Curtiz

Based on Mark Twain's classic tale, a ragged street urchin trades identities with the young Prince Edward of England. Flynn is the handsome soldier-of-fortune who befriends a Prince finding unexpected difficulties in the real world. Surprisingly, considering their later friendship both on- and off-screen, an evil Alan Hale is dispatched at swordpoint by Flynn in this picture.

Black & white. Not available on video. You may think you've found it, but it will turn out to be the 1978 remake with Oliver Reed, Raquel Welch, and Mark Lester, originally released as *Crossed Swords*.

Film Fights

The Adventures of Robin Hood

1938 Warner Brothers
 Director: Michael Curtiz
 Fight Director: Fred Cavens
 Academy Award Nomination: Best Picture
 Academy Awards: Art Direction, Film Editing, Original Score

One of the best adventure films of all time. Flynn, in his most famous role, is at his very best as the outlaw hero of Sherwood Forest. Cavens' fight choreography is tip-top, climaxing in a final duel between the evil Guy of Gisbourne (Basil Rathbone again) and Flynn that ranges all over Nottingham castle. Well, I could go on and on with superlatives. Anyone who doesn't delight in this film probably kicks dogs and hates Christmas. In his autobiography, Errol notes that he did all his own stunts for *Robin Hood*. With Olivia de Havilland, Alan Hale, and Claude Rains, impeccable as traitorous Prince John.

105 minutes. Color. Available on video.

The Sea Hawk

1940 Warner Brothers
 Director: Michael Curtiz
 Fight Director: Fred Cavens

This time Flynn is a privateer battling those treacherous Spaniards both on the high seas and in the court of Queen Elizabeth I. Another adaptation of a Raphael Sabatini novel. Korngold's score is wonderful.

119 minutes. Black & white. Available on video.

The Adventures of Don Juan

1949 Warner Brothers First National
 Director: Vincent Sherman
 Fight Director: Fred Cavens

Dashing Flynn romances Viveca Lindfors, who plays the Queen, and quite a number of other maidens in this tongue-in-cheek swashbuckler. Some self-mockery is evident in this one. A climactic duel with villain Robert Douglas and a fine score from Max Steiner.

110 minutes. Color. Available on video.

Against All Flags

1952 Universal
 Director: George Sherman

Flynn, on loan-out to Universal, stars as a British officer working undercover among Caribbean pirates. He makes an enemy of Anthony Quinn and romances pirate queen Maureen O'Hara.

85 minutes. Color. Available on video.

The Master of Ballantrae

1953 Warner Brothers
 Director: William Keighley
 Fight Director: Patrick Crean

Based loosely on the Robert Louis Stevenson novel, Flynn flees Scotland and takes up piracy. Filmed in Italy.

Not available on video.

William Tell (unfinished)

1953
 Director: Jack Cardiff
 Fight Director: Patrick Crean

A personal heart-break for Flynn, who had penned the script and put up half the cash. Early during the filming, Flynn's business manager died and it was discovered he had embezzled from Flynn to finance his gambling. Production was shut down.

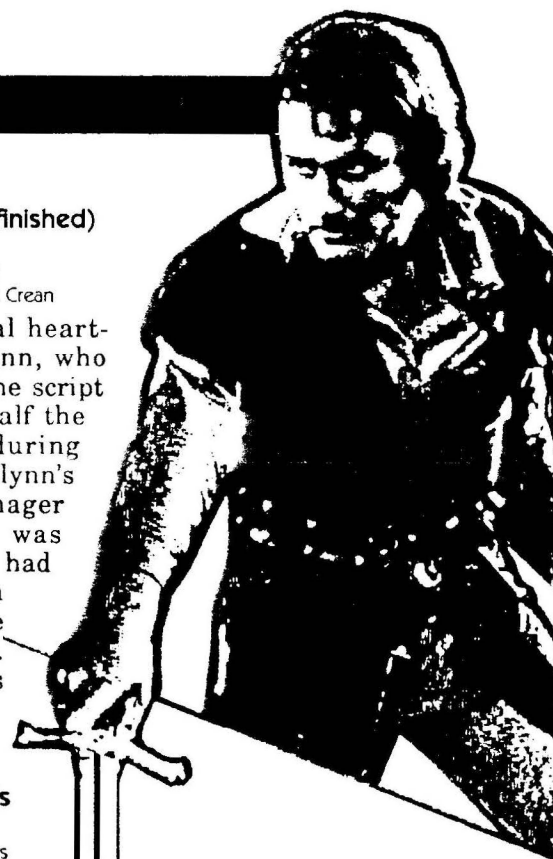
Not available.

Crossed Swords

1954 United Artists
 Director: Milton Krims
 Fight Director: Patrick Crean

Not too good, but, vouched for in Patrick Crean's book, as "great fun to make."

Not available. Don't confuse with the aforementioned *Crossed Swords*.



NOTES AND MISCELLANY

The Life and Crimes of Errol Flynn, by Lionel Godfrey
My Wicked, Wicked Ways, by Errol Flynn
More Champagne Darling, by Patrick Crean
Rating the Movies, editors of Consumer Guide and Jay A. Brown

Errol Flynn films boast some of the best scores ever written for the movies. Check out the RCA Classic Film Scores series for the following recordings:

Scores by Erich Wolfgang Korngold:

Captain Blood,
Robin Hood
The Sea Hawk
The Prince and the Pauper

Score by Max Steiner

The Adventures of Don Juan

■ Margaret Raether is Editor of the *Fight Master* and a long-time film buff. She frequently bores people by offering to recite entire scenes from *The Adventures of Robin Hood*.

Put to the Test

FOLLOWING ARE THE RESULTS OF SAFD CERTIFICATION TESTING.

NEW CERTIFIED TEACHERS

Rick Sordelet	Bob Walsh
David Brimmer	Bob MacDougall
Dale Girard	Colleen Kelly
Ron Peretti	

ACTOR/COMBATANTS

JANUARY

Columbia College—Chicago

Date: January 20, 1990

Instructor: David Woolley

Adjudicator: Richard Raether

Mike Andrews	R & D, Unarmed, Bds wd
Linda Wasserman	R & D, Unarmed, Bds wd
Brian Posen	R & D, Unarmed, Bds wd
John Repa	R & D, Unarmed, Bds wd
B. Marcus Mitchell	R & D, Unarmed, Bds wd
Andrew Sherman	R & D, Unarmed, Bds wd
Brian Herriott	R & D, Unarmed, Bds wd
Erin Philyaw	R & D, Unarmed, Bds wd
Will Schutz	R & D, Unarmed, Bds wd
Roland Meyer	R & D, Unarmed, Sms wd
David Skvarla	R & D, Unarmed, Sms wd
Jennifer Pompa	R & D, Unarmed, Bds wd Sms wd
Tracy Nicholas	R & D, Unarmed, Bds wd Sms wd
Angela Beutel	Recommended
	R & D, Unarmed, Bds wd
Steve Richardson	Recommended
	R & D, Unarmed, Bds wd

MARCH

Wright State University

Date: Mar. 17, '90

Instructor:

Mark Olsen

Adjudicator:

Richard Raether

Paul Newman, Jr.	R & D, Unarmed, SS
Teresa Connair	R & D, Unarmed, SS
Ken Bolander	R & D, Unarmed, SS
Steve Bair	R & D, Unarmed, SS
Michelle Roberts	R & D, Unarmed, SS
Valerie Hart	R & D, Unarmed, SS
Shannon O'Brian	R & D, Unarmed, SS
Howard Shook	R & D, Unarmed, SS
Tony McKinney	R & D, Unarmed, SS

Academy of the Sword

Date: March 25, 1990

Instructor: Richard Lane

Adjudicator: J. R. Beardsley

Stephanie Clask	R & D, Unarmed, Bds wd
Rick Nixon	R & D, Unarmed, Bds wd
Juli Lasselle	R & D, Unarmed, Bds wd, SS
Todd Gunter	R & D, Unarmed, Bds wd, SS
Jonathon Scott	R & D, Unarmed, Bds wd, SS, QS
Greg Willmarth	R & D, Unarmed, Bds wd, SS, QS
Jonathan Rider	Recommended
	R & D, Unarmed, Bds wd, SS, QS
Kit Wilder	Recommended
	R & D, Unarmed, Bds wd, SS, QS

APRIL

University of Illinois

Date: April 28, 1990

Instructor: Robin McFarquhar

Adjudicator: Drew Fracher

David Caldwell	R & D, Unarmed, QS
David Coronado	R & D, Unarmed, QS
Ann Tremko	R & D, Unarmed, QS
Michael Dailey	R & D, Unarmed, Bds wd, SS, QS
Michael Shapiro	R & D, Unarmed, Bds wd, SS, QS
Greta Lind	R & D, Unarmed, QS
Stacey Simons	R & D, Unarmed, QS
Jonathan Kreissman	R & D, Unarmed, QS
Laurie Flanagan	R & D, Unarmed, QS
John Carr	R & D, Unarmed, QS
Greg Carr	R & D, Unarmed, QS
Ted Leslie	R & D, Unarmed, QS
Gib Masters	R & D, Unarmed, QS
Christine Hechinger	R & D, Unarmed, QS
Colleen Hennen	R & D, Unarmed, QS
Carl Barnett	R & D, Unarmed, QS
Jim Stark	R & D, Unarmed, QS
Vondria Bergen	R & D, Unarmed, QS
Barbara Wruck	R & D, Unarmed, QS
Andrew Leman	R & D, Unarmed, QS
Nancy Nelson	Recommended
	R & D, Unarmed, QS
David Clements	Recommended
	R & D, Unarmed, Bds wd, SS, QS
Michael Goldberg	Recommended
	R & D, Unarmed, Bds wd, SS, QS

Cal Arts School of Theatre

Date: April 28, 1990

Instructor: Erik Fredericksen

Adjudicator: David Boushey

Erik Fredericksen has made a career move that takes him to Ann Arbor, MI as the newly appointed chair of the theatre arts department. It was my privilege to adjudicate his last group of combatants at Cal Arts.

This group complemented Erik's December 1989 combatants by executing some very nice fight work. This was the first time every student in the class certified! I think that is a fitting salute to Erik's skill as a teacher. Erik was a mainstay at Cal Arts; I am sure he will be missed.



Put to the Test

John A.C. Kennedy	R & D, Unarmed, QS
Alice Cunningham	R & D, Unarmed, QS
Therese Allen	R & D, Unarmed, QS
Gill Arbogast	R & D, Unarmed, QS
Neslie Baldwin	R & D, Unarmed, QS
Beth Kennedy	R & D, Unarmed, QS
Nick Erickson	R & D, Unarmed, QS
Peter O'Neill	R & D, Unarmed, QS
Sean Brannney	R & D, Unarmed, QS
Stephen Einspahr	R & D, Unarmed, QS
Brad Cassil	R & D, Unarmed, QS
Kratt Davis	R & D, Unarmed, QS
Gren MacNeill	R & D, Unarmed, QS

Texas Tech University

Date: April 29, 1990

Instructor: Dan Nazworth

Adjudicator: Chris Villa

Unfortunately, of the eight students testing in this fledgling stage combat program, only two passed. The biggest problem was continuity; only one pair was able to get through all the fights without significant errors remembering the moves. More work on staging distance and point control was suggested to all fighters. The major area of weakness was in the rapier/dagger portion, with only one pair able to reach and maintain "performance speed."

Most of the unarmed combat was very good (with some problems in hits and knaps that were exposed to the audience), with really exceptional work by all combatants in throws, falls, and rolls. Reactions were well played. Betsy Mighell and Hampas Thompson's scene, "Love Hurts" was the standout because of their complete commitment (all the more remarkable as each had lost their original partner less than a week before testing).

I reassured both Mr. Nazworth and Dr. Rich Heaver, head of the drama department, that the stage combat program at Texas Tech is headed in the right direction, and urged Mr. Nazworth to seek more training in the teaching of stage combat, an area in which I feel he shows promise.

Betsy Mighell	R & D, Unarmed, QS
Hampas Thompson	R & D, Unarmed, QS

MAY

University of the Arts

Date: May 4, 1990

Instructor: Charles Conwell

Adjudicator: J. Allen Suddeth

Mr. Conwell's students were, as usual, well rehearsed and performed before a large and enthusiastic crowd of students and faculty. Interestingly, not all pairs used the same weapons, and I saw work in sabre, sword and buckler, and small sword. This is a strong stage combat program, that yearly trains many students. Congratulations!

Troy Michael Rowland	R & D, Unarmed, SS
Christine Cowin	R & D, Unarmed, SS
Kevin Augustine	R & D, Unarmed, Swd & Bklr
David Tasker	R & D, Unarmed, Swd & Bklr
Philip F. Lynch	R & D, Unarmed, QS
E. Christopher Kendra	R & D, Unarmed, QS

Northern Kentucky University

Date: May 6, 1990

Instructor: Susan Eviston

Adjudicator: Drew Fracher

Whitney Wilcoxson	R & D, Unarmed, QS
Thomas C. Turner	R & D, Unarmed, QS

Joshua McNeel Foldy	R & D, Unarmed, QS
David Lawrence Godfrey	R & D, Unarmed, QS
Ty Harwell	R & D, Unarmed, QS
Harold Moeller	R & D, Unarmed, QS
Grant Brandt	R & D, Unarmed, QS
Kelly Eviston	R & D, Unarmed, QS
Scott Thrasher	R & D, Unarmed, QS
Mike Schneider	R & D, Unarmed, QS

West Virginia University

Date: May 7, 1990

Instructor: Sara Remersberger

Adjudicator: J.D. Martinez

No students certified at this test.

Webster College

Date: May 7, 1990

Instructor: Paul Steger

Adjudicator: Richard Raether

Jeff Sams	R & D, Unarmed, QS
Tim Barker	R & D, Unarmed, QS
Norbert Butz	R & D, Unarmed, QS
Deanna Shoemaker	R & D, Unarmed, QS

University of Alabama

Date: May 7, 1990

Instructor: Dan Carter

Adjudicator: J. Allen Suddeth

Remarkably, this group included two faculty members who had taken the class along with the students, and also took the test. This group sought out private instruction, hiring Dan Carter to come up from Florida and teach them. They did exceptionally well, both technically and in performance. Particularly interesting were Rick Plummer and Andy Strickland in "Making the Green One Dead!"

Jonathan Michaelson	R & D, Unarmed, Bdsd
Michael Carr	R & D, Unarmed, Bdsd
John Hardy	R & D, Unarmed, Bdsd
Eddie Rowan	R & D, Unarmed, Bdsd
Don Speed	R & D, Unarmed, Bdsd
Matthew von Redlich	R & D, Unarmed, Bdsd
Stephanie McCormick	R & D, Unarmed, Bdsd
Andre Scott	R & D, Unarmed, Bdsd
Mary Beth Richey	R & D, Unarmed, Bdsd
Andy Strickland	R & D, Unarmed, Bdsd
Rick Plummer	Recommended

Chuck Rounds	Recommended
Chris Ambrister	Recommended
	R & D, Unarmed, Bdsd

University of North Carolina

Date: May 8, 1990

Instructor: George Bellah

Adjudicator: J. Allen Suddeth

While all of the test scenes here had great production values—props, furniture, and sets—more time should have been taken on the performing of the material. Many students successfully married the technical and performance aspects of their scenes. Others, though, either walked through the material or were weak in technique. There were also two safety violations, slashes to the belly that were ducked into. The best scene was a rousing rendition of the classic Dr. Seuss story, *Green Eggs and Ham*.

Bob Baumgardner	R & D, Unarmed, QS
W. Harrison Cannon	R & D, Unarmed, QS

Jennifer D'Arville	R & D, Unarmed, QS
Catherine Tanner	R & D, Unarmed, QS
Marlis Sisk	R & D, Unarmed, QS
Sara Sutton	R & D, Unarmed, QS
Stephen Hale	R & D, Unarmed, QS
Carmie Dally	R & D, Unarmed, QS
Jeffrey Dillard	R & D, Unarmed, QS
Dana McCain	R & D, Unarmed, QS
Christopher Sugg	Recommended
	R & D, Unarmed, QS

New York University

Date: May 9, 1990

Instructor: David Brimmer

Adjudicator: J. Allen Suddeth

While these students had worked hard during the year, not all of them successfully blended the acting and the fighting. There was also an unfortunate safety violation involving prop food which was scattered over a broad area, making for a slippery surface. A word of caution to future students and teachers: always rehearse with all of the props.

Brett Weinhouse	R & D, Unarmed, Bdsd
Dean Zeth Jackson	R & D, Unarmed, Bdsd
Paul M. Seres	R & D, Unarmed, Bdsd

Washington & Lee University

Date: May 11, 1990

Instructor: Colleen Kelly

Adjudicator: J.D. Martinez

Leigh Bohannon	R & D, Unarmed, QS
Ted Deasy	R & D, Unarmed, QS

University of Washington

Date: May 12, 1990

Instructor: David Boushey

Adjudicator: Erik Fredricksen

David Boushey has done another fine job with a group of very busy students in the professional training program at the University of Washington. Unfortunately, not all in the class were able to test for certification. In general, the ones that did shown quite well. Standouts in the group were Michael Heelan and Mark Lien who did a very vigorous and quite humorous backstage scene... pettiness of a violent resolve pertaining to offstage drama. In an excellent Henry V scene one actress (Mary Kaye Irvin) was close to a recommendation and encouraged to pursue—she showed real potential. Congratulations to David and his charges.

Bill Westenberg	R & D, Unarmed, QS
Harris Smith	R & D, Unarmed, QS
Joel Summerlin	R & D, Unarmed, QS
Mark Gallagher	R & D, Unarmed, QS
Royal Goodwin	R & D, Unarmed, QS
Mary Kaye Irvin	R & D, Unarmed, QS
Michael Heelan	Recommended
	R & D, Unarmed, QS
Mark Lien	Recommended
	R & D, Unarmed, QS

University of Rochester

Date: May 13, 1990

Instructor: Steve Vaughan

Adjudicator: J. Allen Suddeth

These University of Rochester students had sought out private instruction and paid for it out of their own pockets, with additional funding from the school's drama club. I mention this, as it shows great commitment from the students. Their scenes were very original, particularly pieces entitled,

Put to the Test

"Death is a Required Move" and "The Final Conflict." While all the students were technically proficient, not all successfully blended the performance aspect into their "test."

Sean Colbath	R & D, Unarmed, QS
Joe A. Rosato, Jr.	R & D, Unarmed, QS
Timothy E. Lewis, Jr.	R & D, Unarmed, QS
Susan D. Wiediger	R & D, Unarmed, QS
Noah Matson	R & D, Unarmed, QS
Jose Sambade, Jr.	R & D, Unarmed, QS
Adam Silverstein	R & D, Unarmed, BS, QS
Geoffrey Steward	R & D, Unarmed, BS, QS
Peter Jonathan Soske	<i>Recommended</i>
	R & D, Unarmed, QS

University of Missouri—Kansas City

Date: May 19, 1990

Instructor: Martin English

Adjudicator: Drew Fracher

Diane Ragsdale	R & D, Unarmed, Bdsww
Allison Gendreau	R & D, Unarmed, Bdsww

A.C.T.S.—New York City

Date: May 23, 1990

Instructor: J. Allen Suddeth

Adjudicator: Chris Villa

Adjudicating Allen Suddeth's students at A.C.T.S. (Actors Combat Training School) in New York, I was generally very pleased with the quality of their acting and weapons work, and very entertained by the originality and inventiveness of their scenework. We had the good fortune to also have present Richard Gradowski and Rod Colbin of the SAFD to watch and contribute their comments.

Peter C. Ruvolo and John R. Swain's "Duelling Actors" scene had very nice changes of pacing and mood and some hilarious "actor" jokes. Douglas Milne and Philip Mansfield's "Fighting for Godot" was a wonderful take-off on Beckett's play, with the fights worked into the familiar lines and situations—an extremely funny scene.

Michael J. McGuinness and Jeff DeRocke were two cops unraveling the murder of their chief by reconstructing the crime. Both actors displayed excellent technique with the edged weapons, particularly small sword, and Mr. McGuinness' acting was superb.

Reed Payne and Dan O'Driscoll's "HMS Pinned to the Floor" was a hilarious scene between a common sailor and his sweetheart's father, the Captain. James R. Robinson and Kenneth C. Smith's scene, "Dinosaurs," was the strongest piece of the evening in terms of fight work, both actors showing good technical skills with all weapons and a marvelous sense of danger in their acting of the fights. Excellent unarmed combat and very clean swordwork. Almost a textbook example of the way to do this work and a very funny scene to boot.

Peter C. Ruvolo	R & D, Unarmed, QS
John R. Swain	R & D, Unarmed, QS
Douglas Milne	R & D, Unarmed, QS
Philip Mansfield	R & D, Unarmed, QS
Jeff DeRocke	R & D, Unarmed, Smsww
Michael J. McGuinness	<i>Recommended</i>
	R & D, Unarmed, Smsww
Kenneth C. Smith	<i>Recommended</i>
	R & D, Unarmed, QS
James R. Robinson	<i>Recommended</i>
	R & D, Unarmed, QS

Ohio State University

Date: May 24, 1990

Instructor: Stephen Gray

Adjudicator: Drew Fracher

Megan Freeman	R & D, Unarmed, QS
Matt Ballin	R & D, Unarmed, QS
Kim Lenz	<i>Recommended</i>
	R & D, Unarmed, QS
Joe Pioli	<i>Recommended</i>
	R & D, Unarmed, QS

Columbia College—Chicago

Date: May 25, 1990

Instructor: David Woolley

Adjudicator: Drew Fracher

Sandy Morris	R & D, Unarmed, SS
Dan Robles	R & D, Unarmed, SS
Mike Anderson	R & D, Unarmed, SS
Simone Orendain	R & D, Unarmed, BS, SS
Louise Batey	R & D, Unarmed, BS, SS
Jeanine Smith	R & D, Unarmed, BS, SS
Joe Albright	R & D, Unarmed, SS
Allen Stevens	R & D, Unarmed, SS
Angela Beutez	R & D, Unarmed, SS
Steve Richardson	R & D, Unarmed, SS
Ed Nishioka	<i>Recommended</i>
	R & D, Unarmed, BS, SS

Ohio University

Date: May 26, 1990

Instructor: Doug Mumaw

Adjudicator: Drew Fracher

Jen Silvon	R & D, Unarmed, Bdsww
Doug Stanley	R & D, Unarmed, Bdsww
Ben Dooley	R & D, Unarmed, Bdsww
Susan Hobrath	R & D, Unarmed, Bdsww
Kristina Baumgartel	R & D, Unarmed, Bdsww
Jill Ciccozzi	R & D, Unarmed, Bdsww
Jen Mahoney	R & D, Unarmed, Bdsww
Steve Waste	R & D, Unarmed, Bdsww
Ricki Pettigrew	R & D, Unarmed, Bdsww
Peter Voinovich	R & D, Unarmed, Bdsww
Jen Mahoney	R & D, Unarmed, Bdsww
Dave Hanson	R & D, Unarmed, Bdsww

Duke University

Date: May 30, 1990

Instructor: Jack Young

Adjudicator: Drew Fracher

Trevor Anthony	R & D, Unarmed, Bdsww
Joe Witt	R & D, Unarmed, Bdsww
Chris Haines	R & D, Unarmed, Bdsww

JUNE

En Garde—Minneapolis

Date: June 4, 1990

Instructor: David Doersch

Adjudicator: Richard Raether

Rafael DeMay	R & D, Unarmed, Bdsww
Bill Lochen	R & D, Unarmed, Bdsww
Gwen Loeb	R & D, Unarmed, Bdsww
Kristin Hawbaken	R & D, Unarmed, Bdsww
Michael Anderson	R & D, Unarmed, Bdsww
Darin O'Bryan	R & D, Unarmed, Bdsww
Laura Lochen	R & D, Unarmed, Bdsww

En Garde—Minneapolis

Date: June 25, 1990

Instructor: David Doersch

Adjudicator: Richard Raether

Persistence and hard work do pay off. Joseph and Craig did not certify when they tested June 4 at En Garde. But, after my critique on that date, they set to work polishing their choreography and perfecting their technique. Their hard work showed when I adjudicated them again June 25. I admire their commitment and am pleased to add them to the roster of certified actor/combatants.

Joseph V. Manussier III	R & D, Unarmed, Bdsww
Craig Johnson	R & D, Unarmed, Bdsww

JUNE

Asolo Conservatory—Florida

Date: July 7, 1990

Instructor: Dan Carter

Adjudicator: Richard Raether

Chris Hietikko	R & D, Unarmed, Bdsww
Jack Boslet	R & D, Unarmed, Bdsww
Kirk B. Woller	R & D, Unarmed, Bdsww
Sue Haefner	R & D, Unarmed, Bdsww
Leslie Rohland	R & D, Unarmed, Bdsww
Kristin Catherall	R & D, Unarmed, Bdsww
Barbara Leverone	R & D, Unarmed, Bdsww
Meghan Cary	R & D, Unarmed, Bdsww

AUGUST

National Stage Combat Workshop

Date: August 3, 1990

Instructors: Boushey, Fracher, Leong, Martinez

Adjudicators: Boushey, Fracher, Fredricksen, Leong, Martinez, Suddeth

Hachiro Araki	R & D, Unarmed, Bdsww
Daniel Blinkoff	R & D, Unarmed, Bdsww
Leigh Bohannon	R & D, Unarmed, Bdsww
Steve Cell	R & D, Unarmed, Bdsww
Anthony Christian	R & D, Unarmed, Bdsww
Rafael DeMay	R & D, Unarmed, Bdsww
Kurt Engstrom	R & D, Unarmed, Bdsww
Kristin Hawbaker	R & D, Unarmed, Bdsww
Richard Hedderman	R & D, Unarmed, Bdsww
Krishna Janes	R & D, Unarmed, Bdsww
Mike Mahaffey	R & D, Unarmed, Bdsww
Joseph Manussier	R & D, Unarmed, Bdsww
Willis Middleton	R & D, Unarmed, Bdsww
Chris Pender	R & D, Unarmed, Bdsww
Chris Reid	R & D, Unarmed, Bdsww
Ronald Stevens	R & D, Unarmed, Bdsww
Kevin Barrett	<i>Recommended</i>
	R & D, Unarmed, Bdsww
John Colella	<i>Recommended</i>
	R & D, Unarmed, Bdsww
Christine Hall	<i>Recommended</i>
	R & D, Unarmed, Bdsww
John McFarland	<i>Recommended</i>
	R & D, Unarmed, Bdsww

Advanced Actor/Combatant Workshop

Date: August 3, 1990

Instructors: J. Allen Suddeth, Erik Fredricksen

Adjudicators: Boushey, Fracher, Fredricksen, Leong, Martinez, Suddeth

Mark Ransom Eis	R & D, Unarmed, QS, SS
Erica Bilder	R & D, Unarmed, QS, SS
David Doersch	R & D, Unarmed, QS, BS, SS
Delia Ford	R & D, Unarmed, QS, BS, SS
Michael Hood	R & D, Unarmed, QS
Duane C. Orlemann	R & D, Unarmed, QS
Diana Wagner-Boyd	R & D, Unarmed, BS, SS
Anthony Carriero	R & D, Unarmed, BS, SS
Tina Hansen	Recommended
	R & D, Unarmed, QS, BS, SS
Michael Kirkland	Recommended
	R & D, Unarmed, QS, BS, SS

The Legend of Daniel Boone

Date: August 22, 1990

Instructor: Randy Bailey

Adjudicator: Drew Fracher

Lee Willet	R & D, Unarmed, QS
Reid Draper	R & D, Unarmed, QS
Eric Nottke	R & D, Unarmed, QS
Monica Scott	R & D, Unarmed, QS
Scott New	R & D, Unarmed, QS
Jim Gall	Recommended
	R & D, Unarmed, QS
Michael Kelly	Recommended
	R & D, Unarmed, QS
Tony Rago	Recommended
	R & D, Unarmed, QS

Theatre West Virginia

Date: August 25, 1990

Instructor: Joel Mason

Adjudicator: J.D. Martinez

I applaud the dedication of these students who performed their test fights on a very hot day on an outdoor stage. They were all performing in *Grease* that night and many had also performed the previous evening.

Two recommendations went to Joel Mason and Steve McDowell, performing a scene from *No Exit*. Both fighters were precise and adept. The two central problems which were shared by almost all the combatants were inaccurate fighting distance and excessive speed, which created some errors in targeting. Certainly, these are the most common deficiencies in novice stage fighters. Although Joel obviously stressed safety and accuracy in his teaching, I think he neglected to focus on the benefits of phrasing. If a fight is carefully phrased, then pauses can be built into a fight and the students can be drilled on proper timing and tempo.

Jamie Forhan	R & D, Unarmed, SS
Tim Arthur	R & D, Unarmed, SS
Melain Bennet	R & D, Unarmed, SS
Tony Thunderburg	R & D, Unarmed, SS
Joel Mason	Recommended
	R & D, Unarmed, SS
Steve McDowell	Recommended
	R & D, Unarmed, SS

OCTOBER

Pennsylvania Renaissance Faire

Date: October 11, 1990

Instructor: Chris Villa

Adjudicator: J. Allen Suddeth

I adjudicated two sets of students at the Penn. Ren. Faire. Both groups tested in a renovated former church now owned by the faire, and as the combatants worked, they were observed not only by the audience, but by beautiful stained glass windows.

Mr. Villa's students were, on the whole, more experienced and better trained. I was glad to be able to pass all of them and recommend two.

Karen Hartfield	R & D, Unarmed, QS
Carolyn Harding	R & D, Unarmed, QS
Elizabeth Shipley	R & D, Unarmed, QS
Kacey Camp	R & D, Unarmed, QS
Ali Sherwin	R & D, Unarmed, QS
Richard Gilbert	Recommended
	R & D, Unarmed, QS
Tim Gable	Recommended
	R & D, Unarmed, QS

Pennsylvania Renaissance Faire

Date: October 11, 1990

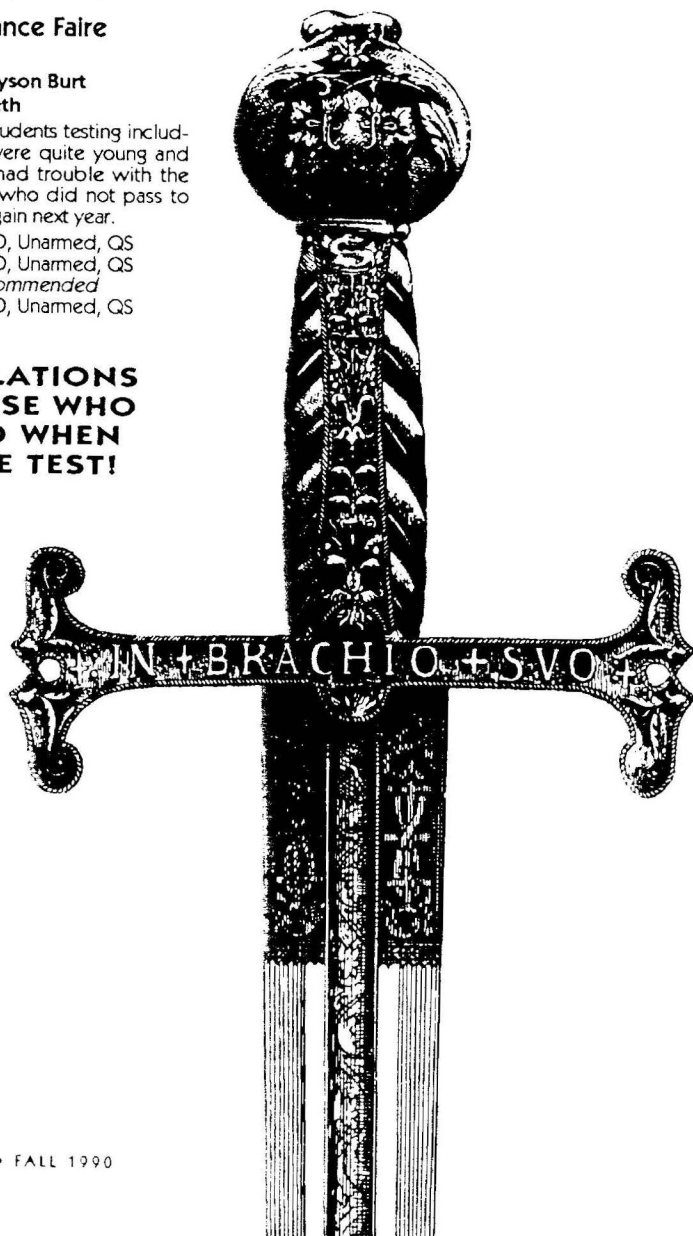
Instructors: Brad Waller, Payson Burt

Adjudicator: J. Allen Suddeth

The second group of students testing included many performers who were quite young and inexperienced. A number had trouble with the material. I encourage those who did not pass to persevere and take the test again next year.

Carrie Bricker	R & D, Unarmed, QS
Abby Bausher	R & D, Unarmed, QS
Shane Van Aulen	Recommended
	R & D, Unarmed, QS

**CONGRATULATIONS
TO ALL THOSE WHO
SUCCEEDED WHEN
PUT TO THE TEST!**



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Rockford, IL 61103
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Chris Villa
c/o Penn. Ren. Faire
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Cornwall, PA 17016
(717) 665-7021

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1464 W. Steiner Road
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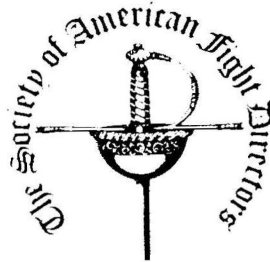
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The Society of American Fight Directors (SAFD) is a non-profit organization devoted to training, and improving the quality of stage combat. We are committed to the highest standards of safety in the theatrical, film and television industries. The SAFD offers educational opportunities across the country at universities, privately, and at the annual National Stage Combat Workshop expressly to disseminate this information. In addition the SAFD certifies individuals in three categories:

Actor/Combatant
Teacher
Fight Master

However, one need not be certified in order to be a member of SAFD. Anyone interested in the art of fight choreography and stage fighting can join as a Friend. Members of SAFD receive: a 10% discount on all SAFD workshops; The Fight Master, a journal which is published three times a year and contains in-depth articles on the history and practice of stage combat, the latest equipment, staging practices; The Cutting Edge, a newsletter updating SAFD activities, policies and member news.

To apply for membership in the SAFD fill out the form below and send to:

Richard Raether, SAFD Secretary-Treasurer
1834 Camp Avenue, Rockford, IL 61103

Dues are \$25.00 annually. You must enclose a \$25.00 check covering dues for the current year.
Checks should be made payable to Society of American Fight Directors.

MEMBERSHIP APPLICATION SOCIETY OF AMERICAN FIGHT DIRECTORS

PLEASE PRINT

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Certified Actor/Combatant

Name _____

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