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The Society of American Fight Directors

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Fall 1993

## **The Fight Master, Fall 1993, Vol. 16 Issue 2**

The Society of American Fight Directors

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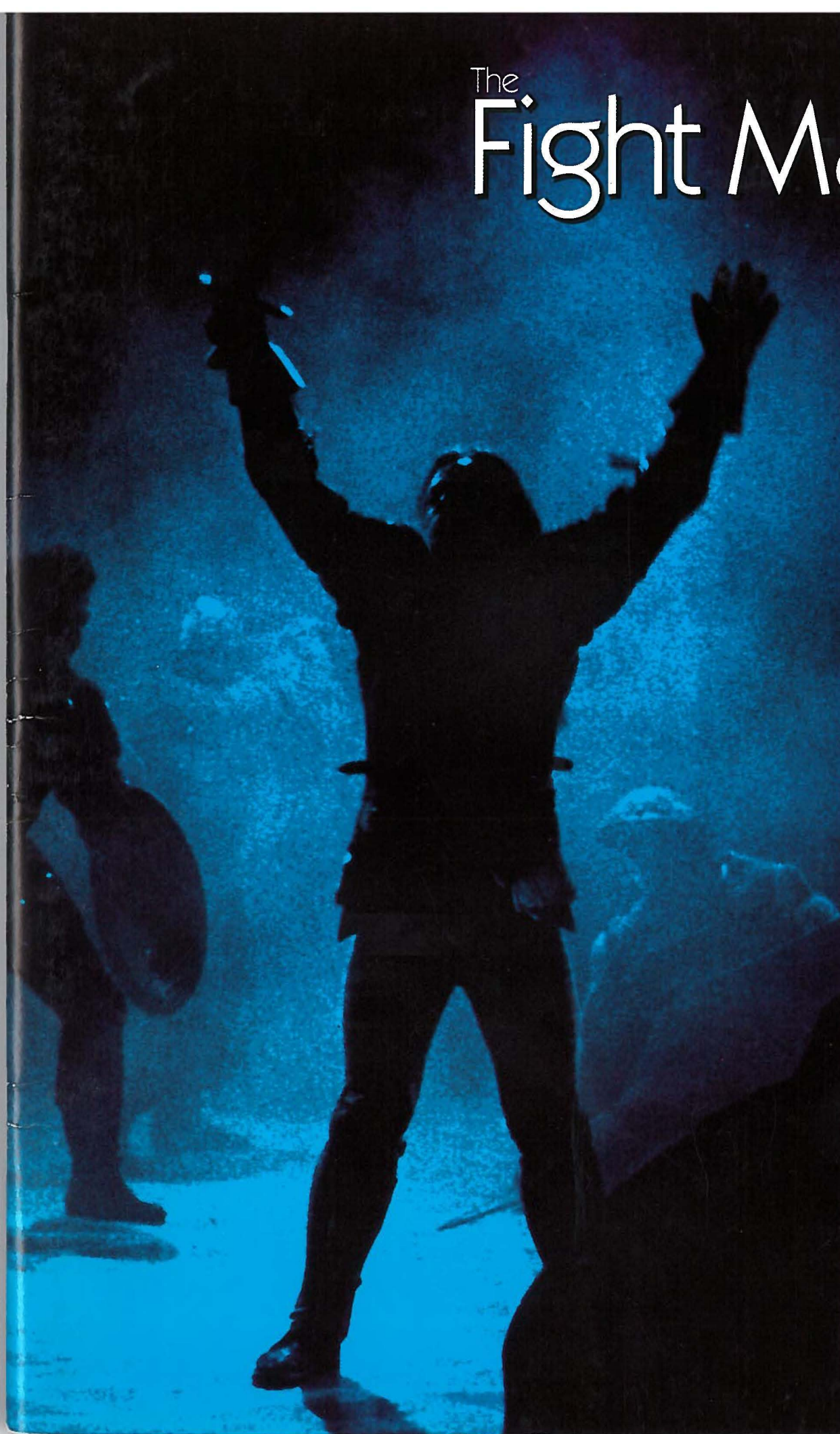
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# The Fight Master

JOURNAL  
OF  
THE  
SOCIETY  
OF  
AMERICAN  
FIGHT  
DIRECTORS

FALL  
1993  
VOLUME XVI  
NUMBER 2



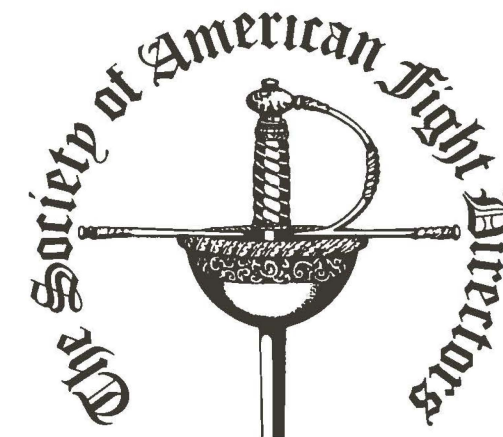


# The Fight Master

is a publication of

## 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 of theater professionals, academicians, friends and supporters, all of whom share a common interest in the 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 three levels of skill in the stage combat arts.

### **ACTOR/COMBATANT**

The actor/combatant is an individual who has received basic training in three to six weapon forms and passed a proficiency skills test. 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 proficiency skills test and then, in addition, had extensive educational training and passed SAFD tests in 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 an actor/combatant and a 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.

This journal printed entirely on recycled paper.



# The Fight Master

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## A WALK ON THE DARK SIDE: TWO VIEWS

BY DENNIS HENNEMAN AND RICHARD RAETHER

The SAFD, by its very nature, focuses on violence in film and theatre. But is "Darkside Choreography" a genuine trend? One feels "...it may raise cultural issues of ethical and moral dimensions concerning the work of fight choreographers." In a contrasting view, "One's political agreement or disagreement with the violence inherent within the play is a topic of discussion which has very little to do with the fight director's job description."

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## ANCIENT HISTORY VS. MODERN PRACTICE

BY J.D. MARTINEZ

A fight master discusses making the transition — and the translation — from historical swordplay to theatrical illusion. As he reminds us, "slavish dedication to absolute authenticity often does not serve to enhance the texture of a dramatic action."

25

## PISTOLS FOR TWO TEA FOR ONE

BY ELIZABETH SHIPLEY

Pistols at ten paces; a challenge is issued and accepted. "At first shot, Mrs Elphinstone was untouched and put a bullet through Lady Almeria's hat. The ladies then picked up their swords." Dueling at dawn was not exclusively a male activity, as this fascinating account of women duellists makes clear.

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## THE FENCING SCHOOL IN BLACKFRIARS

BY LINDA CARLYLE MCCOLLUM

Blackfriars was a former Dominican cloister secularized under Henry VIII. It is popularly believed that Rocco Bonetti, Jeronimo, and Vincentio Saviolo had fencing schools in Blackfriars at the time that Shakespeare's own company was housed there. Unfortunately, the documented evidence doesn't seem to fit.

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## A MUSKETEER HISTORY LESSON

BY RICHARD PALLAZIOL

We thrill to the exploits of Cyrano and D'artagnan, but what kind of soldiers, what kind of men were they? A small history lesson for actors can go a long way helping them gain an understanding of the swashbuckling cavalier period.

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**MARGARET RAETHER**  
EDITOR  
THE FIGHT MASTER

## EVERYONE HAS A FAVORITE MOVIE THAT STIRS THEIR BLOOD AND SETS THE

fingers twitching for a trusty blade. One of mine has always been *Scaramouche*. The death of Stewart Granger reminds us of the inspiration he was to many members of this organization. Like all adventure heroes, he invested a lot of effort in making it look effortless.

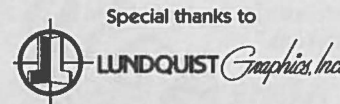
That dedication is part of every stage combat endeavor — the repetitious drill, the classes, the rehearsals. All culminating in the moment a fight comes together in performance before a camera or a live audience. Then, for a moment, the actors have the opportunity to thrill an audience, painting a vivid memory that will inspire future swashbucklers. A payoff worth working for.

*Margaret Raether*

## The Fight Master

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**Associate Editor**  
Richard Raether  
**Contributing Writers**  
Elizabeth Shipley, Linda Carlyle McCollum, Richard Pallaziol, Mark "Rat" Guinn, Dennis Henneman, and J.D. Martinez  
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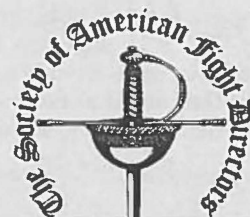
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1834 Camp Avenue  
Rockford, IL 61103

*Submitted material may be edited for clarity and length.*



### INVISIBLE AT THE AUDITION

WHAT A CONTRAST. THE RECENT Paddy Crean Workshop was characterized by warm support and respect for the varied styles and backgrounds of its teachers and participants. Bravo Paddy, Henry, Brad, et al.

Two days later I answered a call for "actor/combatants" at the Metropolitan Opera: 44 attended; 43 were allowed to audition: SAFD certified teachers and friends I'd fought with many times, students I'd helped teach, fighters I'd choreographed, plus several utter beginners. All were given an opportunity to audition — except me.

I was ejected without being seen; my request to partner without hiring consideration was denied, as was my offer to wait until the end in case someone needed a partner. My years of experience as an actor and fighter all counted for nothing. Worse yet, it felt very much as though I counted for nothing, was indeed invisible simply because I am a woman. Go away, "we are not seeing women."

Of course a fight director may well not have casting authority, and for some roles in some theatres, women fighters may not work. Nevertheless, I urge all fight directors to see *all* the actor/combatants who answer your fight call. You might see someone you can use in another show; a producer or director might realize (for the first time) that there are women who can fight — and fight well; and a fighter might have the opportunity to be judged on the basis of skills instead of sex. Think about it.

*Ricki G. Ravitts*  
SAFD Membership Rep.  
New York, NY

### A BLOW TO "BLOW BY BLOW"

I MUST TAKE EXCEPTION TO THE review of "The Blow by Blow Guide to Swordfighting in the Renaissance Style." While it comes in a lovely box, is photographed beautifully, and has some exquisite weapons and locations, the information contained in it is extremely faulty, with glaring historical inaccuracies

## LETTERS



and it looks very odd. Seeing two partners in a choreographed fight looking into each other's eyes destroys any sense of motivation or intention. The eyes should be used to "cue," to look at target, to scan the playing area and to "act."

I think it shameful that this man calls himself a master and has deluded enough people to get this video made. If I were him, I would be embarrassed that it is getting such widespread sales.

*Dan Speaker*  
Master, Academy of Theatrical Combat  
Westside Fencing Center  
Culver City, CA

### UNITED WE STAND

SAFD "BASHING" IS SOMETHING that we all have experienced and will continue to experience. There will be "naysayers" as the SAFD grows and presents a more united front in improving the quality, while maintaining the highest standards of safety, in our art.

A *united* front, however, is exactly what we must maintain to insure the integrity of the SAFD and provide a strong foundation for continued growth.

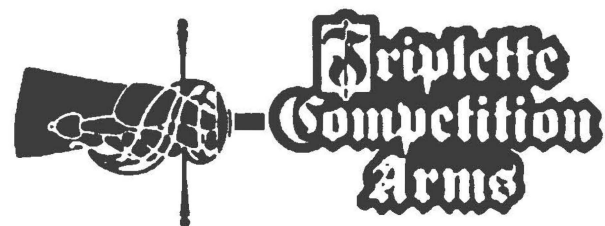
As members, we all represent the SAFD. It is self-destructive to be harmfully critical of other members and the organization. If we don't like something, let's work to change it. If we do, let's support it "to the hilt!" I am reminded of Drew Fracher's words in the Spring '93 *Fight Master*, "Communication is the key, support is the goal."

Let's open people's eyes to what the SAFD has to offer. Encourage those who show interest and teach those who blindly condemn us. Most "SAFD bashing" is the product of misunderstanding and/or misinformation.

Let's push the positive and neg the negative and make it better for us all.

*John Cashman*  
Alameda, CA

*Send letters to the Fight Master, 1834 Camp Ave., Rockford, IL 61103. Letters may be edited for length and clarity.*



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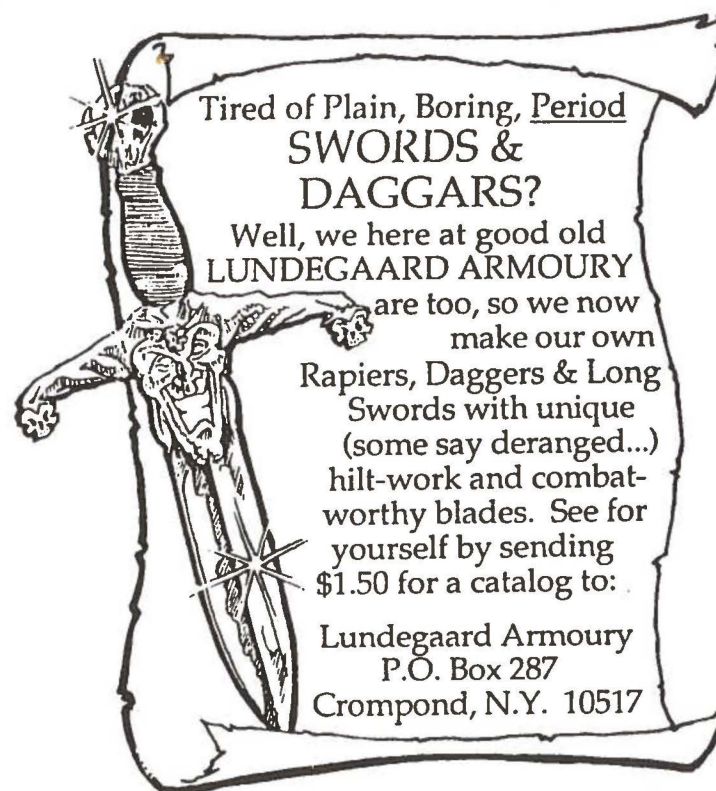
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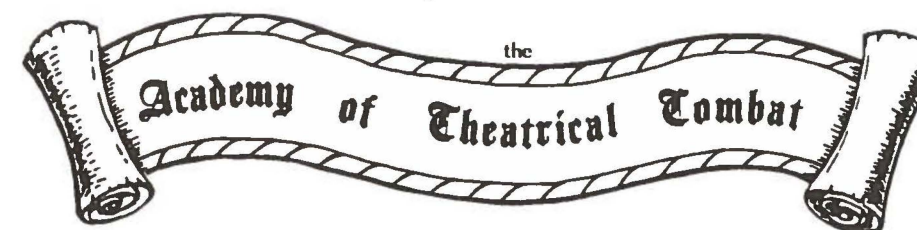
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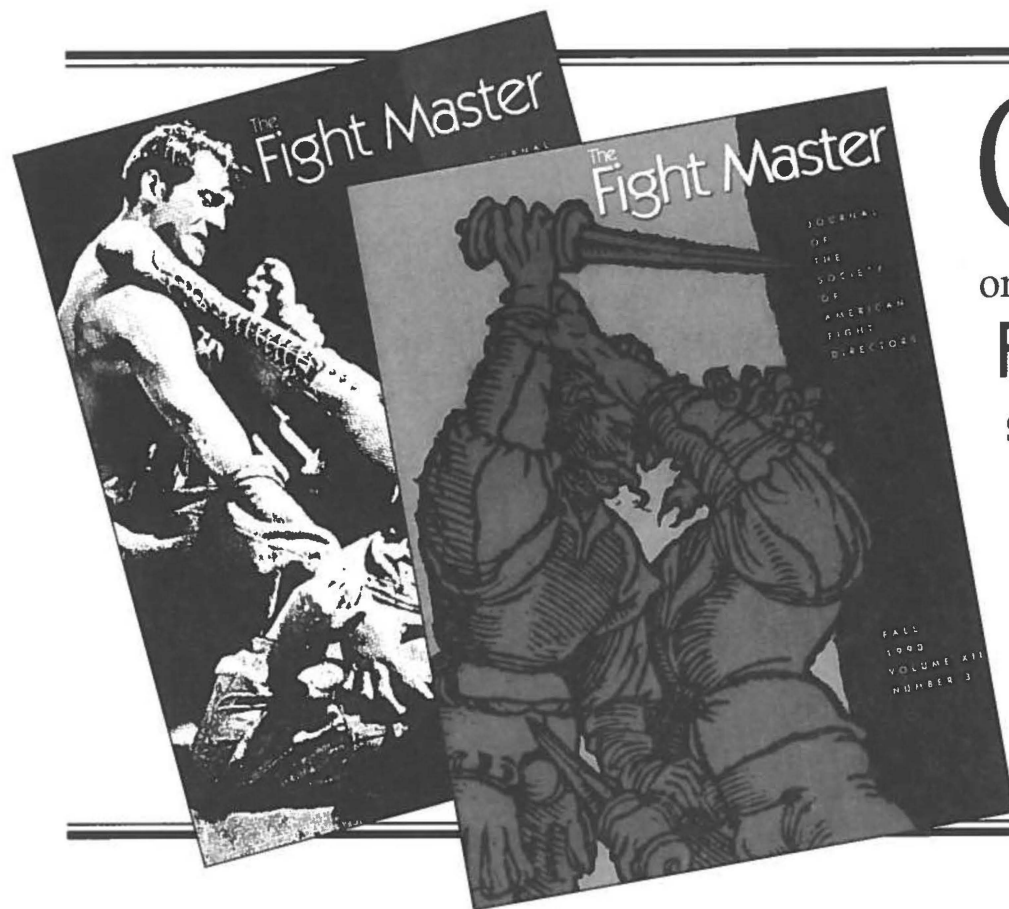
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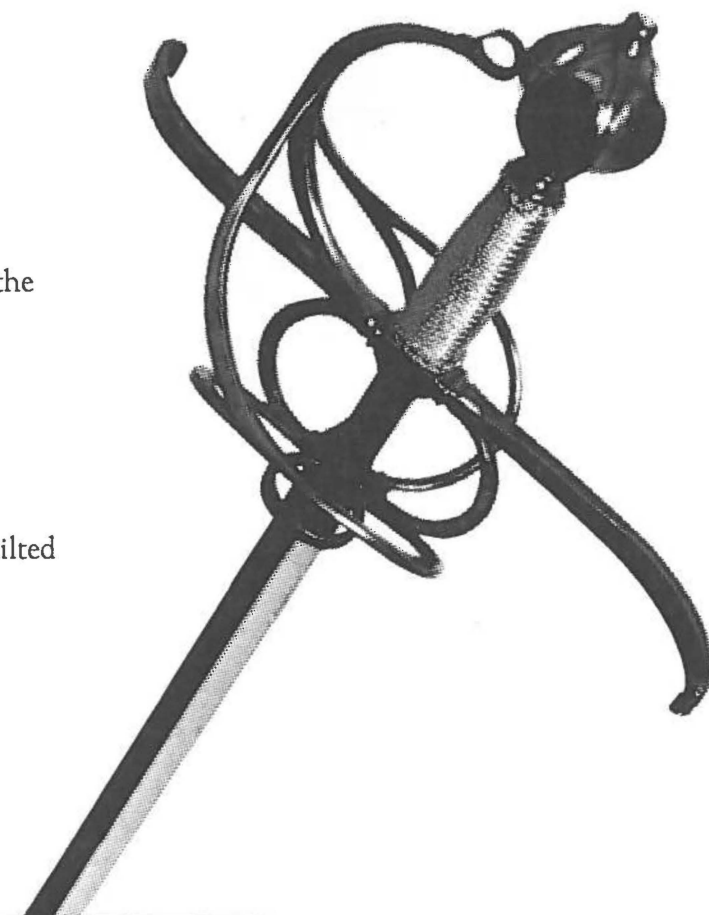
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**DREW FRACHER**  
SAFD PRESIDENT

*"There must be no compromise in terms of the safety of ourselves, our fellow performers, our fighters, and our audience."*

from the  
**President**

**IT IS HARD TO BELIEVE THAT YET ANOTHER WORKSHOP SUMMER HAS GONE BY.**

I think this was the most well-organized and relaxed NSCW to date. My thanks to all of the instructors, coordinators, TAs and journeyfolk that made that possible.

#### National League of SAG Stunt Performers

After the NSCW, I traveled to Los Angeles and met the National League of SAG Stunt Performers, speaking to them about the SAFD and what we're all about.

The NLSSP is an international organization of stunt folk dedicated to the same ideals that we strive for; safety and aesthetic excellence in the performance of action or violence. For them, the focus is specifically film, but the needs are essentially the same.

They welcomed me with open arms and as I sat through their regular meeting it struck me that much of the meeting could have been a regular business meeting of our own organization. There was talk of contracts and keeping the union strong and viable, the hazards of working with untrained performers, the precious amount of rehearsal time allowed and how to make the best of it.

In short, all the same things we, as members of the SAFD, are constantly faced with. Always the talk came back to safety and the need to be uncompromising and demanding in one's quest of it and the problems inherent in such a quest.

#### There Must Be No Compromise

On the airplane home I found myself reading an old issue of *People* magazine. On the cover was Brandon Lee, killed early this year in a firearms accident on the set of a film he was making.

I was struck by the fact that this could have happened to any one of us and/or any one of the members of the NLSSP. This terrible tragedy was a senseless mistake. Because someone didn't check and double check and someone else didn't check and double check them, etc., etc., someone innocent paid an awful price. The bottom line is that we can never be

too safe and we must *never* compromise in terms of our quest for that safety factor.

#### Safety First – Now and Always

Whether you are playing a soldier in *Henry V*, a fight captain maintaining said battle scene, a certified teacher getting a class ready for adjudication next week, or a fight master staging the final moments of the duel between Hamlet and Laertes, there must be *no compromise* in terms of the safety of ourselves, our fellow performers, our fighters, and our audience.

Tragedies like the death of Brandon Lee *can* and *must* be avoided and we must never lose sight of that as our first and foremost task. In the hustle of surviving in this business we will constantly be asked to "make do" and take short cuts. Keep the larger picture at hand, my friends, and always keep the foundations of this organization first and foremost in your minds. Safety first, now and always.

#### The Loss of a Patron

Several weeks ago we lost one of our patrons, a man who was a symbol of swashbuckling grace and honor.

Stewart Granger passed away, leaving us with some of the finest examples of film swordsmanship ever made. He will be sorely missed and I want to extend the condolences of the membership of the SAFD to his family and friends. May his smallsword shine brightly in each of our hearts and may his honorable example inspire us in all we do.

#### Gathering Momentum

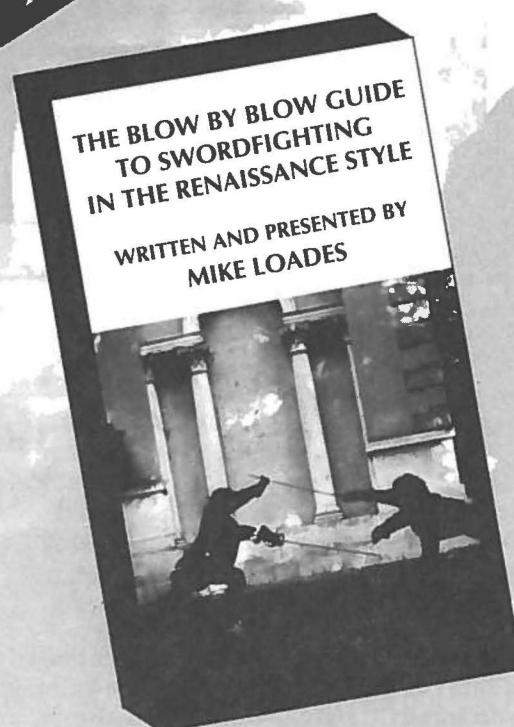
I am truly excited about the momentum we seem to be gathering as an organization. Keep up the good work, and don't hesitate to make your views known to your officers and regional reps.

Make use of the growth in communication and get the word out there. Each of you be well and fight safely. Peace.

*Drew Fracher*

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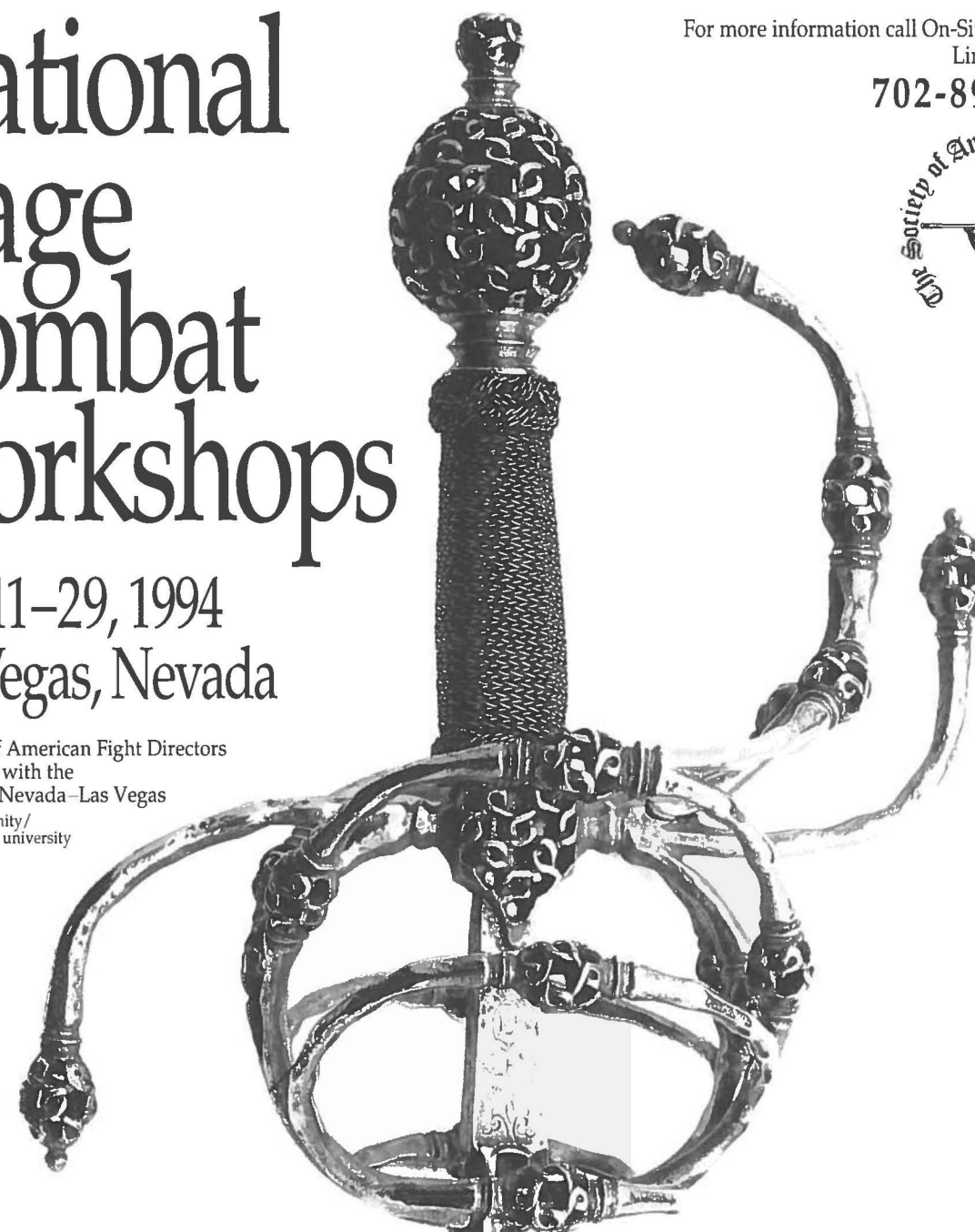
FIFTEENTH ANNUAL

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Teaching Asst., Gregory Hoffman

### Unarmed

Fight Master Erik Fredricksen  
Teaching Assistant, Larry Henderson

### Broadsword

Fight Master Richard Raether  
Teaching Assistant, Mark "Rat" Guinn

### ACW Journeypersons

Barbara Burgess, Mike Mahaffey

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## ADVANCED ACTOR/COMBATANT WORKSHOP

### Fight Masters

Drew Fracher, J.D. Martinez

### Teaching Assistants

Douglas Mumaw, David Woolley

Last spring, Illinois State University made Dan Carter an offer he couldn't refuse, head of the theatre department. So, instead of heading to Las Vegas to coordinate the NSCW, he was busy moving from Florida to Illinois. And the understudy got tapped to go on ... me.

As rookie coordinator, I realized that the transition was made very easy thanks to the NSCW teachers, assistants and journey-people. Thanks also to Jeff Koep and his UNLV staff for being such gracious hosts, to Linda McCollum, David Leong, Dan Carter and Drew Fracher for for all their support and help, and to Mark Guinn for making me look good.

This year's NSCW had 53 students, 38 in the ACW and 15 in the AACW, from all over the country and, in at least one case, as far away as South Africa.

The first Wednesday of the NSCW is always "Weapons Night," where various armorers display their wares. American Fencers Supply, Arms & Armor, and Rod Casteel's Colonial Armory were joined by Lewis Shaw of Vulcan's Forge, and Richard Pallaziol from Weapons of Choice.

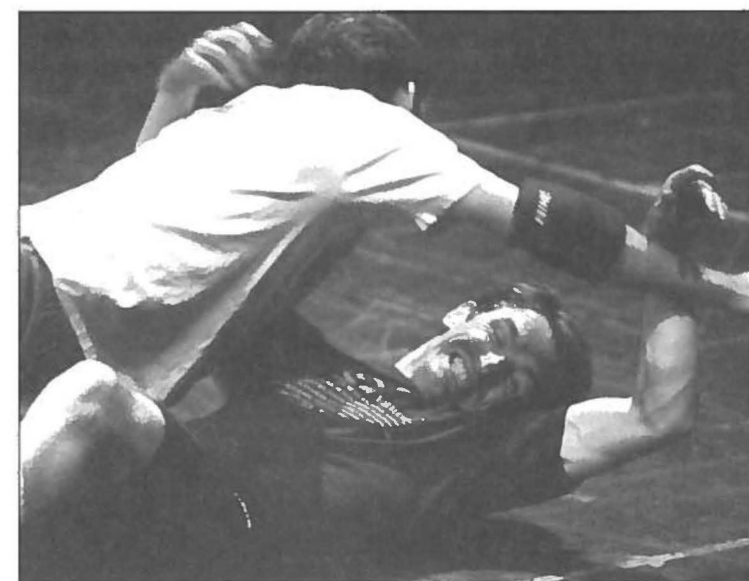
As always, the NSCW culminated with the SAFD skills proficiency testing, Awards Night (see opposite page), and, finally, a public performance.

To wrap up, I would like to tip my hat to Mr. David Leong who did an outstanding job coordinating the NSCW for nine years.

*Richard Raether*



Darla Max fends off an attack from partner Robin Blich in broadsword and shield class.



Mark "Rat" Guinn, 1993 President's Award winner, models his new Taras Bulba look.

Patrick Crean Award winner Bruce Cromer wrestles partner Ted DeChafelet in unarmed class.



Fight Masters, teachers, students ... the whole motley crew of the 1993 NSCW.

## AWARD WINNERS

### The 1993 President's Award

(Award donated by Lewis Shaw)

Mark "Rat" Guinn

### The 1993 Patrick Crean Award

(Award donated by Rod Casteel)

Bruce Cromer

■■■■■

## ACTOR/COMBATANT WORKSHOP

### Best Female Actor/Combatant

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Kaddy Feast

### Best Male Actor/Combatant

(Award donated by American Fencers Supply)

Galway McCullough

### Best Scene

(Award donated by American Fencers Supply)

Kaddy Feast and Martin Noyes

■■■■■

## ADVANCED ACTOR/COMBATANT WORKSHOP

### Best Female Actor/Combatant

(Award donated by Arms & Armor)

Jenine Smith

### Best Male Actor/Combatant

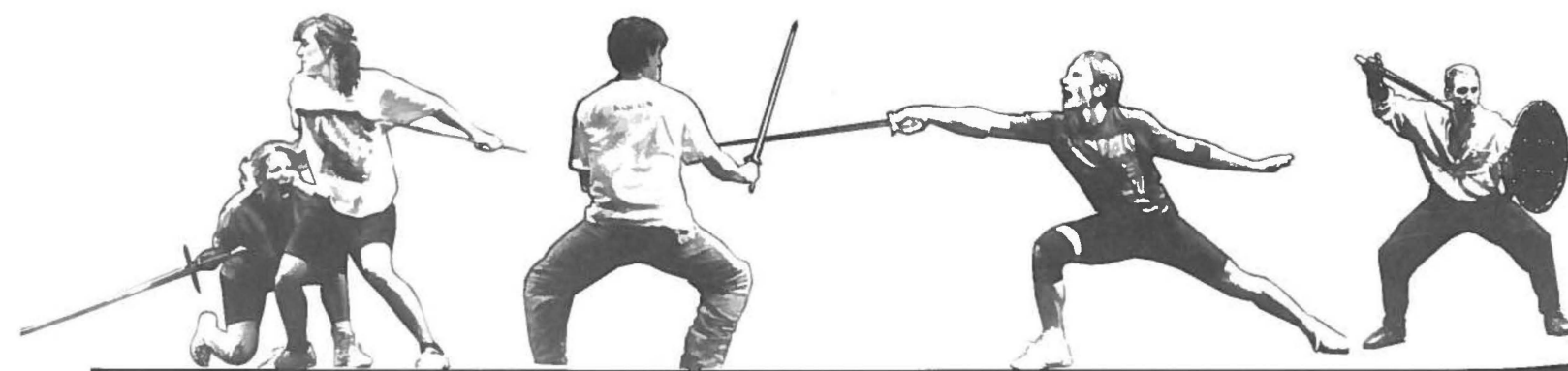
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### Best Scene

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Ted DeChafelet and Bruce Cromer



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by  
Elizabeth Shipley

# Spotlight

on fight master  
**J. Allen  
Suddeth**

## WHEN I ASKED ALLEN SUDDETH WHAT IT WAS LIKE TO ASSIST PATRICK CREAN FOR THE FIRST TIME AS A YOUNG ACTING STUDENT

at Ohio University, he said, "Well, I learned that I didn't know everything. Patrick came in as a guest artist two years in a row and took over all my classes. He was an incredibly generous teacher. I learned then that stage combat is a lifetime process."

The generosity of Suddeth's own spirit is clear, and both teaching and learning have continued to be hallmarks of his career. He has taught at Julliard, at the Lee Strasburg Institute, and at numerous colleges and universities, as well as coaching actors in the course of stage and television projects. "I love to teach, I love to share the material," he explains. "When the work goes well, I feel like I've given audiences something real."

After graduating from the university, Suddeth moved to New York and began working as an actor and fight director. He was performing on the soap opera *Texas* when the director phoned one day and said he needed someone to set fights and coach the actors during a long location sequence he was preparing to shoot. Could Allen do it?

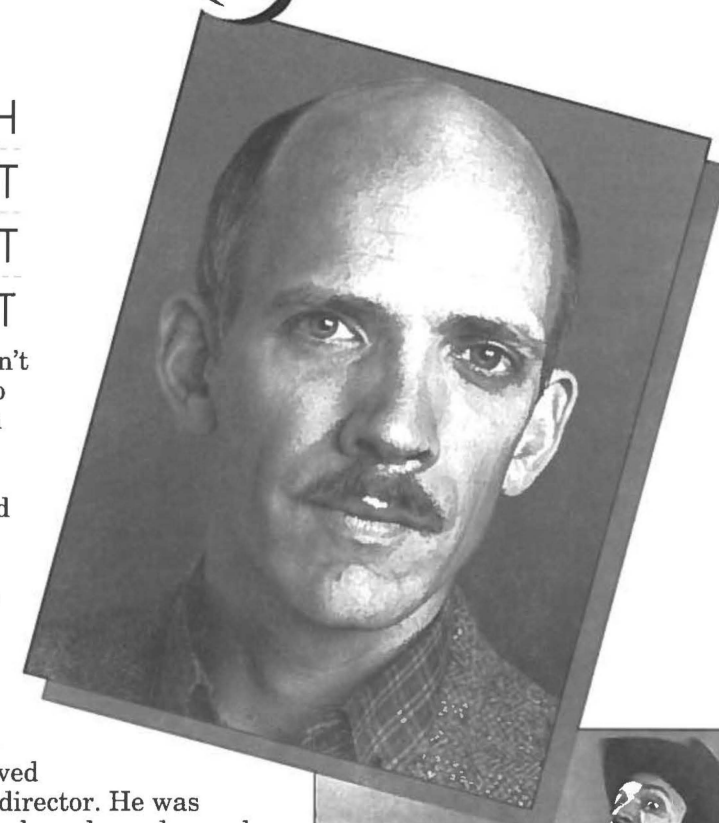
### Soap Fights

That was the beginning of Suddeth's ten-year career staging fights for almost every soap opera in New York. Since then he's worked on commercials and cable movies, and he hopes to move on to major films someday. "In film there's a great time pressure. There's almost no rehearsal or preproduction time. What should happen in weeks boils down to minutes. I'll have to stage a fight minutes before it's shot." But can all that stress be inspiring? He laughs— "Sometimes, because you have to be really good right away."

"I'd always wanted to do camera work," Allen says. As a young man, he gave up a university scholarship in photography to study acting. But he still enjoys working in his first medium. His sense of what a still camera sees, developed long before he got into theatre, made it easy for him to visualize action scenes for the screen.

### A Video Library

Suddeth's interest in film has recently led him to create a series of educational video tapes, "The Compete Unarmed Stage Combat Library," in cooperation with David Leong. The two of them developed the series as a



A classic publicity still featuring Fight Masters Eric Fredricksen and Allen Suddeth from the 1979 off-Broadway show *A Night At the Fights*.



reference guide and teaching tool, and they hope it will prove entertaining, too. "It's shot on location, it's fast paced," says Suddeth. "And as in a classroom, watchers do the moves along with the teachers—it isn't just demonstration."

#### Celebration Barn

Since 1991, Suddeth and Leong have been working on another experiment in teaching at the Celebration Barn Theatre Workshop in South Paris, Maine. Both were concerned about the need for a program to train emerging choreographers at a national level, just as the National Workshop trains emerging teachers. "You can't train choreographers at the Workshop, because they need bodies. And students come there to train with the fight masters, not to work with aspiring choreographers." So Suddeth and Leong created the Celebration Barn Theatre Workshop, where six student choreographers and twelve combatants meet each year to learn and work together.

The program is grounded in the idea that stage fights should support and illuminate the play as a whole. Participants devote their mornings to fight training, and their afternoons to lectures and workshops on textual issues, dealing with playwrights "from Shakespeare to Shepherd."

#### Advanced training

Allen hopes that more advanced stage combat training will become available to actors nationwide in the years ahead. So many have completed beginning classes that there's now a large pool of performers who would like to go on to more demanding or specialized work. Unfortunately, says Suddeth, such advanced training can be hard to find outside of major theatre centers like New York and Los Angeles.

But Suddeth has been happy to see the general level of awareness about stage combat rise dramatically over the last twenty years. Committed as he is to education, Allen hopes that trend will continue. "And there seems to be reason to think it will. Things continue to improve. We see more university faculty getting

Richard Raether and Allen Suddeth in conference. Wait — make that "in performance."

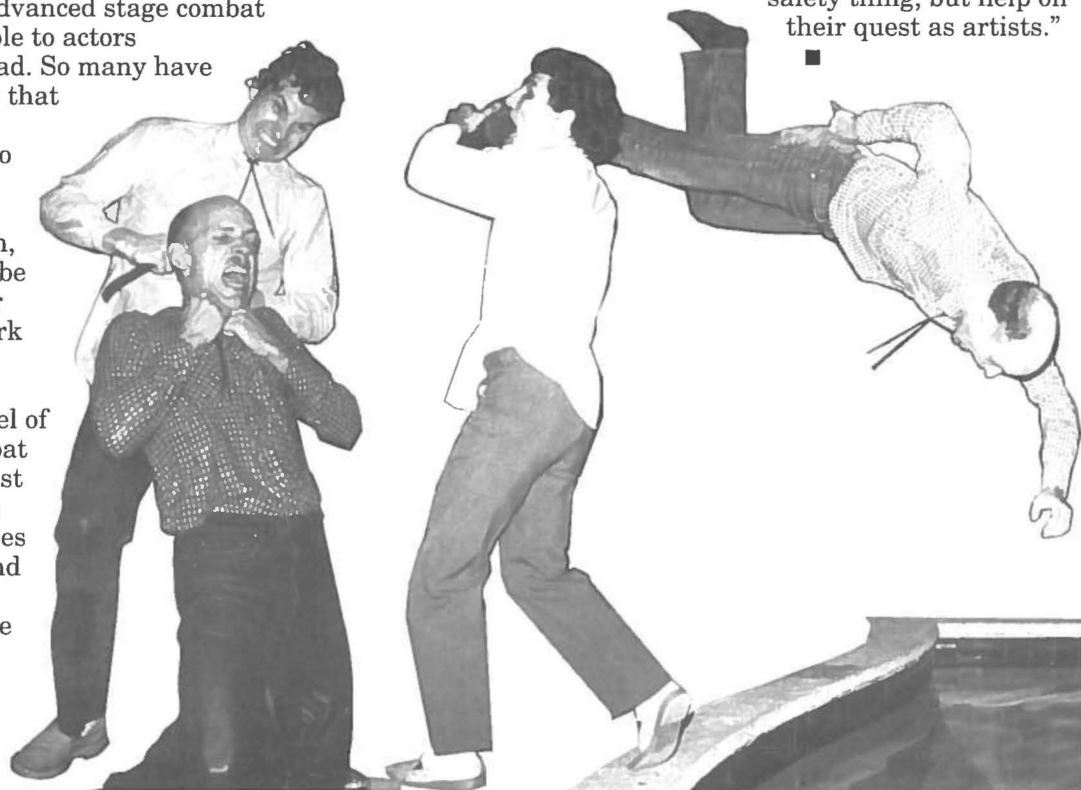
involved, there are more books written, more minorities getting into the work."

#### Continuing the learning process

As with all good teachers, there's still a lot Suddeth wants to learn. He'd like to be able to arrange retreats for the fight masters in a peaceful setting, where they could take turns teaching one other. Each could benefit from his colleagues' special areas of expertise "without the usual distractions of making a living." So far this is just a vision—the obstacles of time, space, and money have kept it from being realized.

Twenty years after landing his first job in New York, Allen Suddeth has taught and choreographed on Broadway, Off Broadway, in regional theatre, and at universities and professional training programs. He's done over four hundred and fifty television episodes. He's staged fights on the Queen Elizabeth II, in the ruins of a mansion in Jamaica, and in the jungles of Argentina.

"What I love most about the work is the challenge," he explains. "Every day, every project is different. There are always new problems to solve, new material, and new challenges in the various media. And the people are wonderful. I love being able to give away the information. When things go well and the work is done right, it's fulfilling to me and the audience. And I feel I've given the performers something—not just the safety thing, but help on their quest as artists."



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Michael Kahn, Artistic Director, The Shakespeare Theatre

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## DARKSIDE CHOREOGRAPHY: TWO VIEWS

What precisely is darkside choreography? This question has generated much discussion of late among devotees of stage combat.

BY  
DENNIS R.  
HENNEMAN

EDITORIAL  
COMMENTARY  
BY  
RICHARD RAETHER

DARKSIDE CHOREOGRAPHY IS FAST becoming a term that elicits spirited discussions among fight choreographers and stage directors. But what constitutes darkside choreography and what are its cultural implications? These are issues that need to be thoughtfully considered.

Is darkside choreography a term from the *Star Wars* lexicon of stage and film violence? Is it a term describing the realistic portrayal of violence on stage? Or is it merely a catch phrase designed to draw young, impressionable students into the study of stage combat?

### ORIGIN OF THE TERM

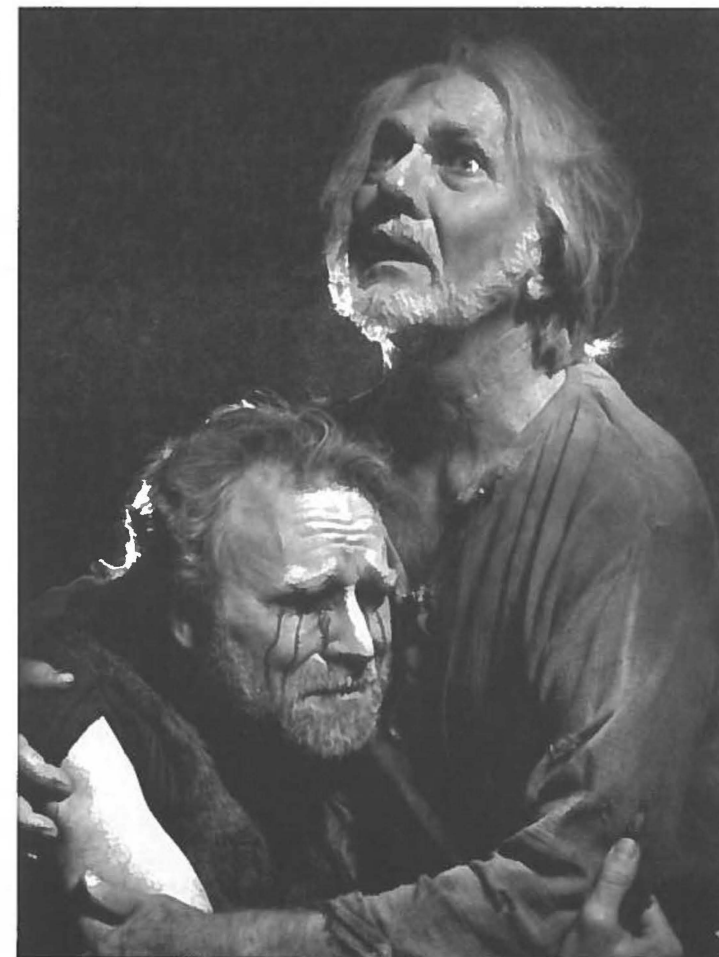
I first encountered the term last fall when my study of stage combat took me to Minnesota to observe the work of David Doersch and the Minnesota Academy of Stage Combat Skills. It appears to be a term used by drama critics and others to describe some of David's more realistic choreographic efforts in the Minneapolis area. The term carried a connotation of slight derision because of concern with how the realistic portrayal of violence on stage may affect audience behavior.

The term most often seems to be applied to choreography that realistically, and sometimes horrifyingly, portrays the ugly effects of violence. When stage combat approaches levels of sensationalism, it may raise issues of ethical and moral dimensions concerning the work of fight choreographers.

When I raised this question with several fight masters over the

past year, I was met with a variety of responses. One responded that stage combat has no social or moral implications because no one goes to the theatre any more and therefore the theatre is unable to affect our culture in any meaningful way.

Another fight master views darkside choreography as a non-issue because it is a catch phrase designed to drum up interest in stage combat. Still another fight master suggested that the term "darkside" choreography has negative connotations; a better term might be "responsible choreography" or simply choreography that realistically shows the



Shakespeare Repertory's Jefferson Award-winning production of *King Lear*.



consequences of violence. Other fight masters, however, indicated that it was an important issue that needed to be addressed seriously.

It may very well be that violence is a major issue in the 1990s. Although violence has always been part of our culture and conflict has always been part of our drama, the extent to which violence seems to dominate our culture and theatre work has never been greater.

*"Those involved with stage violence share a moral/ethical responsibility to seriously address the issues presented by the concept of darkside choreography."*

Those involved with stage violence share a moral/ethical responsibility to seriously address the issues presented by the concept of darkside choreography.

#### A MIRROR OF OUR CULTURE

Some people may justify darkside choreography by maintaining that theatre should reflect the culture out of which it arises. As such, the choreographed violence on our stages must be explicitly dark and gruesome in order to compete with what we see on the evening news.

But should art hold a mirror up to life? I believe that art should do much more than reflect the culture out of which it arises. After all, art is not life, nor a mere reflection of life. Art is a vision of life as reflected by, or interpreted through, a personality.

If this is the case, then stage combat must do more than reflect the violence in our culture; it must make a meaningful comment, from the artist's perspective, on the significance of violent behavior. Within the context of a dramatic situation, violence may be viewed as a way to solve problems, respond to crises, or express a character's point of view.

Violence may be seen as good or bad, constructive or destructive,

beneficial or harmful. To make such a comment in strong dramatic terms, it is often necessary to demonstrate the effects or consequences of violent behavior and it is often in such cases that the term darkside choreography may be applicable.

When the fight director expresses the dramatic conflict through realistic violence that is ugly and offensive, the resulting tone or nature of the violence may be described as darkside choreography.

Violence in this context can be viewed from at least three perspectives: violence as spectacle, violence as character delineation, and violence as plot advancement.

#### VIOLENCE AS SPECTACLE

When viewing violence as spectacle, stage combat may be used to beautify and glorify violence or to provide a proper dramatic or historical setting. In productions where violence is glorified or beautified, we may find "clean" fight choreography that is fanciful, graceful, and romantic. It may be unrealistic, but it is highly entertaining and creates a great deal of fun and excitement, as in, for example, the swashbuckling films of Douglas Fairbanks.

Productions may rely on violence as spectacle to provide a proper setting for the drama. The opening scenes of *Romeo and Juliet* illustrate this, and the Alabama Shakespeare Company's production of *Henry IV, Part 1* staged the major battle scenes to achieve this purpose. By filling the stage with two dozen characters all engaged in active combat, fight choreographer Richard Raether used violence as spectacle to provide an effective dramatic setting for resolving the dramatic conflict of the play.

#### DELINEATING CHARACTER

When using stage combat to help delineate character, violent behavior may be presented as the way a character chooses to solve problems.

Theatre artists may use stage combat to titillate and thrill an audience. In an attempt to thrill an audience, the fight choreographer or director may choose to develop interesting characters by presenting hurtful violence as desirable or attractive. In this context violent behavior may even be presented as erotic or macho.

#### A WAY OF SOLVING PROBLEMS

In other cases, violent behavior may be presented as a proper way to solve problems. The hero may use physical violence to achieve victory. In either case, such violence is popularly used to cater to a viewer's baser instincts in order to attract a wider audience. This is an ever-present danger, especially in film.

Of course, strong and graphic portrayal of violent behavior and its consequences can delineate character in a necessary and even positive manner. For example, the blinding of Gloucester in *King Lear* serves not only to delineate character, but also to clarify the central issue of the play. When portrayed graphically, as it was in Barbara Graves' powerful production for the Shakespeare Repertory Theatre in Chicago (also choreographed by Richard Raether) the violent action is appropriately moving and dramatically effective. Because of its graphic portrayal of the result of violence, it may be characterized as darkside choreography.

The term darkside choreography is also applicable when violence demonstrates the cruel and sometimes senseless consequences of violent behavior. This was the case in the College of St. Benedict's production of Edward Bond's *Lear*, choreographed by David Doersch last fall.

But who is ultimately responsible for the tone of the violent scenes? Is it the fight choreographer who staged them, or the director who controls the creative framework of the piece? Is it the playwright, who constructs the dramatic situation, or the producer, who chooses the material to present to the public? Or is it the public itself, for demanding that its thirst for violence be satisfied?

Of course, the answer is that the responsibility is a shared one.

Both fight choreographer and director must respond as honestly as possible to the playwright's material. Of course, personal interpretation is permitted. Indeed, it is necessary. The fight director and director must collaborate to present violence in a responsible and artistic way. To accomplish this, those staging violence in the theatre should adhere to three basic rules of stage combat.

#### THREE RULES OF STAGE COMBAT

The first rule of stage combat, of course, is safety. No performer should ever fear for personal safety: to do so places the performer under stress that interferes with effective performance. Additionally, although the audience should be emotionally involved with dramatic characters, any genuine fear for an actor's well-being destroys aesthetic distance.

A second rule of stage combat is that violence must be dramatically viable. It should grow logically out of the dramatic situation and be stylistically consistent. It should effectively tell a story by advancing the action or delineating character and it should be believable within the dramatic context. If the text dictates that violence and the results of violent behavior be realistically portrayed on stage, then darkside choreography can become an important tool.

The third rule of stage combat is that it should be artistically honest. The creators of staged violence should react to the text and not succumb to the pressures of box office or audience expectations. Again, when darkside choreography emerges out of an honest involvement in the creative process, it can serve as a powerful, effective mode of theatrical expression.

Following these three rules means taking the art of choreographing stage violence seriously. Approached in this way, stage combat can be not only theatrically effective, but also socially responsible. Properly executed, darkside choreography can play an important role on our stages — aesthetically, socially, and culturally.

■  
Dennis R. Henneman is coordinator of theatre studies at Youngstown State University. Dr. Henneman has directed and choreographed numerous productions.

## DARKSIDE CHOREOGRAPHY: AIN'T NO SUCH ANIMAL

Although Dr. Henneman makes many valid points about darkside choreography, I am compelled to respond since the very term "darkside choreography" incenses me.

First, to speak of choreography as if it is somehow a separate entity is a pet peeve of mine. The play's the thing, always; everything stems from that. It is impossible to separate the play and the violence contained within it. A fight is part of the play; it must grow naturally out of the situation and the characters.

To impose any kind of style upon a fight that doesn't directly spring from the specific characters and events of the particular play being staged belies the whole function of a fight director.

There are two terms that describe fight choreography: Good and Bad. If the choreography tells the story that the playwright wrote, reflects the nature and intentions of the character as portrayed by the actors, and is consistent with the director's vision — then it is good; if it does not, then it is bad. One's political agreement or disagreement with the violence inherent within the play is a topic of discussion which has very little to do with the fight director's job description.

Stage combat is an element (and only one element) that goes into a theatrical production, just like lighting, set, and costume design. (I refer you to the fall 1992 *Fight Master* article on "The Fight Director as Designer") Is there darkside set design? Darkside costumes? Of course not; the designers tailor their creativity to the demands of the text, and to the vision of the director. So does the fight director.

The fight director may suggest and contribute as much or as little as the director is willing to accept and heed. And that, believe me, varies from one director to the next. It is the director who decides, ultimately, if blood is used, how much, and what effect is desired. And it is the playwright who dictates the violence of the play through the characters and events he has created. If it's *Hamlet*, you gotta have four dead bodies at the close and there's no way to soften it. Period.

To term Gloucester's blinding in *King Lear* as "darkside" baffles me. In the four productions of *King Lear* that I have choreographed, it was the director, in each case, who staged that portion of

the play. Yes, I assisted with the mechanics, and yes, there is a lot of violence in *King Lear*. Shakespeare wrote it that way. But if that scene is staged with any "style" outside that of the play, it is Bad choreography.

Do we downplay the blinding or do it offstage to make it less in-your-face violent? Of course not. Shakespeare's *Lear* has lasted four centuries unlike Na'um Tate's eighteenth century *Lear*, which "fixed" Shakespeare's text: Cordelia doesn't die, *Lear* recovers, and everyone joins hands at the end and sings. This travesty was created to bring *Lear* in line with eighteenth century "political correctness." A pox upon it!

I must also take exception to labeling the opening fight in *Romeo and Juliet* and the battle in *Henry IV* as violence as spectacle. The joust at a renaissance festival is violence as spectacle. It exists for its own sake and is there to be marveled at. The opening fight in *Romeo and Juliet* establishes character, motivation, and plot. The battle of Shrewsbury is not in *Henry IV* for the sake of "spectacle" (although one hopes it is spectacular); it is the climax of several plot lines, all of which hinge upon the events of the battle.

To view graphic violence as a modern theatrical trend belies theatre history. I've never staged a modern play as bloody as a Jacobean play. Or an Elizabethan play. Or how about those Greeks? Modern plays are wimpy by comparison.

If, on the other hand, the complaint is that fight directors now show violence more successfully, so much so that it becomes uncomfortable to watch — then I say thanks for the compliment. Realistic stage violence does not inspire real-life imitation because it is accompanied by real consequences. *Romeo and Juliet* is one of the strongest condemnations of violence in literature.

If one wishes to create a fight that exists on its own, separately from a play (i.e. in a classroom situation) then the fight can be in any "style" one wishes to impose. Likewise, a lighting designer may create an interesting series of lighting effects, one after another, for his own amusement. Outside the context of a play, this is just an exercise. Within the play, context dictates style.

*Richard Raether*



# ANCIENT HISTORY VS. MODERN PRACTICE

Translating historic combat to stage combat requires an appreciation of both art forms. And an eye to "weeding out" or transforming any potentially dangerous moves.

BY  
J.D. MARTINEZ

THE ART OF STAGE FIGHTING IS MORE closely related to theatrical tradition and performance theory than it is to the history and practice of self defence. The theatre director, stage fight choreographer and actor/combatant are dedicated to creating a theatrical illusion. They are not attempting to replicate the dangerous systems of self defense taught, with such deadly effect, in the Elizabethan era, or in any other age.

Nor are wise theatre practitioners overly concerned with historical accuracy. If a theatrical production set in a particular historic period and in a specific geographic locale is being presented, then an effort to be faithful to the epoch is indeed consistent with creative integrity.

However, a slavish dedication to absolute authenticity often does not serve to enhance the *texture* of a dramatic action. It is far more effective to choose effective images than to attempt to replicate reality; as Shakespeare put it:

*"To hold 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*, Act III, scene ii.

## MAKING AN EVENT VIBRANT

It is more effective to grasp the attention of a modern Western audience (whose sensibilities have been transformed by the cacophony of images from the electronic mass media) by carefully choosing the most vibrant qualities of an event, than it is to be accurate in every historical detail. Therefore, the rich legacy left by the Masters of Defence who practiced before, during, and after Shakespeare's time, serves principally as a historic spectrum of

techniques from which the choreographer daintily borrows in order to furnish a theatrical effect.

More important than esthetically picking and choosing from among the multitude of historic combat techniques proffered by the ancient Masters of Defence, is the process of "weeding out" unsafe techniques which are applicable only to actual combat situations.

*"More important than esthetically picking and choosing from the multitude of historic combat techniques... is the process of 'weeding out' unsafe techniques..."*

Among the more obvious of these unsafe techniques are: a simultaneous attack and defense; targeting the face; completing an attack by actually thrusting into or cutting the body; throwing sand or dirt or otherwise blinding an opponent just prior to an attack; and various crippling grappling maneuvers.

It may be argued that all of the techniques taught by the ancient Masters of Defence, if not adapted for stage practice, are potentially dangerous. Obviously their objectives in teaching these fighting skills were very different from our benign theatrical motives!

Scholars and theatre critics whose love of history far outweighs their passion for the "Event Theatrical," understandably become irate at an apparent disregard among theatre practitioners for verisimilitude. Without a desire to protect the dilettante, I must nevertheless defend the creative theatre artist whose primary aim is to emotionally affect an audience in the most engaging manner possible. This mission, at times, demands

a re-examination and not-so-subtle transmutation of historic authenticity. After all, history is an *interpretation* of events. It is subjective; not scientific. Making an "informed guess" is the best any of us can do.

When the question of ancient history vs. modern practice comes up, it is best to trust the fight master who has had many years of practical experience staging battles in period plays. The fight master will at least produce an exciting night in the theatre. Surely the audience member who has purchased a ticket in pleasant anticipation and who is then thrillingly transported by a novel stage fight, will admire the choreographer's goal to "play the play" above that of maintaining a fustian opinion on a point of historical accuracy.

## REDISCOVERING HISTORY

For the last fifteen years (twenty years in my case) there has been an important effort by a number of the members of the Society of American Fight Directors to rediscover the actual systems of swordplay advocated by the Masters of Defence practicing in the Medieval, Renaissance, Elizabethan, Jacobean, and Georgian periods of English history. Concurrently, the use of accurate facsimile weaponry in period plays has also seen a most dramatic increase in the United States (because of a greater demand for and knowledge of historic swordplay).

Never before in the history of stage fighting have we had a more widespread appreciation for the historic methods of our ancestors. The inaccuracies, or deviations, from traditional technique and strategy in swordplay are not the result of a contemptuous disregard for what has come before, but are rather the product of theatrical choices made to adjust to the practicalities and limitations of the modern stage.

## ADAPTING TECHNIQUES

When a specific technique (or training practice) is extracted from historical prime source material, it

is adapted in a number of ways to better serve the special requirements of the modern stage. In the first place, a chosen historic technique cannot be overly difficult to master.

Usually, only enough rehearsal time is allotted for actors to quickly memorize and practice all of the stage fights in a production (remembering that five seconds of a choreographed stage fight requires approximately one hour of rehearsal time). Secondly, a historic technique is most effective if it is visually dramatic and lends period "color" to a fight.

## THE TRANSFORMATION PROCESS

The most important theatrical transformation to be made upon an actual self defense technique is to include elements of safety within the adapted technique itself. To illustrate the process of restructuring actual historic techniques of self defense into safe stage practice let us examine, for example, an offensive movement that was popular during Queen Elizabeth's reign.

An exciting sword fighting technique of the sixteenth century was a very quick snapping cut, controlled from the wrist. This cut was frequently made with the "false" or "reverse" edge of the blade. This "reverse cut" was often directed at the face or at the tendons behind the knee.

## ELIMINATING DANGER

It is very dangerous to direct an attack to the face, or even to cross the path of the face. Should a defender's responses be slow, an accident could easily ensue. If either partner is inaccurate in maintaining a proper stage fighting distance, then a weapon merely crossing in front of the face could do irreparable harm. Therefore, the "reverse cut" is performed so as to pass either *below* or *above* the face and head.

The snapping "reverse cut" (as taught by the sixteenth century Masters of Defence) was very fast; so fast that its speed must be purposely retarded by first extending the action from the elbow, then



Fight Master J.D. Martinez coaches the students in his rapier/dagger class at the the National Stage Combat Workshop.



from the wrist. By slightly exaggerating the sequential movements of the joints in the sword arm in this manner, the attacker furnishes a clear cue for the partner well in advance of the blade reaching a target. Incidentally, by elaborating the movements of the sword arm during the "reverse cut," an audience is better able to follow the strategic drama of this very rapid technique.

*"Night after night, in scores of theatres around the nation, walloping stage fights are being enacted with an educated eye toward their genesis in history and with a studied concern for the performers' well-being."*

The other crucial adaptation of the "reverse cut" also relates to the notion of establishing a cue and the proper sequence of events between partners following the cue. If the illusion is to be directed at the face, then the defender reacts away from the "reverse cut" a moment before the attacker delivers the cut. In fact, the attacker does not follow through with the "reverse cut" unless the victim has already moved out of harm's way. When the partners become adept at synchronizing their timing the audience is not able to perceive the safety sequence of *cue-reaction-action*.

#### REVERSE CUT TO BACK OF KNEE

If the "reverse cut" is to be made to the back of the knee, then the attacker carefully places the "false" edge (or the flat) of the blade against the *outside* of the knee in a simulated cut. When the victim feels the attacker's blade touch the outside of the knee, the victim contracts the muscles of the body and is momentarily immobile. At this point a facial grimace is all that's needed to convey the wound. The attacker then lifts the edge of the blade slightly clear of the leg, and *pulls* the blade away from the

victim in a follow-through. The edge of the attacker's blade does not drag against the victim's leg at any time. The victim does not kneel, nor otherwise initiates any large bodily pain reaction, until the point of the attacker's sword is out of fighting distance and to the outside of the victim's body outline. All of this happens quickly enough to support the violent illusion and to win over the audience.

In a manner consistent with the process outlined above, stage fight choreographers adapt each and every technique borrowed from historical manuals of defense in a myriad number of clever ways. The point is to render ancient systems of self defense more safe, easy to learn, and theatrically effective. Archaic techniques of self defense are indeed a rich source of creative material, but they are useful only if adapted for the theatre.

The fight masters and certified teachers of the Society of American Fight Directors have continued to strive to unveil the mysteries of swordplay so laboriously discovered by their ancient predecessors and to theatricalize those discoveries upon the stage. Through their efforts, and those of the legion of SAFFD actor/combatants, our modern audiences are favored by intimate living examples of historic swordplay.

#### AN EDUCATED EYE

Night after night, in scores of theatres around the nation, walloping stage fights are being enacted with an educated eye toward their genesis in history and with a studied concern for the

performers' well-being. Day after day, facsimiles of historic weapons are being adapted and improved by modern swordsmiths; whose associates in the theatre are testing their products for balance, durability and design. Year after year, the standards of training and performance continue to rise.

In such a fertile theatrical climate, would not Shakespeare be stimulated once again to resolve, or elucidate, the great conflicts of mankind upon the field of battle? Perhaps we are more prepared than ever before to display the horror of armed conflict upon the stage, which Shakespeare so poignantly displayed in all its variegated vulgarity. Are not Claudius' ominous forebodings in *Hamlet* as relevant today as in his fractious age?

*"There's something in his soul  
O'er which his melancholy  
sits on brood:  
And I do doubt the hatch and  
the disclosure  
Will be in some danger."*

■ Fight Master J.D. Martinez is a past president of the SAFFD and author of *Combat Mime*. He is on the faculty at Washington and Lee University in Virginia.

## PISTOLS FOR TWO, TEA FOR ONE

Ladies throughout history have, like men, dueled for honor, and for love. Their stories are sometimes comical, sometimes tragic, but never dull. After all, why should men have all the fun?

BY  
ELIZABETH  
SHIPLEY

IF YOU'D PICKED UP A CERTAIN ISSUE of *West Country Magazine* in 1790, you might have laughed to read this exchange of letters between two anonymous London ladies:

*St James' Park,  
Thursday morning*

The Hon. Miss — cannot longer exist under the public insults she has received from the Hon. Miss —. Honorable men demand and receive satisfaction for similar injuries. Why are maids of honor to be proscribed on such occasions? My further sentiments will be conveyed to you by Ensign of the Coldstream, who is charged with the delivery of this letter.

*Yours, etc. Madam —*

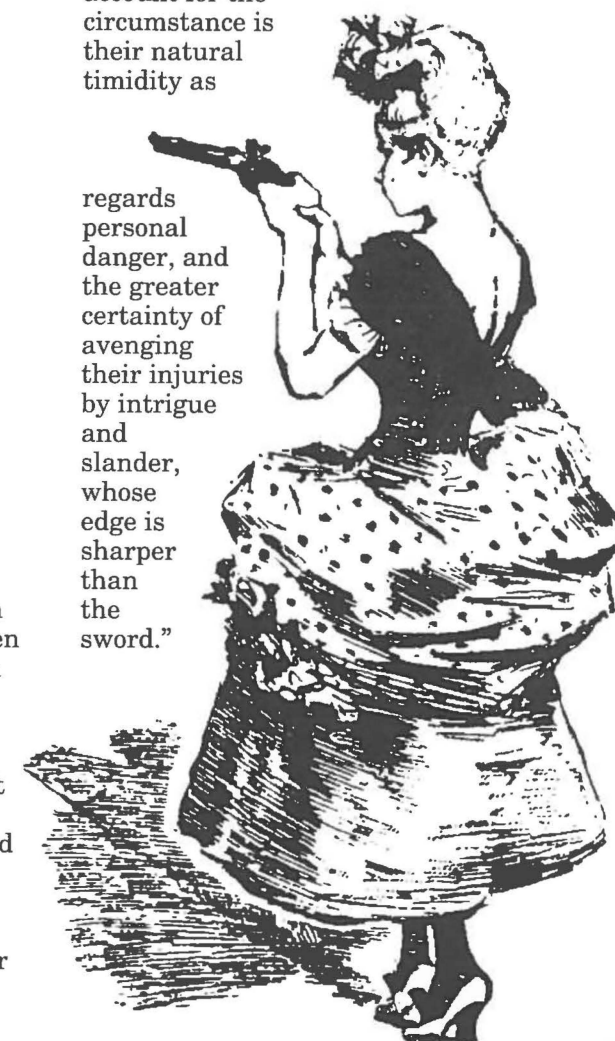
You may give yourself what appellation you please. When the laws of honor declare it right that a gentleman should meet a notorious blackleg, I shall think it my duty to obey the summons of a —! The Ensign who bore your message is a creature of fine feelings, for he would have fainted before he left my apartment but for the timely application of my eau de luce.

*Yours etc.*

Though this particular conflict never got beyond a challenge and a refusal, some European and American women did actually fight duels between the mid-sixteenth and mid-nineteenth centuries. Many observers, including, apparently, the editors of *West Country Magazine*, found the idea comical. But considering how rampant duels were among men during that time, the lady in St. James' Park asked a reasonable question: why shouldn't women duel? Why did they duel so rarely, in an age when men were out challenging each other every hour over the most trivial disagreements?

In his 1841 book, *The History of Duelling*, J. G. Millingen wrote: "When we consider the bitter animosity that frequently exists between women, who are not in the habit of repairing their real or supposed wrongs by having recourse to a personal satisfaction, which may be considered the safety valve of passions, one may be surprised that duels are not more frequent among them. Their mode of living and habits must induce them to brood more deeply than men over the insults which their pride and vanity have received. The only reason which may be adduced to account for the circumstance is their natural timidity as

regards personal danger, and the greater certainty of avenging their injuries by intrigue and slander, whose edge is sharper than the sword."



There's something hilarious about this image of Victorian women as a bunch of repressed killers, brooding darkly over insults to their "vanity," yearning to slaughter each other over a hairpin but restrained by an incongruous terror of physical pain. Trying to figure out why a woman can't be more like a man, Millingen ignored what would seem the natural argument in an age that saw females as inherently passive, nurturing, and gentle.

#### THE FEAR FACTOR

Millingen suggested that fear of physical danger was all that held the ladies back from plunging into the fray. But when women have had good reason to risk injury and death—under siege, in defense of their families, and above all in childbirth—they've faced it in every age as courageously as men. And women have always been perfectly capable of impromptu brawling, with or without weapons. Women, as well as men, forget their fear of pain when in the throes of rage or jealousy.

In *The Code of Honor*, historian Ellen Murry points out that no one ever expected a duel to repair a wrong, or reveal a truth, or even to change an opponent's mind about whatever was at issue. The meaning of a duel lay in a fighter's willingness to risk his life as



public proof of his honor. That was the only reason for the duel, and that was why it was such an elaborate affair, surrounded by rules and rites. And what was honor in Renaissance Europe, that it merited all this ritual protection? Was it the same thing for women that it was for men?

A clue may lie in Millingen's assertion that women feel insults to their "pride and vanity" more than men do. If men fought for honor and women for vanity, it seems that the causes of women's quarrels must have been more trivial and personal than those of men's. Yet it's hard to resist the suspicion that members of both sexes got upset about exactly the same silly things. A man who will quarrel with another for cracking nuts, having no other reason than because he has hazel eyes, is not very different from a woman fighting over seating arrangements or a hair ribbon.

But however frivolous the immediate cause of the quarrel,

the man perceived the threat to his honor as more serious than a threat to his life. The same doesn't seem to have been true of the woman. Does this mean that her honor was relatively invulnerable? Or that she had no honor to protect?

#### PERCEPTIONS OF HONOR

For men, honor has always been a public concern. Duelists in Restoration England, for instance, formed exclusive men's clubs in which rank was determined by the number of opponents a member had killed.

The leader of the Hell-fires, who presided at the head of the table, was said to have run through at least half a dozen. The others took their seats according to the number of victims each had racked up, while lowly members who had only drawn blood dined at a separate table. Duelling established a man's status in relation to the others.

According to the historian Curtis Watson, a woman's honor in the age of duelling—and long before—depended almost entirely on the preservation of her virginity while she was unmarried, and on her faithfulness to her husband afterwards. The faintest suspicion that she'd failed in that was enough to dishonor her, and through her, her husband.

Clearly, women of that era did possess honor, since everyone was so nervous about their losing it. But it wasn't the same as men's.

As the renaissance essayist Montaigne wrote, "the reputation and worth of a man consisteth in his heart and will: therein consists true honor: Constancie is valour, not of arms and legs, but of mind and courage." That definition could hardly be applied to women in an age when most were not believed to possess mind or courage to begin with.

So it seems that women had what might be called honor of the body, but weren't expected to bother with honor of the mind or spirit.

And since a woman's body was the legal property of her father, and later of her husband, it's understandable that her reputation might be considered the property and

responsibility of the men near her. Small wonder, then, that most women didn't take over the active defense of their own honor. After all, chastity and obedience are not virtues that can very well be demonstrated with a sword or a pistol.

*"Instead of shooting him, she offered him a pistol and told him to defend himself...while he patronizingly fired into the air, she shot him in the face."*

Women duelists, then, must have had an extraordinary sense of their own honor and worth, beyond what was expected of their sex. It must have taken great physical and moral courage to appropriate a ritual as masculine as the duel, a ritual that had no feminine equivalent, and make it serve their own ends.

#### MADemoiselle LEVERRIER

Though protecting women's honor in the age of duelling was usually understood to be the responsibility of men, there are stories of women taking on the task themselves. In 1777 a Mademoiselle Leverrier, a young woman of good family who had been jilted by a naval officer named Duprez, met him in a street in Paris. Instead of shooting him down, she offered him a pistol and told him to defend himself. But that was the limit of her chivalry—while he patronizingly fired into the air, she shot him in the face.

#### THE COUNTESS de ST. BELMONT

Another lady who fought for honor was the Countess de St. Belmont. During the reign of Louis XIV, the Chevalier de St. Belmont tried to defend his fortress, the Chateau de St. Belmont, against attack by the King. The place fell, and the rebellious Belmont was taken prisoner. His young wife was allowed to stay at home to take care of the estate until her husband could be brought to trial.

An officer in Louis's cavalry moved into the chateau without asking permission, and began carousing there with what Millingen calls, "low persons." Madame de St. Belmont, who was living in a cottage on the estate, sent the officer a

polite note pointing out that he was trespassing on private property.

He ignored her. The Countess then sent a formal challenge signed, "Le Chevalier de

St. Belmont." She appeared at the chosen spot in men's clothing. She and the loutish soldier duelled with swords, and in less than three minutes she had disarmed him.

"You thought, Sir, that you were fighting the Chevalier de St. Belmont," she said. "But you were mistaken. I am Madame de St. Belmont. I return you your sword, sir, and politely beg you to pay proper respect to the request of a lady in future."

#### MARY READ SAVES HER LOVER

Mary Read, the most famous of women pirates, once fought a duel to protect the life and honor of the man she loved. Mary spent most of her childhood and youth passing as male, either serving on board ship or fighting as a soldier in Flanders. We don't know exactly when Mary first met Anne Bonny and Anne's lover, Calico Jack Rackham. But in about 1722 Mary was a crew member on Calico Jack's pirate ship, where Anne was also disguised as a man.

Rackham always offered survivors of captured ships a chance to join his pirate crew. Skilled prisoners, like carpenters and sailmakers, were forced to join. One craftsman drafted into piracy that year was a handsome young man who preferred poetry to swashbuckling. Mary fell in love with him and "accidentally" let him discover her sex. He returned her passion, and they promised each other they'd be married at the first port they came to.

The ship's crew loved to humiliate Mary's lover and play rough jokes on him because he was so quiet and delicate. He bore it in silence for a while, but finally tried to fight back. The enraged pirate challenged him to a duel the next day.

Mary knew that her betrothed had never picked up a sword in his life. If he fought, he'd certainly be slaughtered. But if he backed out, he'd be branded a coward. Finally, she decided to accost the sailor herself. She insulted him so thoroughly that he was forced to challenge her. Since she had the right to arrange the time and place for the combat, she chose a time two hours earlier than that set for her lover's duel. The combatants faced each other on a beach, and Mary calmly shot her opponent through the throat. Then she drew her cutlass, walked up to him, and half severed his head from his body. Her beloved was saved, and so was his honor.

#### THE INCOMPARABLE MAUPIN

According to Millingen, duels between actors have always been rare because they're so used to rude behavior that they fail to notice when their honor has been insulted. But one of the most notorious duelists of sixteenth century France was the Parisian actress Maupin.

One of her lovers, the famous fencing master Serane, taught her to use a sword. Her skill seems to have been well known—certainly the first few men whom she challenged refused to fight with her. One preferred to surrender his snuffbox and watch, and another knelt publicly before Maupin and begged her forgiveness rather than risk his life in a duel with her.

One evening at a ball three men accused Maupin of speaking rudely to a lady. The gentlemen demanded that Maupin leave the party immediately. Maupin agreed, on condition that they come with her. They followed her into the street, where she drew a sword and challenged them. She fought and killed all three of her accusers, then



returned quietly to the ball and and spent the rest of the evening dancing.

#### MRS. ELPHINSTONE & LADY ALMERIA

An insult flung out during a social call led to a duel in England between a Mrs Elphinstone and a Lady Almeria Braddock in 1792. In the course of the conversation Mrs. Elphinstone said, "You have been a very beautiful woman. You have a good autumnal face even now, but you must acknowledge that the lilies and roses are somewhat faded. Forty years ago, I'm told, a young fellow could hardly gaze upon you with impunity."

Lady Almeria retorted that she was not yet thirty years old. Mrs Elphinstone produced documentary evidence that her hostess had been born in 1732, and was therefore over sixty. Lady Almeria challenged her attacker, and the two adjourned to Hyde Park to have it out.

At first shot, Mrs Elphinstone was untouched and put a bullet through Lady Almeria's hat. The ladies then picked up their swords.

Lady Almeria wounded Mrs

Elphinstone slightly in the right arm. Having drawn blood, she declared she was satisfied. The ladies curtseyed to each other and quitted the field with honor.

#### THE MARQUISE & THE COUNTESS

It's well known that men fought endless duels for the attention of the opposite sex in the days when duelling was in vogue. But many duels between women were fought for the same reason.

One famous example is the 1721 confrontation between the Marquise de Nesle and the Countess Polignac, both in love with the handsome Duc de Richelieu, himself the greatest duelist of his time.

The behavior of all three of them was exactly what you would expect from two rivals and the beautiful object of their passion, only the sex roles were reversed: "It was in vain that I had repeatedly rebuffed Madame de Polignac," the Duke later wrote, "for she was madly enamored of my coquetry... and jealous of all the innumerable ladies who had succeeded her, not one after another, but all together."

The trouble started when the Duke's secretary, who was supposed to keep his master's lovers from meeting, accidentally scheduled assignations with both ladies for the same time and place.

According to historian Hamilton Cochran, Lady de Nesle leapt at the Countess and tried to tear off a diamond necklace she was wearing. The Countess tackled her rival and the two fought wildly, tearing off jewels, flowers, ribbons, and feathers.

The Countess then formally challenged the Marquise. The ladies met at six a.m. on July 21 in the Bois de Boulogne, each seconded by two courtiers. They fired simultaneously, both missing. When the Marquise's shot broke off a tree branch near by, the Countess mocked, "Your hand trembles with passion."

They exchanged a second shot. According to Steinmetz, the Countess shot off a piece of the Marquise's ear. Millingen says it was the Countess whose ear was nicked, while the Marquise fell, dangerously wounded by a bullet in her left side. The Duke's description of the affair is so flamboyantly egotistical that his general accuracy has to be suspect: "[Bystanders asked] Madame de Nesle if the lover in question was worth fighting for. 'Yes, yes,' said the wounded lady, 'he is worthy of having even finer blood shed for him.' And when they asked her who the happy mortal was for whom she had shed her blood, she replied: 'He is the most charming nobleman at court, and I am prepared to shed all my blood for him down to the last drop. He is the Duc de Richelieu, the eldest son of Mars and Venus.'"

Toward the end of the nineteenth century, European and American feminists began encouraging women to fight their own duels instead of relying on men to champion them. Speakers at a Paris meeting of the League for the Emancipation of Women argued that any woman who refused to fight for her own honor was guilty of a 'deed of inferiority.' But by that time duelling was already dying out.

By the 1920s, even the most dedicated duelists had lost interest in killing and being killed for the sake of honor. As far back as the mid-eighteenth century, the famous French swordsman Saint-Foix spoke eloquently about the essential pointlessness of duelling, though he himself fought constantly.

"You stink like a goat," he once told an officer of the Guard. The man drew his rapier, ready to defend his honor. "Put up your sword, you fool," said Saint-Foix, "for if you kill me you won't smell any better, and if I kill you you'll smell a damn sight worse." Maybe twentieth century women, free at last to duel if they chose, saw the sense of that argument and looked for better ways to settle their differences.

Elizabeth Shipley is an actor/combatant who has, so far, restrained herself from running her enemies through on the field of honor.

Elizabeth Shipley is an actor/combatant who has, so far, restrained herself from running her enemies through on the field of honor.

# THE FENCING SCHOOL IN BLACKFRIARS

Legend has it that Blackfriars was home to the great Italian masters, not to mention Shakespeare's acting company. But was it?

BY  
LINDA CARLYLE  
MCCOLLUM

THERE IS A COMMON NOTION THAT Rocco Bonetti, Jeronimo, and Vincentio Saviolo had fencing schools in Blackfriars and were the fencers that Shakespeare would have come into direct contact with when Lord Chamberlain's Men occupied the theatre in Blackfriars. Recent publications have perpetuated this notion, but a close look at the documented evidence raises some serious questions as to whether this was true at all.

Blackfriars was a Dominican cloister secularized under Henry VIII. While property within Blackfriars precinct was privately owned after 1539, the crown retained jurisdiction until 1608. Blackfriars precinct was a liberty; free from municipal control of London aldermen, although situated inside the walls of the city.

Legal records show William Joyner, a member of the Masters of the Noble Science of Defence, as having the only fencing school in Blackfriars in the 1570s. Joyner occupied the blind parlor and later the paved hall beneath the Parliament Chamber. The way Joyner's lease changed hands, eventually becoming the Second Blackfriars' Theatre, which was occupied by Shakespeare's company, is an intriguing story in itself.

In 1576, when the First Blackfriars Playhouse opened with Farrant's Children of Windsor and Hunnis' Children of the Chapel performing, William Joyner was still living in Blackfriars and, presumably, still teaching fencing.

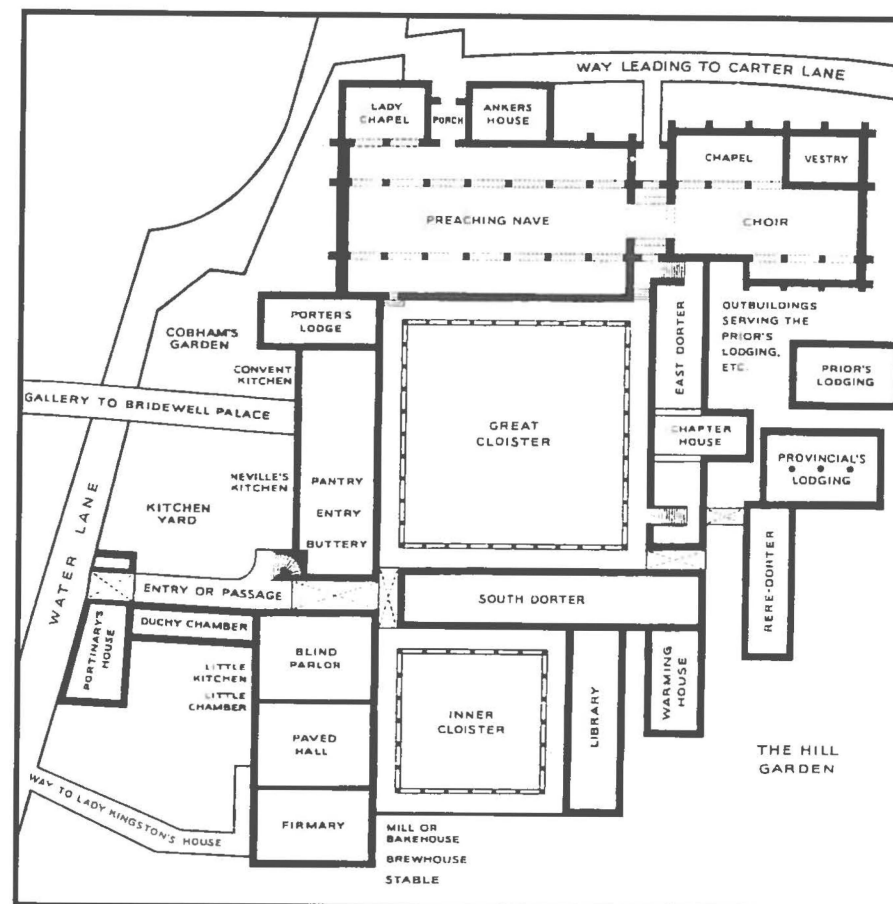
Children's companies, composed of choir boys from the court chapels or cathedrals, were exploited by their choir masters (under the guise of training) to perform plays which were patronized by courtly audiences. Since children's companies were technically amateurs, they were free of the stigma attached to professional actors at that time. The finest dramatists of the day, except Shakespeare, wrote for them.

When Richard Farrant, owner of the lease on the First Blackfriars Theatre, died, Henry Evans took over the lease and continued to run the theatre.

When Evans had legal hassles with the landlord, Sir William More, he sold his sub-lease to the Earl of Oxford, who made a gift of it to his secretary and protegee, John Lyly, along with the unexpired term of Joyner's lease which Oxford had acquired.

To avoid the continuing legal suits over the property, Lyly sold part of the unexpired term of his lease to Rocco Bonetti in 1584. Bonetti also purchased other rooms and yards, spent a fortune repairing and improving them, and got into legal problems with the landlord over the unauthorized improvements.

The lease situation was resolved in March of 1585 when More extended Bonetti's lease for seven years, but this extant legal document does not include





the rooms occupied by Joyner's old fencing school. Parish records show Bonetti's death in 1587, so he could only have occupied Blackfriars for three years, from July, 1584 until his death in 1587.

When James Burbage purchased the property in February of 1596 for the Second Blackfriars Theatre, the indenture shows a Thomas Bruskett occupying the space. There is no mention of Jeronimo or Saviolo.

Jeronimo may have acquired the use of the Blackfriars premises until Bonetti's lease expired in 1592/93. George Silver mentions Jeronimo having "taught gentlemen in the Blackfriars as Usher for his master instead of a man." The question is whether Jeronimo taught during Rocco's three-year occupation or whether he had his own fencing school there after Rocco's death.

And what of Thomas Bruskett? Bruskett was actually Thomas Brushetti, the younger brother of Lodowick Brushetti, the poet, translator and Irish official. Thomas was in his late 30s, a resident of London, and said to have a quarrelsome disposition and a nasty tongue.

And where does Vincentio Saviolo fit into the picture?

Saviolo's name never appears in any documents regarding Blackfriars. He's said to have arrived in England in 1590. George Silver mentions Jeronimo and Vincentio teaching at Court, but Saviolo was dead when Silver published *Paradoxes of Defence* in 1599, and Jeronimo's fight with Cheese allegedly occurred before 1594. (See box.)

In 1591, John Florio described Saviolo's fencing school being "in the little street where the well is ... at the sign of the red Lyon." When George and Toby Silver challenged Jeronimo and Vincentio Saviolo to a contest at the Bell Savage, a deputation was sent to get the foreigners at their school, which was "within a bow shot" of the Bell Savage. Silver doesn't identify the school as being in Blackfriars, though later historians made that assumption.

And what about Shakespeare's company residing in Blackfriars when the Italian masters taught there?

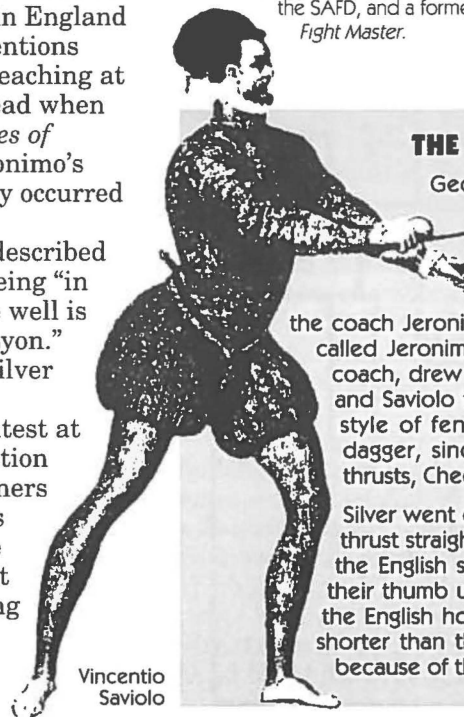
After purchasing the Blackfriars in 1596, James Burbage began transforming the Parliament Chamber into a theatre "with great charge and trouble." The lower story beneath the Parliament Chamber, which had once been Joyner's school of fence, was used for traps.

James Burbage died in 1597, leaving the costly and profitless investment in Blackfriars to his son, Richard. The Theatre in Shoreditch, with its ground lease about to expire, was left to his son Cuthbert.

Richard Burbage leased the Blackfriars theatre to Nathaniel Giles and Henry Evans, who had formed a children's troupe. Burbage's company did not occupy Blackfriars Theatre until after 1608, when Evans lost the lease.

While the Italians may possibly have taught in Blackfriars in the 1580s or 1590s, Shakespeare's actors didn't occupy Blackfriars Theatre until the early 17th century. Still, it is possible that Shakespeare and his actors met the Italian Masters in some way, some place—perhaps over a few ales in a tavern...

■ Linda Cary & McCollum is a long time member of the SAFD, and a former editor of the *Fight Master*.



Vincentio Saviolo

#### THE DEADLY DUEL BETWEEN JERONIMO AND CHEESE

George Silver, in his *Paradoxes of Defence*, describes the death of Jeronimo to prove the superiority of the English sword over the Italian rapier.

A fellow named Cheese, who was a very tall Englishman, had a quarrel with Jeronimo. On horseback, he overtook the coach Jeronimo was riding in "with a wench that he loved well." Cheese called Jeronimo out of the coach to fight. Jeronimo came forth from the coach, drew his rapier and dagger and took the stoccata ward, which he and Saviolo taught as the best ward for attack and defense in the Italian style of fence. Cheese fought in the English style with a sword and dagger, since he had no skill with the rapier and dagger. Within two thrusts, Cheese ran Jeronimo through the body, killing him.

Silver went on to point out that the Italians didn't think the English could thrust straight with a sword. "They attribute this to the fact that the hilt of the English sword does not allow the forefinger to cover the cross, nor their thumb upon the blade, nor hold the pommel in their hand. Instead, the English hold the handle fast in their hand and this makes their thrusts shorter than the Italians, who claim they can thrust straighter and further because of the hilt of the rapier."

#### A BLACKFRIARS TIME LINE

- 1569 Rocco arrives in England
- 1578 Rocco complains that common fencers molest him
- 1579 Rocco complains about Francis, who teaches in Blackfriars
- 1583 April: Rocco in London, claiming to be threatened by the Earl of Oxford May: Sick in bed; poor as Job
- 1584 July: Lyly leases Joyner's fencing school to Bonetti
- 1585 March: Only extant lease document for Rocco in Blackfriars November: Rocco in prison for disobeying an order of chancery
- 1587 Rocco dead
- 1590 Saviolo arrives — teaches at Court
- 1591 John Florio's *Second Frutes* published — Saviolo school at Red Lyon
- 1593 Rocco's Blackfriars lease expires (?)
- 1594 Jeronimo/Cheese encounter
- 1595 Saviolo's *His Practice* published
- 1596 February: Bruskett in William Joyner's school when acquired by Burbage Nov.: Petition outlawing common playhouse in Blackfriars precinct
- 1597 February: James Burbage dead
- 1598 Theatre in Shoreditch dismantled and moved to Southwark and becomes the Globe Theatre
- 1598/9 Saviolo dead
- 1600 Burbage rents Blackfriars to Henry Evans for a boys' company
- 1608 Burbage recovers lease from Henry Evans
- 1609/1610 First performances by Shakespeare's company in Blackfriars

# A MUSKETEER HISTORY LESSON

D'artagnan, we hardly knew ye. Most of us have a clear image of what a dashing musketeer is like, formed by a combination of movies and Alexander Dumas. Here is a small reality check on what the cavalier period was really like.

BY  
RICHARD  
PALLAZIOL

WE THRILL TO THE EXPLOITS OF CYRANO and D'artagnan, and epic plays such as *The Three Musketeers* are always crowd pleasers. Most of us have been involved in at least one production which deals with the people of this time period. But what kind of soldiers, what kind of men were they?

A small history lesson for actors can go a long way helping them understand the cavalier period.

#### THE CAVALIERS

This brief moment in time, only from about 1620 to 1680, also matched the flowering of Western philosophy and art which we term the Baroque, marked by an expanded notion of an infinite universe, with a relaxation of the scientific and societal restraints which defined the Elizabethan or High Renaissance period of Shakespeare's generation.

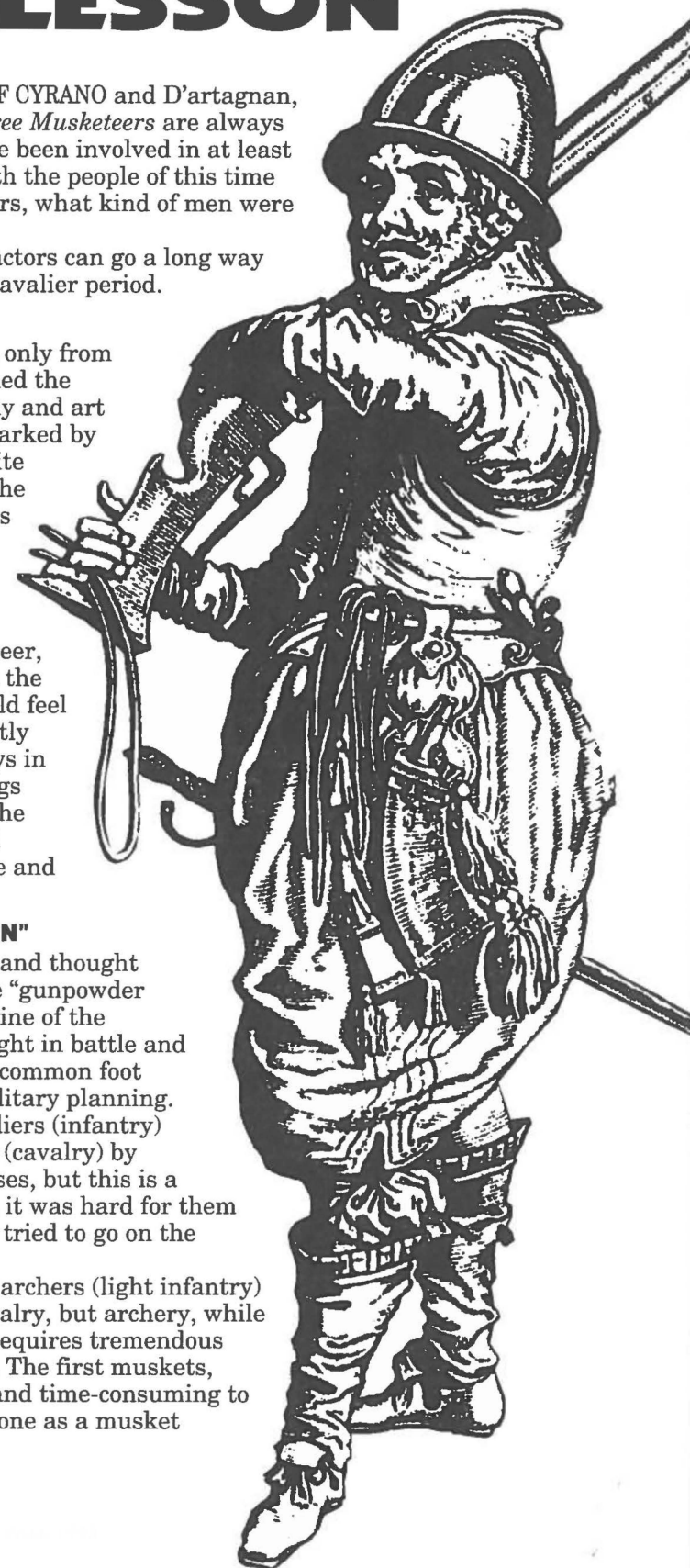
Clothing, manners, movement, music all became freer, even as elegant style remained the goal. A soldier of this time would feel quite at ease stepping confidently into a room and sitting sideways in a chair, letting his arms and legs extend beyond the confines of the geometry of his seat, while still maintaining a graceful carriage and manly, elegant style.

#### THE "GUNPOWDER REVOLUTION"

This liberation of manners and thought arrived at the same time as the "gunpowder revolution," which saw the decline of the importance of the mounted knight in battle and the elevation once again of the common foot soldier as the central key to military planning.

Up until this time, foot soldiers (infantry) could hold off mounted knights (cavalry) by pointing long spears at the horses, but this is a defensive posture and, as such, it was hard for them to do much real damage if they tried to go on the offensive against the cavalry.

A smart general would use archers (light infantry) to fire into the approaching cavalry, but archery, while very accurate, is a skill which requires tremendous strength and constant practice. The first muskets, though expensive, inaccurate, and time-consuming to maintain, could be used by anyone as a musket





required far less strength than bow, pike or sword.

The style of firearm used by musketeers was the Spanish matchlock musket, so-called because it was first developed in Spain in 1567, and used a lit fuse, or "match," to set off the explosive powder within the musket (much like a cannon).

Due to the inaccuracy of the weapon, a line of soldiers would have to fire at the same time if there was to be any chance of hitting a column of the enemy, which meant they needed to load and aim at the same time as well.

Up to thirty individual motions are required to fire the Spanish matchlock. Add to that the danger of carrying a lit fuse and you can see why generals preferred to have well-trained and fairly intelligent men as musketeers.

#### A NEW RECRUITING POLICY

The generals' solution was to recruit among the more educated lesser nobility, providing year-round employment for them as garrison or palace guards at a time when there were no standing armies. Remember, however, that battles were still lost or won dependent upon the ability of the pikeman, not the cavalry or musketeers, to take and hold the field.

It takes a full three minutes to reload a Spanish musket, so obviously the enemy is going to get to you before you can reload. In such cases, the weapon of last defense is the sword or pistol, the sword being much preferred. Although no match against a horseman or infantryman attacking with a pike, it was better than nothing and gave the impression of having a fighting chance.

#### DUMAS' LEGACY

So we begin to see the musketeer as imagined by Alexander Dumas. Second son of a lord, or perhaps son of a lesser noble, he was probably given his choice of going into the clergy or seeking his fortune in war. The cavalry positions went to the first-born higher nobles, so a position in

the King's musketeers was the next reasonable goal to achieve. Minor military duties and much drilling occupied much of the musketeers' official time. Fencing would be encouraged to provide physical stamina and warrior confidence.

#### MUSKETEERS & SWORDPLAY

Of course, the sword with which the musketeer fought his duels was not necessarily the one he took into battle. During this period there was an emphasis on fighting with a second weapon held in the left hand, for example the "main gauche" or left hand dagger, and a rapier light enough and fast enough to thrust quickly into an opponent's face. The preferred sword for battle would be a sturdy, two-edged sword which could survive clashing conflicts with armor, halberd or shield.

*"... the musketeer as imagined by Alexander Dumas. Second son of a lord, or perhaps son of a lesser noble, he was probably given his choice of going into the clergy or seeking his fortune in war."*

A few anachronisms should be noted, though not necessarily corrected, for onstage depictions of this era. In some versions of *The Three Musketeers*, pistols and muskets seem to be able to reload themselves at will, and are treated as weapons that could be used by a marksman to actually hit a target. This was simply not possible at any distance of over 50 yards.

Pistols, especially, were of so little power that in battle the ball could be deflected by heavy leather, hence the high topped leather boots of the period to protect the legs of the light cavalry (horses make better targets than people, so a cavalryman's legs were in more danger of being shot than his chest

or head).

The muskets were braced against the chest, not the shoulder, in order to better absorb the shock. Also, the Spanish muskets were quite heavy, and simply could not be held in one's arms for firing. Every musketeer carried a four-foot forked pole upon which he would rest the musket before firing.

Too much concern over these points when making design choices for your production is not especially warranted, since these plays are, by their nature, pure anachronisms in intent and style. Though written about the seventeenth century, they were written in the midst of the nineteenth century romantic period.

The tone of these plays demand a recreation of the grand opera style in vogue at the time of Dumas,

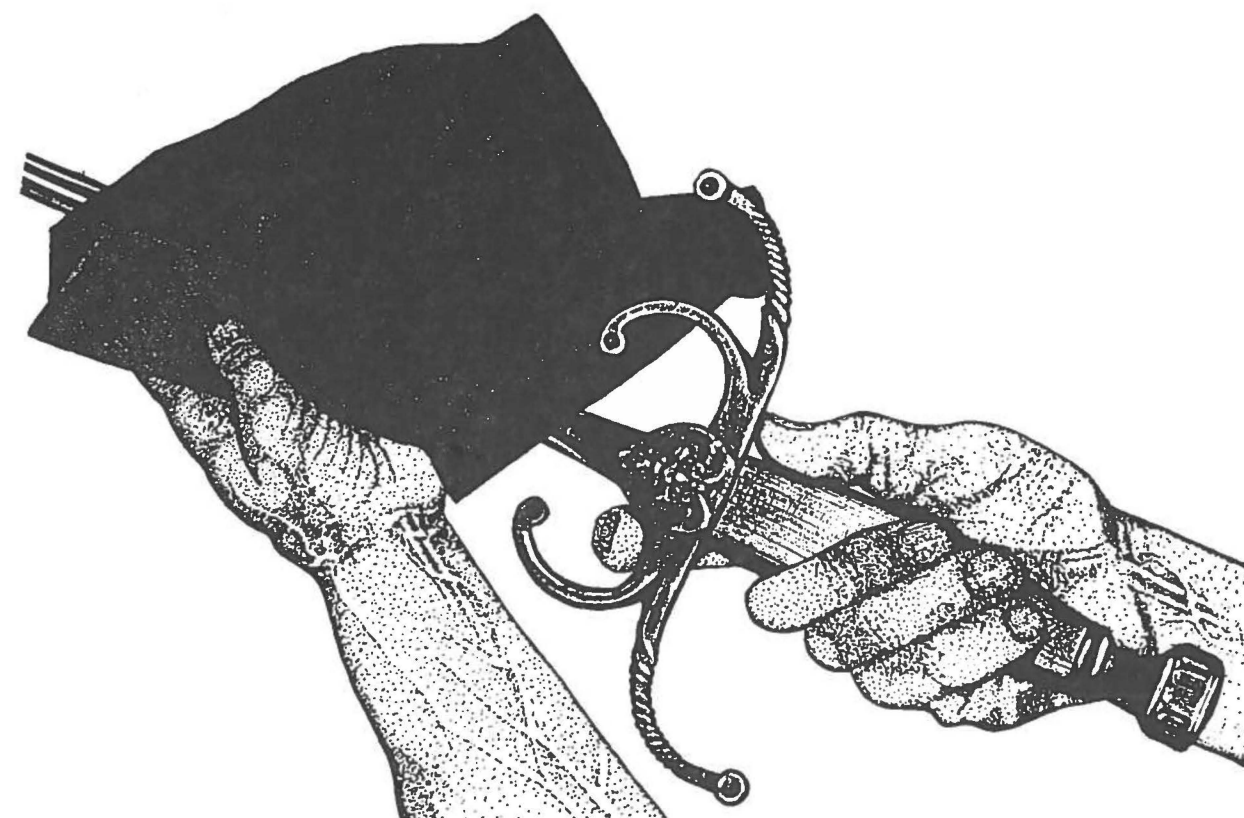
a celebration of grand passion, best supported by sweeping movement, bold design, and thrilling music. Historical accuracy may need to take a back seat to the emotional accuracy of this later

period in terms of acting and fighting styles, set design, and music choices. The stunning theatricality of the swashbuckling films of the 1940s is a fitting testimony to the effectiveness of an eclectic, emotional, exciting approach, rather than a scrupulously researched and, all too often, lifeless realism found in many modern productions.

Richard Pallaziol is a lecturer on period style and Shakespearean textual analysis and owner of Weapons of Choice, a theatrical sword rental company.

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BY  
MARGARET  
RAETHER

# Film Fights

salutes

## STEWART GRANGER

A sword is like a little bird. Held too tightly, it cannot move; too loosely, it flies away." With those words the fencing master begins to instruct André Moreau, the hero of *Scaramouche*. And Stewart Granger carved an unforgettable niche as a screen swashbuckler.

A patron of the Society of American Fight Directors, Granger died on August 16, 1993. But he left behind a legacy of some seventy films. In this issue of the *Fight Master*, "Film Fights" is devoted to Mr. Granger's work.

### A Star By Any Other Name...

Many actors changed their names because their given names were hard to spell or pronounce like Issur Danielovitch (Kirk Douglas) or didn't match the image like Marion Morrison (John Wayne). Stewart Granger's problem was that another guy was already using his real name, James Stewart.

Born in London on May 6, 1913, Granger was the son of Major James Stewart, a retired Army officer and the former Frederica Lablache, who came from a renowned family of opera singers. She cherished hopes that her son, too, would sing opera. When Jimmie reached his teens, his voice was tested. In later years, Granger recalled, "The maestro shook his head and said, 'You have a fine voice — for two notes. After that, you're a frog.'"

At the urging of a friend, neophyte actor Michael Wilding, Jimmie began doing extra work in films. Wilding had warned that the money wasn't much, but the girls were spectacular. "It was the latter inducement which won me over to greasepaint," admitted Granger.

After a year or so of extra work, Granger won a scholarship to the Webber-Douglas Theatre School. His training there included both boxing and fencing. Granger worked several seasons in repertory, and made his West End debut in 1938 at age 25. The next year he was invited to join the Old Vic company. A scout from Twentieth Century-Fox's British division saw him on stage and offered him a feature film role.

World War II broke out and 27-year-old Granger enlisted as a member of the famed Black Watch Regiment, but was invalided out after only a year. With the shortage of actors in England, his career rocketed. Throughout the forties, Granger became an established matinee idol, specializing in pictures that, in the words of one critic, contained enough "passionate embraces that will have Mr. Granger's fans swooning dead away all over the cinema."

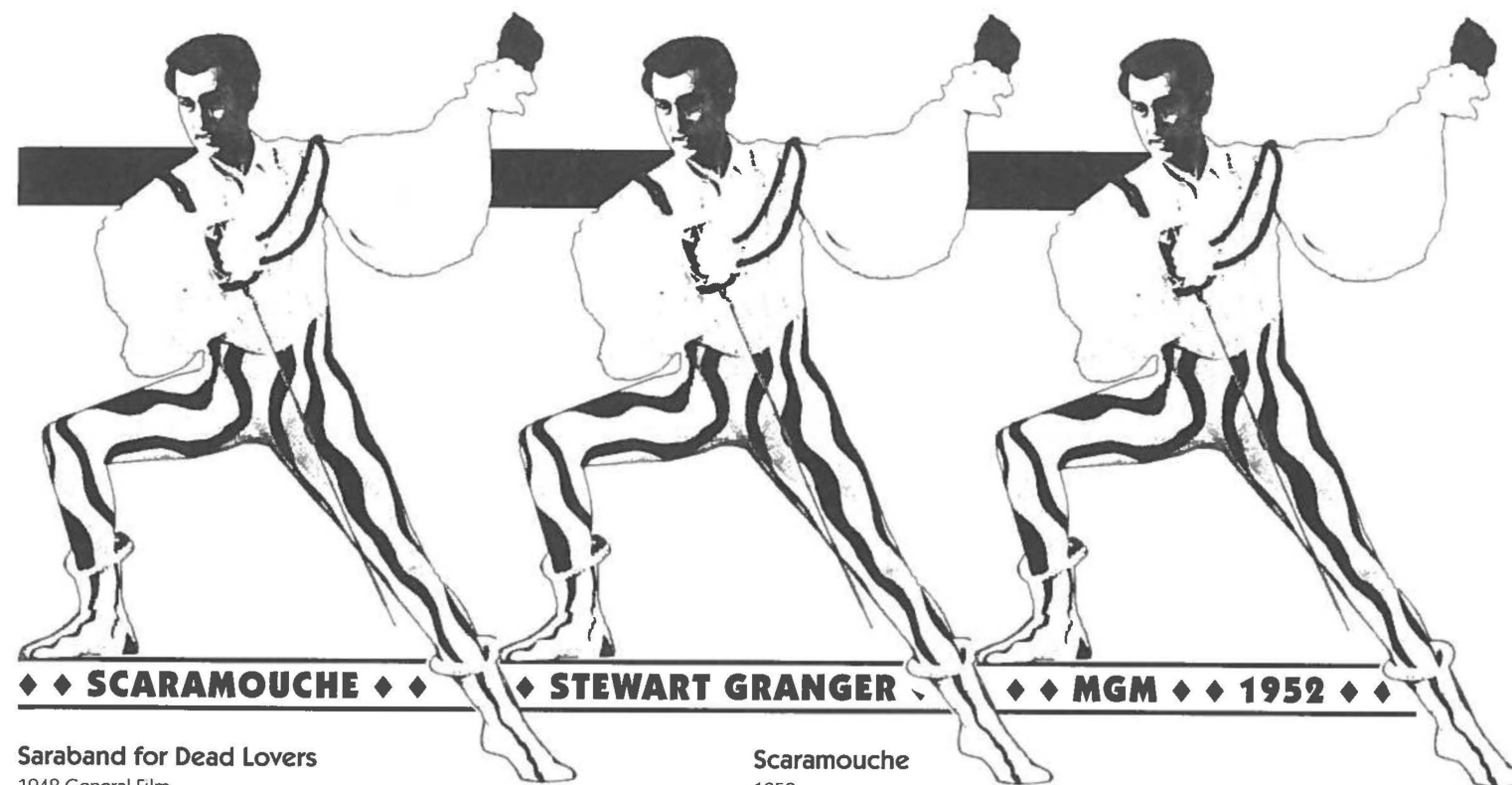
In 1949, Stewart Granger was the number one actor in England and he made his move across the Atlantic, signing a seven-year contract with MGM.

### Caesar and Cleopatra

1946 Eagle Lion  
Director: Gabriel Pascal

The film of G. B. Shaw's play, starring Claude Rains and Vivien Leigh, was a critical and commercial flop, but it was personally notable in Granger's career for two reasons. As Appolodorus, Cleopatra's lover, Granger had his first onscreen chance to display his prowess at swordplay, earning praise from *New York Times* critic Bowsley Crowther. In the cast was teen-ager Jean Simmons, in a bit part. "She was a funny little thing," Stewart recalled years later, "She giggled when I looked at her." Four years later, they were married and were one of Hollywood's most glamorous couples over the next decade.

134 minutes. Color.  
Available on video.



### Saraband for Dead Lovers

1948 General Film  
Directors: Michael Relf and Basil Dearden

Lavish, tearful seventeenth century romance, with Granger as Count Philip Knogsmark, dallying at the court of Hanover with Princess Sophia Dorothea (Joan Greenwood) who is married to drunken, fat Prince George Louis (later to be George I of England). When the romance is revealed, the princess is imprisoned and the Count killed. Granger handles his sword deftly, but critics dismissed the film as a "solemn, passionless bore."

Released in the U.S. as *Saraband*  
94 minutes. Color.  
Not available on video.

### King Solomon's Mines

1950  
Directors: Compton Bennett and Andrew Marton  
Academy Awards: Best Cinematography, Best Editing

Granger's first Hollywood feature was this blockbuster filmed on location in Africa. Playing H. Rider Haggard's hero Allan Quartermain, Granger's hair was artificially silvered at the temples, which proved overpowering, not only to Deborah Kerr's character, but to American women in general. Granger, Kerr, and Carlson go on safari to find Kerr's missing husband and King Solomon's diamond mines. MGM had a winner on their hands with this film and with their new adventure star.

102 minutes. Color.  
Available on video.

### Soldiers Three

1951  
Director: Tay Garnett

Boisterous action-adventure with a light touch, Granger co-stars with Robert Newton and Cyril Cusack in this *Gunga Dinesque* story of three soldier-comrades who bicker, brawl and battle in nineteenth century India.

Black and white.  
87 minutes.  
Not available on video.

### Scaramouche

1952  
Director: George Sidney

Roaring adaptation of Sabatini's 1921 novel, this film is considered by many to be the best fencing film ever made. Stewart trained for eight weeks before beginning the film, which turned out to be a showcase for the great Belgian fight arranger, Jean Heremans.

In the days preceding the French revolution, one Andre Moreau (Granger) vows vengeance on the Marquis de Maynes (Mel Ferrer) after the nobleman callously kills Andre's best friend in a pitifully one-sided duel. Andre picks up the sword of his fallen friend to attack the Marquis, but is instead defeated and humiliated.

On the run, Andre joins a theatrical troupe as the masked comic character Scaramouche. Meanwhile Andre studies swordplay with the Marquis' own fencing master. The Marquis discovers this and they have their second encounter, heralded by the Marquis' line, "Now for your last fencing lesson..." This fight is unique in that the Marquis names the moves as he executes them, "Double! Un, deux, trois!" They fight to a draw and Andre escapes.

Andre seeks out the fencing master's fencing master and continues his study of the sword. (In between, our energetic hero continues to perform with his troupe and romance both Eleanor Parker and Janet Leigh.)

The final duel is six-and-a-half miraculous minutes, the longest in swashbuckling movie history, and takes place in a theatre, from box to circle rail, to foyer to stage. Except for stunts, the duel is shot without doubles. And, in a break from Errol Flynn tradition, there is no musical underscoring in the fight, which is punctuated only by the gasps and cries of the theatre audience.

*Scaramouche* was an enormous hit and cemented Granger as an adventure hero. As an example of the golden years of Hollywood swashbucklers, *Scaramouche* stands out as the master work of Jean Heremans.

118 minutes. Color.  
Available on video.



## Film Fights

### The Prisoner of Zenda

1952

Director: Richard Thorpe

Ronald Colman's 1937 *Prisoner of Zenda* is a classic. Perhaps that is the reason director Thorpe was so cautious with this plush remake. He insisted on keeping a moviola on the set during the shooting, literally copying the earlier film shot by shot.

The one sequence that is undeniably an improvement is the climactic duel between Rudolph Rassendyl and the villainous Rupert of Hentzau. Even though Ralph Falkner, fight director of the earlier film, had rehearsed Colman and Douglas Fairbanks, Jr. for weeks, the duel was ultimately a disappointment. Colman was not athletic and hated swordplay. In the Stewart Granger remake, Jean Heremans restaged the saber duel to stunning effect.

101 minutes. Color.  
Available on video

### Young Bess

1953

Director: George Sidney

Stewart Granger teams with wife, Jean Simmons, who plays the title role of Elizabeth I, before she becomes monarch. Charles Laughton reprises the role of Henry VIII. Granger is First Lord Admiral of the Navy Thomas Seymour. Splashy technicolor costumer.

112 minutes. Color.  
Available on video

### Moonfleet

1955

Director: Fritz Lang

Stewart Granger is back in the eighteenth century as cynical, ruthless smuggler Jeremy Fox. He finds himself the reluctant protector of an orphaned boy, for whom he ultimately sacrifices his life.

89 minutes. Color.  
Available on video


Granger leaves a legacy to all those who'd never dream of missing that last fencing lesson.

Margaret Raether is editor of the *Fight Master*.

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toll-free hotline



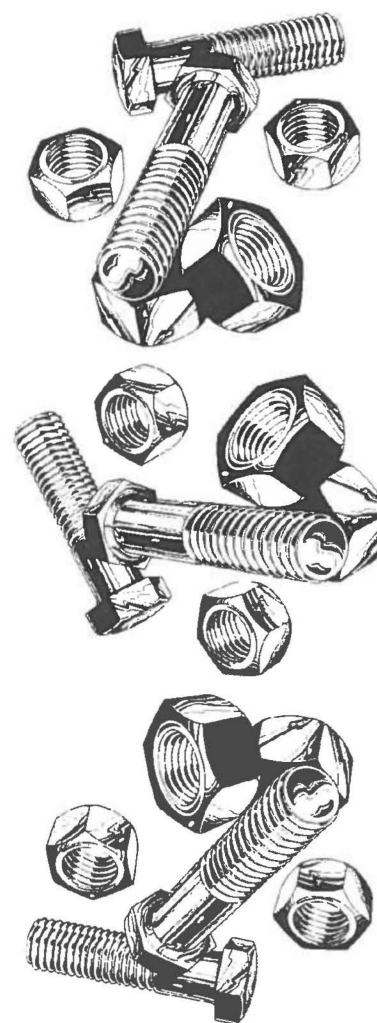
Call SAFD officer  
Richard Raether  
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or problems  
concerning  
the art  
of stage  
violence.

9 a.m. - 5 p.m.

## Nuts & Bolts

### NOTES FROM A SWASHBUCKLING HACKER

BY  
MARK K. GUINN  
(A.K.A. "RAT")



The Nuts & Bolts department of the *Fight Master* is dedicated to the practical how-to considerations of stage combat.

### WIELDING A SWORD IN ONE HAND AND

and a keyboard in the other, the modern swashbuckler combines the old world and the new.

I've found that the computer has become an indispensable tool in the world of documentation and the theatre. Not only do I use a computer extensively for lighting documentation and design, but I have devised a program for fight notation.

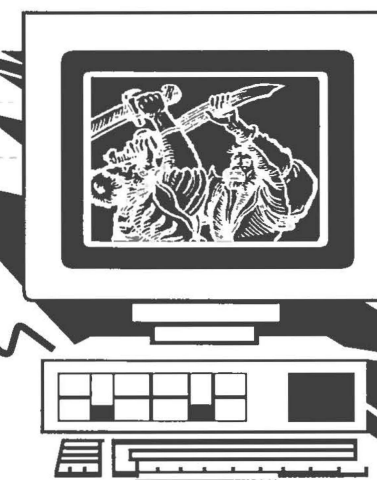
Claris FileMaker Pro is the software I use to organized my data intensive projects. With this software, I can easily input fight choreography in simple longhand notation. The program is designed to prompt the user with certain standards found in all fight choreography, such as who is attacking whom.

#### PRINTOUTS FOR ACTORS

The printout is in a clear, concise format that can be given to the actor/ combatants with the expectation that they could easily put together the choreographer's desires. Each move is numbered independently of the fight choreography so that errors can be quickly and easily located and corrected on the fly or else back at the terminal.

This numbering system also facilitates classroom instruction and/or group choreography in which you simply reference a move number and all can find it instantly.

In Filemaker Pro you can add as much flair as you would like to the standard layout I have designed. The program will accept most all graphics and personalized letterhead if desired.

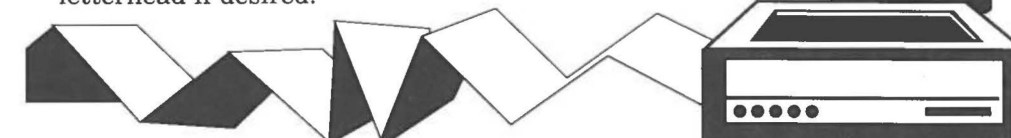


The most exciting feature of the program is its portability and flexibility. All my fights and fight choreography that I've assisted with for the past few years are contained on a couple of disks that travel with me on my fight adventures.

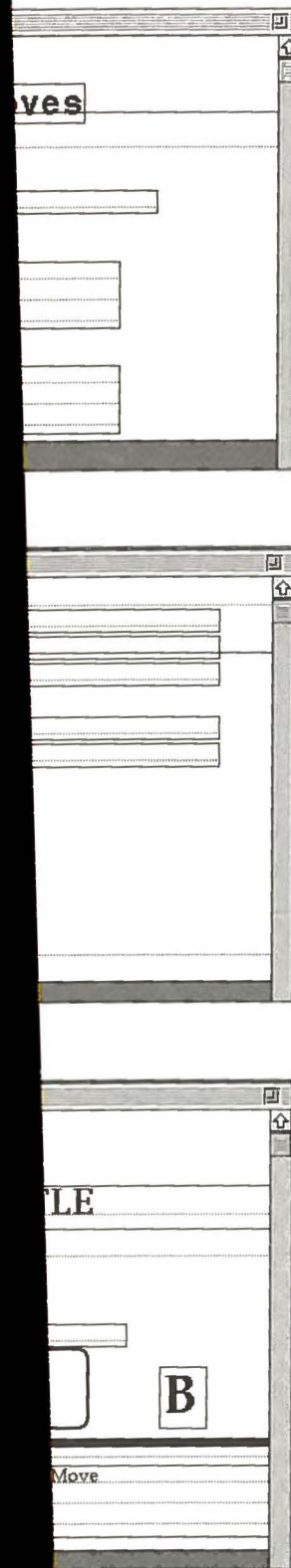
Wherever you go, there's usually a Kinko's that has Macintosh computers available for rental, along with appropriate software. I realize that this gets expensive, but it gives your documentation a finished, professional appeal. If not Kinko's, one can often locate a buddy with a Mac.

#### CROSSING PLATFORMS

Claris recently came out with a version for IBM compatibles that eases file exchange between Mac and IBM.







I have included screen shots of the three basic layouts that I use extensively: Input #1, Input Moves and Print Out.

For choreographic documentation I use Input #1. This layout follows the basic thought pattern of putting the fight together. There are keyboard shortcuts that shorten input time considerably. Typically, you enter data for A's and B's moves alone; the rest is auto enter unless changed.

What doesn't show on this screen shot is a pop up dialogue box that prompts the operator with a preset list of options. That options list can be customized to suit particular needs or styles. In theory, one could enter all standard/required moves of various weapons and proceed to 'point and click' your way through your choreography.

The printout is basic and clean. The open box at the top is designed to allow the choreographer a place to graphically locate the actor combatants in the performance space. The niceties about this program are that once the basic format is established and the input data defined into fields, you can customize your printout to suit your choreographic needs.

However if you find that you're not into computer programming and you're not ready to drop the bucks needed to step into this software then there is as always another solution.

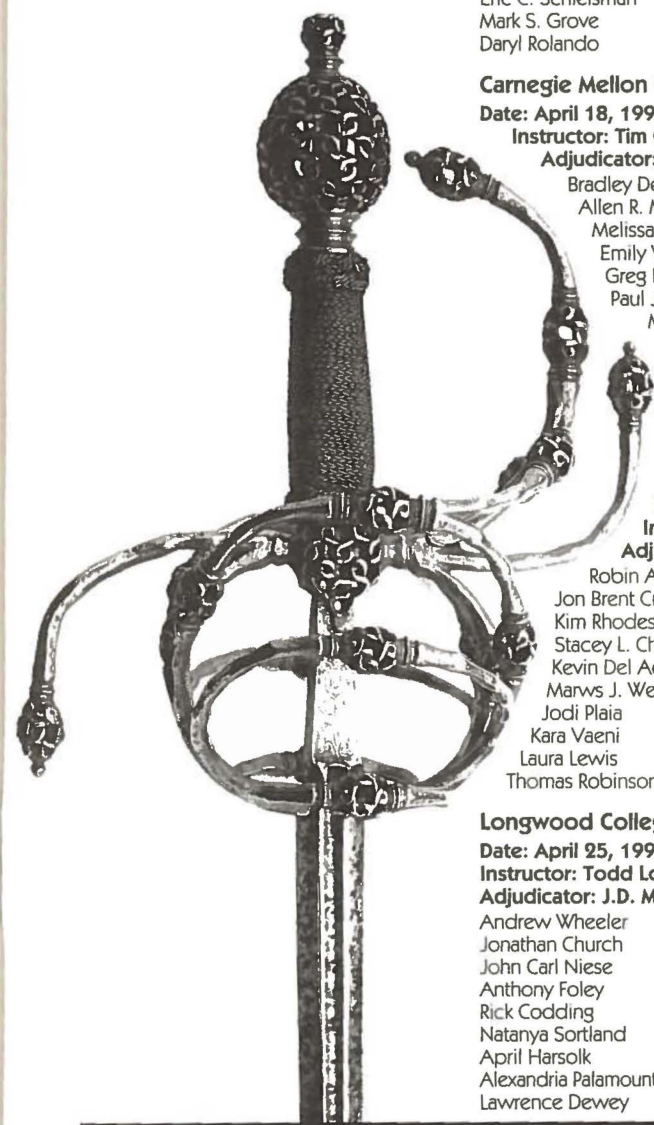
All word processing programs that I know of have table (cell) formatting capabilities. Using this feature, you can easily establish a standard form (re: stationary in Microsoft Word), that is three columns wide by however many rows your fight requires. This format retains similar moves and prevents the hellish repagination nightmares associated with tab set documents and other non-celled formats (Hint: if you have tab set or comma set documents, you can import them into a table in Microsoft Word v5.1).

Anyway, just some ideas for ya'll. If you'd like a copy of my program, send me a disk and the necessary postage and I'll be glad to respond. [Rat's address is in the Directory, pg. 42. Ed.]

Any ideas that you have or solutions that you are currently utilizing, pass them on. I'm currently fax/modemless or else we'd really do the ninety's thing. Whenever this Regional Rep does come on line, I'll let ya know. For now, I'm signing off to complete my lectures for tomorrow and brace myself for another day in higher education (an oxymoron).

Mark "Rat" K. Guinn is a certified teacher, an SAFD regional rep., a sometime roadie for Bruce Springsteen, Madonna, and others, and a faculty member at Louisiana Tech University.

## RESULTS OF SAFD PROFICIENCY SKILLS TESTING THROUGHOUT THE COUNTRY



### APRIL

Denver Center Theatre Company

Date: April 18, 1993

Instructors: Dale Anthony Girard

Adjudicator: David L. Boushey

Jeff Mills	Rapier & Dagger, Unarmed, QS
Tim McCracken	Rapier & Dagger, Unarmed, QS
Bess Welden	Rapier & Dagger, Unarmed, QS
Hilary Blair	Rapier & Dagger, Unarmed, QS
Sam Wood	Rapier & Dagger, Unarmed, QS
Birgitta DePree	Rapier & Dagger, Unarmed, QS
Darrell James	Rapier & Dagger, Unarmed, QS
Timothy Tait	Rapier & Dagger, Quarterstaff, Broadsword, Smallsword, Unarmed, Broadsword & Shield Recommended in six weapons
Dane Torbenson	Rapier & Dagger, Unarmed, QS
Eric C. Schleisman	R & D, Unarmed, Broadsword
Mark S. Grove	Rapier & Dagger, Unarmed, QS
Daryl Rolando	Rapier & Dagger, Unarmed, QS

Carnegie Mellon University

Date: April 18, 1993

Instructor: Tim Carryer

Adjudicator: David Leong

Bradley Dean	R & D, Unarmed, QS
Allen R. Middleton	R & D, Unarmed, QS
Melissa Bell	R & D, Unarmed, QS
Emily Winslow	R & D, Unarmed, QS
Greg Longenhagen	R & D, Unarmed, QS
Paul J. Downey	R & D, Unarmed, QS
Maduka Steady	R & D, Unarmed, QS
Michael Messer	R & D, Unarmed, QS
Melissa Papp	R & D, Unarmed, QS
John Hollywood	R & D, Unarmed, QS
Rik Nagel	R & D, Unarmed, QS
Aaron Harpold	R & D, Unarmed, QS

Temple University

Date: April 22, 1993

Instructor: Payson Burt

Adjudicator: David Leong

Robin Atkin Downs	R & D, Unarmed, QS
Jon Brent Curry	R & D, Unarmed, QS
Kim Rhodes	R & D, Unarmed, QS
Stacey L. Christian	R & D, Unarmed, QS
Kevin Del Aquila	Rapier & Dagger, Unarmed, QS
Marws J. Weiss	Rapier & Dagger, Unarmed, QS
Jodi Plaia	Rapier & Dagger, Unarmed, QS
Kara Vaeni	Rapier & Dagger, Unarmed, QS
Laura Lewis	Rapier & Dagger, Unarmed, QS
Thomas Robinson	Rapier & Dagger, Unarmed, QS

Longwood College

Date: April 25, 1993

Instructor: Todd Loweth

Adjudicator: J.D. Martinez

Andrew Wheeler	Rapier & Dagger, Unarmed, QS
Jonathan Church	Rapier & Dagger, Unarmed, QS
John Carl Niese	Rapier & Dagger, Unarmed, QS
Anthony Foley	Rapier & Dagger, Unarmed, QS
Rick Coddling	Rapier & Dagger, Unarmed, QS
Natanya Sortland	Rapier & Dagger, Unarmed, QS
April Harsolk	Rapier & Dagger, Unarmed, QS
Alexandria Palamountain	Rapier & Dagger, Unarmed, QS
Lawrence Dewey	Rapier & Dagger, Unarmed, QS

University of Nebraska at Lincoln

Date: April 26, 1993

Instructor: Paul Stegar

Adjudicator: J.R. Beardsley

Lee Willet	R & D, Unarmed, Broadsword
Steven Shields	R & D, Unarmed, Broadsword
Dean Houses	R & D, Unarmed, Broadsword
Monty Stoakes	R & D, Unarmed, Broadsword
Larry Mota	R & D, Unarmed, Broadsword
Mark Klemetsrud	R & D, Unarmed, Broadsword
Joan Henrichs	R & D, Unarmed, Broadsword
Tony Heffner	R & D, Unarmed, Broadsword
Missy Thibodeaux	R & D, Unarmed, Broadsword
Sharon Bigelow	R & D, Unarmed, Broadsword
Dylan McCullough	R & D, Unarmed, Broadsword

Northern Kentucky University

Date: April 30, 1993

Instructor: Susan Eviston

Adjudicator: Drew Fracher

Keith Gavigan	Rapier & Dagger, Unarmed, QS
Gerald M. Born	Rapier & Dagger, Unarmed, QS
Julie Vance	Rapier & Dagger, Unarmed, QS
LeAnn Margaret Tinsley	Rapier & Dagger, Unarmed, QS
Eric Brent Bentle	Rapier & Dagger, Unarmed, QS
Jody T. Borge	Rapier & Dagger, Unarmed, QS
David Austin Rosselott	R & D, Unarmed, Smallsword Recommended
Regina B. Cerimele	R & D, Unarmed, Smallsword Recommended

### MAY

California Institute of the Arts

Date: May 1, 1993

Instructor: A.C. Weary

Adjudicator: J.Allen Suddeth

Mark Andrews	Rapier & Dagger, Unarmed, QS Recommended
Jonathan Williams	Rapier & Dagger, Unarmed, QS Recommended
Ross Bolen	Rapier & Dagger, Unarmed, QS Recommended
Christopher Cook	Rapier & Dagger, Unarmed, QS Recommended
Pat Gatz	Rapier & Dagger, Unarmed, QS
Teresa Purvis	Rapier & Dagger, Unarmed, QS
Eric Drachman	Rapier & Dagger, Unarmed, QS
Joel Marshall	Rapier & Dagger, Unarmed, QS
Cole Akeman	Rapier & Dagger, Unarmed, QS
Amy Keating	Rapier & Dagger, Unarmed, QS
Kari Geller	Rapier & Dagger, Unarmed, QS
Sienna Gregan	Rapier & Dagger, Unarmed, QS
Albert Dayan	Rapier & Dagger, Unarmed, QS
Charlotte Landon	Rapier & Dagger, Unarmed, QS
Dean Lemont	Rapier & Dagger, Unarmed, QS
Kimberly Pierce Haynes	Rapier & Dagger, Unarmed, QS

New York Fight Ensemble

Date: May 1, 1993

Instructors: Mike Chin, John David Brimmer, Ralph Anderson

Adjudicator: David Leong

Kyle Kulish	R & D, Unarmed, Broadsword
Dan O'Driscoll	R & D, Unarmed, Broadsword
Ray Reehill	R & D, Unarmed, Broadsword
Tony Rust	R & D, Unarmed, Broadsword



## New York Fight Ensemble/continued

Stewart Walker	R & D, Unarmed, Broadsword
Elizabeth Testa	R & D, Unarmed, Broadsword
Robyn Weiss	R & D, Unarmed, Broadsword
Denise Dalfo	R & D, Unarmed, Broadsword
Tim Zay	R & D, Unarmed, Broadsword

## Webster University

Date: May 1, 1993

Instructor: Harris Smith

Adjudicator: David L. Boushey

André Peterson	Rapier & Dagger, Unarmed, QS
Julie Eisenbeiss	Rapier & Dagger, Unarmed, QS
Sara Zahendra	Rapier & Dagger, Unarmed, QS
Lyn Leichty	Rapier & Dagger, Unarmed, QS
Roldan Lopez	Rapier & Dagger, Unarmed, QS
Chad Harris	Rapier & Dagger, Unarmed, QS
Hunter Bell	Rapier & Dagger, Unarmed, QS
Kelly McDonnell	Rapier & Dagger, Unarmed, QS
Bill Church	Rapier & Dagger, Unarmed, QS
Matt Vogel	Rapier & Dagger, Unarmed, QS

## Philadelphia College of the Arts

Date: May 2, 1993

Instructor: Charles Conwell

Adjudicator: David Leong

John Bellomo	R & D, Unarmed, QS, BS & Shield
Jesse Lenat	R & D, Unarmed, QS, BS & Shield
Jeana LaVardera	R & D, Unarmed, Broadsword
Leonard Elliot	R & D, Unarmed, Broadsword
Jeannine Torres	R & D, Unarmed, Smallsword
Jeff Matey	R & D, Unarmed, Broadsword
James Pfeffer	R & D, Unarmed, Broadsword
Jill Clopper	R & D, Unarmed, Smallsword
Kim Waldauer	R & D, Unarmed, Smallsword
John Nila	R & D, Unarmed, Broadsword
Lisa Zacherie	R & D, Unarmed, QS, BS & Shield
Eric Giancoli	R & D, Unarmed, QS, BS & Shield

## University of Alaska

Date: May 5, 1993

Instructor: Michael Hood

Adjudicator: David L. Boushey

Shannon Sidell	R & D, Unarmed, Broadsword
Lainie Dreas	R & D, Unarmed, Broadsword
Heidi Mau	R & D, Unarmed, Broadsword
Kathleen Tracy	R & D, Unarmed, Broadsword
Molly Hood	R & D, Unarmed, Broadsword
Leif Sawyer	R & D, Unarmed, Broadsword
Rod Lamb	R & D, Unarmed, Broadsword
Ross Reed	R & D, Unarmed, Broadsword
Tim Bryan	R & D, Unarmed, Broadsword
Mike Larson	R & D, Unarmed, Broadsword
Frank Hardy	R & D, Unarmed, Broadsword
Alex Van Amburg	R & D, Unarmed, Broadsword

## Longwood College, Virginia

Date: May 6, 1993

Instructor: Todd Loweth

Adjudicator: J.D. Martinez

Keith Birdsong	Rapier & Dagger, Unarmed, QS
Kel Morris	Rapier & Dagger, Unarmed, QS

## Cornish Institute

Date: May 7, 1993

Instructor: Robert MacDougall

Adjudicator: David L. Boushey

Robert DeCrevel	R & D, Unarmed, Broadsword
Edward O'Brien	R & D, Unarmed, Broadsword
Julie Brukaw	R & D, Unarmed, Broadsword
Eleuthera Lisch	R & D, Unarmed, Broadsword
Kerry Christianson	R & D, Unarmed, Broadsword
C. Brannon Ledford	R & D, Unarmed, Broadsword
Wayne S. Rawley II	R & D, Unarmed, Broadsword

Alysoun Bond	R & D, Unarmed, Broadsword
Amy Nelson	R & D, Unarmed, Broadsword
Tara Catherine	R & D, Unarmed, Broadsword
David Holmes	R & D, Unarmed, Broadsword
David Paul	R & D, Unarmed, Broadsword

## University of Illinois

Date: May 7, 1993

Instructor: Robin McFarquahr

Adjudicator: Richard Raether

Joe Foust	Rapier & Dagger, Unarmed, QS
Kim Bergen	Rapier & Dagger, Unarmed, QS
Suzanne Wright	Rapier & Dagger, Unarmed, QS
Jennifer Alexander	Rapier & Dagger, Unarmed, QS
Martin McClendon	Rapier & Dagger, Unarmed, QS
Alexa Porter	Rapier & Dagger, Unarmed, QS
Russell McKenzie	Rapier & Dagger, Unarmed, QS
Tawanna Monteiro	Rapier & Dagger, Unarmed, QS
Anne Kowalski	Rapier & Dagger, Unarmed, QS
Herschel Kruger	Rapier & Dagger, Unarmed, QS
Rachel Hemphill	Rapier & Dagger, Unarmed, QS
Dominic Fumusa	Rapier & Dagger, Unarmed, QS
Cynthia Reynolds	Rapier & Dagger, Unarmed, QS
Sean MacArthur	Rapier & Dagger, Unarmed, QS
Billy Thomas	Rapier & Dagger, Unarmed, QS
David Lollar	Rapier & Dagger, Unarmed, QS
Daniel Novy	<i>Recommended</i>

Linda Gillum	Rapier & Dagger, Unarmed, QS
	<i>Recommended</i>
Ted Dechatelet	Rapier & Dagger, Unarmed, QS
	<i>Recommended</i>

Andrew Gibb	Rapier & Dagger, Unarmed, QS
	<i>Recommended</i>

Cynthia Barrett	Rapier & Dagger, Unarmed, QS
	<i>Recommended</i>

Joseph McKernan	Rapier & Dagger, Unarmed, QS
	<i>Recommended</i>

Nicholas Offerman	R & D, Unarmed, Brdsword, SS
	<i>Recommended</i>

Robert Elk	R & D, Unarmed, Brdsword, SS
	<i>Recommended</i>

## University of Washington

Date: May 8, 1993

Instructor: David L. Boushey

Adjudicator: John Robert Beardsley

James Anzide	R & D, Unarmed, Broadsword
June Burch	R & D, Unarmed, Broadsword
Michael Miller	R & D, Unarmed, Broadsword
James Haskins	R & D, Unarmed, Broadsword
Frank Martinez	R & D, Unarmed, Broadsword
Brund Oliver	R & D, Unarmed, Broadsword
Susan Champron	R & D, Unarmed, Broadsword
Erin McGaughan	R & D, Unarmed, Broadsword
Kelly Fiding	R & D, Unarmed, Broadsword
Ariel Estrada	R & D, Unarmed, Broadsword
Rock Reiser	R & D, Unarmed, Broadsword
Walter Stanford	R & D, Unarmed, Broadsword
Andrew McMasters	R & D, Unarmed, Broadsword
Julie Reeves	R & D, Unarmed, Broadsword
JoEllen Constine	R & D, Unarmed, Broadsword
Kathy Madden	R & D, Unarmed, Broadsword
Thea McCoutter	R & D, Unarmed, Broadsword
Carlo Johnson	R & D, Unarmed, Broadsword
Bruce Holmes	R & D, Unarmed, Broadsword
Craig Morris	R & D, Unarmed, Broadsword
Michael Miller	R & D, Unarmed, Broadsword
Vince Kovar	R & D, Unarmed, Broadsword
Doug Scholz-Carlson	R & D, Unarmed, Broadsword
Johanna Hemeth	R & D, Unarmed, Broadsword
Andrew Boyer	R & D, Unarmed, Broadsword
James Garver	R & D, Unarmed, Broadsword

## University of Virginia

Date: May 14, 1993

Instructor: Colleen Kelly

Adjudicator: Eric Fredricksen

I had the pleasure of seeing Ms. Colleen Kelly's work for the first time. Her actors were well versed in distance and target reliability especially.

Particularly noteworthy was the work of Jenny Friedmann and Bannon Puckett in a very creative take-off of *The Princess Bride*. A powerful combat scene entitled "I Hear You Kissed Larry Kramer" also displayed intensity and serious commitment. "Split Second" earned a recommendation for Jason George and Jamie Caffrey, who tackled a serious subject (extreme racial prejudice) with sincere involvement, emotionally and physically.

I wish to acknowledge the fine work of Ms. Kelly in preparing her students so well for this test.

Davis Kirby	R & D, Unarmed, Brdswrd, QS
Richard Enderlin	R & D, Unarmed, Brdswrd, QS
Jason Williams	Rapier & Dagger, Unarmed, QS
Bryan Garey	Rapier & Dagger, Unarmed, QS
Laura Kollar	Rapier & Dagger, Unarmed, QS
Jake West	Rapier & Dagger, Unarmed, QS
Andrew Heffernan	Rapier & Dagger, Unarmed, QS
Allen Durgin	Rapier & Dagger, Unarmed, QS
Jenny Friedmann	Rapier & Dagger, Unarmed, QS
Bannon Puckett	Rapier & Dagger, Unarmed, QS
Jason George	Rapier & Dagger, Unarmed, QS
	<i>Recommended</i>

Jamie Caffrey	Rapier & Dagger, Unarmed, QS
	<i>Recommended</i>

## Catholic University

Date: May 14, 1993

Instructor: Brad Waller

Adjudicator: J.D. Martinez

Bridget T. Knisley	Rapier & Dagger, Unarmed, BS
James H. Whalens	Rapier & Dagger, Unarmed, BS
Edward C. McAdams	R & D, Unarmed, Broadsword

## Columbia College

Date: May 27, 1993

Instructor: David Woolley

Adjudicator: Richard Raether

Corinna Bryan	Rapier & Dagger, Unarmed, SS
	<i>Recommended</i>
Eric Virkkala	R & D, Unarmed, Broadsword, SS
	<i>Recommended</i>

Jackie Katzman	Rapier & Dagger, Unarmed, SS
Ward Porrill	Rapier & Dagger, Unarmed, SS
David Babbitt	Rapier & Dagger, Unarmed, BS
William Underwood	Rapier & Dagger, Unarmed, BS
Jake McKinney	Rapier & Dagger, Unarmed, SS
Anne Marie Urban	Rapier & Dagger, Unarmed, SS
Renee May	Rapier & Dagger, Unarmed, SS
Kristen Runfeldt	Rapier & Dagger, Unarmed, SS
Ernest Datcher	R & D, Unarmed, Brdswrd, QS
Steven Hill	R & D, Unarmed, Brdswrd, QS
Patricia Anderson	Rapier & Dagger, Unarmed, QS
Colleen Milner	Rapier & Dagger, Unarmed, QS
Laura Bennecke	R & D, Unarmed, Brdswrd, QS
Geoff Coates	Rapier & Dagger, Unarmed, SS
Kristie Hassinger	Rapier & Dagger, Unarmed, SS
Ako Tyler	Rapier & Dagger, Unarmed, SS

## JUNE

### Northwestern University

Date: June 4, 1993

Instructor: Chuck Coyl

Adjudicator: Richard Raether

Karen Bergquist	Rapier & Dagger, Unarmed, QS
Eric Frederickson	Rapier & Dagger, Unarmed, QS
Mark Mallichok	Rapier & Dagger, Unarmed, QS
Lisette Bross	Rapier & Dagger, Unarmed, QS
Kelly Demaret	Rapier & Dagger, Unarmed, QS

## Wright State University

Date: June 6, 1993

Instructors: Mark Olsen, Drew Fracher

Adjudicator: Richard Raether

Vanessa Lee Hobbs	Rapier & Dagger, Unarmed, QS
Andy Holbrook	Rapier & Dagger, Unarmed, QS
Stef Tovar	Rapier & Dagger, Unarmed, QS
Kristin Geber	Rapier & Dagger, Unarmed, QS
Ann Klosterman	Rapier & Dagger, Unarmed, QS
Sam Gruber	Rapier & Dagger, Unarmed, QS

## M.A.S.C.S.

Date: June 28, 1993

Instructor: David Doersch

Adjudicator: David L. Boushey

Eli Coats	Rapier & Dagger, Unarmed, QS
Matt J. Miller	Rapier & Dagger, Unarmed, QS
John Kepler	Rapier & Dagger, Unarmed, QS
Michael Matthys	Rapier & Dagger, Unarmed, QS

## JULY

### Alabama Shakespeare Festival

Date: July 7, 1993

Instructor: Richard Raether

Adjudicator: Erik Fredricksen

Patrick Shea	R & D, Unarmed, Broadsword
	<i>Recommended</i>
Shane Henry	R & D, Unarmed, Broadsword
	<i>Recommended</i>

Cristina Vaccaro	R & D, Unarmed, Broadsword
	<i>Recommended</i>

Effie Johnson	R & D, Unarmed, Broadsword
	<i>Recommended</i>

Kelly McShain	R & D, Unarmed, Broadsword
Mandy Peek	R & D, Unarmed, Broadsword
Ross Tatum	R & D, Unarmed, Broadsword
Julie Walker	R & D, Unarmed, Broadsword
Dominic O'Neill	R & D, Unarmed, Broadsword
Joe Holmgren	R & D, Unarmed, Broadsword

## National Stage Combat Workshops

Date: July 12-30, 1993

Fight Masters: J.R. Beardsley, J.D. Martinez, Erik Fredricksen, R. Raether, C. Villa, D. Fracher

AACW - Advanced Actor/Combatant Workshop

Michael Anderson	R & D, Unarmed, SS, BS, QS, BSS
Robin Blich	Unarmed, Broadsword
Ted DeChafelet	R & D, Unarmed, SS, BS, QS, BSS
	<i>Recommended in six weapons</i>

Bruce Cromer	R & D, Unarmed, SS, BS, QS, BSS
	<i>Recommended in six weapons</i>

Chris Ensweiler	R & D, Unarmed, SS, QS
Peter G. Hurley	Quartermaster
Jeff A.R. Jones	Broadsword, Quartermaster
Scott Mann	R & D, Unarmed, SS, BS, QS, BSS
Darla Max	Broadsword
Richard Pallaziol	Quartermaster
Daniel Robles	Broadsword, Quartermaster
John Paul Scheidler	R & D, Unarmed, SS, QS, BSS
Jennie Smith	Smallsword, Quartermaster
Erik Vanbeuzekom	Smallsword, Quartermaster

ACW - Actor/Combatant Workshop

Joanne Lawrence	R & D, Unarmed, Broadsword
Marie-Heleen Coetzec	R & D, Unarmed, Broadsword
Pam Hurley	R & D, Unarmed, Broadsword
Alex Cordero	R & D, Unarmed, Broadsword
	<i>Recommended</i>

Dennis Kelleher	R & D, Unarmed, Broadsword
Caddy Feast	R & D, Unarmed, Broadsword
Marty Noyes	R & D, Unarmed, Broadsword
Jim Hymes	R & D, Unarmed, Broadsword
Jim Strider	R & D, Unarmed, Broadsword
Paul Kalina	R & D, Unarmed, Broadsword
	<i>Recommended</i>

Frank Lewallen	R & D, Unarmed, Broadsword
	<i>Recommended</i>

Tony McCarthy	R & D, Unarmed, Broadsword
Maggie Stenson	R & D, Unarmed, Broadsword
David Morgan	R & D, Unarmed, Broadsword
Ted Sharon	R & D, Unarmed, Broadsword
Paul Scherman	R & D, Unarmed, Broadsword
Nicole Callender	R & D, Unarmed, Broadsword
Christopher Darland	R & D, Unarmed, Broadsword
Jim Neely	R & D, Unarmed, Broadsword
Steve Knight	R & D, Unarmed, Broadsword
Galway McCullough	R & D, Unarmed, Broadsword
	<i>Recommended</i>

Ryan Spickard	R & D, Unarmed, Broadsword
	<i>Recommended</i>

Sean O'Shea	R & D, Unarmed, Broadsword
Bill Eissler	R & D, Unarmed, Broadsword

## AUGUST

### Legend of Daniel Boone

Date: August 19, 1993

Instructor: Joe Manussier

Adjudicator: Drew Fracher

Christian Kendra	R & D, Unarmed, Broadsword
Doug Yockey	R & D, Unarmed, Broadsword
Ted D'Agostino	R & D, Unarmed, Broadsword
Mark Hayes	R & D, Unarmed, Broadsword
Rick Kincaid	R & D, Unarmed, Broadsword
Tom Gould	R & D, Unarmed, Broadsword
David Frydrychowski	R & D, Unarmed, Broadsword
Ricky Charles	R & D, Unarmed, Broadsword
David Wilkenson	R & D, Unarmed, Broadsword

## Tecumseh

Date: August 27, 1993

Instructor: Brent Gibbs

Adjudicator: Drew Fracher

Robert Simmons	Rapier & Dagger, Unarmed, QS
David Fanning	Rapier & Dagger, Unarmed, QS
Jamieson K. Price	Rapier & Dagger, Unarmed, QS
Tom Fulton	Rapier & Dagger, Unarmed, QS
Ted Feldman	Rapier & Dagger, Unarmed, QS
Terry Laseter	Rapier & Dagger, Unarmed, QS
Raymond Speakman	Rapier & Dagger, Unarmed, QS
	<i>Recommended</i>

Lori Hunt	Rapier & Dagger, Unarmed, QS
Ian O'Connell	Rapier & Dagger, Unarmed, QS
Arthur Moss	Rapier & Dagger, Unarmed, QS
Peter O'Beirne	Rapier & Dagger, Unarmed, QS
Adam Burke	Rapier & Dagger, Unarmed, QS

## Louisiana Tech University

Date: August 27, 1993

Instructor: Mark Guinn

Adjudicator: Drew Fracher

Lyn Smith	Rapier & Dagger, Unarmed, QS
Wendy Simmons	Rapier & Dagger, Unarmed, QS
Robert Burt	Rapier & Dagger, Unarmed, QS
Ken Harrelson	Rapier & Dagger, Unarmed, QS

## Blue Jacket

Date: August 28, 1993

Instructor: Mark Guinn

Adjudicator: Drew Fracher

Don Devine	R & D, Unarmed, Broadsword
Jim Harvey	R & D, Unarmed, Broadsword
Peter Fitzke	R & D, Unarmed, Broadsword
Sheila Hullihen	R & D, Unarmed, Broadsword
Keith Conway	R & D, Unarmed, Broadsword
Timothy Johnson	R & D, Unarmed, Broadsword
Neil Massey	R & D, Unarmed, Broadsword
Lyn Smith	R & D, Unarmed, Broadsword
Mueen J. Ahmad	R & D, Unarmed, Broadsword
Ray Hayden	R & D, Unarmed, Broadsword
Anne Kelly	R & D, Unarmed, Broadsword
Dave Collins	R & D, Unarmed, Broadsword
Raymond Laudo	R & D, Unarmed, Broadsword
Fleet Cooper	R & D, Unarmed, Broadsword

Brian Helm	R & D, Unarmed, Broadsword
	<i>Recommended</i>
Cathy Clifford	R & D, Unarmed, Broadsword
Scott Galbraith	R & D, Unarmed, Broadsword

## Academy of the Sword

Date: August 29, 1993

Instructor: Richard Lane

Adjudicator: David L. Boushey

Keith Steinbeck	R & D, Unarmed, Broadsword
Melodee Spevack	R & D, Unarmed, Broadsword
John Cann	R & D, Unarmed, Broadsword
Bob Borwick	R & D, Unarmed, Broadsword
Kit Wilder	R & D, Unarmed, Broadsword

## SEPTEMBER

# Directory

**F**OLLOWING IS A CURRENT LISTING OF SAFD PEOPLE AND RESOURCES.

## FIGHT MASTERS

John Robert Beardsley  
P.O. Box 873  
Stinson Beach, CA 94970  
(510) 704-8220

David Boushey  
322 N.W. 175th  
Seattle, Washington 98177  
(206) 542-1649

Drew Fracher  
Abiding Grace Farm  
780 Bushtown Road  
Harrodsburg, KY 40330  
(606) 366-5549

Erik Fredricksen  
1425 Textile Road  
Ann Arbor, MI 48108  
(313) 944-0116

David Leong  
51 Lincoln Place  
Brooklyn, NY 11217  
(718) 638-3660

J.D. Martinez  
P.O. Box 1053  
Lexington, VA 24450  
(703) 463-8005

Richard Raether  
1834 Camp Avenue  
Rockford, IL 61103  
(815) 962-6579

J. Allen Suddeth  
131 Linden Avenue  
Glen Ridge, NJ 07028  
(212) 541-7600

Christopher Villa  
612 Fountain Ave. #20  
Pacific Grove, CA 93950  
(408) 426-3392

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(703) 323-7233

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(412) 441-8798

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Arkansas, Louisiana, Miss.**  
Mark "Rat" K. Guinn  
Louisiana Tech. University  
P.O. Box 8608  
Ruston, LA 71272-0034  
(318) 257-2711

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Warehouse Theatre  
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(803) 235-8845

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Michael Donahue  
316 S. Cleveland #3  
Memphis, TN 38104

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U. of Virginia Drama Dept.  
Culbreth Road  
Charlottesville, VA 22903  
(804) 924-8963

## MIDWEST Indiana, Kentucky

Susan Eviston  
7411 Moredale Road  
Louisville, KY 40222  
(606) 431-8983

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2025 W. Shakespeare #2  
Chicago, IL 60647  
(312) 489-6484

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David "Pops" Doersch  
4724 12th Avenue South  
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**Kansas, Nebraska**  
Paul Stegar  
335 N. 8th Street, #504  
Lincoln, NE 68508  
(402) 472-1612

**Colorado, Wyoming, Utah**  
Dale Girard  
7892 Greenbriar Circle  
Boulder, CO 80301  
(303) 530-0528

**SOUTHWEST  
Texas, Oklahoma**  
Mark Olsen  
3515 Green Fields Drive  
Sugarland, TX 77479  
(713) 265-0945

**Arizona, New Mexico**  
Brent Gibbs  
828 East 7th Street  
Tucson, AZ 85719  
(602) 623-7531

**WEST COAST  
Northern California/Nevada**  
Larry Henderson  
750 Rand Avenue #4  
Oakland, CA 94610  
(206) 784-3705

**Southern California/Hawaii**  
Gregory Hoffman  
171 Pier Ave. #257  
Santa Monica, CA 90405  
(415) 321-8794

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Bob McDougall  
P.O. Box 23078  
Seattle, WA 98102  
(206) 522-2201

**Alaska**  
Michael Hood  
1942 N. Salem  
Anchorage, AK 99508  
(907) 562-4047

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724 N. 79th  
Seattle, WA 98103  
(206) 784-3705

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New York, NY 10019-7239  
(212) 247-5393

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476 Second Street  
Brooklyn, NY 11215  
(718) 252-1051

Payson Burt  
P.O. Box 292  
Lititz, PA 17543-0292  
(717) 626-9957

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3120 Bryant Ave. South, #4  
Minneapolis, MN 55408  
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1339 N. Sheridan Avenue  
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FSU School of Theatre  
Tallahassee, FL 32306  
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(312) 764-3825  
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David "Pops" Doersch  
4724 12th Avenue South  
Minneapolis, MN 55407  
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7411 Moredale Road  
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587 Lisbon Street  
San Francisco, CA 94112  
(415) 957-3622

Todd Loweth  
5937 Quantrell Ave. #302  
Alexandria, VA 22312  
(703) 658-4390

Bob McDougall  
P.O. Box 23078  
Seattle, WA 98102  
(206) 522-2201

Dr. Robin McFarquahr  
810 N. Coler #1  
Urbana, IL 61801  
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265 W. Market Street  
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Mark Olsen  
3515 Green Fields Drive  
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15 Leroy Street, #12  
New York, NY 10014  
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Richard Ryan  
Chelsea Gardens  
Chelsea Bridge Road  
London SW1W 8RQ  
United Kingdom  
(071) 730-1255

Rick Sordelet  
46 Forest Street  
Montclair, NJ 07042  
(201) 509-0569

Robert Tuftree  
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Steve Vaughan  
800 Vernal Road  
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5616 Kirkham Court  
Springfield, VA 22151  
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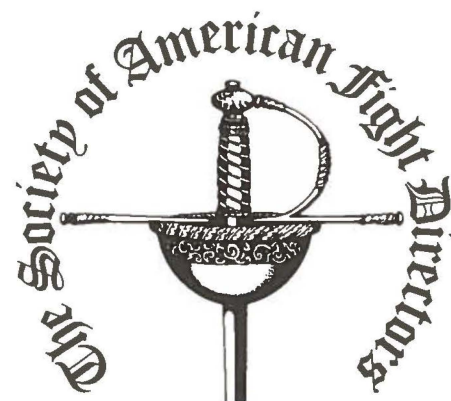
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# Society of American Fight Directors

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Actor/Combatant ♦ Teacher ♦ Fight Master

However, one need not take any sort of test 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 twice yearly and contains in-depth articles on the history and practice of stage combat, the latest equipment, staging practices; and *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. (For members outside the U.S., annual dues are \$30.00)  
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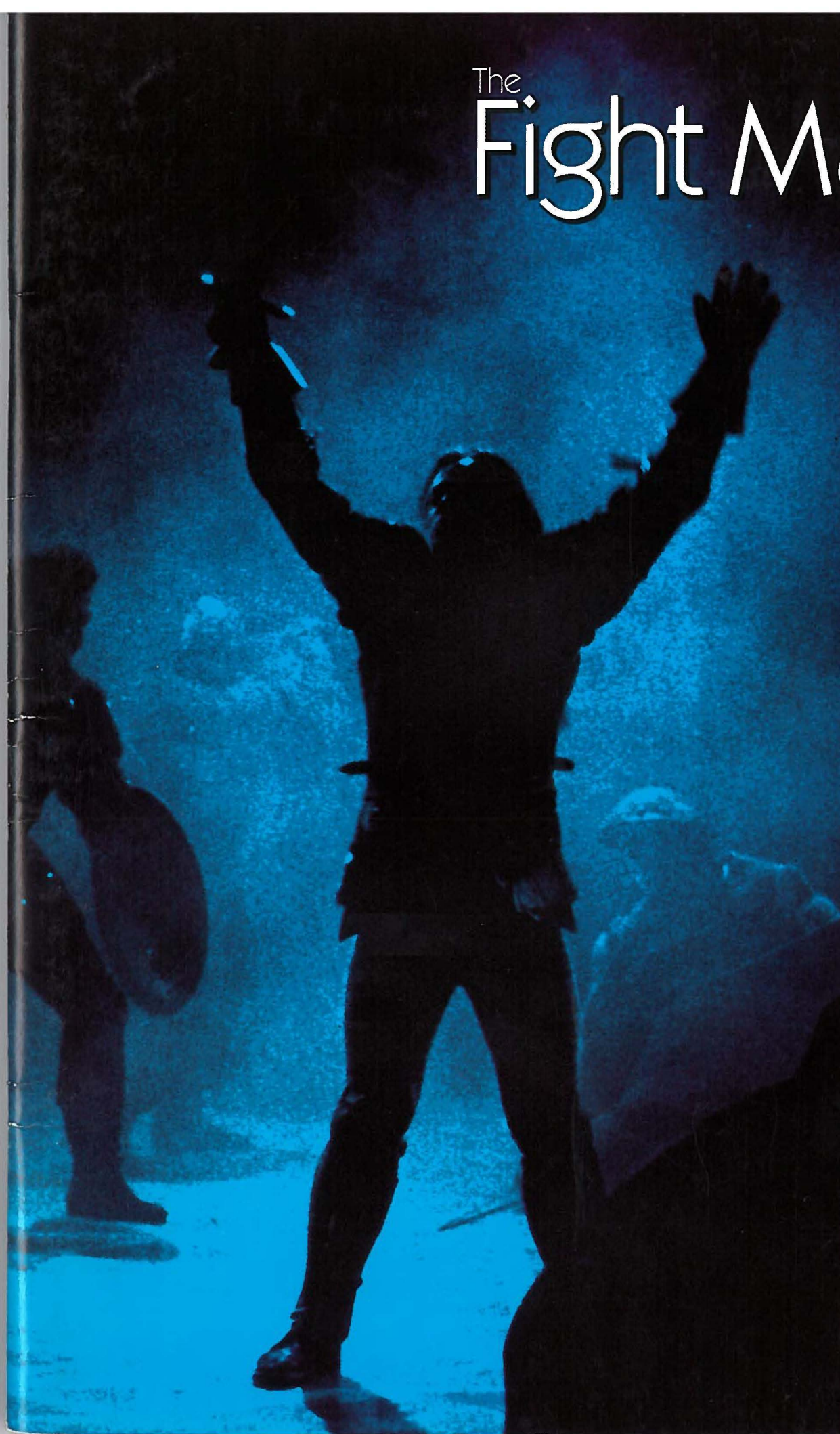
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T H E C U T T I N G E D G E



# The Fight Master

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OF  
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