

Marshall University

Marshall Digital Scholar

---

Fight Master Magazine

The Society of American Fight Directors

---

Summer 1994

## The Fight Master, Spring/Summer 1994, Vol. 17 Issue 1

The Society of American Fight Directors

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



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

---

### Recommended Citation

The Society of American Fight Directors, "The Fight Master, Spring/Summer 1994, Vol. 17 Issue 1" (1994). *Fight Master Magazine*. 51.

<https://mds.marshall.edu/fight/51>

This Book is brought to you for free and open access by the The Society of American Fight Directors at Marshall Digital Scholar. It has been accepted for inclusion in Fight Master Magazine by an authorized administrator of Marshall Digital Scholar. For more information, please contact [zhangj@marshall.edu](mailto:zhangj@marshall.edu), [beachgr@marshall.edu](mailto:beachgr@marshall.edu).





# The Fight Master

JOURNAL  
OF  
THE  
SOCIETY  
OF  
AMERICAN  
FIGHT  
DIRECTORS

SPRING/  
SUMMER  
1994  
VOLUME XVII  
NUMBER 1

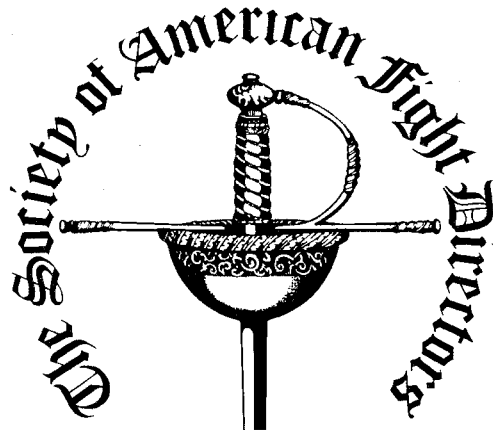


# The Fight Master

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.





# Catch up!

on back issues of the  
**Fight Master**

\$6.00 each – *Limited quantities*

**1-800-659-6579**  
*between 9 a.m. – 5 p.m.*

*or write to:*

Richard Raether  
1834 Camp Ave.  
Rockford, IL 61103

Dennis L. Graves  
-*Swordcutler*-  
255 So. 41st  
Boulder, CO 80303  
303-494-4685

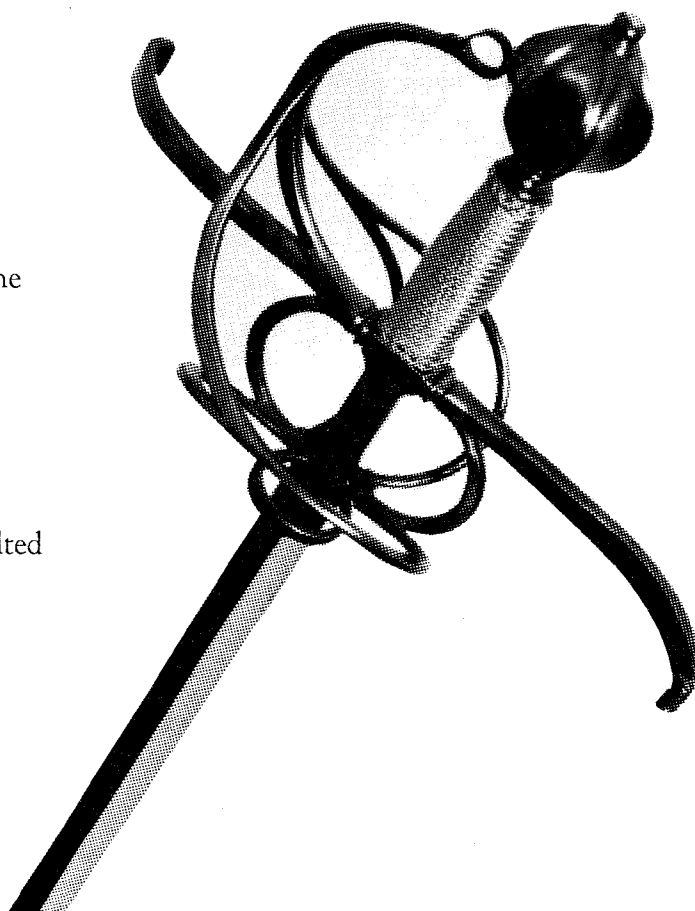
Classic Italian designs with combat durability beyond the strength of originals.

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

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

Rental weapons available for theatre, film and combat workshops.

Brochure sent on request.





# The Fight Master

17

## BEYOND ACTING FIGHTS: STAGE COMBAT AS A MARTIAL ART

BY ROBERT W. DILLON, JR., Ph.D.

The study of stage combat entails the same discipline and reaps the same rewards as any other martial art. And still stage combat has yet to be thought of or taught as a martial art. Perhaps it's time to revise our thinking.

20

## DARTH VADAR AND THE THREE MUSKETEERS

BY THOMAS H. CRAGG

Sword Master Bob Anderson's career has taken him from Olympic fencing teams to stuntwork with Errol Flynn, to donning the distinctive black armor of Darth Vader in *Star Wars*. "I never thought they would take swords into space," he remarked. His most recent venture is the latest film version of *The Three Musketeers*.

23

## PHYSICAL THEATRE: BACK TO BASICS

BY STEVEN M. LEVINE

"As long as we are creating live theatre in any style, the fundamental element we are dealing with is the body of the actor on stage." A celebration of physicality in theatre. And a guide to finding training that allows the actor to explore and enhance his or her physical skills.

27

## "NO, BY GOD, I WON'T!"

THE RICHARD SHERIDAN/  
THOMAS MATHEWS DUELS

BY LINDA CARLYLE MCCOLLUM

The Age of Reason was also the age when gentlemen (and gentlewomen) took their quarrels to the field of honor. When 17 year-old Elizabeth Linley fled to France to escape the amorous pursuit of Thomas Mathews, Richard Sheridan persuaded the lady to wed him. Then he sent his challenge. An account of two deadly enemies.

31

## WAR AND WARRIORS IN WESTERN CULTURE

BY RICHARD LANE AND JAY WURTZ

Since Neanderthal man first discovered that stones, wooden branches, and eventually flint-tipped spears could extend his reach and power, humans have embraced weapons to give them "long arms and terrible claws." And the mythic warrior was born.

### DEPARTMENTS

9 FROM THE PRESIDENT ..... Drew Fracher  
The president's "State of the SAFD" report

13 THE NSCW REPORT ..... Richard Raether  
The 1994 National Stage Combat Workshops

15 VIDEO VIEW ..... Ricki G. Ravitts  
A look at Leong and Suddeth's *Complete Unarmed Stage Combat Video Library*

35 THE PEN &  
THE SWORD ..... Dale Anthony Gerard  
A look at three Shakespeare "companions" and how they stack up on Mercutio's "O, he's the courageous captain of compliments" speech in *Romeo and Juliet*.

40 PUT TO THE TEST  
Results of SAFD actor/combatant fight tests across the country. And the winners are...

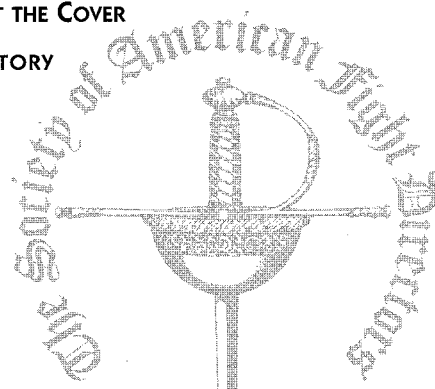
### MISCELLANY

4 EDITORIALY SPEAKING

5 LETTERS

11 ABOUT THE COVER

42 DIRECTORY



# Editorially Speaking



**BY  
MARGARET  
RAETHER**

## **F**IREWORKS ON THE COVER SEEMED APPROPRIATE


to celebrate the SAFD's explosive growth over the past few years. Membership has more than doubled and the word is spreading all the time.

It's increasingly important that the word is spread in a manner that reflects well on the SAFD as a group and on its members as individuals. Each of us is a regional rep. in the sense that others form an opinion of the organization based on the members they meet.

We had lots of mail in response to the last issue. I guess that proves that you *are* reading these journals. That's good to reflect upon when I am burning the midnight oil.

This issue features articles by a several first-time contributors. Submissions are *always* welcome. Sometimes there isn't room to include all that arrives and sometimes deadlines come and go with nary a submission in my cobwebby mailbox. The *Fight Master* is produced on a Macintosh and those of you who are plugged in are welcome to send submissions on disk or by modem.

*Margaret Raether*



**Tired of Plain, Boring, Period  
SWORDS &  
DAGGARS?**

Well, we here at good old  
**LUNDEGAARD ARMOURY**  
are too, so we now  
make our own  
Rapier, Daggers & Long  
Swords with unique  
(some say deranged...) hilt-work and combat-worthy blades. See for yourself by sending \$1.50 for a catalog to:

Lundegaard Armoury  
P.O. Box 287  
Crompond, N.Y. 10517

## The **Fight Master**

### **EDITORIAL STAFF**

#### **Editor**

Margaret Raether

#### **Associate Editor**

Richard Raether

#### **Contributing Writers**

Steven M. Levine, Thomas H. Cragg, Robert W. Dillon, Jr., Dale Anthony Gerard, Linda Carlyle McCollum, Richard Lane and Jay Wurtz

#### **Layout & Design**

Margaret Raether

Special thanks to  
Michael J. Lundquist  
and



**LUNDQUIST** *Graphics, Inc.*

### **SAFD OFFICERS**

#### **President**

Drew Fracher

#### **Vice-President**

Susan Eviston

#### **Secretary and Treasurer**

Richard Raether

### **BOARD OF DIRECTORS**

#### **Chairman**

Jeffrey Koep

#### **Members of the Board**

Kim Zimmer, Robert L. Hobbs, Drew Fracher

### **HONORARY MEMBERS**

Rod Colbin

Patrick Crean

Douglas Fairbanks, Jr.

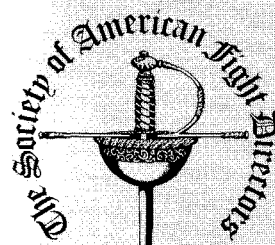
Richard Gradkowski

Dale Kirby

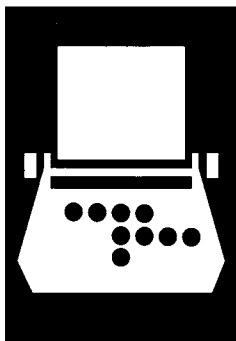
*Submissions to the Fight Master  
should be sent to:*

**1834 Camp Avenue  
Rockford, IL 61103**

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







*There was more reader response to the Fall 1993 Fight Master than to any previous issue, particularly with regard to Ricki G. Ravitts' letter about feeling invisible at an audition because of gender. Evidently, a nerve was struck. A sampling follows.*

## JUDGING ON THE BASIS OF SKILL

HURRAH TO RICKI G. RAVITTS FOR HER letter asking that we judge on the basis of skill instead of sex. Right on, Ricki!

*John Paul Scheidler*  
Coldwater, MN

THIS LETTER IS IN SUPPORT OF RICKI RAVITTS and her audition problems at the Met. I think it's rather ludicrous that she wasn't even seen, used as a partner, or even just treated politely.

*“It is difficult enough to get work as a female in this field. If [fight directors] don't go to bat for us with management, it only gets worse.”*

She's one of the finest fighters I've worked with in NYC. As she said, the fight director may not have had any choice with his casting, but common courtesy would have been a nice idea.

This leads to a broader “untraditional” casting question. As a director, I try to go with the actor who is going to give me a great performance, regardless of sex or color. I encourage the SAFD to encourage women and minorities to take up stage combat. I rarely see minorities represented in fight classes, and this is a real shame. The world is not just filled with white (male) bread.

*Tony Rust*  
Artistic Director, AND Inc...  
Brooklyn, NY

AFTER READING RICKI G. RAVITTS' LETTER in the Fall issue of the *Fight Master*, I feel that the problem she raises deserves serious attention from all SAFD members. This situation can be corrected if we pay more attention to what we are about and take more responsibility for communicating clearly.

Fight Directors, we need help here. Please be fair. If the call is for actor/combatants, that's who will show up — and we are a wildly mixed group. If you can only hire males, or females, or over six-footers, or Indonesians, or *anything* specific — *say so in the call information!* If

you do not, then do have the courtesy to see all qualified talent that turns up. We cannot read your minds and do not deserve to be treated shabbily if you do not inform us of your casting requirements.

Regarding the issue of female actor/combatants specifically, in the right costuming, gender can often be fairly irrelevant and we would appreciate your backing convincing directors of this. It is difficult enough to get work as a female in this field. If you don't go to bat for us with management, it only gets tougher. Non-traditional casting based on a performer's quality, as opposed to race or gender, is often actively promoted as a choice these days. The performing unions encourage the industry as a whole to hire more women. Nowhere do we need this more than in the field of stage combat.

Fellow actor/combatants, I don't have to tell you how unfair it can be out there. Let's do what we can to protect ourselves and each other. Finding out the casting parameters (if possible) before going to the audition can help avoid embarrassing situations. If

the call information is vague, a call to the theatre or exploring the SAFD grapevine helps. Once there, however, I think making the offers of assistance outlined in the letter, leaving the traditional photo and resume, then protesting the event to the SAFD, Equity (if appropriate) and making us all aware of the problem constitute precisely the right moves.

We are all in this together. If we communicate clearly, stand up for each other and treat our fellow stage combat professionals with the courtesy and respect they deserve, unfortunate, avoidable incidents like this need never occur.

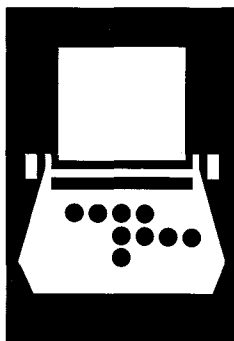
*Melodee M. Spevack*  
Burbank, CA

## IN DEFENSE OF “BLOW BY BLOW”

I WRITE TO OFFER AN ALTERNATIVE VIEW to recent negative statements about *The Blow by Blow Guide to Swordfighting in the Renaissance Style* video.

Its commentary is often good, as readers of Edgerton, Castle, and Arthur Wise will recognize. The swordplay itself has been described as a virtually unique interpretation of historical combat and its use in the theatre; this is undoubtedly true, and gives a very interesting perspective on methods of approach.

I recently worked on a production of the traditional pantomime *Babes in the Woods*. If



Readers familiar with this type of theatre will realize what its special needs are. I found several of the concepts from *Blow by Blow* very helpful.

Also, I've heard from young actors in training that they have found the video encouraging; that watching it had done a lot to increase their self-confidence.

I hope this provides a little illumination.

*Philip Stafford*

Society of British Fight Directors  
London

### DARKSIDE COMMENTARY

JUST WANTED TO COMPLIMENT MAESTRO Raether's words re: darkside choreography. Political correctness will be the death of the arts; I suppose we can't expect stage combat to remain untouched.

*Rob McLean*  
Chicago, IL

### KIND WORDS

I ENJOYED THE FALL *FIGHT MASTER*, AND especially the article about women duellists. I always have my eye out for printed information to give students (male and female) to help affirm women's place in the swashbuckling world.

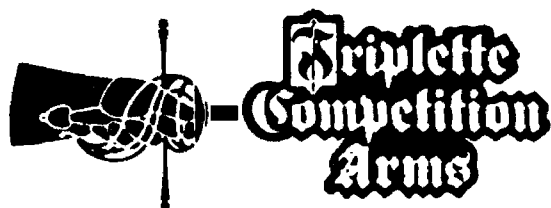
*David Engel*  
Chicago, IL

1993 was my first year as a member of the SAFD, and the *Fight Master* is worth the dues by itself. The breadth of articles is terrific. It's also nice to be informed about all those sources of equipment.

I've been a fan and small-time practitioner of stage combat for years and it's great to have such a wealth of news and information about this unsung craft. Keep up the good work!

*Colin Epstein*  
Los Angeles, CA

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



## Equipment for the Sport of Fencing

Triplette Competition Arms  
162 West Pine Street  
Mount Airy, NC 27030

Free Catalog

919-786-5294

**If You  
Have  
The  
Vision**

**We  
Have  
The  
Craft**

Dell'Arte offers  
the only full-time  
actor training  
program in  
Physical Theatre  
in America.  
Please call or  
write for more  
information.

ACCREDITED BY THE NATIONAL ASSOCIATION OF SCHOOLS OF THEATRE

# DELL'ARTE

SCHOOL OF  
PHYSICAL THEATRE

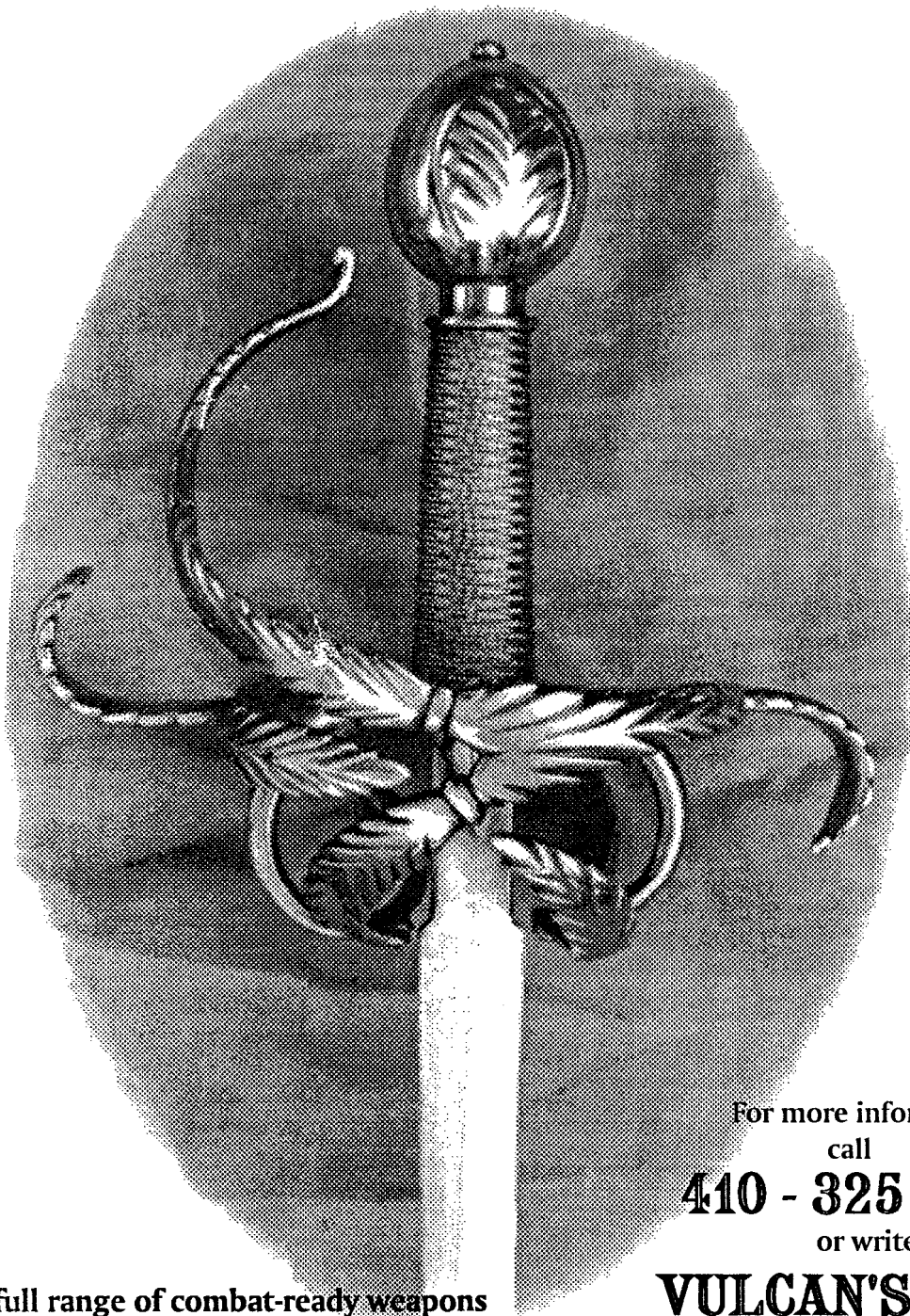
POB 816 BLUE LAKE, CALIFORNIA 95525  
707/668-5663



# VULCAN'S FORGE

## Fine Duelling Supplies

Lewis Shaw, Proprietor



Offering a full range of combat-ready weapons  
and training equipment for theatre, film, and  
historical recreation

For more information  
call

**410 - 325 - 2046**

or write

**VULCAN'S FORGE**  
**3013 Shannon Drive**  
**Baltimore, MD 21213**

# SAFD STUFF

**Tank Tops** (Angelo or Woman)  
\$12.00 M, L, XL all white

**T-Shirt** (Angelo or Woman)  
\$10.00 M, L, XL white or black

**Hats** black  
\$15.00 one size

## POSTAGE & HANDLING COSTS

Up to \$12.00	\$2.50
\$12.01-\$20.00	\$3.50
\$20.01-\$30.00	\$4.00
\$30.01-\$40.00	\$4.50
\$40.01-\$50.00	\$5.00
\$50.01-up	10%

Questions?  
Call Barbara Burgess  
(315) 265-6312



Send check or money order to: Barbara Burgess ♦ R.R. #1 Box 161 ♦ Norwood, NY, 13668 ♦ Delivery Time: 4-6 weeks

THE GLOBE FIGHTERS OF THE WASHINGTON, DC AREA PROUDLY PRESENT

# PATRICK CREAM WORKSHOP 94

Our **THIRD ANNUAL PADDY CREAM** workshop will welcome this legend once again to the Nation's Capital. Last year's workshops included: double stick fighting, case of rapiers, staging a battle, and 18th century British smallsword. Come see what happens next!

Slash-out registration form for Paddy Cream 1994

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

PHONE \_\_\_\_\_

☐ I will attend 1 day ☒ 26 ☒ 27

☐ I will attend 2 days

**DEPOSIT**

35.00 to hold your space  
non-refundable

Send form and deposit today to:

Paul Gallagher, PO Box 680, Bowie, MD 20718 (Ph-301-464-2965/fax 464-4158)

Make check payable to BRAD WALLER. Deposit deadline is July 1.

**WHEN:** Sept. 26 - 27, 1994

**WHERE:** Catholic Univ. Washington, DC

**HOUSING:** Please inquire

**FEE:** 180.00 / 2 days  
100.00 / 1 day

**INFO:** Michael Johnson (202) 291-4565

If you missed last year, you missed the meeting of the SAFD, SBFD, and the FDC. Don't miss any of this year's historic activities!





BY  
DREW  
FRACHER

## SUMMER IS UPON US AND WITH IT COMES A GREAT DEAL OF FIGHT WORK FOR US ALL IN THE VENUES

of Shakespeare, summer stock and outdoor historical drama. Whether it be as actor/combatants, choreographers or teachers of skills test classes, summer seems to be a time when our skills are put to the test time and again. It is these skills that will make us ultimately hireable and/or castable. It is these skills that I find myself dwelling upon of late.

I recently had a conversation with an artistic director of a summer theatre from whom I was seeking employment regarding the state of the art in terms of actors and fight skills or the lack thereof. I was suggesting that if he were casting for a season that included a play or two that were fight heavy, that he make a concerted effort to hire actors with skills in this area; tested and proven, up-to-date actor/combatants to be exact. This would save time and provide a better product in the long run, allowing the fight choreographer to actually

choreograph and not simply teach fight drills to unskilled actors that might pass for mundane choreography.

*“Our task is far from over in terms of training, quality, and getting the word out.”*

I was told that while none of the actors he was considering casting had any actual training much less a certificate from the SAFD, they were all “athletic types who were certainly trainable.” I have heard this time and again and I realized that what this means is that many folks in this country still put no real value on honest to goodness skills and our task is far from over in terms of training, quality, and getting the word out.

I responded to this individual’s reasoning by asking if he would consider hiring actors with no vocal skills and consider using his precious rehearsal time to train them in a vocal technique that would allow them to survive and excel as Shakespearean actors for the summer? He was a bit non plussed and I think I got my point across.

Shortly thereafter I was involved in helping to cast a Shakespeare at a regional theatre and thankfully the casting agent was actually holding a fight call in order to weed people out before the final call back. I was told, much to my dismay, that many of the

people who showed up professing to be “certified” by the SAFD had fared rather poorly and displayed little or no actual skill. Dismayed is putting it lightly. Here we have the opposite problem to the aforementioned one; just as disconcerting and just as huge. What is the solution, I asked myself?

### Working for a solution...

First, to continue to train and educate as many actors as possible and strive to give them *actual* skills. If this means that, as teachers, we forego a fast food treatment of the work, not sacrificing actual skill for the chance to test, instead concentrating on giving the student honest-to-goodness, usable skills that will stay with them, then so be it.

If this means that, as students, we look at our education as actors as an ongoing process that will require continued study and a quest for perfection of the basics before all else, then so be it.

If this means that, as choreographers, we do everything in our power to have directors and management hire actors with genuine skills before we blindly accept the job, then *SO BE IT!*

Secondly, that as actor/combatants we continue to train and hone our skills so that when the call does come the knowledge is at hand and ready for use, practiced and refined so that from day one we are fighting and perfecting the choreography we are given. We must take responsibility at whatever level we are employed to make this a working truth.

### Uncompromising standards ...

Our standards of quality and our personal skills must *NEVER* be compromised, just like our standards of safety. The battle is still raging and I charge you all to do your part, not only for the SAFD, but for the quality of the American theatre. Talk to your directors and producers, renew your status and keep it current by continually honing your skills, be the best you can be and make yourself more hireable in all respects. These are the solutions, this is the task, now and always.

Thanks for listening, thanks for all the hard work and continued growth. Don’t drop your guard folks; the collective mindset out there has yet to change.

ang Warclub Battleaxe Spear Schiavona Javelin Flail Dagger Sword Mace Tomahawk Revolver  
 etum Whip Pistol Smallsword Derringer Kris Polearm Rifle Blowgun Ken Scabbard Crossbow  
 uebus Yatagan Bill Rapier Bayonet Schlaeger Claymore Saber Musket Cutlass Runka Knife Sh  
 gun Bladrick Falchion Kukri Handhook Gladius Cinquedea Switchblade Truncheon Halberd Pila  
 Foil Tulwark Katana Shield Scramasax Stiletto Blunderbus Epee Main Gauche Shamshir Broads



(707) 226-2845

(619) 726-1411





# 18th ANNUAL

SUMMER WORKSHOPS IN THE  
NORTHERN CALIFORNIA REDWOODS

**DELL'ARTE SCHOOL OF PHYSICAL THEATRE**  
**COMMEDIA DELL'ARTE**  
TAUGHT BY THE DELL'ARTE PLAYERS CO.

Also...Workshops in...

**MASK, MIME, CLOWN, YOGA & ALEXANDER TECHNIQUE**

There is no other training program like Dell'Arte

For information and brochure/application call 707.668.5663 or write us at:

## DELL'ARTE

SCHOOL OF PHYSICAL THEATRE  
POB 816s Blue Lake, CA 95525

about  
the Cover



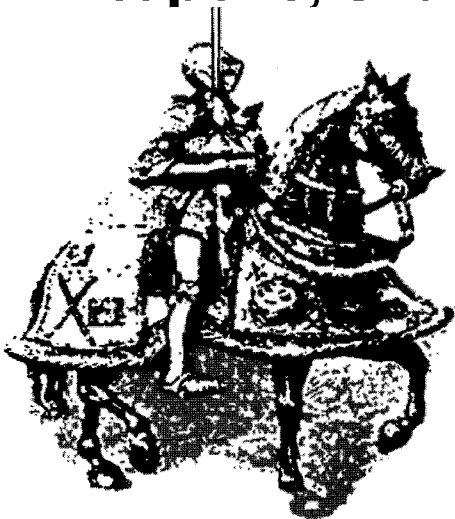
**Henry V**

The cover of this issue features a photo from the Guthrie Theatre's production of *Henry V*, directed by Garland Wright and Charles Newell. Fights were staged by Richard Raether.

# RAMSHEAD ARMOURY

*"Purveyors of Historic and Unique Weaponry"*

**Weapons, Chainmail, Books and Clothing  
for the medievalist**



**Catalog \$2.00**

**Ramshead Armoury**

**P.O. Box 653**

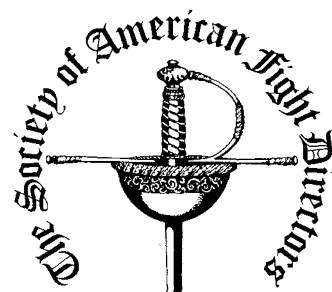
**Champaign, IL 61820**

F I F T E E N T H      A N N U A L

# NATIONAL STAGE COMBAT WORKSHOPS

July 11-29, 1994

Las Vegas, Nevada



The Society  
of American  
Fight Directors

in association with the  
University of  
Nevada—Las Vegas

an equal opportunity/  
affirmative action university

for more information  
call On-Site Coordinator

Linda McCollum

702-895-3662



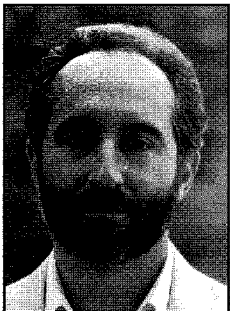
**RICHARD RAETHER**  
NSCW COORDINATOR  
SMALLSWORD  
QUARTERSTAFF



**J.R. BEARDSLEY**  
BROADSWORD



**DAVID BOUSHEY**  
ADVANCED  
ACTOR/COMBATANT  
WORKSHOP



**J.D. MARTINEZ**  
RAPIER & DAGGER

## ONCE A YEAR, IT'S TIME TO SHARPEN OUR BLADES, POLISH OUR STYLE AND HONE OUR SKILLS AT THE NSCW.

AS YOU ARE PACKING, TOSS IN YOUR lucky dice, as we are again being hosted by the University of Nevada-Las Vegas for this, our fifteenth annual National Stage Combat Workshops.

Please take note of the plural. The NSCW has consisted of two separate workshops for a number of years now. Running concurrently with the basic Actor Combatant Workshop, is the Advanced Actor Combatant Workshop.

The AACW will rotate out in 1995, when the Teacher Training Workshop rotates in.

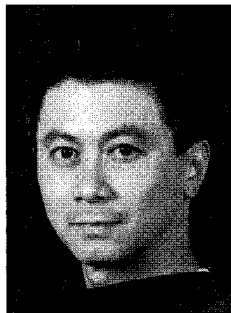
The NSCW is the single largest event sponsored by the SAFD each year and provides a unique opportunity to study, to train, and to talk swords until you are blue in the face with other aficionados.

If you can't attend, and obviously only a small portion of the SAFD's 450+ members actually makes it to Vegas, you can make your voice heard at the annual SAFD officers' meetings through your elected representatives.

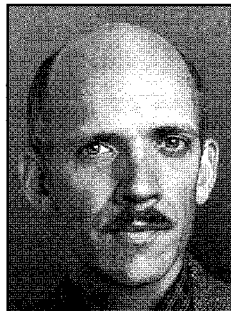
Teachers, voice your concerns to Teacher Rep. Geoff Alm. Actor/Combatants and Friends can contact Membership Rep. Ricki G. Ravitts. Geoff and Ricki are both listed in the Directory at *Fight Master*.



*Richard Raether*



**DAVID LEONG**  
ADVANCED  
ACTOR/COMBATANT  
WORKSHOP



**J. ALLEN SUDDETH**  
UNARMED COMBAT



# Arms & Armor

1101 Stinson  
Blvd. N.E.  
Suite G-M  
Minneapolis,  
Minnesota  
55413  
612-331-6473

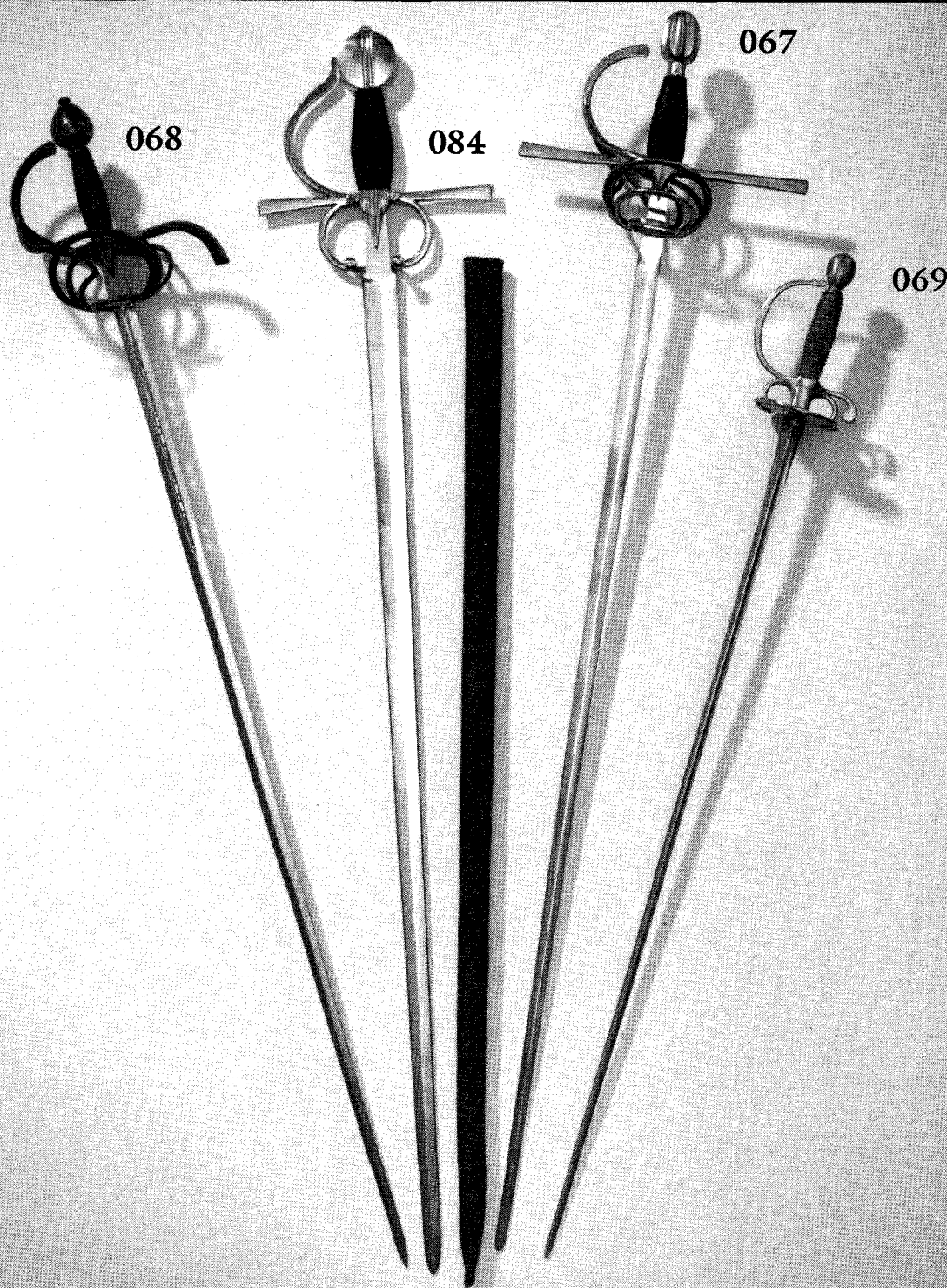
Send \$2.00  
for our *new*  
24-page catalog

Make checks  
payable to:  
Arms & Armor

Please allow  
6-8 weeks  
for delivery

Add \$5.00 shipping  
per item

**Quality  
reproductions  
of swords and  
weapons  
suitable for  
stage combat.**



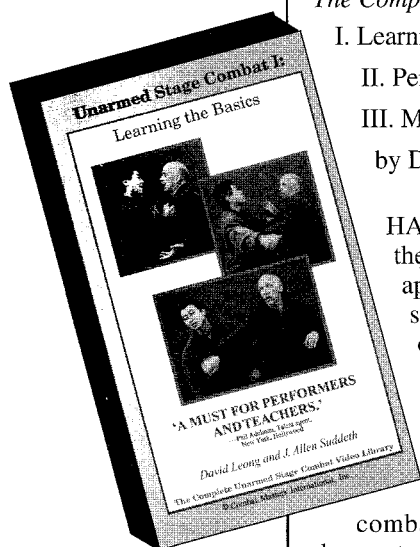
Arms & Armor 1101 Stinson Blvd. N.E., Suite G-M, Mpls, MN, 55413 612-331-6473

- |  |                           |
|--|---------------------------|
| <input type="checkbox"/> 068 Solingen Rapier         | w/ pierced blade \$460.00 |
| <input type="checkbox"/> 084 Venetian Rapier         | \$425.00                  |
| <input type="checkbox"/> 067 Northern Italian Rapier | \$425.00                  |
| <input type="checkbox"/> 069 Smallsword              | \$195.00                  |

Name _____	
Address _____	
City _____	State _____ Zip _____
Daytime Phone: (    ) _____	
VISA/Mastercard (circle one)    Exp. Date _____	
Card # _____	
Signature _____	



## A LOOK AT DAVID LEONG AND J. ALLEN SUDDETH'S THE COMPLETE UNARMED STAGE COMBAT VIDEO LIBRARY.



BY  
**RICKI G.  
RAVITTS**

### *The Complete Unarmed Stage Combat Library*

- I. Learning the Basics
  - II. Perfecting the Fundamentals
  - III. Mastering the Techniques
- by David Leong and J. Allen Suddeth

HAVING STUDIED WITH BOTH OF these fight masters, having seen and appreciated their work in class and on stage, could one possibly write an objective review of their tapes? Very unlikely. Nevertheless, let's take a look at what the tapes have to offer, and to whom.

All three tapes share the same format: first a list of key stage combat terms; followed by a full speed demonstration (by Leong and Suddeth) of the fight to be taught; next a breakdown of the elements and techniques as the fight is taught to several students; and finally a full speed performance of the fight by the students themselves.

Viewers are invited to get up and learn along with the students, rewinding and reviewing as needed. Between sections of teaching the fight, both fight masters offer suggestions which apply to the moves being learned as well as to stage combat in general.

In addition, each cassette comes with a booklet summarizing the techniques and the choreography, and offering tips for teachers and for performers.

While actor/combatants may well find these tapes useful as a reference and refresher, the cost (\$89.95 each or set of three, \$199.95) and the space required to use them properly may be beyond the resources of an individual budget or living room.

The most likely market would seem to be high schools or colleges that wish to offer some stage combat, but lack a highly trained fight teacher or the budget to hire one. The person thrust into teaching that class — whether someone new to fighting or new to teaching — is the one who will benefit most from these tapes, since one sees therein not only the proper execution of various techniques, but also how the techniques are taught.

Skills, as well as class structure and rehearsal techniques, are amply demonstrated, along with the ultimate goal of achieving a safe, exciting fight. Repeated scenes of calm, dispassionate rehearsal in a studio or onstage are intercut with location shots of the same student fighters in full performance — providing a nice example of the disciplined work required to reach the desired end.

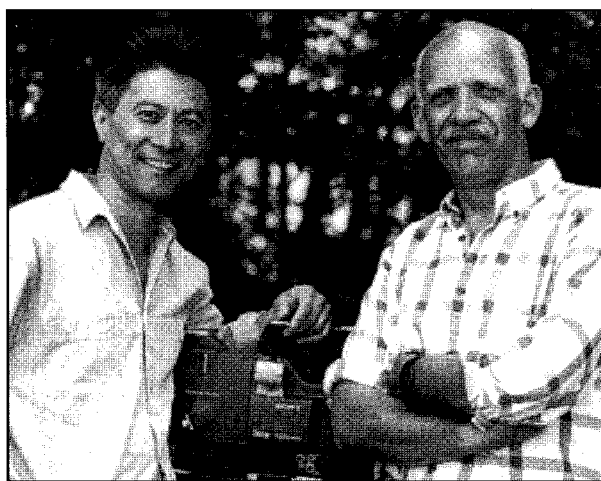
### IN PRACTICE: An Unscientific Survey

While viewing the tapes, I have to admit I couldn't just sit and watch, I had to get up and try out the moves myself, especially the more advanced final fights in Tapes II and III. I can therefore attest that it is possible (though potentially dangerous to coffee tables) to do one side of the fights within a small living

room. The pace of the teaching allowed me to fight along with the tape without too much rewinding. (When new combat-ants appeared I was occasionally confused about who was now doing "my" part.)

After shadow boxing my way through Tapes I and II, what I really

wanted to do was find a class and a partner, and start fighting! Failing to find a class, I found instead an untrained volunteer with whom to attempt Tape I (*Learning the Basics*).



Fight Masters David Leong and J. Allen Suddeth



Handing over the remote to my new student/partner, we worked slowly through the tape. We rewound and reviewed sections frequently, sometimes using slow motion to pick out details of footwork or focus.

While I tried to let the tape do most of the teaching, my partner often asked classic beginner questions about what was wrong and how to fix it.

We worked for two hours, during which we practiced all the exercises and rehearsed fairly smoothly (at half speed) a simple fight of 10-12 moves. My partner was excited and encouraged by what we had accomplished and eager to learn more.

Had there been an entire class of beginners, the material on Tape I would certainly have filled several class periods.

In response to those who worry that these tapes may discourage the hiring of trained

teachers, or that students who complete the three tapes will believe they've learned all there is to learn, I encourage you to put most of your fears aside.

There will always be people who make decisions according to the bottom line, and people who overrate their own knowledge. Perhaps by setting a professional

*“What I really wanted to do was find a class and a partner, and start fighting!”*

example, however, the Suddeth/Leong tapes will not only teach basic unarmed skills, but also spark interest and a desire to learn more about stage combat.

These tapes do not replace good reference books, extended training or highly skilled teachers. Rather they add a valuable new tool, useful and interesting to teachers and students alike.



Ricki G. Ravitts is a New York-based actress, an actor/combatant and serves as the SAFF membership representative.



## Rod Cassteel's Colonial Armoury

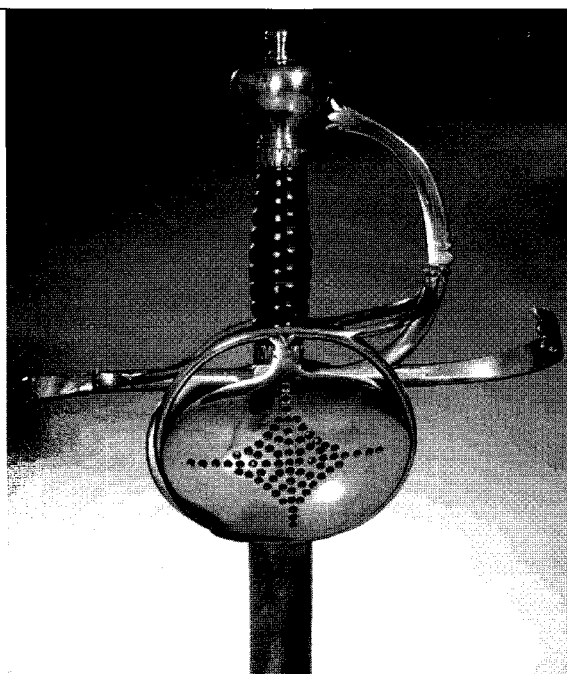
### THE SOURCE FOR HISTORIC STEEL WEAPONRY

90000 PRAIRIE ROAD • EUGENE, OR 97404

**503-688-9169**

SWORDS • DAGGERS • POLEARMS • ARMOR  
SPECIAL EFFECTS WEAPONRY • FIREARMS  
COMBAT QUALITY • HANDMADE STEEL WEAPONRY

Largest selection in the U.S. — Over 60 sword styles in catalog  
Wholesale Prices for SAFF Members  
Send \$1.00 for complete catalog.



# Beyond Acting in Fights: Stage Combat as A New Martial Art

Stage combat fulfills all the requirements of a martial art, except for the fact that is not thought of or taught as one.

BY  
**ROBERT W.  
DILLON, JR.**  
PH.D.

Students at the National Stage Combat Workshops work on a routine.

MAESTRO ERIK FREDRICKSEN ONCE TOLD ME in a letter that he believed stage combat could evolve into an art form in its own right. He felt that the art could be pursued for its own sake and that persons who would never fight on a stage before an audience could nonetheless benefit from its training.

Maestro Drew Fracher, in conversations and letters, has several times compared the demands of stage combat training to those found in martial art. He suggests that stage combat and martial art share a foundation in discipline and hard work. Both men are onto something. Both have got it just right.

I suggest that stage combat is, in fact, a martial art already. I further suggest that stage combat, as a theatrical martial art, the first truly theatrical martial art, benefits both actor and non-actor, both the actor who will fight many fights and the actor who will never fight on stage. I further suggest that stage combat training could benefit anyone, even those lucky souls who've never felt the siren call of the theatre. All that's needed is a slight change in attitude, a slight adjustment in thinking, and a slightly wider vision.

Strictly speaking, martial arts include any arts that have a military or combative origin. Thus, boxing, wrestling, fencing, and stage combat, related as they are to military matters, are martial. Martial arts are not limited to Asia but found in all cultures and all countries.

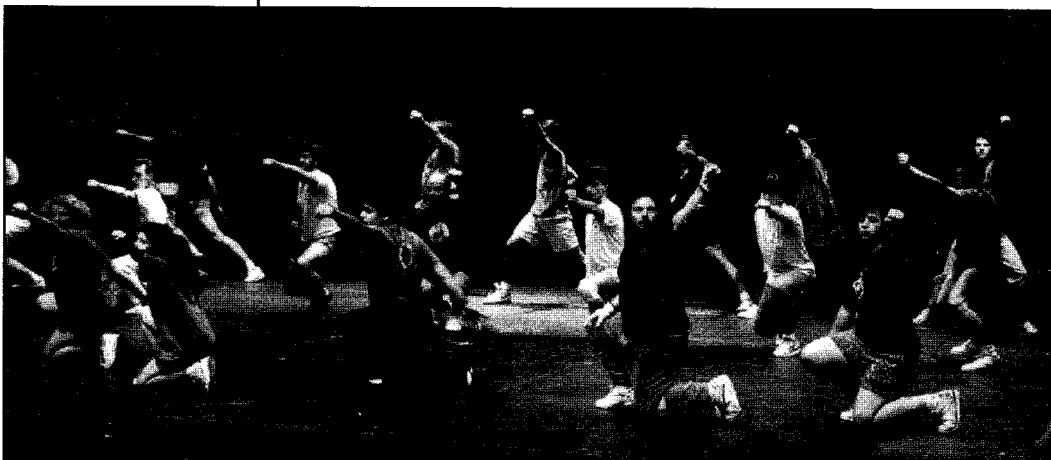
Now, art implies a high degree of refinement and an emphasis on refinement in training. The values of a true martial art have more to do with self perfection than with self protection and even less to do with self aggrandizement. The winning of contests has no importance to the highest realms of martial art. So, at certain levels certain activities that do not have such emphasis are better considered as sports. Stage combat is clearly not one of them.

## The true nature of genuine martial art...

It is in this matter of values that the true nature of genuine martial art resides. The expression of the outcomes sought by practitioners of martial arts reveal their refinement. The combined force of the values held and outcomes desired by genuine martial art makes these disciplines powerful forces for human growth.

The only real problem with stage combat as martial art is that it is simply not taught a such. The main outcomes sought have nothing to do with human growth. Mostly they cluster around passing a skills proficiency test. Certainly this is justified. We want competent actor combatants. We want safe fighting. Therefore, we spend our energies on teaching, and learning form and function, on acquiring skills. This is all exactly as it should be, but does it go far enough?

A whole bunch of other possible outcomes wait to be tapped. We have only to acknowledge them. Mostly, these reside in the context of combative discipline, in the process and practice rather than in the outcome. Human potential for self expression, confidence, concentration, sensitivity, awareness, and growth in empowerment, name



just a few of the possible extrinsic values of stage combat when taught as a martial art.

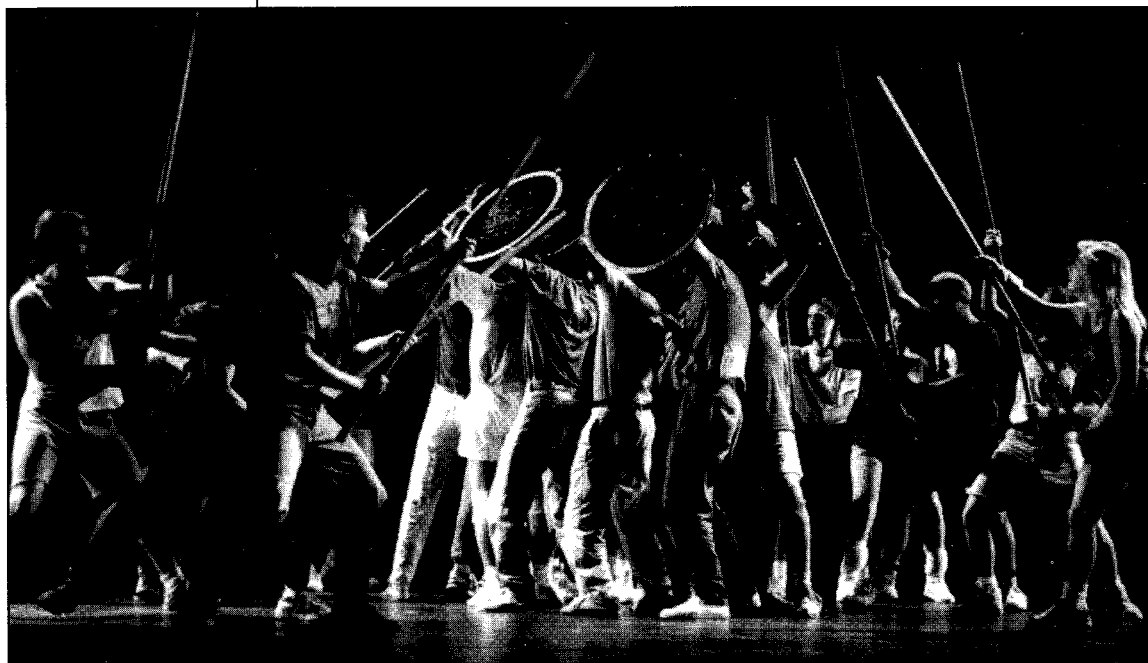
Thus, stage combat can reach far beyond the studio, the rehearsal hall and the stage. Stage combat can teach actors more than competence in their craft. As a martial discipline it can prepare the actor for the encounter with life. It can unify thought, word, and deed. It can become a tool for personal empowerment and a way to survive the stresses of the theatrical life.

*“Stage combat can reach far beyond the studio, the rehearsal hall and the stage.”*

Richard Nichols, head of the actor training program at Penn State, recently delineated the value of martial training for the actor. He noted specific ways in which martial training could impact actor training. Outcomes valued by martial artists include improvement, growth, or development of:

1. Focus, concentration, and awareness
2. Staying in the present moment
3. Visualization, image placement, expansion of imagination
4. Controlled, precise, accurate, and economic application of energy
5. Playing/doing one action at a time
6. Expansion of self image, confidence, and courage
7. Balance, sensitivity, control, flexibility, and coordination, what Sam Keen calls “situation and incarnation,” life in the body

A public performance  
by students at the  
National Stage Combat  
Workshops.



8. Reunification of mind, spirit, and body, or, another way to say it, dynamic reunification of thought, word, and deed

#### 9. Discipline

Indeed, martial art offers, “a valuable and available resource” but, Nichols reminds us, it “goes largely untapped.” Later, and more poetically, he calls Asian martial disciplines “a precious resource in the search for selflessness and the art within.”

Clearly, when these objectives underpin stage combat training, when they become the desired and stated outcomes, stage combat becomes a legitimate movement discipline and not simply a set of skills to be learned. Carried far enough, this process allows the art to expand to include all who need to learn or relearn these skills of human development.

Stephen K. Hayes, a well-known martial artist of the traditional Japanese school, suggests that

*... the artist strives to refine and perfect his crusade for the elimination of the crude, ineffective, inaccurate, and inappropriate. Perhaps it could be said that the true goal of the martial artist is to let go of all aspects that serve as obstacles to his or her own ability to successfully deliver direct personal self expression ... [to practice martial art] is to confront myself, and in so doing confront all those aspects of myself that I have allowed to get in my way for a lifetime.*

*It is a form of art that demands total honesty. It is a form of art in which the relentless search for areas of personal weakness and vulnerability takes precedence over the indulgence of enjoying area of strength and accomplishment. ... I tell my truth every time I move. (“Artist,” 1-2)*

This statement flies in the face of the myth that martial arts mostly involve violence and mayhem. This vision of “martial” art stands upon remarkably similar ground to that held by “theatrical” art; Hayes earned, in fact, an undergraduate



degree in theatre arts. Clearly, actors (and other human beings!) may learn much from martial disciplines.

Like theatre training in general and, indeed, like all education, martial arts make human growth possible by pointing out the need for change in the clearest of terms. Hayes uses the terms "honesty" and "truth." The proponent makes changes in the face of truth and honesty. The martial art has no power to do anything for or to the student. The martial arts

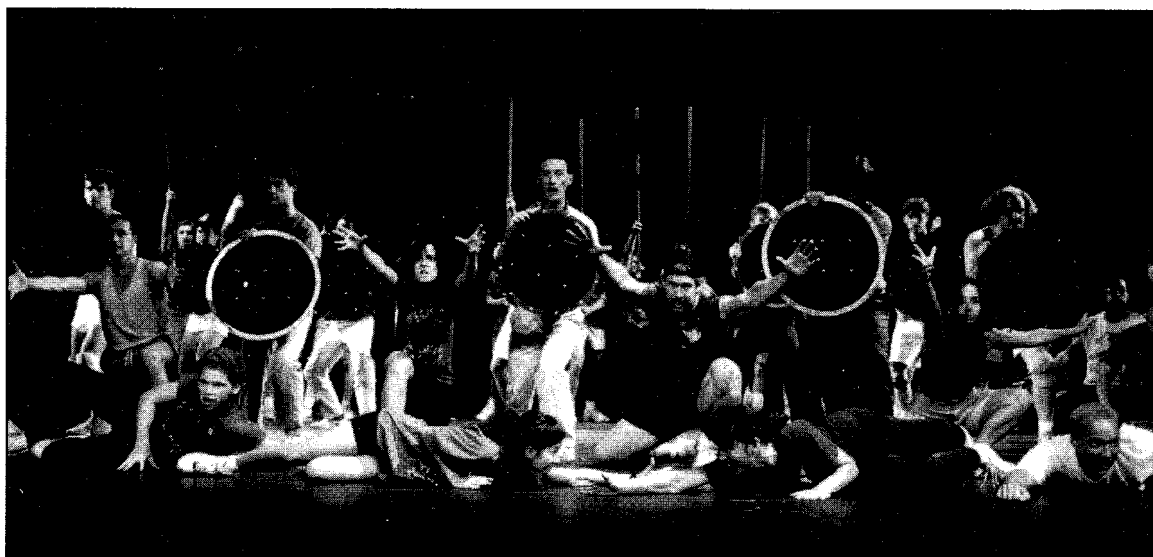
*... cannot really change us, we can only change ourselves. . . . [Martial art is] merely a reflection of our true selves; how you are in life will be how you are in [the practice of a martial discipline]. . . . [Martial practice] itself cannot change all this, but it can make thing more obvious to us. It then becomes our responsibility to recognize the problems and make the necessary changes. (Onuma, 144)*

Practice of a martial discipline reveals the truth. You cannot hide behind a facade when the sword lashes down. You must take clear, appropriate, and effective action. Any weaknesses are readily revealed to the proponent and to all who watch. This is very much like the facts of life in an acting studio or a fight test. Skill and truth stand fully visible.

Clearly, stage combat can provide all who pursue it with these opportunities for growth. All that needs to happen is a mere change in focus. Extension of the basic objectives of stage combat training need not diminish the importance of those objectives. In point of fact, all authentic martial arts take the student through form, to function, and finally, to essence.

Stage combat must first, in other words, teach the skills, the outward techniques, then their functions, and finally, after long-term exploration, student with teacher, begin to find the larger lessons hidden at the deepest level of training. We need simply extend our training programs into the long term in order to see growth at the essential level.

That level is the level where profound changes in human beings become possible.



Again, much depends upon the motivation of the individual but, where desire meets methodology, the student can come to see stage combat exercises as symbolic of principles at work in the universal scheme of things. The control and focus of a well done stage sword thrust becomes practice in learning to control and focus the intentions. That in turn becomes practice in the functions of the life force in the universe. The possibilities are endless.

*“The control and focus of a well done stage sword thrust becomes practice in learning to control and focus the intention.”*

All we need do is shift the emphasis of long term training in stage combat towards humanization for miracles to be possible.



Robert Dillon is an SAFD member and frequent contributor to the *Fight Master*.

#### WORKS CITED

- Hayes, Stephen K. "The Warrior As Artist."  
*Musubi: The Journal of the Nire Gates Institute*  
 Germantown, Ohio: Nire Gates Press, August, 1993.
- Keer, Sam. *To A Dancing God*.  
 New York: Harper and Row, 1970.
- Martinez, J.D. *Combat Mime: a Non-violent Approach to Stage Violence*. Chicago: Nelson-Hall, 1982.
- Nichols, Richard. "A Way for Actors: Asian Martial Arts."  
*Theatre Topics*. Baltimore:  
 John Hopkins University, March, 1991.
- Oruma, Hideharu with Dan and Jackie DeProspero.  
*Kyudo: the Essence and Practice of Japanese Archery*.  
 New York: Kodasha, 1993.

# Darth Vader And The Three Musketeers

**B**ob Anderson is the man in demand when a star is required to wield a sword and make it look convincing.

BY  
THOMAS H.  
CRAGG

THINK OF A MOVIE VILLAIN, AND MANY pictures come to mind. Usually these pictures are gray shadows; vague, and half remembered. Mention one name, however, and the picture solidifies into a single large individual dressed entirely in black, wielding his famous "light sabre"... Darth Vader.

Would it surprise you to learn that this arch villain taught four ultimate good guys how to fight with a sword? I'm referring, of course, to Athos, Aramis, Porthos, and D'Artagnan in the Walt Disney Pictures film of the classic French novel by Alexandre Dumas, *The Three Musketeers*.

Darth Vader, also known as Bob Anderson, is a fencing master's fencing master. At 71 years of age, he's in top shape, and still physically involves himself with the training of the actors put in his care.

## Early fencing training...

Bob began his career in fencing in 1947 while in the British Royal Marines. He began his coaching career in 1949 under the tutelage of Maitre Roger Crosnier who had come to Britain from France after the 1948 Olympics in London, to take over the position of National Coach. Under Maitre Crosnier, Bob participated in the 1952 Olympics as an athlete, and when the Maitre returned to France in 1953, he accepted the position of National Coach, attending six Olympiads. In 1962 he became the European Sabre Champion.

*"My style of fencing draws heavily on my experience as a sabre fencer. In fact, when I first met Errol Flynn, he liked this style and that led to my first movie, The Master of Ballantrae."*

"My style of sword fighting draws heavily on my experience as a sabre fencer," remarked Bob. "In fact, when I met Errol Flynn, he liked this style, and that led to my first movie, *Master of Ballantrae*. Subsequently, I did a

total of three movies with Flynn in the capacity of Swordmaster and stunt double."

Since that first movie, Maestro Anderson has worked in hundreds of action films doing things as diverse as being blown around by the three super bad guys in *Superman II* to playing Darth Vader's swordfighting role in *The Empire Strikes Back*, and *Return of the Jedi*. He's been Swordmaster for the Royal Shakespeare Theatre in Stratford, England, and Swordmaster for all Disney films from 1972 to 1980.

## Taking swords into space...

"I never thought they would take swords into space," remarked Bob when asked about his role as Darth Vader. "I didn't do the first *Star Wars*. I was working with Michael Caine at that time on a remake of *Kidnapped*. Peter Diamond, who is a long-time friend and associate of mine was the stunt coordinator for the *Star Wars* series, and he asked me to double for Darth Vader during the swordfights with Mark Hamill.

"Obviously, with Mark playing Luke Skywalker without any protection at all, it was realized that, due to the restrictions of Darth Vader's costume, especially when it came to the field of vision from behind the mask, that Mark could potentially be injured. With that in mind, they wanted an expert swordsman to do the routine simply for the safety factor. That's how I came to be in the series."

Oddly enough it was not his role as Darth Vader, or his former affiliation with Disney that brought him in as Swordmaster on *The Three Musketeers*, but rather the fact that he was responsible for the swordplay in another, quite different movie.

## The Princess Bride...

"Director Stephen Herek was looking at some old films, trying to get an idea of how the sword fights might go in *The Three Musketeers*.

The fight he liked most was in *The Princess Bride*,” explained Bob. “So he found out who did the swordplay in it, and called me up. Fortunately I was free and so told him I would be delighted to do the movie.”

“The odd thing about all this,” reflected Bob. “Is that a lot of modern swordmasters think that the old fights of the Errol Flynn and Douglas Fairbanks era are passé. Fortunately, Rob Reiner, who directed *Princess Bride*, wanted exactly that type of fight. I had come onto the scene exactly at that period, so I was able to give it to him. I remember thinking that maybe it wouldn’t go down well, but that’s what the director wants, and that’s what I gave him... not to mention it’s the way I like doing it anyway. Wouldn’t you know that everyone raved about it, and I was very surprised.”

“It’s nice to know that people still like the romantic sort of thing where there’s no hacking with blood all over the place and gimmick stunts.”

### Training the musketeers...

After reading the script, it was arranged for Bob to work with the actors in Los Angeles for three weeks prior to their arriving on scene for shooting.

“It was nice having them every day like that,” said Bob. “We would train at different times, as in the beginning I prefer working with the actors on and individual one-on-one basis. Quite often they would overlap as when Rochefort fights Athos, and we would begin to develop that routine so we

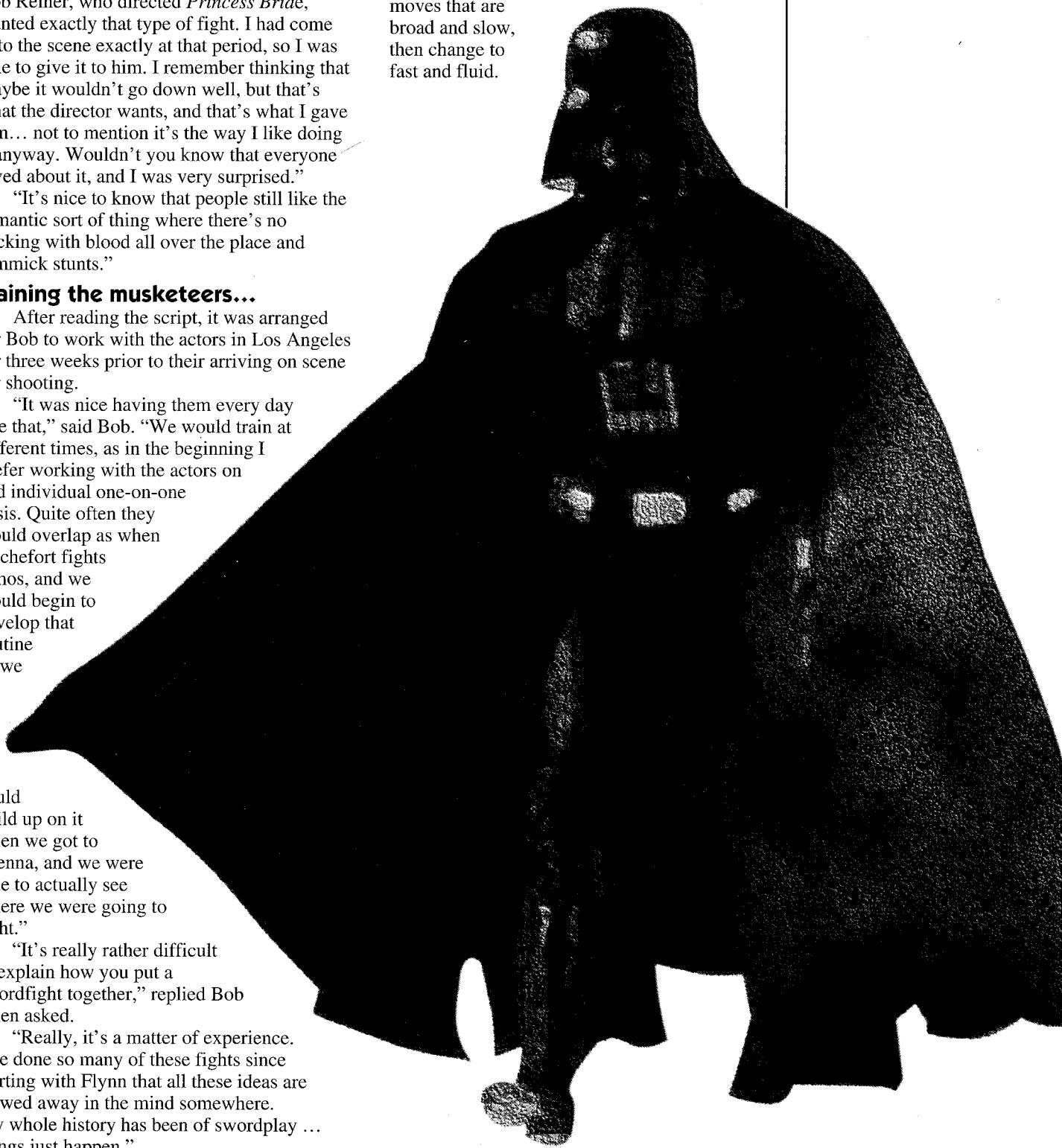
could build up on it when we got to Vienna, and we were able to actually see where we were going to fight.”

“It’s really rather difficult to explain how you put a swordfight together,” replied Bob when asked.

“Really, it’s a matter of experience. I’ve done so many of these fights since starting with Flynn that all these ideas are stowed away in the mind somewhere. My whole history has been of swordplay ... things just happen.”

### Setting a routine ...

“What I usually do is put together a basic routine as it comes from the head with a high amount of concentration focused on getting the rhythm right. Other than the safety factor, the most important thing concerning the final choreographed fight is changing the rhythm of the blade. If it all goes along with the same tempo, it gets rather boring, so you have to do moves that are broad and slow, then change to fast and fluid.



You have to put in some basic fare such as *prise de fer* (taking of the blade), then you begin to move it around."

"When you get on to the set and you see where you're going to do the fight, you work it into that location. I don't think there is an easy way to answer this question. It's not a trick, or anything like that. Simply, the more experience you have at swordplay, the better chance you have at coming out with a decent fight.

"As we go along, I do write the fight down using modern fencing terminology. I throw in a few moves like a "hanging parry," which you do use in modern sabre, but not that often. I write it all down as I'm sure that every action coordinator does. I just use fencing terms.

*"You can't afford to take a chance with an actor. A cut in the eye, a slash across the face, and that's his fortune ..."*

#### **Learning the terms...**

I'm not sure that the actors or stunt men approve totally, but I make them learn the proper names. I believe that when you get to a certain stage, the fencing master has to be able to communicate with the swordsman within those terms. It's not good enough for me to say, "take it in a high parry to the right." I have to say "take it in parry tierce," because you can take several different high parries to the right. By using the actual terms of the parry, the actor or stuntman knows exactly where to go."

We started our training with epees, starting off slowly, talking about safety, and how to defend yourself properly. Very gradually the actors become confident, and they start turning on the speed and the acting part of it, and then it begins to look real. It's a slow process and you need to do that. I won't short circuit that sort of learning. I believe that if you can't be safe, you shouldn't be doing it. You can't afford to take a chance with an actor. A cut in the eye, of a slash across the face and that's his fortune."

#### **The safety factor...**

"I believe very strongly about the safety factor and I won't let them do it in front of the camera if I don't think they can do it. It's a great responsibility as there is no completely safe fight ... there's always danger, and you have to keep a sharp eye on things as they progress.

"At one time, they would run the entire fight scene from start to finish. The director liked it like that so he could plan his shot

angles in advance, but a lot of time is wasted doing it that way. If something goes wrong, you can't just pick up in the middle and begin again. I can do a rather long sword fight in three or four sections which makes it safer for the actors, and the director gets a better idea of what the long fight is about.

#### **Developing the character ...**

"Another aspect of being the swordmaster is the development of the character of the swordfighter. The thing that I like about this picture was that I had very specific ideas about the fighters and the people they were from the book. Athos was the fighter, Aramis the technician, D'Artagnan the athlete — young and gymnastic about the whole thing."

"With that in mind, I tended to lead them in that direction as we trained, but they really developed it themselves. They obviously knew the type of person that they were supposed to be, and so they actually brought out the character better than I could."

Bob paused to chuckle softly, "We called Keifer Sutherland the 'fighting machine' because as soon as the director said 'action' he was going to annihilate every guy he fenced. It was a great joy watching him move."

#### **Continuing the good fight ...**

Currently Maestro Anderson is working as the Swordmaster on the television series *The Highlander*. Bob did the first *Highlander* film, doubling for Sean Connery.

Bob's whole life has been fencing and swordfighting, and although he is much too modest to admit it, we in the fencing world owe him much. And in the realm of movie kingdoms, although the swordmaster is named last on the credits, Maestro Bob Anderson is the first man the stars seek out when they need to look good holding a sword.





# Physical Theatre: Back to Basics

**T**he body is a tool of expression for actors. Teaching that instrument to be both articulate and versatile is the goal of physical theatre training.

BY  
STEVEN M.  
LEVINE

*"The important thing is to train yourself in a given direction and to create a discipline for yourself But in order to create a discipline for yourself, you have to have an ideology In my opinion it is extremely dangerous to practice in the theatrical arts without knowing what end this practice is supposed to serve."*

— Dario Fo

PHYSICAL THEATRE IS ONE OF THOSE unfortunate terms that forces labels and categories onto work that does not deserve to be hindered in such a way

Performers and ensembles to which this label could apply are: NSCWs "A Knight at the Fights," "Theatre de la Jeune Leune," "Mummenschanz," "The Dell Arte Players Company," "The San Francisco Mime Troupe," "Cirque de soleil," "The Flying Karamazov Brothers" and Bill Irwin. It is characterized by versatile virtuosos who feel at home in everything from Shakespeare and Shaw to Gozzi and "Godot"

The value of Physical Theatre training may be applied to all walks of theatrical life Practitioners of stage combat who, as performers, teachers and directors rely heavily on physical abilities and non-verbal communication, would find physical theatre an invaluable addition to their training or just a good place to start

It seems that there is an emerging self-sufficiency to stage combat as a performance medium No longer is it relegated to only serving extant dramatic literature, although that in and of itself is a noble purpose. "The Art of Stage Combat" is a phrase being heard more and more, implying more than a mastery of skills. Its additional implication is that of a performance genre — for lack of a better word.

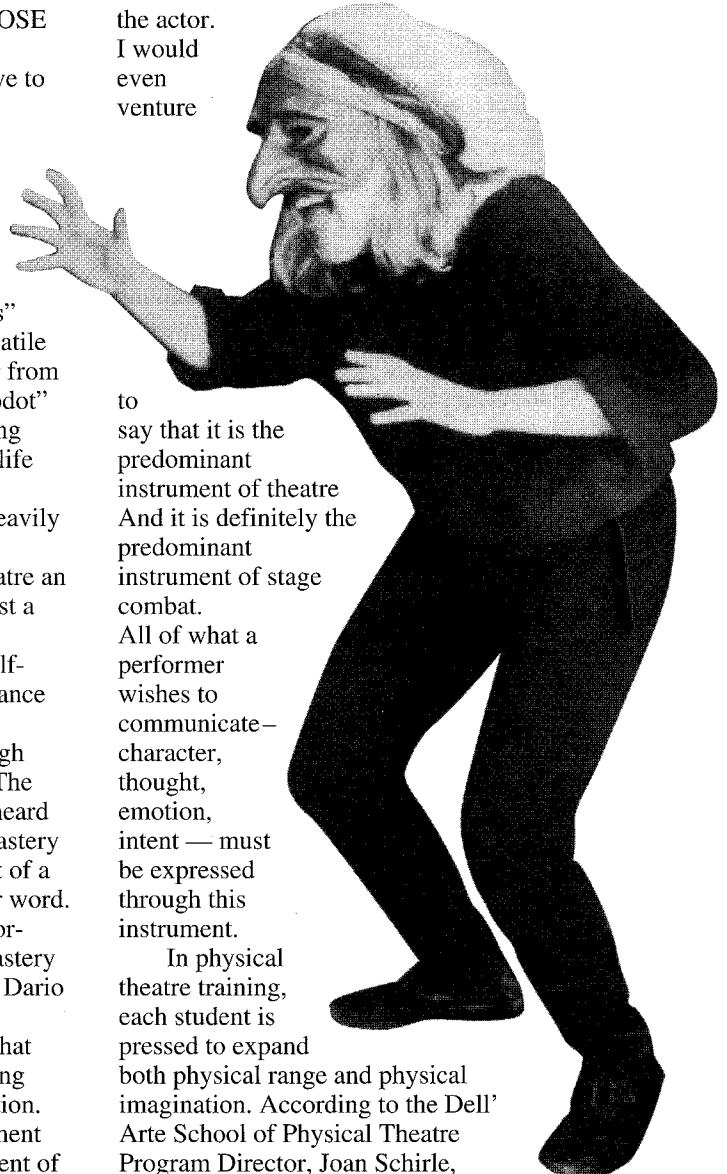
If stage combat as independent performance is a legitimate "end," even if a mastery of skills is one's goal, then, according to Dario Fo, it is necessary to embrace a training ideology and discipline that will enable that end to be reached. Physical theatre training could very well be the necessary foundation.

There is no controversy in the statement that the body is the predominant instrument of

the actor. I would even venture

to say that it is the predominant instrument of theatre And it is definitely the predominant instrument of stage combat. All of what a performer wishes to communicate—character, thought, emotion, intent — must be expressed through this instrument.

In physical theatre training, each student is pressed to expand both physical range and physical imagination. According to the Dell'Arte School of Physical Theatre Program Director, Joan Schirle,



"As long as we are creating live theatre in any style, the fundamental element we are dealing with is the body of the actor on stage." The innate demand placed on this instrument is a reflection of truth.

## *"Style wipes away the mud of naturalism..."*

One of the tenets continuously drummed into students of physical theatre is that truth and size just, like truth and style, are not mutually exclusive Or,

as Michael St Denis says, "Style wipes away the mud of naturalism." Truth and honesty must be at the heart of physical theatre, just as they must be at the heart of Ibsen and Chekov, just as they must be at the heart of theatrical violence. Eric Bentley expressed this very idea when he said that "Exaggerations are foolish only if they are empty of feeling... only intensity of feeling can justify formal stylized exaggeration." Any actor, director designer or choreographer who has studied physical theatre exemplifies stylistic versatility coupled with a reflection of truth.

### **The most important component...**

Although it is fertile training ground for any theatrical specialty in this work, the actor must be viewed as the most important component of the dramatic process.

This philosophy of the "Actor-Creator" dictates an actor-centered training program. The actor is thought of as the essential creative force, not simply an interpreter of someone else's vision. As a result, training may well stress the creation of original work as well as the development of ensemble performance.

In spite of this, however, physical theatre training's value is not limited to those who choose to make their mark as performers. As Schirle says, "As directors and choreographers, the more we know about... bodies — what they are capable of in terms of shape, expression,

composition, movement — the more varied is our palette and the better able we are to elicit physical creativity from our actors. We are training people not only in techniques and skills, but we are training their eyes and their senses to discern how everything they are doing contributes to an overall stage picture."

If a fight is seen as a series of connected pictures, much like an old-fashioned nickelodeon, then specific attention must be paid to insuring that each time you stop turning the handle, the story stops on a frozen, yet dynamic, picture.

This field encourages its practitioners to investigate their own vision of the theatre, its contemporary practices, audience, and the community in which, and for which, it is created. This look at the community in which the artist resides represents a philosophy created and embraced by Dell' Arte, "Theatre of Place."

If theatre is to survive it must be relevant, accessible, and vital to the community for whom it is presented. Physical theatre forms best reflect this as they are the vernacular; the lowest — in the highest sense of the word — common denominator.

It is essential to have faculty who remain active in the field. Students must see their teachers putting into practice the very things being covered in the studio. Remember, physical theatre is a field that relies heavily on the performer. It is important for students to see their teachers struggling with the same problems and having similar successes although the faculty might arrive at their successes less circuitously.

For example, at Dell' Arte, the faculty is anchored by the resident Dell Arte Players Company, an internationally active performance company. Teachers of theatre arts, especially of physical theatre arts, cannot be reduced to theoreticians. That would be like learning swordplay exclusively out of a book. Only through taking the same risks as their students can they speak with authority.



Through continued performance endeavors, teaching and problem solving techniques are refined. Reliance on reciprocal exploration, coupled with passion, expertise, and the practice of what is preached elicits student respect.

### California north of San Francisco...

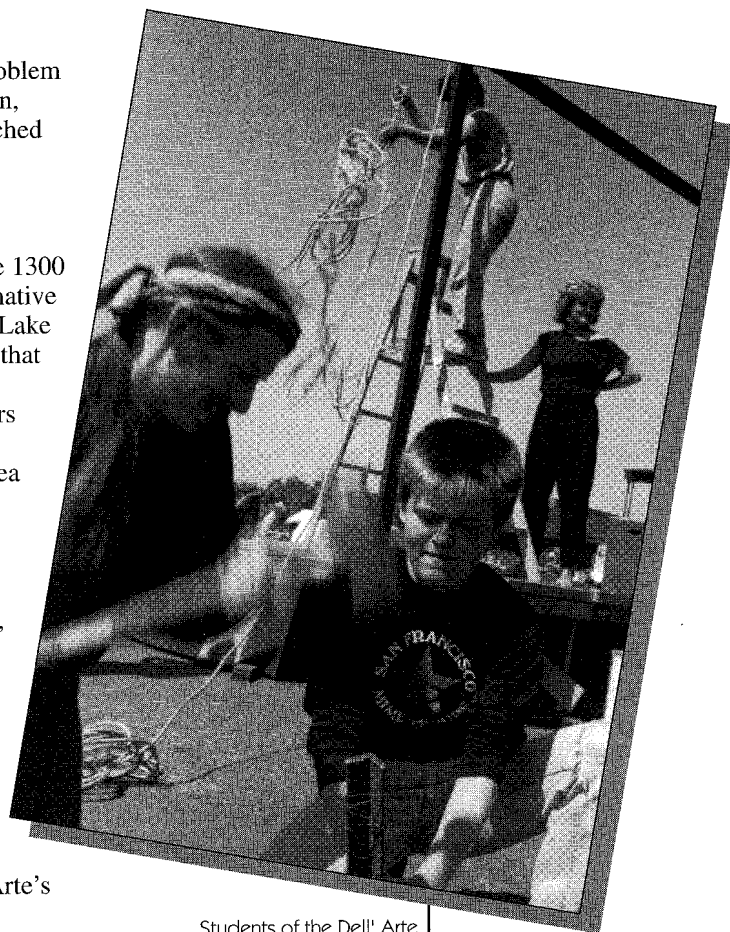
Contrary to popular belief, there is a California north of San Francisco. As a matter of fact, 5½ hours north of the bay live the 1300 inhabitants of Blue Lake, California, a mix of farmers, loggers, native americans and the inevitable hippy-dippy types. What sets Blue Lake apart from other rural hamlets in Northern California, is the fact that every year it is invaded by clowns, mimes, acrobats, masquers, Arlecchinos and Pantalones, yogis, melodramatics, singers, actors and dancers.

Admittedly Blue Lake, California, home of "sunshine and sea air," seems to be an unusual mecca for this plethora of physical performers. What is it that brings these virtuosos speeding, lemming-like, to Blue Lake? It could be the Redwood Forest, it could be the Pacific Coast, it could even be the legendary "Humboldt green" that the county is famous for, but it is, in fact, the Dell' Arte School of physical theatre.

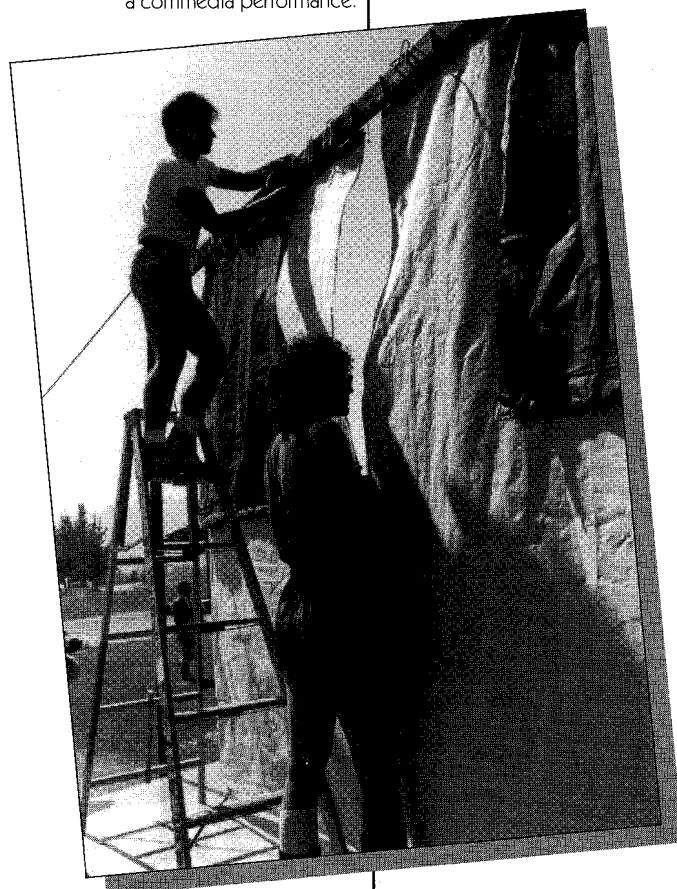
The Dell' Arte School of Physical Theatre, which is accredited by the National Association of Schools of Theatre (NAST) and is one of only sixteen professional theatre training programs to be funded by the NEQ, is a prime example of the ideology Fo spoke of. Founded in 1975 by Jane Hill and Carlo Mazzone-Clementi (who introduced the Commedia Dell' Arte masks of Sartori to this country), it is, unfortunately, the only institution of its kind in the United States. However, Dell' Arte's physical theatre program can serve as a model to other teachers, performers, and institutions who wish to pursue this training.

The first of the program's three terms is entitled "Preparing the Instrument." It is in this term that physical articulation, versatility and control are developed, as well as techniques that train the "eyes." The give and take of ensemble performance, like the give and take between two fighters, is introduced, and the nucleus of an ensemble is born.

The curriculum, at once demanding and nurturing, includes: mime (both corporeal and illusion), physical improvisation (including Laban), studies in shape, gesture repetition, architecture, spatial awareness, and kinesthetic response, and the creation of environments; Mask Performance, including neutral, expressive and character masks; Mask Construction; Conditioning; Alexander Technique; Acrobatics; Dance/Movement; History of the Performer in Non-Literary Theatre; Hatha Yoga and Voice.



Students of the Dell' Arte School of Physical Theatre set up the stage and rig their backdrop in preparation for a commedia performance.



The second term consists of the study of "Style locks" This term delves into popular theatre forms in which the physical art of the performer reached its full development, styles to which most of what we see on today's stages and screens can be traced. One month each is spent in intensive study of Melodrama, Clowning, and, according to Joan Schirle, "...the most important training heritage the western actor possesses ...," Commedia Dell' Arte. During this term, the faculty is supplemented by other masters in these fields. Throughout each of the first two terms there are weekly performance assignments based on the class work.

The third term is committed to "Creating Contemporary Theatre." Directed by a faculty member or guest artist, the students create an original work to tour to other rural communities throughout the Pacific Northwest. Students are responsible for every aspect of the project, dealing with booking and publicizing the show as well as performing it. The production tours to communities that otherwise would rarely see live theatre, performing outside in front of a backdrop of beautiful natural landscape.

It is here that the training pays off, when as Joan Schirle points out, like the actors of classic Commedia Dell' Arte the students create "stage decor with their bodies. . . becoming actors who could catch your eye across a huge city square with the dynamism of their line and shape."

The Dell Arte School of Physical Theatre is not the only place to get such training although there are not too many other places where one can get it all at once. SAFD members probably have a head start and have already engaged in some of this training. If you would like to pursue physical theatre training, performance groups and forums there is a relatively painless way. The National Movement Theatre Association publishes an annual "Directory of Movement Theatre Training" which lists about 45 educators, workshops and institutions.

The newly formed Association of Theatre Movement Educators

(SAFD Certified Teacher Colleen Kelly is a founding member) is in the process of researching and compiling available resources. There are numerous schools of Mime, Commedia, Circus Skills etc. in Europe, as well. Classes and workshops are everywhere.

Why physical theatre? Why now? This is best summed up by two quotes. The first one is from Dell' Arte co-founder and former School Director Jane Hill:

*"Forms which express vital truths about the human condition are as limitless as the artist's ability to create them. It is this 'no holds barred' approach to theatre which makes the performers of today's physical theatre so exciting and interesting. A frank theatricality which lifts actors from the position of imitators and audiences from that of voyeurism is needed in today's theatre."*

The second one is, once again from current Program Director and Dell' Arte Players Company Co-Artistic Director, Joan Schirle:

*"We are seeing more and more in the contemporary American theatre, a movement away from psychological realism and a return to what live theatre does much better than television: spectacle, physicality, nonrealistic movement, exaggeration as well as the incorporation of movement, mask, music. This is part of a much larger cycle of change in any art, but right now theatre is responding to influences as diverse as performance art, to magical realism, to Eastern bloc directors working in America, to gifted physical performers like Bill Irwin reaching high visibility. The trick is finding actors and directors who feel at home in the world of non-realism, who can create an exaggeration that is truthful. Not everyone knows how to generate truth and size. That's what physical theatre training is all about."*

If the end we wish to reach is the performance of stage combat, either as an independent entity or in support of a play, then what training discipline best prepares us to reach that end? Physical theatre, in its philosophies and curriculum, offers a foundation specific to the needs of the "art of stage combat."

■ ■ ■

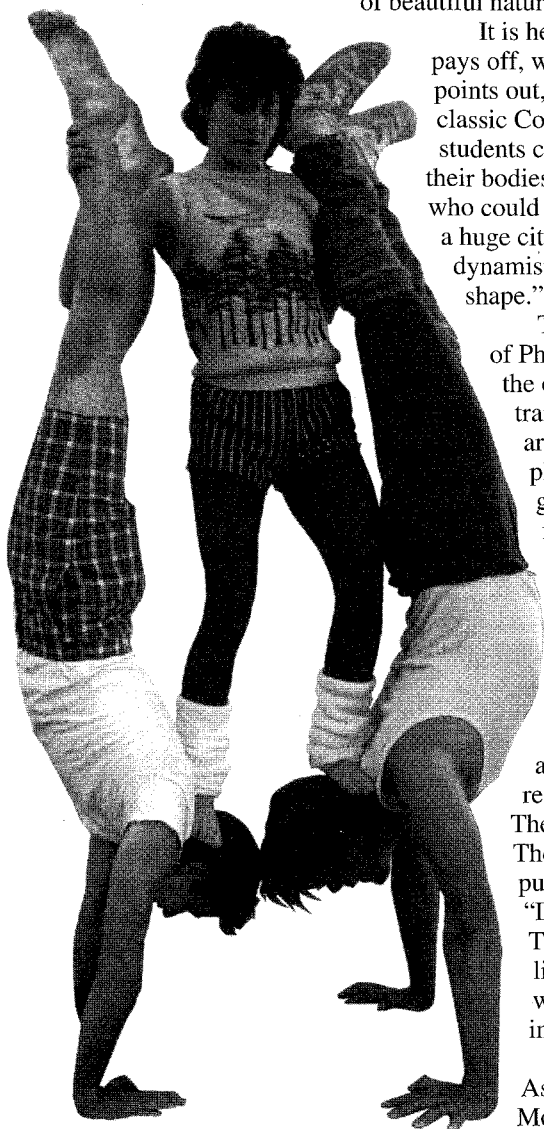
#### RESOURCES

National Movement Theatre Assoc.  
P.O. Box 1437  
Portsmouth NH 03801-1437  
(603) 436 - 6660

Ecole Jacques Lecoq  
Rue du Faubourg Saint-Denis  
75010 Paris  
France

Dell'Arte School of Physical Theatre  
P.O. Box 816  
Blue Lake, CA 95525  
(707) 668 - 5663

Theresa Mitchell, President  
Association of Theatre Movement  
Educators  
Webster University  
St Louis Missouri 6311-314





# "No, By God, I Won't!"

## The Richard Sheridan/Thomas Mathews Duels

**T**he age of reason was also the age when quarrels were often settled by violent, often gruesome means.

BY  
LINDA  
CARLYLE  
MCCOLLUM

NUMEROUS ACCOUNTS OF THE DUELS between Richard Brinsley Sheridan and Captain Thomas Mathews have come down to us. The descriptions from secondary sources are as complex and varied as Peter Teazle's reported demise in *The School for Scandal*. Fortunately the two duels have been well documented by the seconds and the combatants themselves and provide a description of the brutality of the 18th century smallsword duel.

In 1770 the Sheridan family of Ireland moved to Bath where they became close friends with Thomas Linley one of the leading musicians and concert-promoters of the day. Also living in Bath was a Thomas Mathews and his wife who were also friends of the Linley family. Mathews began pursuing the young Elizabeth Linley who was a much sought after beauty. When Mathews had no luck in his advances he threatened to take Miss Linley by force and, if all else failed, to ruin her reputation if she continued to refuse him.

To escape this awkward situation, the seventeen year old Elizabeth decided to flee to France and join a convent until she came of age. She confided her scheme to her close friend Richard Sheridan who assisted her with her escape in March of 1772. Upon arrival in France, Richard convinced her to marry him before she went to a convent.

In the meantime, a letter Sheridan had left for Mr. Linley explaining the situation with Captain Mathews so infuriated Mathews that he published violent attacks in the *Bath Chronicle* maligning Sheridan as "a liar and a treacherous scoundrel." Thinking Sheridan would not return to England, Mathews vowed to take his life.

After being reconciled with her father, Elizabeth and Richard returned to England.

Upon arrival in London, Sheridan discovered that Mathews was in town and he called on him in the middle of the night. Mathews was somehow able to convince Sheridan that his hostility was misplaced.

Sheridan, who had only heard reports of the publications maligning his character went to Bath and discovered how deceitful Mathews had been.

### The first duel...

On May 3rd, Charles Sheridan carried his brother's challenge to Mathews. A duel was set and swords were chosen as the weapons.

On Monday, May 4 at 6:00 p.m. Sheridan and Simon Ewart, the son of a brandy merchant in London, met Mathews and his uncle Captain Knight at the Hyde Park gate.

After trying to get Mathews to recant his slanders, Sheridan chose his ground for the encounter in the Hyde Park Ring and drew his sword. Mathews objected to the unevenness of the ground and appealed to his second, Captain Knight. The four proceeded to a plateau at the back of a building. Sheridan again took his stand and drew his sword when his second, Ewart, noticed an observer. The combatants withdrew to another location, but Mathews continued to raise objections about onlookers.

The older Mathews must have realized that whatever the outcome of the encounter, he would be seen in an unfavorable light. If he had the better of the twenty year old Sheridan he would look like a bully. If Sheridan should beat him, the former army officer would look like a fool.

Mathews suggested they retire to Hercules Pillars at Hyde Park Corner until the coast was clear. After awhile the four returned to Hyde Park and Sheridan again took his ground and drew his sword. Mathews complained of an officer who was watching them. Even after Ewart assured Mathews that nobody would



interfere, Mathews remained obstinate and actually proposed deferring the duel until the following morning. Sheridan was so angered and so frustrated by the repeated delays he went over himself and talked to the officer, who politely left the scene.

Meanwhile, Mathews and Captain Knight headed for the gate where their chaise was waiting. Sheridan and Ewart called to Knight and the three of them went to the Bedford Coffee House, a celebrated hang out in Covent Garden frequented by scholars and wits. Finally an upper room was engaged at another tavern in Covent Garden known as the Castle Tavern where Mathews had gone. The combatants fought their first duel by candlelight.

After several passes, Sheridan struck Mathews' point so far out of line that Sheridan was able to step in and take control of Mathews' sword

while keeping the point of his own sword at Mathews' breast. Knight ran in and caught hold of Sheridan's arm crying "Don't kill him" Sheridan struggled to disengage Knight from his arm and claimed to have Mathews' sword in his power. Mathews begged repeatedly or his life and the combatants were parted. Knight commented, "There, he has begged his life, and now there's an end of it." The duel was over.

Mathews then pointed out that he never quitted his sword and began to hint that Sheridan won only because Knight had intervened. Sheridan challenged Mathews to either give up his sword or to go on his guard again and renew the contest.

Mathews refused, but Sheridan persisted and so provoked Mathews that he flung his sword on the table. Sheridan broke it and threw the hilt to the other end of the room. Mathews protested the indignity of having his sword broken. Sheridan naively agreed that he had been wrong in this unprecedented insult. Sheridan took a mourning sword from Ewart and presented his own sword to Mathews, giving his word of honor that what had passed would never be mentioned by him.

Sheridan asked Mathews to retract the falsehood he had published. Mathews refused but Sheridan insisted and would not leave the room until he had received satisfaction. After much arguing Mathews gave an apology which Sheridan had published in the Bath Chronicle on May 7, 1772:

*"Being convinced that the expressions I made use of to Mr. Sheridan's disadvantage were the effects of passion and misrepresentation, I retract what I have said to that gentleman's disadvantage, and particularly beg his pardon."*

THOMAS MATHEWS

Mathews retired to his estate in Wales and was universally shunned. His neighbor, a

Mr. Barnett, convinced him of the necessity of a second meeting with Sheridan in order to remove the stigma of the first. Barnett agreed to be his second.

Barnett carried the challenge to Sheridan in the form of an invitation to dinner. On June 30 Sheridan was presented with Mathews' account of the

first duel, which was insulting.

Sheridan rebutted

Mathews' report in a letter to Captain Knight.

This rejection compelled the second duel which was scheduled for the morning of

Wednesday, July 1.

Sheridan, accompanied by Captain Paumier, a young and inexperienced officer, met Mathews and

“ Knight ... caught hold of Sheridan's arm crying, 'Don't kill him,' ”



Barnett at the White Hart Inn in Bath. In discussing the preliminaries, Barnett tried to manipulate the inexperienced Paumier into using pistols even though swords had already been agreed on. Mathews was apparently afraid of another "ungentlemanly scuffle" like the first encounter.

### The second duel...

They drove four miles from Bath in post chaises to Kingsdown Hill. Upon reaching the location, Sheridan immediately drew his sword and in a "vaunting manner" invited Mathews to draw his, which he did. After three passes with alternate advances and retreats, they closed.

Barnett claimed that Sheridan suddenly ran in upon Mathews, trying to seize Mathews' sword as he had done at their first encounter. Mathews took him on his point and then, while disengaging his sword from Sheridan's body, lunged at him and broke his sword. It would seem nearly impossible for Mathews to have disengaged in such close quarters and to have lunged with such force as to break his weapon.

In any event, Mathews sword was somehow broken in the closing, shivering in the middle, leaving a jagged point tapering up the blade. Then either Mathews grabbed hold of Sheridan's sword arm and tripped him (as Barnett reports) or Sheridan threw Mathews to the ground (as Sheridan claims).

As they rolled on the sloping ground, Mathews wound up on top. He hit Sheridan in the face with the sword hilt and hacked at his neck with the six or seven inches of his broken blade, giving Sheridan a number of skin wounds in the neck. Mathews blade eventually stuck in the ground.

In the mean time Sheridan had slid his hand up the small part of his sword and began bending his sword trying to wound Mathews in the belly. His sword broke, snapping off four inches from the hilt when it hit the hidden armor Mathews wore. Sheridan called out that he had nothing to defend himself with and raised his right hand as a token of his plight. The seconds did nothing.

Then Mathews picked up the point of the broken weapon off the ground and held it over Sheridan ordering him to beg his life. Sheridan indignantly refused. Mathews began to stab him with the point but Sheridan was able to grab part of the blade so that Mathews was unable to disengage it.

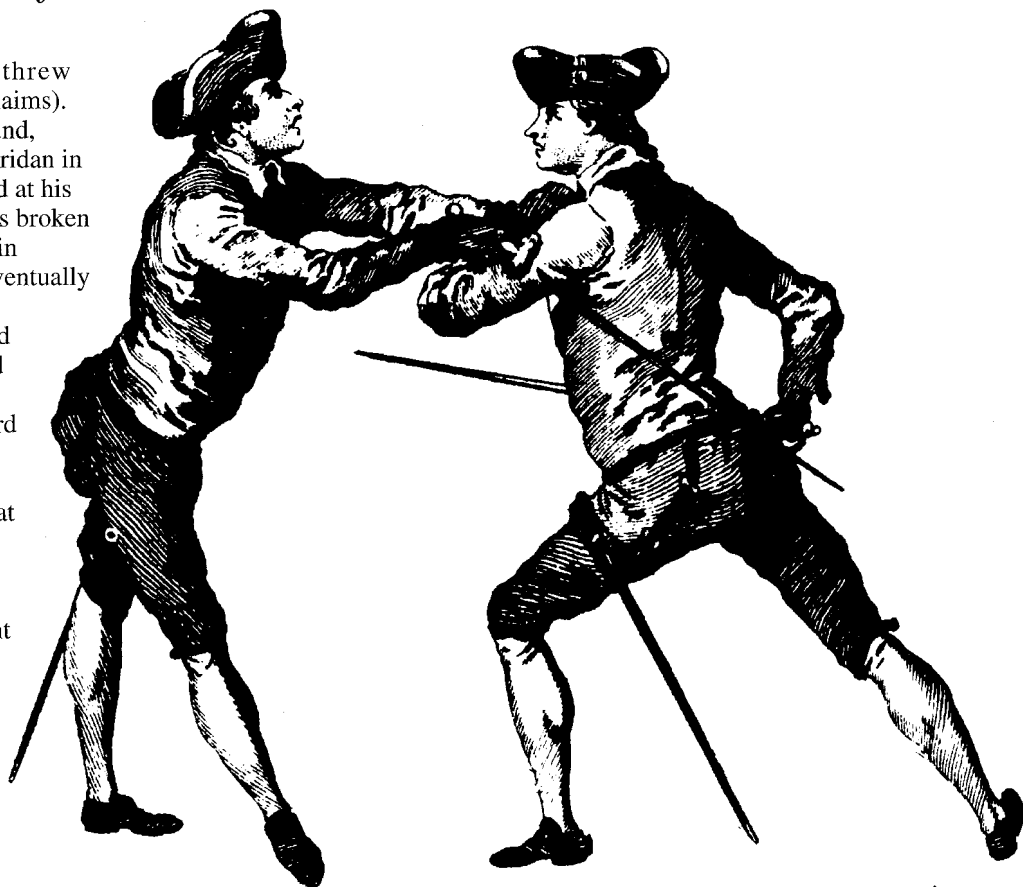
## The Angelo Disarm

The method Sheridan used on Mathews in the first duel is described in Angelo's School of Fencing and is an old rapier technique.

If you are engaged in tierce, make an attack of the foot, and the force the enemy's blade on the outside to excite him to thrust. When he thrusts carte or seconde, parry with prime advance about half a foot, and with swiftness pass your right arm over the fort of his blade; by drawing in your body and your left arm he will be forced to quit his sword. As soon as the disarm is made, present your point and pass swiftly back.

(See illustrations from Angelo's book below.)

*"He hit Sheridan in the face with the sword hilt and hacked at his neck with the six or seven inches of his broken blade..."*



Then Mathews drew his jagged weapon that had been stuck in the ground and began to stab Sheridan ferociously some twenty or thirty times screaming oaths and curses. Sheridan was able to ward off most of the thrusts with his hand, so they only penetrated his coat and gave a few superficial flesh

“Both ... asked Sheridan to beg for his life, and Sheridan replied, ‘No, by God, I won’t!’”

wounds as they hit bone. Both Barnett and Paumier asked Sheridan to beg for his life, and Sheridan replied, “No, by God, I won’t.” At this point both Barnett and Paumier interceded.

Mathews, assuming that Sheridan was mortally wounded, made his way to London, then France.

Sheridan was helped into one of the chaises and driven to the White Hart Inn where his three or four wounds were tended to by two eminent surgeons. The following day Sheridan was transported to his home in Bath. Months later Henry Angelo noticed that Sheridan’s neck wound “still looked very sore.”

Barnett gave a written report of the incident to Captain William Wade, Master of Ceremonies at Bath, which was verified by Paumier.

Later Sheridan officially married Miss Linley with the sanction of both their parents. Richard Brinsley Sheridan went on to write the witty comedies of manners, *The Rivals*, *The School for Scandal*, and *The Critic*, as well as being a member of Parliament from 1781–1812.

Mathews eventually returned to Bath where he died some fifty years later in 1821, surviving Sheridan by five years. Mathews was considered a gentleman of the “military” type who played a phenomenal game of whist.



Linda Carlyle McCollum is a long-time SAFD member and serves as on-site coordinator for the annual SAFD National Stage Combat Workshops.

#### SELECT BIBLIOGRAPHY

Angelo, Domenico  
*The School of Fencing*, London, 1787.

Green, Emanuel  
*Sheridan and Mathews at Bath: A Criticism of the Story as Told in the Several Sheridan Biographies*.  
London: Harrison and Sons, 1912.

Mikhail, E. H. ed.  
*Sheridan, Interviews and Recollections*  
New York: St. Martin’s Press, 1989.

Moore, Thomas  
*Memoirs of the Life of the Rt. Hon. Richard Brinsley Sheridan*  
Vol I & II. New York: Greenwood Press, 1968.

Sherwin, Oscar  
*Uncorking Old Sherry*  
New York: Twayne Publishers, Inc., 1960.



## Richard Brinsley Sheridan...

the poet, dramatist, orator and statesman, was born in Dublin. His father, Thomas Sheridan, was an actor, elocutionist, lexicographer and writer on education. He moved his family to London in 1760 and then in 1764 to France leaving Richard in London with his uncle.

After his wife’s death in 1766 Thomas Sheridan returned with his family to London and took up residence in Frith Street, Soho where he taught the young Henry Angelo rhetoric in exchange for fencing and riding lessons for his sons Charles and Richard from Henry’s father Domenico Angelo at his Soho Academy.

Thomas Sheridan was instrumental in introducing Domenico Angelo’s talents as a swordsman to London society. Angelo was already an established equitant and it was Angelo’s duel with the Irishman, Dr. Keyes, arranged at the Thatched House Tavern by Thomas Sheridan, that enabled Angelo’s talents as a swordsman to be recognized throughout London.

# War and Warriors in Western Culture

The warrior-hero and his sword exists not merely in myths and legends, but is embedded in our language and our culture.

BY  
RICHARD  
LANE  
&  
JAY WURTZ

AT THE START OF HIS LESSONS, A STUDENT asked his fencing master, "Where is the best place to be in a swordfight?" The veteran answered, "Anywhere else will do."

In the beginning, warriors and philosophers cared mainly about three things: what we can see, what's hidden from the eye, and the things we only imagine.

The first was not to be feared because even the most terrifying enemy or ferocious animal could be beaten given enough information and time to plan.

The second was more worrisome. Things that are hidden can surprise and kill you, like an enemy in ambush or a lion concealed among the rocks. Still, even that which is unseen needn't be out of mind. Armed with reason, we can lift the veil from nature's secrets and foil the cleverest stratagems of men.

The third was, and is, most troubling. Imagination changes what we think we know. It unites opposites and builds bridges into the dark. Using our more than rational faculties, we can see clearly things that have never been but will always be: priests visualize Nirvana; scientists split invisible atoms; warriors envision their own deaths in order to rid themselves of its terror.

All these represent victories of the imagination over the things we see and feel. It's not that the apparent and tangible world is less important than it used to be, only that the world inside us has come to mean so much more.

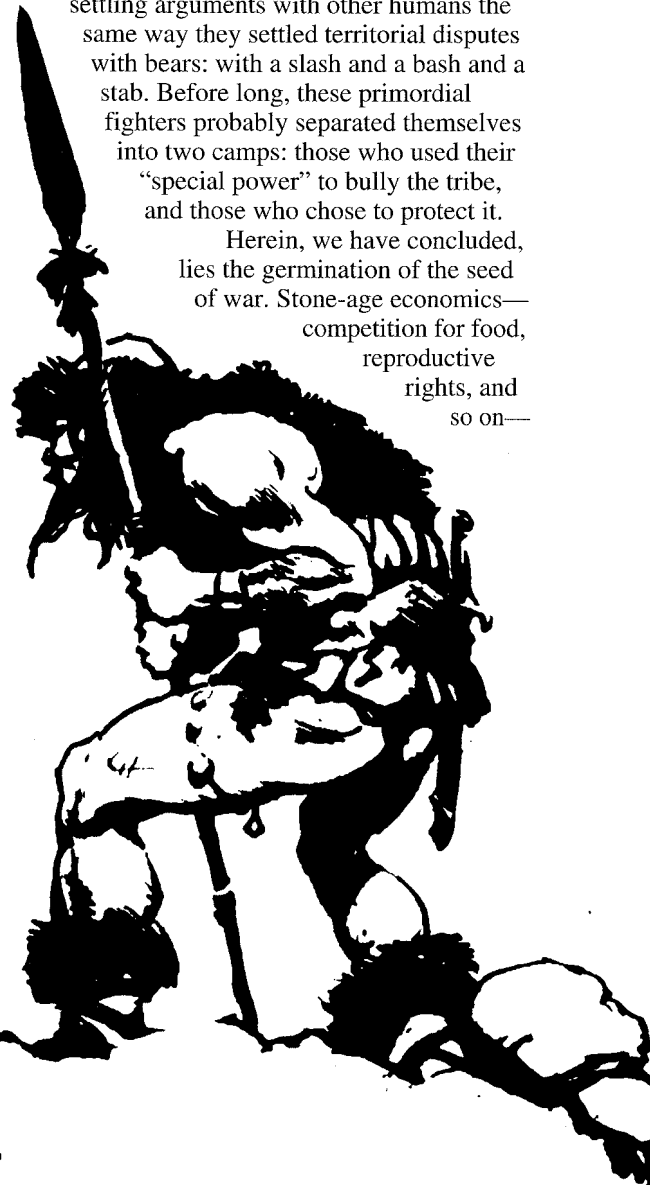
## The Manifest, Hidden And Imagined Worlds of Battle

From that first chilly Pleistocene morning when Neanderthal or homo erectus discovered that stones, stout wooden branches, and eventually flint-tipped spears could extend his reach and increase the power of his fist, we humans used just about anything that came along to give our puny bodies the "long arms and terrible claws" of the ferocious cave bears that had troubled and enchanted us from the dawn of collective memory. Modern hindsight suggests, too, that as

soon as such weapons were invented, we humans immediately strove to improve them. With the passion and diligence of our species, we honed not just sharper edges, but better ways of using them.

Some of our primitive ancestors must have been better at this than others. Those with more talent and ability soon found themselves settling arguments with other humans the same way they settled territorial disputes with bears: with a slash and a bash and a stab. Before long, these primordial fighters probably separated themselves into two camps: those who used their "special power" to bully the tribe, and those who chose to protect it.

Herein, we have concluded, lies the germination of the seed of war. Stone-age economics—competition for food, reproductive rights, and so on—





explains only part of our aggressive instinct against other humans. From the first, war must have had a moral dimension, reducing other kinds of violence, organized or not, to mere questions of survival.

*“Combat brought ... the notion that a hidden force, the warrior's own spirit, could ... give him victory.”*

In other words, the drive to impose one's will by force when survival is not otherwise at stake seems to be a very ancient and peculiarly human institution. The reaction it sometimes provokes—armed resistance when flight or submission would be safer—has become an integral part of our human legacy.

This need to resist such needless

aggression—to risk one's life defending non-relatives as well as self and kin—goes far beyond mere squabbling over access to mates, migrating herds, and the occasional fruitful valley.

From this perspective, the concept of the warrior-hero probably arose more from the necessity of defense than the impulse to attack. Such altruistic defenders may not have invented human warfare, but the fact of war undoubtedly created such warrior-heroes—and the pattern of armed conflict and warrior myth-making that would last for the next 20,000 years.

### **Birth of the Western Martial Artist**

Gradually, or perhaps with startling swiftness, the experience of combat (people fighting each other as opposed to wild beasts) brought a new idea into the world: the notion that a hidden force, the warrior's own spirit, could amplify the power of his blow and give him victory over better-armed and more numerous opponents. Soon after this realization, we might imagine, the defensive fighters for “good” and the aggressive fighters for “evil” divided once again into two more subgroups.

The first and most revered in both camps were fighters whose deeds showed they were well-endowed with this invisible force—what today we would call “combat spirit.” They became the charismatic warriors that the second subgroup, those whose courage and confidence were lower, came to idolize, tell stories about, and follow into battle. Thus the war leader was born, but not yet the martial artist.

What's missing is the necessary third ingredient prized by the warrior-philosopher: the imagination it took to see beyond the immediate situation, to look into one's own heart as well as the heart of the enemy, to know that there was far more to war than killing—that all life was a struggle and all people were warriors in the service of their culture as well as themselves. That inward-looking dimension, it seems to us, was the final catalyst for turning the neolithic warrior-hero into the spiritual warrior we know today. As the Buddha, Prince Siddhartha, is



reputed to have said, "If one man conquers in battle a thousand times a thousand men, and if another conquers only himself, he is the greatest warrior."

Like the ability to make fire, this realization probably spread not from one seminal group to others, but sprang up spontaneously wherever the necessary and sufficient ingredients were present. This imagined or spiritual force gave the warrior that was blessed with it the "power of his people" in or out of battle, at once and for all time.

European mythology, from the Homeric Greeks to the legend of King Arthur (rooted itself in paleolithic cave bear

worship—one of the oldest forms of religion), as well as the formal literature of war and memoirs of modern soldiers, refer constantly to the warrior's bliss, or the "rapture of war," or the "berserker in battle," or the "combat high": an imagined state of perfection in which the warrior moves without thinking, wins without struggling, and feels completely at one with the universe. Indeed, the old Scandinavian term for such warriors, *berserkirs*, is derived from the word "bear," or "wearer of the sacred bearskin."

These moral and spiritual aspects of combat, and hand-to-hand fighting in particular, are neither Eastern nor Western, but human in origin. They are, in fact, both foundation and goal of the Way of the Western Sword.

## The Sword as Catalyst and Symbol

All Christians recognize the sword-like crucifix as the emblem of their religion. What many Christians may not know is that the historical "cross of wood" used by the Romans to punish prisoners at the time of Jesus was usually shaped like the letter X—a more natural adaptation to the spread-eagled human body. The familiar sword-shaped cross came later, during the Middle Ages, when crusading knights received the blessing of their church while holding aloft the hilt of their favorite weapon, the European broadsword. The image, and the militancy in what had previously been a rather pacifist religion, stuck and became a major force in the expansion of European culture.

This is but one example of the connection between temporal and spiritual power manifested by the sword. Pagan myths—from Perseus' magic sword (a gift of the gods used to slay the Gorgon) to the Celtic *caladbol*, a sword of "frozen lightening" forged on the Isle of Avalon—often featured a totemic sword as symbol of divine power. It was occasionally given to someone who was already a warrior-hero, but as often as not it fell into the hands of

an ordinary person who was pre-ordained for a special task.

Clearly, the old mythmakers saw in such swords the key to unlocking a person's spiritual power and the fulfillment of his or her potential. Because of this special relationship between the sword and its wielder, real and legendary warrior-heroes from every era gave their favorite swords names, such as Orlando's *Durindana* (said to have been forged for Hector), El Cid's companion broadswords *Tizona* and *Calzona*, and the "Grand Contessa" Mathilda's *Terrible Sword of Boniface* from medieval Tuscany, among many others.

*"Because of this special relationship between the sword and its wielder, real and legendary warrior-heroes from every era gave their favorite swords names..."*

This progression of an artifact from tool to totem is embedded in our language, even in the way we think. Even today, we talk about being in debt "up to the hilt" while hoping for a "white knight" to save us. When we're challenged on something, we "throw down the gauntlet," and even though we may have a "rapier wit" and be on the "cutting edge" of change, we sometimes get "pommeled" for our effort. When we accuse a lovestruck man of "wearing his heart on his sleeve" we are comparing him to jousting knights who placed a loved-one's token—kerchief or scarf—on the left arm before a tournament.

If you admire a person's "panache," you are complimenting him not only on his dash and flamboyance, but on the feathered plume, or plume holder, he wears on his visored helmet. If you think all this is "stretching the point," be advised that even this term itself alludes to the way plate armor was assembled in the Middle Ages. Language truly is culture. We are not so much its prisoners as we are the architects of the mental castles—the broad arcades and parapets of thought and imagination—that our language creates inside and around us.

The point, stretched or not, is that while culture creates artifacts, like swords; artifacts also create culture. Few symbols have been as powerful in shaping our own as the sword of the warrior-hero.



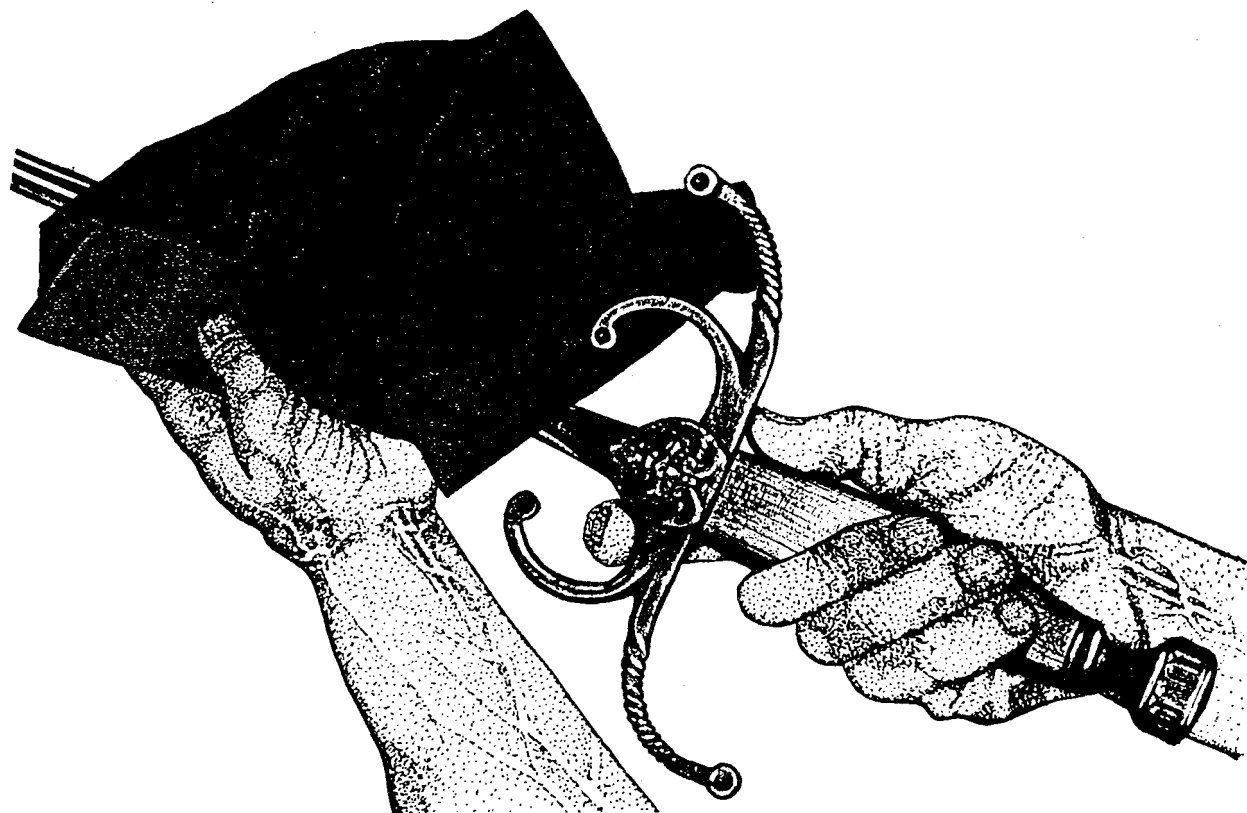
This article is excerpted from the Lane/Wurtz book, *Way of the Western Sword*.

Richard Lane is a certified teacher and SAFD Regional Rep., is executive director and founder of the Academy of the Sword in San Francisco.

Jay Wurtz, a member of SAFD and student of the Academy, has coauthored a variety of books including *When Heaven and Earth Chained Places* (with Le Ly Hayslip, NAL), now the Warner Bros/Oliver Stone film, *Heaven and Earth*.

# THE ARMOURY

COMBAT-WORTHY RAPIERS, DAGGERS, SMALLSWORDS, AND BROADSWORDS



The widest selection of quality fencing equipment, offering a full line of accessories such as gauntlets, equipment bags, awards, posters, t-shirts, and Angelo prints. Distributors of weapons by Maestro Oscar Kolombatovich (as seen in the films Cyrano de Bergerac, Flesh and Blood, and The Four Musketeers) with 40+ pieces in stock and his entire inventory available for special orders.

SHOWN ABOVE:  
421R  
Florentine Rapier

SEND \$3.00 FOR CATALOG

 **AMERICAN**  
FENCERS SUPPLY CO

1180 FOLSOM ST. SAN FRANCISCO CA 94103 • 415 863-7911

FAX: 415-431-4931

Visa and Mastercard accepted

## A LOOK AT THREE SOURCES THAT CAN AID IN INTERPRETATION OF SHAKESPEARE'S WORDS

BY  
DALE  
ANTHONY  
GERARD

### A SHAKESPEARE GLOSSARY

by C.T. Onions

Oxford, at the Clarendon Press, 1988. Hard Cover (ISBN 0-19-811199-1) & Paperback (ISBN 0-19-812521-6), pp 326, composite bibliography, no illustration.

### SHAKESPEARE LEXICON AND QUOTATION DICTIONARY

by Alexander Schmidt

New York: Dover Publications, Inc., Third Edition, 1971. 2 Volume set (A-M pp. 755 & N-Z pp. 729), Paperback (AM ISBN 0-486-22726-X, N-Z ISBN 0-4-486-22727-8), pp. 1484, no illustrations.

### THE OXFORD ENGLISH DICTIONARY

USA: Oxford University Press. Hard Cover set, complete bibliography, lists word origin/etymology, no illustrations.

Compact Edition; complete text reproduced micrographically (4 original pages per page). Vol. I A-O; Vol. II P-Z, Supplement, Bibliography; Vol. III Supplements 1-4, Bibliography.

*"Suit the action to the word, the word to the action, with this special observance, that you o'erstep not the modesty of nature."*

[Shakespeare, *Hamlet* m.ii]

THE JOB OF THE PROFESSIONAL ACTOR and/or fight director is never an easy one. The process of taking information and material from a variety of sources and molding them together into a cohesive whole is a difficult task. To understand what a character "is," what "motivates" them and how they act and react to specific situations is a colorful blend of artistic interpretation and text.

Each artist has their own approach to interpretation, but almost all styles are based on research and the given circumstances provided by the author. They find clues to everyday components of the character and key elements in the text that support their artistic arguments. This does not make the creative product "historically accurate," it only means that the artist has based their interpretation in the facts provided by the author.

The process of "suited the action to the word" can be time consuming, even when the

language of the play is simple to understand. Working with historical text can make the task even more difficult. Spelling, regionalisms, and Anglicized foreign terms can make the author's meaning unclear or illegible. Previously common, everyday terms have changed drastically in meaning or completely fallen into disuse over the past four hundred years. What was popular or common then is lost to us today without ample reading and research.

#### Words: the author's medium...

All playwrights use the common language of their day to convey their messages and meaning. Many actors seem to spend a great deal of energy studying the language, meter and the flow of period verse, without looking at the words. The words, however, are the author's medium.

Without proper research, the artist cannot truthfully convey the playwright's meaning. This opinion is voiced in many acting texts. Jeromy Whelan asserts that "The most neglected word in the amateur actor's vocabulary is research."<sup>1</sup> Cicely Berry states that "it is important, therefore, that you know the meaning of the text you work on well."<sup>2</sup> Earlier, she tells the reader that if the reference "is too obscure for the modern audience, do not labour it - so long as you know what it means and play it. People pick up so much by the spirit and the intention."<sup>3</sup>

These, and other acting texts, specifically tell the reader to know and understand what they are saying. Without research, the actor is only reciting words and the choreographer is simply adding a fight to a production - not enhancing the author's intent. Hollow words convey a hollow character while a well-researched character, whether speaking or fighting, is a well-rounded character.

Opinions expressed in "The Pen and the Sword" are those of the reviewer and may not reflect the opinion of the Society of American Fight Directors.

1 Page 96. Whelan, Jeromy. *The ABC's of Acting*. West Linn, Oregon: Gary Heron Books, 1991.

2 Page 148. Berry, Cicely. *The Actor and his Text*. New York: Charles Scribner's Sons Macmillan Publishing Co., 1988.

3 Ibid. Page 126.

It doesn't matter where or when a director sets a play, we must study the period in which it was written. Social and political issues relevant at that time may mean nothing today, but the authors chose their words for a reason. Those words may not mean the same thing or convey the same message today; but those words had a specific significance when they were written.

**“Many voluminous works ... offer little help in reading between the lines...”**

Many voluminous works on this playwright or that, offer little help in reading between the lines, offering woefully inadequate definitions of “fencing moves.” These simple definitions are like saying *Star Trek* was merely a television show in the late twentieth century.

The “Shakespeare Companions” covered here don't tell us *why* Mercutio is so put off by Tybalt or what Rosalind means by “giving the lie.”<sup>4</sup> Because period text is in a seemingly foreign language, it's difficult for an actor or fight director to make choices about character.

#### **The language of the Elizabethan fencer...**

There are many facets to the language of Shakespeare and his contemporaries, with as many texts and volumes on the subject. This article, however, looks at the language of the Elizabethan fencer, and some of the texts that might offer insight into this lost world.

Shakespeare's work is rich with speeches laden with terms of the Elizabethan fencer. Foils are called for in *Hamlet*, the *passado* in *Merry Wives of Windsor*, the *passado* in *Romeo & Juliet* and *Love's Labor's Lost* and *foin* or *foining* in *King Lear*, *Merry Wives of Windsor*, *Henry IV Part II* and *Much Ado About Nothing*, to name a few.

All these terms were chosen by the author for a reason and meant something to the audience who heard them. To try and find meaning in these words today we turn to our Shakespeare “companions,” but how much do they really tell us? For the purpose of comparison and contrast, I've chosen Mercutio's speech in Act II scene iv of Shakespeare's *Romeo & Juliet*.

*“O, he's the courageous captain of compliments. He fights as you sing prick-songs, keeps time, distance, and proportion; he rest his minim rests, one two, and the third in your bosom: the very butcher of a silk button, a duellist, a duellist; a gentleman of the very first house, of the first and second cause. Ah, the immortal passado, the punto reverso, the hay!”*

<sup>4</sup> Shakespeare, *Romeo and Juliet* and *As You Like It*, respectively.

#### **Examining Mercutio's words...**

We'll look at C.T. Onions' *A Shakespeare Glossary*, Alexander Schmidt's *Shakespeare Lexicon and Quotation Dictionary*, and the voluminous “OED,” the *Oxford English Dictionary*. There are several things to consider: availability, readability, clarity and accuracy in definition and applicability to our specific goal of understanding the language and meaning of Elizabethan fencing terms in period text.

*A Shakespeare Glossary* was compiled originally by C.T. Onions, one of the editors of the *OED* and was designed to supply “definitions and illustrations of words or senses of words which are now obsolete or which survive only in archaic or provincial use.” [Preface]

Written in the early 1900's, the primary function of the *Glossary* was to explain and define select words used in Shakespeare's text, concentrating on those words whose senses or connotations would be unfamiliar to the modern reader. In 1986, Mr. Onions' text was revised and enlarged by Robert D. Eagleston, an Associate Professor of Early English Literature and Language at the University of Sydney. Corrections and additions were made in the glossary by Mr. Eagleston in light of new research. These corrections, however, had little to do with historical fencing terms.

The *Shakespeare Glossary* is well laid out, with the cited words indented and boldfaced for easy location. Each page is topped with a header offering guide words to make the process of finding select words much easier. With 326 pages of text, the “Glossary” also offers five pages packed with bibliographical information useful for cross referencing and further research. The print is easily readable, while the book itself is small enough to carry comfortably. This, along with availability, makes the *Glossary* quite accessible to the actor and combatant.

In reference to Mercutio's speech from *Romeo & Juliet*, Mr. Onions neglected the captain of “compliments,” “time,” “proportion,” and a gentleman of the “first house.” The *Glossary*, along with the other two texts, defined “prick-songs” as printed music.<sup>5</sup> In reference to “time, distance and proportion,” three basic principals of period fencing, the glossary only provides a definition for distance.<sup>6</sup>

“Distance,” defined as a fencing term, is described as a “Definite interval of space to be kept between combatants.” The term “minim rests” was found, once again in all three texts, to be another comparison to music, without direct reference to period swordplay.

#### **A butcher of a silk button...**

Then, as now, a popular event, term or phrase would become a common phrase of



speech. Like “NOT!” from *Wayne’s World*, or “Rosebud” from *Citizen Kane*, the reference — not the words — is important. A “Butcher” of a “silk button” is, by definition, some one who kills a catch to fasten a dress for the table. It is almost certain that Shakespeare was referring to a popular event involving Italian fencing master Rocco Benetti and an account thereof in George Silver’s *Paradoxes of Defence*.<sup>7</sup>

Onions’ *Glossary* provides no definition for “butcher” (a word that has changed little in meaning in the past 400 years) and only hinted at the reference of Benetti by listing under “button” — “Expert fencer who could strike any designated button on his opponent’s attire.”

The first and second “cause” refer to dueling etiquette of the period and probably more specifically to texts on dueling punctilio written by Saviolo.<sup>8</sup> Once again Onions’ touches on the origin by stating that it is a dueling expression meaning “One of the situations or grounds set out in the code of honor which justified a duel,” but he does not explain what these grounds are.<sup>9</sup>

As for foreign “fencing” terms, the *Glossary* offers the reader some definition. The “immortal passado” is not listed as a term, but Onions does list passado as a “Forward thrust with the sword, one foot being advanced at the same time.” A misleading definition, as the “advance” of the foot is a reference to a pass or pace rather than the modern fencing “advance.”

The same type of misleading definition is offered for the “punto reverso.” Mr. Onions defines “punto” as a fencing term for a “Stroke or thrust with the point of the sword, “and a punto reverso is a “back-handed thrust.” However, “punto” directly translates as point, and was generally a reference to a thrust, not a stroke or cut.

Specific names were used for cuts or strokes, such as *Stocata* or *Montant*, with *man dritta* applied for right-handed attacks and *reverso* applied to back-handed. Although Mr. Onions defines the punto reverso as a back-handed thrust, just prior to that he says the punto can either be a cut or thrust. The reference to a back-handed thrust is correct — it’s just so vague that it is of little help. As to “the hay,” he refers to it as a “home-thrust” in fencing; with no explanation as to why or where the term originated.

## Every single word that Shakespeare used...

Alexander Schmidt’s *A Shakespeare Lexicon and Quotation* contains every single word that Shakespeare used in all the accepted plays and poems, not just words that have changed meaning since the seventeenth century. Originally published in 1875, the *Lexicon* was intended to provide Shakespeare’s “whole vocabulary and subject the sense and use of every word of it to careful examination.” [p. v]

Along with definitions of every word used by Shakespeare (Quarto & Folio), the *Lexicon* also offers appendices on basic grammatical observations, a glossary of provincialisms, a list of words and sentences taken from foreign languages and a list of words which form the latter part of word-combinations. There is, however, no appendix on period fencing terms. The *Lexicon* offers an incredible wealth of quotations (more than 50,000) and references listed by Act, scene and line number.

The *Lexicon* has gone through four printings. The most recent reprint was revised and enlarged by Gregory Sarrain. The print is difficult to read at times; looking more like a light xerox than a printing. The pages also lack reference headers for easier word location. This can make the search for select words time consuming and difficult; especially since the set contains every single word used by Shakespeare. Offered in a paperback two volume set, the *Lexicon* is a bit more awkward to carry than Onions’ *Glossary*, but can still be tossed into a shoulder bag.

“This can make the search for select words time consuming and difficult...”

As in the *Glossary*, the definition of a word does not always tell the reader what the author meant. Shakespeare is well known for his ability to borrow from a wide variety of sources, pulling ideas from a great many publications, stories, plays and fencing manuscripts. His plays carried the events and news of his day, recording earthquakes, eclipses, politics and weather. Knowing that fencing was a then a part of every man’s life, as television or sports are today, it is easy to believe that many of his references to fencing terms were as clear as “Beam me up, Scotty,” is to an audience today.

5 The reference to “fights as you sing prick-songs” is more than likely a comparison between Tybalt’s fencing style and the acquired and practiced skill of reading printed music. This is supported by such a reference offered by Saviolo, a Fencing Master whose work Shakespeare is believed to have been familiar with — and used in other plays; i.e. Touchstone’s lie speech in *As You Like It* V.iv.

“for as a man hath voice and can sing by nature, but shall never do it with time and measure of musicke unless he have learned the arte.” p. 206 ff (10)

6 The three terms are used quite often in the works of Di Grassi (1594), Saviolo (1595), and George Silver (1599) as specific fencing terms.

7 Signior Rocko, “who was so excellent in his f fight, that he would have hit anie english man with a thrust, just upon anie button in his doublet.” [Silver, *Paradoxes*, p. 16]

8 “in wrongs committed, two thinges are comonly woont to be considered, the thing whereby a man is wronged, and the manner how it was doone.” [Saviolo, *Of Honor and honorable Quarrels*, p. 445ff. (131)]

9 Onions, p. 39 Reference not to R & J, but *Love’s Labor’s Lost*

In both the *Glossary* and the *Lexicon* (and even in the *OED*) the term “courageous captain of compliments” is not listed. The words *courageous*, *captain* and *compliment*, however are listed in the *Lexicon* with compliment being an “external show, form.” The fencing terms *time*, *distance* and *proportion* are defined, with no notice to their significance to fencing. Time was simply defined as “musical measure,” distance as “intervening space,” and proportion as “due relation, symmetry, order.”

“...the search for select words [can be] time consuming and difficult...”

The *Lexicon* offers its reader a definition of both butcher and button but without reference to Rocco Benetti or Silver’s text. As a “gentleman of the very first house” Tybalt is said to be of the first “family, race.” In parenthesis the *Lexicon* adds “ridiculed as a fashionable term, certainly not meaning an upstart, as some Intpp. explain it,” but this note is not explained.

In reference to “the first and second cause,” the *Lexicon* gives reference to Saviolo’s *Of Honor and Honorable Quarrels*, describing the phrase as an “allusions to terms in the art of dueling, fashionable in the poet’s time.” But, once again, the term is not explained. There is no definition for the “immortal passado,” but the *Lexicon* offers a common definition for immortal (“exempt from death, living forever”) and a simplified explanation of the passado as “a motion forwards and a thrust in fencing.”

There is no reference to the *passado* as an action of footwork that accompanies the thrust and in fact is the “pass” of the *passado*. The reference to a “motion forwards” is so unclear that one is uncertain whether hand, body, foot or sword is meant. For *punto reverso* the *Lexicon* offers the same definition as Onions’ *Glossary*, as a “a back-handed stroke or cut.” The hay is defined as “a home-thrust in fencing,” derived from “the Italian hai, habes, thou hast it.”

#### The Oxford English Dictionary...

The *Oxford English Dictionary* is not a text geared specifically towards Shakespeare or Elizabethan literature. But, the “*OED*” is probably the most informative dictionary in the entire English language. Like the *Lexicon*, the *OED* offers the reader definitions of every word used by the poet, and every other word used by his predecessors, contemporaries, and all that have followed.

The *OED* offers its user the origin and etymology of the word, clear definitions, as well as variations and obsolete or rare usages. Quotes are offered from believed original usage and a variety of usage throughout history. When

the word is specifically used in fencing, the term “*Fencing*” is shown in italics.

The *OED* indents words and shows them in boldface for easy location. Each page is headed with reference words to aid the search. It can take some time to locate specific words due to sheer volume. The hard-bound series of books are a library unto themselves. Just the reference bibliography of the *OED* is roughly twice the size of the entire two volume *Lexicon* set. Even the *Compact OED* three volume set is larger than most book bags will comfortably hold. For students and budget scholars, there is a still smaller *Compact OED* that offers nine pages of the *OED* reduced and printed on one page. This edition is still larger than most dictionaries and needs a magnifying glass to read its contents. This makes the *Compact* text both more accessible (by size and price) and less accessible (by readability) to the user.

Being a dictionary, and not specifically a “Shakespeare companion,” the *OED* tends not to offer definitions of phrases. Regarding “the courageous captain of compliments,” there is no reference to *R&J*, but the *OED* does provide the reader with a stronger sense of the word *compliment*. Tybalt is seen as a courageous captain of “that which goes to ‘complete’ the gentleman; a personal accomplishment or quality.” A leader in the “Observance of ceremony in social relations; ceremoniousness; formal civility, politeness, or courtesy;” “usually understood to mean less than it declares.”

For the definition of *time* the *OED* offers several quotes from eighteenth and nineteenth century fencing manuals and a definition from *Chambers’ Encyclopedia* (1728) stating that “There are three kinds of time; that of the sword, that of the foot, and that of the whole body. At times that are perceived out of their measure, are only to be considered as appeals, or feints, to deceive and amuse the enemy.”

There is, however, no reference to Saviolo, Di Grassi or George Silver’s use of *time* in Shakespeare’s period. These Elizabethan Masters of Fence offer similar definitions of time, and may be the source for Chambers’ definition, but, it is interesting that the earlier texts are not given reference. For *distance*, *R&J* is referred to for usage, defining the word as a “definite interval of space to be observed between two combatants,” adding that “the words *measure* and *distance* are frequently used promiscuously, they being synonymous in fencing.” “There was no direct reference to *proportion* as a fencing term.

The phrases “a gentleman of the very first house,” and “the first and second cause” are not referred to. The *passado* is defined as a “forward thrust with the sword, one foot being advanced at the same time,” with a reference to

Saviolo's work. Here, like Onions, the word "advanced" is used when a pass in footwork was more likely the case. The definition of *punto reverso* parallels Onions; down to the use of the terms "stroke or thrust" for the use of the point of the weapon. For "the hay!," *R&J* is referred to for usage, meaning "an exclamation on hitting an opponent," and "a home-thrust." The origin for the word as a fencing term is not listed.

### The three texts compared...

From this comparison and contrast of these three texts we get a clear picture of how they can, or cannot, function as a research tool to the actor and combatant.<sup>10</sup> All three texts are still in print. Onions' *Glossary* and Schmidt's *Lexicon* are probably more accessible than the *OED*. The *Glossary* and *Lexicon* are more cost effective, easier to carry to rehearsal, and generally more available at book stores than any editions of the *OED*. Availability and quantity, however, do not guarantee quality.

The *OED* is the most comprehensive and accurate in clarifying the specific meaning and usage of words that have fallen into disuse or have changed in usage. Definitions of fencing terms in all three texts (the *Glossary* and *Lexicon* in particular), however, are over-simplified, vague about actual meaning or mechanics.

Although the *Glossary* and *Lexicon* strive to help the Shakespearean reader, the *OED* also accomplishes this by being a complete dictionary of the English language. This strength, however, can also be a shortcoming. Of the three texts, only the *Lexicon* offers the reader close to 50,000 Shakespearean quotes and cites all other usages of the word by Shakespeare. The *Glossary* lists select examples and the *OED* pulls from such a variety of sources that Shakespeare may not be the "best" example of usage. Unlike the other texts, the *OED* often (but not always) cites the fencing manual where the term is believed to have originated.

Although all these texts offer definitions of period "fencing" moves, none provide a clear idea of what Shakespeare might have meant by these words. In the end, cut and dry definitions don't always help paint a clear picture of what the author intended. None of these texts tell us why Mercutio is so put off by Tybalt or what Rosalind means by "giving the lie." Nor do definitions tell us what terms meant to the audience 400 years ago. Knowing what a fencing move *was* doesn't tell us how it was perceived; it only tells us what it was.

Dictionaries generally help us understand the meanings of words, not terms or phrases.

References to things that are common or popular can become dated, incongruous or meaningless. Even in our lives, certain words or phrases have become popular, taken on a different meaning; then fading into the abyss. The words "Cool," "Groovy," "Hot," "Slick" and "Bad" have had different meaning to past and present generations. Dictionaries can define these words, but give little insight on their meaning as slang or contemporary terms.

These three texts do the same for Shakespeare. They give us a general idea of what specific actions Shakespeare was talking about, without telling us what he meant.

Despite the availability of the *Glossary* and the *Lexicon*, the *OED* is the best source for finding the meaning of the word. It also offers the reader the greatest supply of primary source material. The *Lexicon*, on the other hand, is the best source for cross reference within the works of Shakespeare. Onions' *Glossary* falls short as a truly effective glossary to Shakespeare's work for the actor and combatant.

For initial research, the *Lexicon* is a good stepping stone, allowing the artist to find the word usage in other Shakespearean plays. This usage can help the reader find what the author might have meant. If this resource does not answer questions, the *OED* is the next logical step. Research done in the *Lexicon* can be taken to the library where the *OED* is available. But remember, understanding the word does not guarantee understanding of the meaning.

On the whole, if you are truly interested in "suiting the action to the word," it is best to seek out primary sources of period literature. Many editions of Shakespeare's plays offer a good deal of historical and social/political insight, but be warned that these insights are in the hands of an editor.<sup>11</sup>

Information available to Shakespeare is still partially available today. Facsimiles of the works of Di Grassi, Saviolo and Silver are available to the interested reader. This is where your research will eventually take you; and this is where the answers lie. This is where not only the definitions of words, but the origin of phrases and their meanings can be eked out. These Masters speak their opinions and beliefs; not just facts and definitions. The techniques and opinions of these authors give insight that no definition could possibly offer.



Dale Anthony Gerard is an SAFD certified teacher based in Colorado and a regular contributor to the *Fight Master*.

<sup>10</sup> The actual comparison and contrast for this article was done in much greater depth. The findings of this article are substantiated in the Findings of the full research done for this column.

<sup>11</sup> An example of misinformation provided by editors is A.L. Rowse's edition of *Hamlet* where foil is inaccurately defined as a "fencing weapon; sabre."  
*Hamlet*. A.L. Rowse editor. New York: MacGraw-Hill Book Co., 1984.

# Put to the Test

## RESULTS OF THE SAFD'S PROFICIENCY SKILLS TEST THROUGHOUT THE COUNTRY

### APRIL, 1993

University of Michigan

Date: April 24, 1993

Instructors: Chris Barbeau

Adjudicator: Richard Raether

Amy Cohen	Rapier & Dagger, Unarmed, QS
Scott Mancha	Rapier & Dagger, Unarmed, QS

### New York

Date: April 24, 1993

Instructor: Erik Fredricksen

Adjudicator: Richard Raether

Eric Black	Rapier & Dagger, Unarmed, QS
Michael Todd Glazier	Rapier & Dagger, Unarmed, QS
Andrew Newberg	Rapier & Dagger, Unarmed, QS
Manda Elizabeth Siegfried	Rapier & Dagger, Unarmed, QS
Richard Smith	Rapier & Dagger, Unarmed, QS
Anthony J. Giangrande	Rapier & Dagger, Unarmed, QS
Miriam Shor	Rapier & Dagger, Unarmed, QS
Christine Wright	Rapier & Dagger, Unarmed, QS

### MAY

New York University

Date: May 10, 1993

Instructor: David Brimmer

Adjudicator: J. Allen Suddeth

Petra Wright	Rapier & Dagger, Unarmed, BS
Louis Abronson	Rapier & Dagger, Unarmed, BS
Christian Toth	Rapier & Dagger, Unarmed, BS
Debra L. Ross	Rapier & Dagger, Unarmed, BS
James Riggs	Rapier & Dagger, Unarmed, BS
Michael LaPorte	R & D, Unarmed, BS
Frederica B. Sabez	R & D, Unarmed, BS

### NOVEMBER

Penn State University

Date: November 3, 1993

Instructor: Jane Ridley

Adjudicator: J. Allen Suddeth

Julia Guichard	R & D, UA, BS
Steven Lyon	R & D, UA, BS
Daniel Dachroeden	R & D, UA, BS
Jonathan Robinson	R & D, UA, BS

### Santa Barbara

Date: Nov. 7, 1993

Instr: Gregory Hoffman

Adjud: J.R. Beardsley

Ivan Pelly R & D, UA, BS

### DECEMBER

M.A.S.C.S. (re-certification)

Date: December 13, 1993

Instructor: David Doersch

Adjudicator: Richard Raether

Monica Scott R & D, Unarmed

University of Pittsburgh

Date: December 13, 1993

Instructor: Tim Carryer

Adjudicator: David Leong

Alan Gardner	Rapier & Dagger, UA, QS
Barbara Williams	Rapier & Dagger, UA, QS
Michelle DiMaso	Rapier & Dagger, UA, QS

David White	Rapier & Dagger, Unarmed, QS
David Hadinger	Rapier & Dagger, Unarmed, QS
Reggie Dunson	Rapier & Dagger, Unarmed, QS
Brad Olson	Rapier & Dagger, Unarmed, QS

New York (re-certification test)

Date: December 19, 1993

Instructor: Brian Byrnes

Adjudicator: J. Allen Suddeth

Mark Malone	Rapier & Dagger and Unarmed
Jim Sheeran	Rapier & Dagger and Unarmed
Larry Peterson	Rapier & Dagger and Unarmed
Dan Conroy	Rapier & Dagger and Unarmed

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

Date: December 18, 1993

Instructor: Erin Kenny & James Chlebeck

Adjudicator: Richard Raether

Anna Sawyer	Rapier/Dagger, Unarmed, Smllsrd
Bill Hulings	Rapier/Dagger, Unarmed, Smllsrd
Eric Holmgren	Rapier/Dagger, Unarmed, Smllsrd
Kate Peterson	Rapier/Dagger, Unarmed, Smllsrd

### University of Houston

Date: December 19, 1993

Instructor: Marc Olsen/Michael Kirkland

Adjudicator: Drew Fracher

Richard Kuehn	Rapier and Dagger, Unarmed, QS
Marcus Langhans	Rapier and Dagger, Unarmed, QS
Erika Jensen	Rapier and Dagger, Unarmed, QS
Bruce Ellis	Rapier and Dagger, Unarmed, QS
Anthony Hubert	Rapier and Dagger, Unarmed, QS
Jason Stone	Rapier and Dagger, Unarmed, QS

### JANUARY, 1994

Columbia College, Chicago

Date: January 20, 1994

Instructor: David Woolley

Adjudicator: Richard Raether

Louise Batey	R & D, Unarmed, Smallsword
Jamie Skrypkun	R & D, Unarmed, Smallsword
Ernest Datcher	Unarmed, SS, Brodswrd & Shield
Carlos Tamayo	Unarmed, SS, Brodswrd & Shield
Carey Hunter	R & D, Unarmed, SS, Broadsword
Michael Wilkins	R & D, Unarmed, SS, Broadsword
Michelle Walker	R & D, Unarmed, SS, Broadsword

### FEBRUARY

Loyola University

Date: February 5, 1994

Instructor: David Doersch

Adjudicator: David Leong

Kathleen S. Ford	Rapier & Dagger, Unarmed, QS
Sean Thomas Sellars	Rapier & Dagger, Unarmed, QS
Mead Jones	Rapier & Dagger, Unarmed, QS
Geoffrey D. Erwin	Rapier & Dagger, Unarmed, QS
Daniel A. Pettrom	Rapier & Dagger, Unarmed, QS
Todd Voltz	Rapier & Dagger, Unarmed, QS
Michelle J. Kuebler	Rapier & Dagger, Unarmed, QS

American Musical & Dramatic Academy

Date: February 10, 1994

Instructors: Jamie Cheatham

Greg Rochman, T. Thomas Brown

Adjudicator: David Leong

Philip Cate	Rapier & Dagger, Unarmed, BS
Lennie Smith	Rapier & Dagger, Unarmed, BS
Lynne Bell	Rapier & Dagger, Unarmed, BS
Wendy Gentile	Rapier & Dagger, Unarmed, BS
Charlie Reddick	Rapier & Dagger, Unarmed, BS
Janet Wright	Rapier & Dagger, Unarmed, BS
Ken Golding	Rapier & Dagger, Unarmed, BS
Calin Oprean	Rapier & Dagger, Unarmed, BS
Michael Pardocci	Rapier & Dagger, Unarmed, BS

Recommended

### MARCH

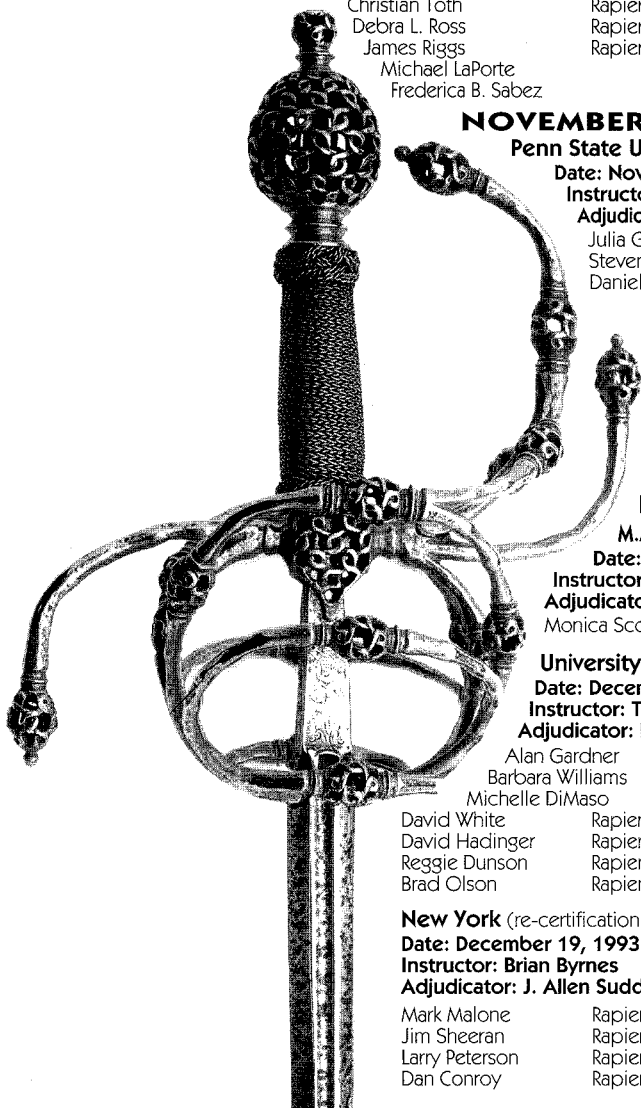
Brandeis University

Date: March 14, 1994

Instructor: Bob Walsh

Adjudicator: David Leong

Ed Vassallo	Rapier and Dagger, Unarmed, QS
Jon Liebetrau	Rapier and Dagger, Unarmed, QS
Wayne Bailey	Rapier and Dagger, Unarmed, QS
Andrew Strand	Rapier and Dagger, Unarmed, QS
Kristen Osterlind	Rapier and Dagger, Unarmed, QS
Amy Nigro	Rapier and Dagger, Unarmed, QS
Tonya Lewis	Rapier and Dagger, Unarmed, QS
Maryellen Rowlett	Rapier and Dagger, Unarmed, QS



## Wright State University

Date: March 14, 1994

Instructor: Bruce Cromer

Adjudicator: J.D. Martinez

Monique Porter	R & D, Unarmed, Smallsword
Tina Gasbana	R & D, Unarmed, Smallsword
Jennifer Joplin	R & D, Unarmed, Smallsword
Lisa Roth	R & D, Unarmed, Smallsword
Gretchen Coleman	R & D, Unarmed, Smallsword
Nyka Stanley	R & D, Unarmed, Smallsword
Carla Mafero	R & D, Unarmed, Smallsword
Jason Sheldon	R & D, Unarmed, Smallsword
Charlie Clark	R & D, Unarmed, Smallsword
Paul Bowen	R & D, Unarmed, Smallsword

## Carnegie Mellon University

Date: March 18, 1994

Instructor: Tim Carryer

Adjudicator: J.D. Martinez

Robin Kurtz	Rapier & Dagger, Unarmed, QS
Jim Stanek	Rapier & Dagger, Unarmed, QS
Ben Kaini	Rapier & Dagger, Unarmed, QS
Brandon Williams	Rapier & Dagger, Unarmed, QS
Jason Antoon	Rapier & Dagger, Unarmed, QS
Chris Chew	Rapier & Dagger, Unarmed, QS
Sean Palmer	Rapier & Dagger, Unarmed, QS
Britt Nichols	Rapier & Dagger, Unarmed, QS

## APRIL

### American Academy of Dramatic Arts

Date: April 21, 1994

Instructors: Jamie Cheatham

Greg Rochman, T. Thomas Brown

Adjudicator: David Leong

Frank Licari	R & D, Unarmed, Broadsword
John Evans	R & D, Unarmed, Broadsword
Nami Hirayanagi	R & D, Unarmed, Broadsword
Charlee Huffman	R & D, Unarmed, Broadsword
Clarissa Jacobsen	R & D, Unarmed, Broadsword
Matt Freedman	R & D, Unarmed, Broadsword
	<i>Recommended</i>
Mike Wuebben	R & D, Unarmed, Broadsword
	<i>Recommended</i>
Andrew Borba	R & D, Unarmed, Broadsword
	<i>Recommended</i>
Philip Cate	R & D, Unarmed, Broadsword
	<i>Recommended</i>

## University of Michigan

Date: April 24, 1994

Instructor: Erik Fredricksen

Adjudicator: J.R. Beardsley

Cecilia T. Grinwald	Rapier & Dagger, Unarmed, QS
Danielle Quisenberry	Rapier & Dagger, Unarmed, QS
Andrew Gorney	Rapier & Dagger, Unarmed, QS
Terry Snowday	Rapier & Dagger, Unarmed, QS
Paul Molnar	Rapier & Dagger, Unarmed, QS
Christina Traister	Rapier & Dagger, Unarmed, QS

## University of Illinois

Date: April 24, 1994

Instructor: Robin McFarquahr

Adjudicator: Richard Raether

Tim O'Brien	Rapier & Dagger, Unarmed, QS
John DeLeonardis	Rapier & Dagger, Unarmed, QS
Joel Mehr	Rapier & Dagger, Unarmed, QS
	<i>Recommended</i>
Johnathan Nail	Rapier & Dagger, Unarmed, QS
	<i>Recommended</i>
Cindy Pipkin-Doyle	Rapier & Dagger, Unarmed, QS
Steven Goodman	Rapier & Dagger, Unarmed, QS
Linda Pine	Rapier & Dagger, Unarmed, QS
Melissa Carlson	Rapier & Dagger, Unarmed, QS
Susan Muirhead	Rapier & Dagger, Unarmed, QS
Kate Riley	Rapier & Dagger, Unarmed, QS
	<i>Recommended</i>
Cherise Sylvestri	Rapier & Dagger, Unarmed, QS
	<i>Recommended</i>
Ted DeChatelet	Rapier & Dagger, Unarmed, QS
	<i>Recommended</i>
Lisa Rothschild	Rapier & Dagger, Unarmed, QS
	<i>Recommended</i>

Jim Slonina	Rapier & Dagger, Unarmed, QS
	<i>Recommended</i>
Michael Flanigan	Rapier & Dagger, Unarmed, QS
	<i>Recommended</i>

## University of Rhode Island

Date: April 27, 1994

Instructor: Phillip Leipf, Jr.

Adjudicator: J. Allen Suddeth

Phil Leipf	R & D, UA, BS, SS, BS & Shield
Randy Belisle	R & D, Unarmed, Broadsword
Molly Lloyd	R & D, Unarmed, Broadsword
Carl Rossi	R & D, Unarmed, Broadsword
Sunny Paige	R & D, Unarmed, Broadsword
Brien Perry	R & D, Unarmed, Broadsword
Margot White	R & D, Unarmed, Broadsword
Estes Benson	R & D, Unarmed, Broadsword
Joshua Feinman	R & D, Unarmed, Broadsword
Rudy Sanda	R & D, Unarmed, Broadsword
	<i>Recommended</i>

## Northern Kentucky University

Date: April 29, 1994

Instructor: Randy Bailey

Adjudicator: Drew Fracher

Marcus Schulte	Rapier & Dagger, Unarmed, QS
Doug Lorenz	Rapier & Dagger, Unarmed, QS
Teresa Hill	Rapier & Dagger, Unarmed, QS
Christine Wilfnger	Rapier & Dagger, Unarmed, QS
Victor Dickerson	Rapier & Dagger, Unarmed, QS
Tom Nader	Rapier & Dagger, Unarmed, QS

## California Institute of the Arts

Date: April 30, 1994

Instructor: A.C. Weary

Adjudicator: J. Allen Suddeth

Alina Phelan	Rapier & Dagger, Unarmed, QS
Ashley Sparks	Rapier & Dagger, Unarmed, QS
Pete Benson	Rapier & Dagger, Unarmed, QS
Jimmy Dragolovich	Rapier & Dagger, Unarmed, QS
Dean G. Lemont	R & D, Unarmed, Brdswrd, QS
Sheilah M. Scaley	Rapier & Dagger, Unarmed, QS
Derek W. Medina	Rapier & Dagger, Unarmed, QS
Trace Turville	Rapier & Dagger, Unarmed, QS
Sean Nadeau	Rapier & Dagger, Unarmed, QS
Dee White	Rapier & Dagger, Unarmed, QS
Cedric Duplechain	Rapier & Dagger, Unarmed, QS
Beau Blain	Rapier & Dagger, Unarmed, QS
Brian W. Weir	Rapier & Dagger, Unarmed, QS
Bennett Jones	R & D, Unarmed, Brdswrd, QS
Kelly M. Johnston	Rapier & Dagger, Unarmed, QS
Christine M. Anthony	Rapier & Dagger, Unarmed, QS

## MAY

### Chicago

Date: May 2, 1994

Instructor: Steven Gray

Adjudicator: Richard Raether

Amy Schultz	Rapier & Dagger, Unarmed, QS
Aaron Christensen	Rapier & Dagger, Unarmed, QS
Steve Decker	Rapier & Dagger, Unarmed, QS
Tim Donovan	Rapier & Dagger, Unarmed, QS
Gypsy Vail	Rapier & Dagger, Unarmed, QS
Greg Larson	Rapier & Dagger, Unarmed, QS
Linda Schaefer	Rapier & Dagger, Unarmed, QS
Rob McLean	Rapier & Dagger, Unarmed, QS
Jackie Ritz	Rapier & Dagger, Unarmed, QS
	<i>Recommended</i>
Peter Bernstein	Rapier & Dagger, Unarmed, QS
	<i>Recommended</i>

## University of the Arts

Date: May 3, 1994

Instructor: Charles Conwell

Adjudicator: J. Allen Suddeth

Eric Van Wie	Rapier & Dagger, Unarmed, BS
Thomas Fowler	Rapier & Dagger, Unarmed, BS
Scott Hiltz	R & D, Unarmed, B'swrd & Shield
David Roberts	R & D, Unarmed, B'swrd & Shield
Courtney Custer	Rapier & Dagger, Unarmed, QS
Andrea Campbell	Rapier & Dagger, Unarmed, QS

Evan Palazzo	Rapier & Dagger, Unarmed, BS
Jeffrey Davis	Rapier & Dagger, Unarmed, BS
Ric Trader	Rapier & Dagger, Unarmed, QS
Genia Orner	Rapier & Dagger, Unarmed, QS
Louis Clements	Rapier & Dagger, Unarmed, BS
Bob Alcorn	Rapier & Dagger, Unarmed, BS
Alex Cordaro	Rapier & Dagger, Unarmed, SS
	<i>Recommended</i>
John Bellomo	Rapier & Dagger, Unarmed, SS
	<i>Recommended</i>

## New York University

Date: May 4, 1994

Instructor: J. David Brimmer

Adjudicator: J. Allen Suddeth

John Farmanesh	Rapier & Dagger, Unarmed, BS
Kerrigan Webb	Rapier & Dagger, Unarmed, BS
Matt McNeil	Rapier & Dagger, Unarmed, BS
Vincent Penna	Rapier & Dagger, Unarmed, BS
Noah Scalini	Rapier & Dagger, Unarmed, BS
Gemma Denmark	Rapier & Dagger, Unarmed, BS
Russel W. Elder	Rapier & Dagger, Unarmed, BS
Peter Fiamm	Rapier & Dagger, Unarmed, BS
Heath Aaron Hurwitz	Rapier & Dagger, Unarmed, BS
Eric Sasmon	Rapier & Dagger, Unarmed, BS
Danny Dempsey	Rapier & Dagger, Unarmed, BS
Shannon Becker	Rapier & Dagger, Unarmed, BS
Jason Gots	Rapier & Dagger, Unarmed, BS

## American Academy of Dramatic Art

Date: May 6, 1994

Instructor: Jamie Cheatham

Adjudicator: David Leong

Elisabeth A. Furtado	Rapier & Dagger, Unarmed, BS
Lisa Littlewood	Rapier & Dagger, Unarmed, BS
John Grace	Rapier & Dagger, Unarmed, BS
Charlie Huffman	Rapier & Dagger, Unarmed, BS
Brent Jones	Rapier & Dagger, Unarmed, BS
Todd Campbell	Rapier & Dagger, Unarmed, BS

## Cornish Institute

Date: May 6, 1994

Instructor: Robert MacDougall

Adjudicator: David L. Boushey

Elizabeth Ely	Rapier & Dagger, Unarmed, QS
Kate Kiely	Rapier & Dagger, Unarmed, QS
Peter O'Connor	Rapier & Dagger, Unarmed, BS
Greg Bennick	Rapier & Dagger, Unarmed, BS
Jason Connelly	Rapier & Dagger, Unarmed, BS
Paul Ray	Rapier & Dagger, Unarmed, BS
Skye Borgman	Rapier & Dagger, UA, BS, QS
	<i>Recommended</i>
Laura Saunders	Rapier & Dagger, UA, BS, QS
	<i>Recommended</i>
Charlie Lee	Rapier & Dagger, UA, BS, QS
	<i>Recommended</i>
Jim Johnston	Rapier & Dagger, UA, BS, QS
	<i>Recommended</i>

## University of Missouri - Kansas City

Date: May 7, 1994

Instructor: Daniel Ruch

Adjudicator: David Leong

Kim Martin-Cotten	Rapier & Dagger, Unarmed, BS
Kelly Anderson	Rapier & Dagger, Unarmed, BS
Doug Stewart	Rapier & Dagger, Unarmed, BS
Clark Carmichael	Rapier & Dagger, Unarmed, BS
Lisa	Rapier & Dagger, Unarmed, BS
Andrew Lincoln	Rapier & Dagger, Unarmed, BS
Greg Webster	Rapier & Dagger, Unarmed, BS

## University of Washington

Date: May 7, 1994

Instructor: David Boushey

Adjudicator: John Robert Beardsley

David Fraioli	Rapier & Dagger, Unarmed, QS
Adrianna DuFay	Rapier & Dagger, Unarmed, QS
Gillen Morrison	Rapier & Dagger, Unarmed, QS
Heath Relts	Rapier & Dagger, Unarmed, QS
Stephanie Stephenson	Rapier & Dagger, Unarmed, QS
Victoria Beaven	Rapier & Dagger, Unarmed, QS
Christina Chong	Rapier & Dagger, Unarmed, QS
Valerie Newton	Rapier & Dagger, Unarmed, QS
Lisa Huckaby	Rapier & Dagger, Unarmed, QS



**F**OLLOWING IS A CURRENT LISTING OF SAFD PEOPLE AND RESOURCES AND HOW TO REACH THEM.

### SAFD OFFICERS

#### President

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

#### Vice President

Susan Eviston  
7411 Moredale Road  
Louisville, KY 40222  
(502) 425-8115

#### Secretary/Treasurer

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

### FIGHT MASTERS

John Robert Beardsley  
P.O. Box 891  
Inverness, CA 94937  
(415) 669-1710

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  
(201) 748-5697

Christopher Villa  
216 N. Aladdin Drive  
Anaheim, CA 92801  
(714) 856-6614

### REGIONAL REPS.

#### EAST COAST

##### NY, NJ, Connecticut

James Cheatham  
230 W. 79th Street, Apt. 1A  
New York, NY 10024  
(212) 724-9502

##### Mass., Maine, Rhode Island, New Hampshire, Vermont

Robert Walsh  
58 Rangeley Road  
W. Newton, MA 02165  
(617) 244-7838

##### Washington, D.C., Delaware, Maryland

Brad Waller  
5616 Kirkham Court  
Springfield, VA 22151  
(703) 323-7233

##### Eastern Pennsylvania

Charles Conwell  
112 Merlin Road  
Phoenixville, PA 19460  
(215) 933-8238

##### Ohio, Western Pennsylvania

Tim Carryer  
1339 N. Sheridan Avenue  
Pittsburgh, PA 15206  
(412) 441-8798

##### SOUTH Arkansas, Louisiana, Miss.

Mark "Rat" Guinn  
Louisiana Tech. University  
P.O. Box 8608  
Ruston, LA 71272-0034  
(318) 257-2930

##### Georgia, South Carolina

Jack Young  
Warehouse Theatre  
P.O. Box 454  
Greenville, SC 29602  
(803) 235-8845

##### Virginia, West Virginia, North Carolina

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

##### MIDWEST Indiana, Kentucky

Susan Eviston  
7411 Moredale Road  
Louisville, KY 40222  
(502) 425-8115

##### Illinois, Missouri, Michigan

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

##### Minn., Wis., North & South Dakota, Upper Peninsula

David "Pops" Doersch  
4724 12th Avenue South  
Minneapolis, MN 55407  
(612) 823-8028

##### 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  
710 East 5th Street  
Tucson, AZ 85719

##### WEST COAST

##### Northern California/Nevada

Larry Henderson  
750 Rand Avenue #4  
Oakland, CA 94610  
(510) 444-2949

##### Southern California/Hawaii

John Cashman  
2513 Griffith Park Blvd.  
Los Angeles, CA 90039  
(213) 669-7950

##### Washington, Oregon, Idaho, Montana

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

##### Alaska

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

### CERTIFIED TEACHERS

Geoffrey Alm  
105 57 Dayton Ave. North  
Seattle, WA 98133  
(206) 361-5179

Ralph Anderson  
465 West 49th Street, #1B  
New York, NY 10019-7239  
(212) 247-5393

J. David Brimmer  
476 Second Street  
Brooklyn, NY 11215  
(718) 788-5381

Payson Burt  
3033 Taft Road  
Norristown, PA 19403  
(215) 584-6716

Brian Byrnes  
3417 Juno Street  
Pittsburgh, PA 15213  
(412) 683-5082

Tim Carryer  
1339 N. Sheridan Avenue  
Pittsburgh, PA 15206  
(412) 441-8798

Dan Carter  
1714-B Linda Lane  
Normal, IL 61761  
(309) 452-5617

John Cashman  
2513 Griffith Park Blvd.  
Los Angeles, CA 90039  
(213) 669-7950

James Cheatham  
230 W. 79th Street, Apt. 1A  
New York, NY 10024  
(212) 724-9502

Michael Chin  
531 Main Street #807  
Roosevelt Island  
New York, NY 10044  
(212) 750-9378

Charles Conwell  
112 Merlin Road  
Phoenixville, PA 19460  
(215) 933-8238

Charles Coyl  
6321 N. Lakewood  
Chicago, IL 60660  
(312) 764-3825

David "Pops" Doersch  
4724 12th Avenue South  
Minneapolis, MN 55407  
(612) 823-8028

Michael Donahue  
4201 Massachusetts Ave. NW  
#7091 W  
Washington, DC 20016  
(202) 686-6369

Susan Eviston  
7411 Moredale Road  
Louisville, KY 40222  
(502) 425-8115

Dexter Fidler  
635 Judah Street  
San Francisco, CA 94122  
(415) 564-6040

James Finney  
807-G Judson Avenue  
Evanston, IL 60202  
(708) 492-0806

Brent Gibbs  
710 East 5th Street  
Tucson, AZ 85719

Dale Girard  
10-01 47th Road  
Long Island City, NY 11101  
(718) 784-7027

Mark "Rat" Guinn  
Louisiana Tech. University  
P.O. Box 8608  
Ruston, LA 71272-0034  
(318) 257-2930

Larry Henderson  
750 Rand Avenue #4  
Oakland, CA 94610  
(510) 444-2949

Gregory Hoffman  
171 Pier Ave. #257  
Santa Monica, CA 90405  
(310) 578-8804

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

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

Michael Kirkland  
Galveston College  
Upper Deck Theatre  
5001 Avenue U  
Galveston, TX 77550  
(409) 763-6551

H- 713-334-2684  
Richard Lane cat 102  
587 Lisbon Street  
San Francisco, CA 94112  
(415) 957-3622

Todd Loweth  
216 N. Aladdin Drive  
Anaheim, CA 92801  
(714) 774-6064

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

Dr. Robin McFarquahr  
810 N. Coler #1  
Urbana, IL 61801  
(217) 333-2893

Douglas Mumaw  
Route 1, Box 363 K  
Broadway, VA 22815  
(703) 896-1059

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

Ron Piretti  
15 Leroy Street, #12  
New York, NY 10014  
(212) 675-4688

Richard Ryan  
10 Cranbrook Park  
Wood Green  
London N22 5NA  
United Kingdom  
(081) 881-1536

Rick Sordelet  
46 Forest Street  
Montclair, NJ 07042  
(901) 509-0569

Robert Tuftee  
531 W. 49th Street #2W  
New York, NY 10019  
(212) 757-1642

Steve Vaughan  
800 Vernal Road  
Attica, NY 14011  
(716) 591-3673

Brad Waller  
5616 Kirkham Court  
Springfield, VA 22151  
(703) 323-7233

Robert Walsh  
58 Rangeley Road  
W. Newton, MA 02165  
(617) 244-7838

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

Jack Young  
Warehouse Theatre  
P.O. Box 454  
Greenville, SC 29602  
(803) 235-8845

## MEMBERSHIP REPS.

### Certified Teachers' Rep.

Geoffrey Alm  
105 57 Dayton Ave. North  
Seattle, WA 98133  
(206) 361-5179

### Friends' and Actor/Combatants' Rep.

Ricki G. Ravitts  
2350 Broadway, Apt. 423  
New York, NY 10024  
(212) 874-7408

## SUPPLIERS

### The Armoury American Fencers Supply

1180 Folsom St.  
San Francisco, CA 94103  
(415) 863-7911

*Complete line of swords  
and daggers.*

*Catalog \$3.00*

### Arms and Armor

1101 Stinson Blvd. NE  
Minneapolis, MN 55413  
(612) 331-6473

*Custom swords, daggers,  
pole arms and armor.*

*Catalog \$2.00.*

### Belle & Blade

124 Penn Avenue  
Dover, NJ 07801  
(901) 328-8488

*Videos, books, weapons.*

*Catalog available.*

### Rod Casteel's Colonial Armory

9000 Prairie Road  
Eugene, OR 97404  
(503) 688-9169

*Custom swords and daggers.*

*All periods. Sales and rental.*

### Center Firearms Co.

10 West 37th St.  
New York, NY 10018  
(212) 244-4040

*Firearms. All types,  
periods. Sales and rental.*

*No catalog.*

### Eiler Robert Cook

P.O. Box 188  
Etowah, NC 28729  
(704) 692-0323

*Edged weapons -  
decorative & theatrical.*

*Catalog available.*

### Gratzner Period Accoutrements

P.O. Box 12023  
Marina Del Rey, CA 90295  
(310) 823-2050

*Sword belts and hangers  
of all periods.*

*Catalog \$1.00.*

### Dennis L. Graves Swordcutler

255 S. 41st St.  
Boulder, CO 80303  
(303) 494-4685

*Custom swords & daggers,  
all periods. Sales and  
rental. Catalog available.*

### Mark Haney

6000 J Street  
Sacramento, CA 95819  
(916) 944-0252

*Handmade broadswords.  
No catalog.*

### Jackalope Leather Goods & Props

Tony Rust  
292 Fifth Street  
Brooklyn, NY 11215  
(718) 768-7305

*Swordbelts and hangers,  
leather commedia masks,  
etc.*

### Lundegaard Armoury

P.O. Box 287  
Crompond, NY 10517

*Custom fantasy swords  
and daggers.*

*Catalog \$1.50.*

### Ramshead Armoury

P.O. Box 653  
Champaign, IL 61820  
(217) 351-7232

*Weapons, chainmail,  
books. Catalog \$2.00.*

### Triplette Competition Arms

162 West Pine Street  
Mount Airy, NC 27030  
(919) 786-5294

*Sport fencing equipment  
and theatrical blades.*

*Catalog available.*

### Steve Vaughan

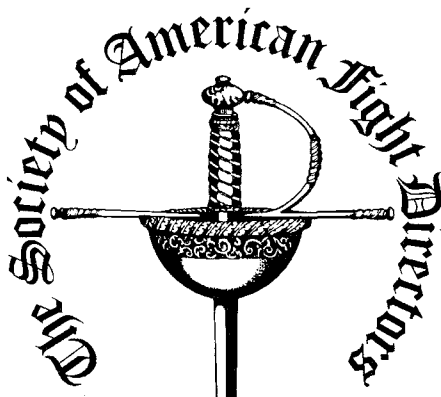
800 Vernal Road  
Attica, NY 14011  
(716) 591-3673

*Custom made swords,  
daggers, shields, spears,  
etc.*

*No catalog.*

# Society of American Fight Directors

DEDICATED TO IMPROVING THE QUALITY AND SAFETY OF STAGE COMBAT



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

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)  
You must enclose a \$25.00 check covering dues for the current year.

Checks should be made payable to Society of American Fight Directors.

## MEMBERSHIP APPLICATION SOCIETY OF AMERICAN FIGHT DIRECTORS

PLEASE PRINT

Name \_\_\_\_\_

*If you've passed the SAFD Proficiency Skills Test, please fill out:*

Address \_\_\_\_\_

Date Tested \_\_\_\_\_

Instructor \_\_\_\_\_

Weapons \_\_\_\_\_

Phone No. \_\_\_\_\_

Adjudicator \_\_\_\_\_



**SAFD**

The Society of American Fight Directors  
1834 Camp Avenue  
Rockford, IL 61103

Non Profit Org  
US Postage  
PAID  
Rockford, IL  
Permit No. 434

