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The Society of American Fight Directors

Summer 2007

The Fight Master, Spring/Summer 2007, Vol. 30 Issue 1

The Society of American Fight Directors

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The FIGHT MASTER

www.safd.org

Spring/Summer 2007

Journal of the Society of Fight Directors

FEARLESS
Shanghai Journal

Preserving our History

The Stages of Death

Fit for Fighting

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The Society of American Fight Directors and **The University of Nevada-Las Vegas** **College of Fine Arts, Department of Theatre** present **The 2007 National Stage Combat Workshops/West** **July 9-27, 2007**

Intermediate Actor/Combatant Workshop (IACW)

Take the next step. This workshop is designed for performers who wish to build on their existing knowledge. Students will strengthen their skills by focusing on performance and execution of technique, receive introductory training in weapon styles not offered at the beginner level and the opportunity to take Skills Proficiency Tests toward official SAFD recognition in stage combat skills.

Advanced Actor/Combatant Workshop (AACW)

Open to qualified actors who are well versed in a wide variety of weapons styles, this intense workshop offers the opportunity to be challenged at a highly sophisticated level. Participants will study technical and theatrical applications of advanced weapon styles. Scene work will be an integral part of the training. Students will be afforded the opportunity to take Skills Proficiency Tests toward official SAFD recognition in stage combat skills.

For more information: Linda McCollum at (702) 895-3662 or www.safd.org



The Society of American Fight Directors and **North Carolina School of the Arts** present **The 2007 National Stage Combat Workshops/East** **July 8-27, 2007**

Summer Stage Combat (SSC)

Summer Stage Combat will physically and mentally challenge aspiring theatre professionals while introducing them to the exciting and explosive craft of theatrical violence. The SSC offers introductory courses in the eight basic disciplines recognized by the Society of American Fight Directors. This unique theatre arts program is for professionals, college, and high school students who are over 15, and have completed 9th grade. College and high school credit is available to all attending students.

Actor/Combatant Workshop (ACW)

Train in the foundation skills of stage combat. World-class industry professionals teach techniques in Rapier and Dagger, Unarmed and Broadsword. Participants will also be offered introductory classes in additional weapon styles. At the conclusion of the workshop, students will have the opportunity to take Skills Proficiency Tests toward official SAFD recognition in stage combat skills. College credit is available to all attending students.

For more information: (336) 734-2834 or www.safd.org

NCSA Fight Director Workshop 2007

Directors, Actors and Fight Directing students for the August 2007 FDW are now being accepted.

2-Week Workshop Covers:

Acting classes	Comic Violence
Fight direction	Firearm safety
Contemporary Violence	Swordfights
Battle scenes	Safety

Workshop Package Includes:

**Furnished apartments with kitchens,
Use of NCSA Armory,
10 Rehearsal Spaces,
Site specific choreography,
Video tape critiques,
Final show in 300 seat thrust theater!**



The 2005 FDW Group!



The FDW has 17 years of experience training theater fight directors, directors and actors for stage fights from all styles and periods in history. Brawls, battles, duels, and domestic violence from the world of theatre form our exercises. From Shakespeare to Shepard, we work to feed the artist inside you!

Tuition for 2-Week Workshop July 29th to August 11th 2007

Directors	2000.00	(1000.00 deposit / 1000.00 due 6/1/07)
Fight Directors	2000.00	(1000.00 deposit / 1000.00 due 6/1/07)
Actors	1100.00	(500.00 deposit / 600.00 due 6/1/07)

Tuition does not include housing costs of \$420.00!

Current SAFD, BASSC or FDC members receive a 10% discount off of the tuition.

Applicants must be at least 18 years old with prior experience in acting, directing and stage combat. Spaces fill quickly! To guarantee your place in the 2007 Fight Director, or Actor Ensemble, send your application and your non-refundable \$250.00 deposit in today. Tuition fees are refundable in full until July 1, 2007, after which they are forfeit. Email us for an **application form**, or more information! We are particularly interested in students who wish to stay on after the ACW, or TTW, who want to put their new skills to work!

Contact information:

Action Workshops, Inc.
131 Linden Ave.
Glen Ridge, N. J. 07028

Email contact:
Phone contact:
Checks must be payable to:

NYFGTDIRCTR@aol.com
(973) 223 - 5056
Action Workshops, Inc.

Anthony De Longis (right) and Jet Li on the set of Jet Li's Fearless.
 Photograph courtesy of Anthony De Longis.



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NCSA Action Film Workshop 2007

Action Directors, Actor Combatants and Stunt Coordinators for the August 2007 AFW are now being accepted.

2-Week Workshop Covers:



Fighting for Single Camera
Fighting For Soaps
Acting For Camera
Fire Stunt Demo
Music Video Production
Chase Scene Production

Jib Camera & Steadycam
Camera Lenses For Action
Group Fights and Mob Scenes
Gun Safety for Film
Movie Trailer Production
SFX Makeup

10 DV Productions representing a Variety of Film Styles:

Film Noir
Gothic Romance
War

Slap Stick Comedy
Teen Slasher
Westerns

Action Adventure,
Sci-Fi
Urban Realism

Instruction provided by working professionals, and all DV Productions have working crews and Professional assistance of Producers, Directors and Stunt Coordinators.

Workshop Package Includes:

Furnished Apartments, Use of NCSA Armory, 10 Rehearsal Spaces, 10 Secured Film Locations including Old Salem, a beautifully restored 17th century village, Movie Theater Showing of Completed Projects & 2007 Workshop DVD.



Tuition for 2-Week Workshop July 30th to August 11th 2007

Editors	1250.00	(500.00 deposit / 750.00 due 7/1/07)
Actors	1450.00	(500.00 deposit / 950.00 due 7/1/07)
Directors	1750.00	(500.00 deposit / 1250.00 due 7/1/07)
Stunt Coordinators	1950.00	(500.00 deposit / 1450.00 due 7/1/07)
Housing fees are \$420.00 for the two weeks!		

"The ultimate Action Film training experience for the cost of a vacation!" Alec Baldwin

"... this experience would take years of professional work" Richard Dean Anderson

"Wonderful learning experience and a heck of a lot of fun to boot!" Dr. Tony Medlin

Applicants must be at least 20 years old with prior experience in acting, directing and stage combat. Spaces fill quickly! To guarantee your place in the 2007 Action Film Workshop, send your application and deposit in today. Email us for an **application form**, or more information!

Contact information:

Action Workshops, Inc.
131 Linden Ave.
Glen Ridge, N. J. 07028

Email contact:
Phone contact:
Checks must be payable to:

NYFGTDIRECTR@aol.com
(973) 223 - 5056
Action Workshops, Inc.



On the Front Cover:

Anthony De Longis portrays a Spanish Sabre Fighter in the film Jet Li's Fearless. Photograph courtesy of Anthony De Longis.

THE FIGHT MASTER

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EDITORIALLY SPEAKING

Fight direction has been going on for centuries but it is practically impossible to find information on what was done and by whom in the past. Much of the information is pieced together from fragments of information which may or may not even be correct. Historians are aware that a comic actor in Shakespeare's company was a member of the Noble Masters of the Science of Defence, so it has been assumed how staged the fights in Shakespeare's plays. But did he? And if so, how were the fights staged in a time when anyone on the streets of London was exposed to real violence with swords and daggers. Even researching film fights leaves the researcher guessing as to who actually did the choreography since no one is listed in the film credits. But this will not happen in the future with fight choreography that is going on in the twentieth and twenty-first centuries. Steps have finally been taken to preserve information about North American fight directors and their choreography at the New York Public Library. Andrew Hayes explains the process and some of the important information one may not have even thought about that should be preserved and how to go about doing it for future generations. Bravo to Andrew Hayes for getting this together.

Anthony De Longis, who just completed the film *Fearless* last year with Jet Li, gives the reader a behind-the-scenes look at the whole process in filming the fights. Some surprises are in store for the reader on how the decision process was made, when, and by whom. His openness in sharing his experience is not only delightful but may prove helpful to others in similar encounters in the future.

The world of the Roman gladiator has not been addressed often by writers and choreographers. George Bellah does a review on a recent work by Susanna Shadrake entitled *The World of the Gladiator* which details the history, development and societal views of the gladiator. Lauren Muney continues her series on *Fit for Fighting* and the minute changes one can make to be a fitter and more efficient fighter, and David Woolley shares some ideas that may be helpful for the actor in creating a death scene.

The Society of American Fight Directors welcomes Julie Artman back on board as the Associate Editor for *The Fight Master*. Artman, who was a copy reader for the journal in the past, has worked as a theatre professor and director, and has extensive experience in feature film development and production.

Articles for *The Fight Master* are accepted at any time. The deadline for the Fall/Winter 2007 is November 1, 2007.

Linda Carlyle McCollum

CONTRIBUTING WRITERS



George Bellah, currently an Actor/ Combatant with the SAFD, began his training in 1977 and was recognized as an Advanced Actor/ Combatant in 1981. He is currently an Associate Professor of Theatre Arts at Central Washington University in Ellensburg, Washington.



Anthony De Longis is an actor, professional fight director, sword and whip master, weapons trainer, martial artist, horseman and writer. He was Sword Master for the feature film *Secondhand Lions*, and Sword Master/Stunt Coordinator for episodes 1-6 of *The Queen of Swords*. His web site is www.delongis.com.



Andrew Hayes is a Certified Teacher and Treasurer of the Society of American Fight Directors. He is also an Assistant Professor of Communication and Theatre at DePauw University in Greencastle, Indiana.



Lauren Muney is certified physical fitness trainer as well as a certified health coach specializing in behavioral-change methods. She consults with actor-and action-oriented groups to help condition and teach performers about their fitness. She is available for workshops or seminars. Her website is www.physicalmind.com



David Woolley is a free-lance actor/fight director/stage combat instructor based in Chicago. He is Artist in Residence at Columbia College Chicago and a Fight Master in the Society of American Fight Directors.

Articles and letters for *The Fight Master* are accepted at any time. Articles intended for inclusion in the Spring/Summer issue must be received by November 1. Articles intended for the Fall/Winter issue must be received by June 1.

Submissions should be sent to:

The Fight Master
UNLV Dept. of Theatre
4505 Maryland Parkway
Las Vegas, NV 89154-5044
Fax: (702) 895-0833
E-mail: linda.mccollum@unlv.edu

Submitted material will be edited for clarity and length. Articles should be typed, and include a short biography, 50 words or less, about the author. Please include the address, phone/fax numbers and e-mail address in the correspondence.

GRAPHICALLY SPEAKING

The Fight Master is always seeking active photos of stage combat for upcoming issues. Black and white and color prints (no smaller than 4" x 6") will be accepted. All photos should include the performers' names and roles (if fewer than five are pictured), photographer, play, playwright, fight director, theatre company, and year of performance. Photos should also include return address. Without this information, pictures cannot be used. 8" x 10" prints with strong vertical orientations are also desired for covers; these should be shot as close up as possible (full bodies need not be visible).

Digital camera photographs must meet the following additional criteria:

Cover Photographs:

- ◆ 1200 dpi (dots per inch)
- ◆ Vertical orientation
- ◆ .tif or .jpg file formats

Interior Photographs:

- ◆ 300 dpi (dots per inch)
- ◆ Any orientation
- ◆ .tif or .jpg file formats

The deadline for graphic material for the Fall/Winter issue is July 31, for the Spring/Summer issue is January 31. Submissions are accepted at any time. Send all prints sandwiched between two pieces of cardboard in an envelope clearly labeled "Photos - Do Not Bend" to:

John Tovar
124 Lakeside Drive, Apt. 531
St. Charles, IL 60174-7910

If there are any questions, please feel free to call (630) 330-4293 or e-mail john_tovar@sbcglobal.net. Again, exciting photos are encouraged from all levels of the SAFD membership.

John Tovar

Workshop Coordinators and Advertisers

The Fight Master advertises non-SAFD workshops and services, including:

- ◆ Any Movement/Acting/Theatre-related Workshops
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- ◆ Other Theatre/Combat-related Training Goods or Services.

Workshops that have officially been sanctioned as SAFD workshops as detailed in the Policies & Procedures are entitled to a free 1/4 page ad in *The Fight Master*. Larger ads may be purchased at a discounted rate. Non-SAFD workshop ads may be purchased at full price. Ads can be designed by a graphic designer for a slight fee. For more information please contact:

Tom Carr
1938 West Cornelia
Chicago, IL 60657
(773) 755-2271
tchjroscoe@aol.com

Notification for advertising in the Spring/Summer issue must be received by December 1; artwork due by January 15. Notification for the Fall/Winter issue must be received by July 1; artwork due by August 15. Please call for rates or other information.

SAFD merchandise is available for purchase!



T-Shirts, Polos, Sweatpants, and more!



**Email Brian LeTraunik at brian.lettraunik@gmail.com
for availability and pricing!**

THE FIGHT MASTER

Journal of the Society of American Fight Directors

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www.safd.org

Call the **SAFD** Hotline
1-800-659-6579

For stage combat assistance, workshop information,
and general questions.

Call 9 a.m. to 5 p.m. Eastern Standard Time

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Advertise
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please
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Tom Carr
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PRESIDENT'S LETTER



As I enter the last few months of my tenure as president I thought it fitting to look back, offer thanks and some words of encouragement for the future.

The past six years have produced huge changes for the SAFD and stage combat. Regional workshop offerings have exploded; there is now a workshop almost every month all over the United States. The

SAFD has won the right for Fight Directors to participate in collective bargaining and continue to fight for the right of Fight Directors to unionize. The SAFD membership continues to grow and is now well represented in the academic and professional arenas.

These changes have presented new and exciting challenges for the organization and the art form. For example, with new training and testing opportunities springing up all over the country, how does the SAFD keep its National Stage Combat Training Workshops a viable and important source for combat training? How does a mostly volunteer organization provide quality service to an ever increasing membership? How does the SAFD provide training to entertainment industry professionals that reflects the ever changing demands of new technologies and expectations?

For the last six years the Governing Body has tried to address these and many issues. I am honored to have served with an outstanding, dedicated group of people who have given unstintingly of their time to serve this

organization. They have endured long hours for no reward and have my sincerest thanks.

I also need to thank the College of Fight Masters which continues to provide solid guidance and leadership, the membership at large for continuing to believe in the mission of the organization and of course to David Boushey who founded the SAFD.

I need to offer special thanks to the University of Nevada, Las Vegas and to on-site coordinator, Linda McCollum and Dean Jeffrey Koep who have been the gracious hosts of the NSCW these many years. For many of us the NSCW is, and always will be, Vegas. Generations of stage combat professionals have been trained on the UNLV campus. On behalf of myself, the College of Fight Masters, the Governing Body and the entire membership of the SAFD, please accept a resounding thanks!

The next few years will present new opportunities and challenges for the SAFD. It is only through the efforts of a dedicated membership that the SAFD will be able to overcome obstacles and take advantage of the opportunities it is given. I cannot urge all members strongly enough to actively participate in the SAFD. Run for office, serve on a committee, write an article, spread the word. You will get out of the organization what you put into it.

In conclusion, the SAFD has been my family and my life I am honored to have been allowed to serve.

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PRESERVING OUR HISTORY: A FIGHT DIRECTION ARCHIVE PRIMER

by Andrew Hayes

To date there have been few formal attempts to preserve and catalogue fight direction materials for the future. Notable exceptions include Fight Master Brian Byrnes' efforts to build a collection of materials at the University of Houston library and University of Nevada – Las Vegas' Linda McCollum has amassed an impressive collection of materials over the years. Despite these efforts, only a small fraction of the many documents regarding fight direction in North America has been organized and is easily accessible to the general public. With the creation of the North American Fight Directors' Archive that may change.ⁱ

In 2001, while conducting research at the New York Public Library, David Leong made a cursory examination of the library's holdings regarding fight direction. What he found disturbed him. With the exception of video recordings of recent Broadway shows which had fight scenes in them, there was little or no additional information available. There were no personal papers, fight notations, or other records of any fight director working in North America in the twentieth century. Leong approached the governing body of the Society of American Fight Directors and encouraged them to seek a solution to this gap in the historical record.

When launched, the North American Fight Directors' Archive will be an unmatched collection of materials of individual fight directors and organizations dedicated to fight direction. That collection of archives will join other materials in the largest collection of theatre related materials in North America. The New York Public Library is not the only place these materials can be housed, but the size of the library's holdings and its location at the center of professional theatre in America make it the ideal repository.

If a scholar desired to conduct research on a twentieth century actor, director, or designer, he could find a substantial amount of information. In addition to the Billy Rose Collection at Lincoln Center, the Harvard Library and other well respected research libraries have a wealth of researchable information. The information contained in those collections preserves the historical record, but it also provides invaluable insight into the artists' process, lifestyle, and even the artists' place in contemporary culture. When conducting research on historical figures and productions, scholars are keenly aware of the value of items the original owners may have considered useless or trivial. Often those trivial items tell more about a production than a script or prompt book. Also, one may think he knows what is important today, but other items in an archive may rise in importance to future generations. The value of preserving items related to the art and craft of fight direction in North America cannot be overstated. It is a debt owed to future scholars and artists alike.

The theatre world is an ephemeral art and one can never preserve live performance as live performance. Video recordings of significant productions are a pale substitute, but they are the best available. Since the work of artists like fight directors is fleeting, it becomes even more important to strive to preserve as much infor-

mation as possible about how the discipline has been and is currently being practiced.

As stated earlier, it is difficult to determine now what items may be of historical significance in the future. Still, in looking to the recent past, one can develop a reasonable idea about what types of materials should be preserved. One difficulty archivist and preservationist face is the artist's own prejudice against the significance of many items which can be preserved. For example, in the current age of electronic communication, it is hard to impress upon someone the future value of that correspondence. When society took greater care to pen or type letters, the communication seemed much more substantial and was more likely to be preserved.

If any artist has doubts about the value of an archive, he or she need only select a favorite artist and then seek out the historical record of that artist. In some cases, such research will uncover the fact that no historical record of that individual was preserved. In such a circumstance, the pain of that loss is keenly felt. If one is lucky enough to find an artist's archive and examine it, one is usually amazed by the understanding one can get from an examination of those materials. For example, biographies of the turn of the century actor, Maude Adams, (the first "American" Peter Pan) convey a sense of how she frequently communicated with others. All one needs to do is to search the on-line finding aides of the New York Public Library's CATNYP catalogue and one will discover there is a limited collection of her materials there. The library's catalogue summarizes the collection as follows:

The Maude Adams collection reflects many of the actress' varied interests: acting, directing, lighting, writing, sketching and teaching. The collection spans the years 1879-1956 and includes correspondence, writings by Maude Adams and others; papers relating to her teaching and directing at Stephens College; and programs, autographed material, portraits, clippings, and mementos from friends and colleagues.ⁱⁱ

The collection is primary source material about the life and career of Adams. The collection is also a vital but incomplete portrait of the artist. One biographer in her acknowledgements identifies several locations for source material on Adams.ⁱⁱⁱ The lack of a central location for the bulk of her materials must mean some valuable items have been lost.

As titled, this document purports to be a primer for an artist interested in preserving a record of his or her artistic career. It may also serve as a guide for scholars interested in the work of preserving the historical record of the discipline. The document is directed at those practicing or interested in the discipline of fight direction, but little effort is required to extrapolate its suggestions to any artist in the theatre. Hopefully the case for the proposed archive and the value of preserving those materials has been made above. The question becomes how does one begin.

It should be stressed at the outset that there is no universally proscribed or recommended structure for an artist's archive. Models one can follow do exist – and this document is one suggested format – but there is an important element in every archive that should reflect something of the individual.

Two important “terms of art” used by archivists regarding archival material are provenance and original order. An understanding of these terms is important. Provenance refers to the origin or source of an historical artifact. In many cases, evidence of the origin or source of an object significantly influences the value of that article. The provenance of documents that originate with the individual artist may be easy to determine, but artifacts collected by the artist may need more explanation. In any archive, artifacts that are original to the individual or more specifically reveal the unique nature of that individual as an artist are typically more significant. Provenance can refer to both the artifacts created by the artist and the materials the artist may have collected.

Original order is also a significant consideration. Archivists compiling an archive of an individual take special care to preserve the original order of the materials whenever possible. How an individual organizes his or her personal papers can give one a window into how the artist viewed his or her own work. For an artist seeking to build an historical record, some thought should be given to how to arrange the record. There is no *magic* order and the chronological order of the documents is not the only possible arrangement.

Alternatives to a chronological arrangement include arrangement by production or play, arrangement by production company or theatre, or arrangement by specific artist. An artist such as Fight Master David Boushey who has directed numerous productions of *Romeo and Juliet* might see the value of a section of an archive devoted to that play.^{iv} An archive organized in such a fashion could help a scholar chart the evolution of Boushey's artistic process and highlight the adjustments made to the specific circumstances of the venue or actors involved. Alternatively, a fight director that has a significant body of work with a specific director or actor may wish to group that portion of their record around that other artist.

The first physical step one should take in preserving materials for a future archive is to sift through the materials and make copies of any documents originally printed on the old-style thermal paper used in the first generation of fax machines. That paper was and is heat sensitive and the image transferred to the page will fade over time. It is recommended that one makes copies of all such documents on to acid free bond paper available at almost any office supply store. There are other preservation guidelines too numerous to mention in this article, but information about acid-free materials and containers and archival standards is available from other sources.^v

Every archive will contain some general summary information. This summary information is often the first contact a researcher will have with the archival material. Careful consideration should be given to an archive's summary information. For example, a typical archive in the Billy Rose Theatre Collection contains the following summary information:

- Descriptive Summary (of the archive)

- Administrative Information (whom to contact for information about the archive)
- Biographical Note (on the person who is the subject of the archive)
- Scope and Content Note (on the archive materials)
- Organization
- Collection or Series Listing -
Each listing has a description of the series contents, number of folders, location (box number and folder), date, etc.

Additional categories include:

- Access (limitations on access to the material)
- Publication Rights (limitations on the use of copies of the materials)
- Preferred Citation (of the archival materials)
- Custodial History (description of how the archive arrived in its present location)^{vi}

In addition to the summaries described above, an index can be an invaluable resource for the artist or anyone assisting the artist in compiling an archive. An index can quickly identify significant materials that may be missing and may even suggest a specific method of organization.

The materials listed below are expressly not intended to be an exhaustive list. Any given artist may have historically significant materials that do not fit into any of the category descriptions below. Also, the list below is more descriptive of an individual's archive than an archive of an organization. The list is ordered from materials more likely to be unique to the individual artist to those of a more general nature:

- Fight Direction Notations
- Skill Proficiency Test Notes
- Legal documents
- Teaching Materials
- Writings by the person who is the subject of the archive
- Photographs
- Clippings
- Correspondence
- Speeches
- Writing about the person who is the subject of the archive
- Programs
- Scrapbooks
- Scripts
- Personal Papers
- Posters
- Oversized Materials
- Journals
- Calendars
- Autographs
- Microform
- Printed Materials, Ephemera, and/or Miscellaneous

Fight Direction Notations are perhaps the most important record of the fight director's work. There is rich variation in how fight directors record the moves of the fights they direct. The variation is illuminating in itself. The preferred term is fight notations versus fight choreography. The art of the fight director is more than just the arrangement of technical moves and fight directors are expected to do more than just choreograph a sequence of moves.

For members of the Society of American Fight Directors and other teaching organizations there is an accepted methodology for training actors to execute theatrical violence. Materials related to this training can include descriptions of the test as well as written evaluations of the test. For artists working professionally, contracts and other legal documents related to their services are a good record of the expectations of their professional engagement. One's personal information, which may be contained in a legal document, can be protected by the archive repository. For example, the New York Public Library limits the circulation of documents containing personal information and no copies are permitted unless the vital information has been blacked out.

Published and unpublished writings by the artist are also an important record. It is important to include the date of the writings and in most cases drafts of a writing illuminate the thought process involved in the writing. Teaching materials refer to any type of documents typically distributed in an academic setting; including, but not limited to, syllabi, assignments, and handouts.

Photographs, clippings, correspondence, and speeches are self-explanatory categories. With photographs, it is important to record as much information as possible about the photograph including the production, the producing company or theatre, the names (and character names) of those featured in the photograph, and most importantly the name of the photographer. If the photograph is copyright protected, contact information for the photographer is valuable. Many artists are very good about preserving newspaper and magazine clippings of their work. Take care however that it is not necessary to duplicate materials that are readily available at the archive repository.

Writings about the person who is the subject of the archive is a catch-all category for writings that may not have been published in a newspaper, magazine, or other media venue. Like clippings, programs are an item artists frequently preserve. The New York Public Library has complete collections of programs for most New York based theatre so there is no need to duplicate that material. If the artist's work is in regional or academic theatre there is a greater reason to preserve that information.

Many artists compile scrapbooks of their work. This method for preserving an artist's history may have been more popular in the past, but some artists still prefer this type of record. Scripts are a potentially tricky category. Like programs and clippings, there is no need to preserve archival copies of most scripts. Exceptions are for scripts that might contain significant personal notations, modified or adapted scripts, or scripts of original works that might not be readily available elsewhere.

Personal papers, posters, oversized materials, journals, calendars, and autographs are also categories that need little explanation. Still, the value of these types of materials is often greater than one might initially suspect. Finally, printed materials, ephemera, and miscellaneous are all general catch-all categories for materials that might not conveniently fit under another category description. Many items may fall under multiple categories and the artist and archivist have the freedom to determine the best location for an item on a case by case basis.

After viewing a description of a fight director's archival material, Barbara Knowles, Senior Archivist of the Billy Rose Theatre Collection, suggested this possible organization:

- I. Fight Director Notation (research, notations, and marked scripts)
- II. Professional Papers (Contracts and legal documents, and also tenure-type materials for those in academia)
- III. Writings (articles and speeches)
- IV. Teaching Materials (tenure-file materials could go here also)
- V. Photographs
- VI. Clippings (newspaper type reviews of fight direction work)
- VII. Oversized materials (posters, etc.)

In addition to these materials an individual may be willing to archive certain financial records. Overall, the artist would do well to preserve as much as possible and one can always examine current archives to see what has been preserved.

In addition to archives of individuals, the North American Fight Directors' Archive is designed to contain the archives of organizations. The archival materials of an organization are different from those of individuals, but the same general principles apply.

One of the purposes of this article and the creation of two model archives to be housed in the New York Public Library is to encourage artists and scholars to respond to the call to preserve our historical record. Hopefully there are a number of scholars at any given time looking for interesting projects. Also, as our discipline matures, hopefully the founders and senior members of our discipline will seek out individuals to assist in preserving their work. This article also encourages artists to consider the importance of preserving a record of their craft. Taking the suggestions in this article, one can begin to organize and safely store one's personal papers. In most cases an archive repository prefers to have an archive that is complete, but individual repositories may be willing to store items in the interim. Obviously a completed archive is easier to deliver when the artist has passed away and no new material for the archive will be generated by the artist, but effective preservation should begin while the artist is alive. Finally, this article is a call to scholars interested in fight direction to acknowledge the importance of preserving our history, and to consider making contributions to the archive.

Footnotes:

- ⁱ This archive has had several working titles, but when significant numbers of individual archives of fight directors and organizations have been gathered, they will be designated as a single collection under this title.
- ⁱⁱ "Maude Adams Collection 1879-1956" New York Public Library. Research Libraries, Archives and Manuscripts. Billy Rose Theatre Collection. Catalog Record: Summary.
- ⁱⁱⁱ Robbins, Phyllis. *Maude Adams: An Intimate Portrait*. G.P. Putnam: New York, 1956. Robbin's book contains a wonderful collection of letters, telegrams, playbills and other materials. Despite there being records related to Adams at Harvard University, there is anecdotal evidence that she once burned a large portion of her personal papers.
- ^{iv} The fight direction of over fifteen professional productions can be attributed to David Boushey
- ^v Archival standards are established by the archival repository and several companies sell archival storage containers. The key to proper storage is in acid free containers and climate controlled storage.
- ^{vi} The New York Public Library provides these summaries at the beginning of their online search tool called the Finding Aides.



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THE STAGES OF DEATH

by David Woolley

Dying on stage can be very difficult. What is the impression you want to leave with the audience? How should they feel about your passing? How do you feel about your passing? How do your partners on stage feel about your passing? Some stage deaths are swift while others are lingering; but, all deal with the closing of a life that was full. A death must be convincing and compelling, whether you are soldier #3 or Desdemona. Google is an amazing resource, which allows an actor to be very specific about the physical aspects of dying from a particular wound, poison, or disease. The mental aspect should also be explored to create a very specific inner monologue, which can create an active and compelling death scene.

Both Western and Eastern cultures recognize that there are "Stages of Death." In her book, *On Death and Dying*, Elizabeth Kubler-Ross outlined five stages of grief felt by fatally ill individuals, and their loved ones. The *Tibetan Book of the Dead* outlines a spiritual process of both states of thought and emotion during the final moments of this earthly coil. Using these stages in a rehearsal process or as "actor homework" while breaking down a script will offer an actor insights to creating a believable and memorable death speech or scene.

The stages of grief prior to death, as described by Kubler-Ross are denial, anger, bargaining, depression, and acceptance. These stages are associated with death from long-term illness, but may be used on stage for use in playing final moments and/or death speeches. The following is directly from the Mental Health Review (www.psyplexus.com/excl/death_2.html).

1. **Denial:** On being told one is dying, there is an initial reaction of shock. The patient may appear dazed and may then refuse to believe the diagnosis or deny that anything is wrong. Some patients never get past this stage and may go from doctor to doctor until they find one who supports their position.
2. **Anger:** Patients become frustrated and irritable that they are sick. A common response is "why me?" They may become angry at God, their fate, a friend or a family member. The blame for the illness may be displaced to the doctors or the hospital staff.
3. **Bargaining:** A patient may attempt to negotiate with physicians, family, friends, or God that in return for life the person will fulfill one or many promises such as giving to charity or a reaffirmation of faith.
4. **Depression:** The patient shows clinical signs of depression: withdrawal, psychomotor retardation, sleep deprivation, hopelessness, and possible suicidal ideation. The depression may be a reaction to the effects of their life or the anticipation of approaching death.
5. **Acceptance:** The patient realizes that death is inevitable and accepts the universality of the experience. In these circumstances the patient is courageous and is able to talk about his or her death as they approach the unknown. People with strong religious beliefs and those who are convinced of a life after death take comfort in those beliefs.

The stages of physical death, as described by the *Tibetan Book of the Dead*, are the losses of earth, water, fire and air. This is in com-

bination with a spiritual dissolving in a reversal of the birth process. The following is taken from Death and Dying.org (www.death-and-dying.org/stages-of-death.htm).

Loss of Earth: the physical sign being a thinning of the body, the internal being a feeling of weightlessness and a "mirage-like" appearance in the mind.

Loss of Water: Physically, the mouth and tongue become very dry and the liquids of the body such as urine, blood, and sperm decrease. Internally there is a "smoke-like" appearance in the mind.

Loss of Fire: Physically, dissolution of warmth of the body and coldness in the navel (the center of the body's heat). Internally, the mind has a "sparkling-fireflies-like" appearance.

Loss of Air: Physically, there is a reduced power of movement due to a decreasing power of the wind in the channels of the body which cause us to generate "gross minds"; Internally a "candle-flame-like" appearance. This is the last mind of death.

Creating a believable thought process and through-line is an actor's job. These stages may aid an actor working through death speeches and scenes, both modern and classical. If you accept these stages of grief and death according to Western and Eastern thought as a thought process for a character, you may be able to fill your final moments more fully. Break a leg and die brilliantly!

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FEARLESS SHANGHAI JOURNAL

by Anthony De Longis

Hong Kong Calling

It all started with a phone call from *Impact Magazine* co-editor Mike Leeder announcing his international casting quest for the best European and American style fighters and martial artists for a new Jet Li project filming in Shanghai. One of the roles called for an actor who could portray a Spanish sword expert who was also highly skilled with a whip for two featured fights in the film's final tournament sequences, one of which would be with the film's star.

When Leeder asked if I would be willing to travel halfway round the world to battle Jet Li, my first thought was yes! I've been training my whole life for this opportunity and I am ready to give it my best. After a couple of months of negotiations and filming delays, the foreign fighters had dwindled from twelve to only four, but I found myself on a plane en route to Shanghai with the promise of a featured fight with Jet Li and the chance to work with the legendary king of film fight action, Master Yuen Woo Ping.

Mike Leeder is nothing short of a Renaissance man. A superb writer and editor, Leeder's contribution to the success of the renowned *Impact Magazine* can be seen in his knowing and witty articles that grace each issue. I came to know him quite well during both the audition process and the subsequent contract negotiations and conversations on my behalf with the producers, director Ronny Yu, Jet Li himself, as well as the action coordinator, Yuen Woo Ping. My expertise in western weapons was requested by the production team and Leeder again helped immeasurably to clearly communicate my suggestions to the artistic director, costume designer and the property department. Over a period of several months before I got on the plane, we exchanged lengthy emails and telephone calls keeping me informed of the film's progress and forwarding production questions. His untiring efforts assured clear and speedy resolutions to each of their requests. Along with his partner, Ean Tang, Leeder made my working experience in China pleasant and uncomplicated. Their untiring diligence on my behalf left me free to focus on my performance. Without Leeder's efforts, I would not have had the chance to make my contribution to *Fearless*, and I will always be grateful. Leeder is also an actor and transformed himself into the referee during the tournament sequences at the director's request, so look for efforts on screen as well as off.

Evolving the Story Specifics of a Good Film Fight

Good choreography is a conversation between characters given greater voice through action. Action that does not progress the story and say something unique about each character is indulgent, lazy, and a disservice to the project and the audience. Part of my job when I'm the Sword Master or Fight Director on a project is to play detective in search of clues. I begin with the text or script; the *author's vision*. Then I talk to the director to find out what he wants the action to accomplish and the scene to say to the audience; the *director's vision*. The actor performing the role has the same sources of text as well as the director to guide his ideas, but

he or she will have their own interpretation of how the character should be played; the *artist's vision*. I have my own experience and imagination to meld all of these elements into an exciting tapestry by choosing physical elements and combinations of techniques that best tell the desired story.

Working on a film is always a challenge and there will always be problems, both expected and unforeseen. Movies are like balancing on a beast that is constantly moving beneath your feet. Making movies continually tests your abilities and demands your very best efforts at all times. I tell my students, you only have the skills you show up with on the day. The set is not the place to hone your craft. Assume responsibility for your own training so you will have as many tools as possible to do the best job you can. Opportunities are scarce and second chances are very hard to come by. The more skills you have developed, the greater your range of choices to tell your character's story. You can only wing it successfully, if you have got the skills to fly. I was about to discover the truth to my words.

Telling the Story in the Fight

Originally I was slated to have two fights, one with the bullwhip against the character of Li's best friend, and the second a combat with swords against Li himself. Of course there were also supposed to be elimination rounds between a dozen fighters from many nations. By the time they got to filming the climactic tournament sequence, the fights had been trimmed to just four, with only three western fighters and a final combat against a Japanese champion. JC Leuyer played the American bare knuckle boxer and Brandon Kuemmerle portrayed the German lancer. This was a last minute change from the planned German saber techniques Kuemmerle had prepared so he could more easily match Jet in a battle of Chinese spear versus German military lance. I was to bring to life the style of a Spanish saber fighter facing Li and his Chinese *gim* or scholar's sword.

There are three ranges of combat: long, medium, and close-up and personal. Each offers specific opportunities to create tension and heighten your character's story. It can also give the camera a logical reason to follow the action to a close-up of the actor's face. In my opinion, the current mania for too close coverage robs both the performer and the audience of the actor's full power. The character's story should be told from the ground up, each action motivated by the feet and the hips and supported by the power of the entire body. The intelligence and dexterity, both mental and physical, of the characters is lost when all you can see are straining faces. The prevailing wisdom in many western films thinks that close-up contortions of an actor's face will draw the viewer deeper into the story of the action. Close-ups are a good way to hide the physical shortcomings of your actors but I believe it confuses and distances the audience. Many directors believe that bombarding the audience with strobe quick flashes and extreme close-up partial images will dazzle the viewer into believing they have seen a good fight. I find it accomplishes precisely the opposite. If the

audience cannot follow the logic and story of the action, there is no comprehension and no empathy for the character's peril and ultimate triumph.

Thankfully, I knew Li and Woo Ping do not subscribe to this flawed notion of film action. I would get the chance to use my whole body to tell my story. I was also pleased when Director Ronny Yu voiced his interest and approval for these action philosophies as expressed in my article "The Sword Master's POV" for *Martial Arts Insider* and *Sword Master* magazines.

Choosing the Weapon

Some swords are predominantly thrusting weapons such as the small sword. Some are best at thrusting but can also cut, such as the rapier. The military saber is predominantly a cutting weapon that is also capable of effective and illusive thrusting attacks. Its greatest advantages are a sturdy and substantial hand guard and the ability to inflict damage from a distance with both the edge and the point.

The nature of any bladed weapon dictates how it should be utilized to its full fighting potential. Each weapon has strengths and weaknesses. I had been asked to offer suggestions for sword designs and with the help of my long time friend and weapons maker extraordinaire, Dave Baker (contact at thehcc@yahoo.com), we created a perfect fighting weapon. Baker is also a swordsman, so each sword he designs and manufactures fits and balances easily in the hand and flows naturally from one action to the next. For my character, we settled on a weapon inspired by the 1904 Austrian military saber. Although I was a Spanish cavalry officer, this design was an almost universal standard for European military sabers and offered a workable filmic compromise. Using the model from my own collection, Baker crafted a beautifully balanced weapon from scratch, with a gently curving aluminum blade for surgically precise cuts and thrusts while protecting the hand behind its wrap around perforated hand guard. It looked great and was so easy to wield, I commissioned a second saber to be sure we would have two camera ready hero swords when I arrived in China. After filming, I kept one and presented the other to Jet Li.

I prefer working with aluminum bladed weapons and not steel, even when the steel blades are dulled. Using sharpened swords is a foolish and absolutely unnecessary risk and has no business in creating the illusion of combat that is the heart of good film and stage action. I have had to resort to steel on several projects, due to time, money or limited location manufacturing capabilities, but aluminum is always my first choice. It has less weight, while

retaining the substance and blade profile of steel. It's still metal, and therefore hazardous, but it's easier to manage and control. But the Chinese team had their own preferences.

The first decision Woo Ping made was to change our curved 1904 cavalry saber to a straight bladed 1911 model Patton saber. This would match Li's straight bladed doubled-edged Chinese scholar's sword with a similar straight bladed European counterpart, my only advantage being the sturdy hand guard. This caused a flurry of activity in the props department as they labored virtually overnight to create perfect bamboo bladed replicas of the Patton saber I had also brought with me.

Long a tradition in Chinese and Japanese action film, this was my first opportunity to utilize bamboo blades in a film fight. Covered in shiny metallic mylar skin, each weapon was crafted to resemble perfectly its sharp steel counterpart. Being much lighter, they are easier to wield but they require full body support for each action in order to create the illusion of a weighted steel blade. While it's unlikely



Anthony De Longis (left) fights against Jet Li in Fearless. Photograph courtesy of Anthony De Longis.

ly that you will break any limbs if an accident occurs the way a steel or even aluminum blade can, bamboo blades are not without risk. At the speeds Li and I performed, a wrap to the face or the back of the hands would shatter small bones and the sharp points could easily pierce eyes, throats or other exposed flesh.

As the Sword Master or Fight Director, I always incorporate the seeds of combative truth to provide an accurate foundation for the story. When there is sufficient time and rehearsal, my favorite way to choreograph is to evolve the story until it flows smoothly and logically from moment to moment to tell the story of these specific characters in conflict. This provides the audience and the camera with a clear and dynamic narrative for the fight's emotional progression. My opponent initiates an attack. I offer a series of defensive options and follow up offensive responses, then choose the ones that best tell the desired story. I like to clarify the changing moments of jeopardy by working to create the precise environment for the chosen technique to be the best response to thwart that specific attack and create an opening in my opponent's defenses. My partner responds to this new peril with an answer of their own. And so on, until the crafted phrase tells the exciting, and visually dynamic story we desire. Then we play with tempo and rhythm to accent and clarify the emotional elements for the audience and camera. This is how I like to work. But this is not my party. I am a guest in Woo Ping and Jet Li's house. I wondered how they like to make their magic.

They Work a Little Differently in China

Time to “Stand and Deliver.” After a week of waiting and training myself to stay performance ready, the day arrived for me to experience first hand the Chinese creative process. I was really looking forward to working at this high level, to step into Li’s arena and provide the motivation and reactions to help him tell his character’s story. I knew the fights would be good. They always are when Li and Woo Ping and his team are involved. But not everyone works the same way to create effective and dynamic story action and I was curious to discover what they had in store for me.

I met Li for the first time when I climbed the stairs to the raised tournament platform and shook his hand. We immediately set to work. Under the supervision of both Li and Woo Ping, Didi Koo and Woo Ping’s brother Eagle Yuen created each phrase with Koo playing Jet’s part and Yuen portraying what he thought was a western saber fighter. I was a little concerned when their first moves for me consisted of three retracting arm pumping point pokes at Li’s face. This is not a technique I would ever use, especially in the opening salvos of an encounter. A good swordsman never retracts his arm to deliver an attack. This negates his advantage of distance and offers a clear opportunity for a devastating counter time strike by his opponent. I realized, to my dismay, that their fight team thought western swordplay consisted of the techniques they had seen in Hollywood movies! With few exceptions, these are usually a poorly executed miasma of misinformation. They were also choreographing my western saber like a Chinese sword without taking into account the advantages offered by my substantial steel hand guard. This did not bode well but I resisted the urge for legitimate protest and walked through their ideas with one of the other members of the fight team.

I tried to offer a couple of minor suggestions to improve the look and effectiveness of my attacks, but they were insistent on their selections for this first phrase and I realized I had a choice. The action was my only acting opportunity to tell my character’s story. I could not service the project or myself by looking inept and performing badly, but if I was difficult and made a fuss, I would probably get myself doubled by one of their fight team. Obviously this would limit my characterization opportunities considerably. Or I could step back and focus on the big picture. This is Li’s film and my job is to be a strong and challenging adversary that believably motivates the extremely cool moves the team was choreographing for him to execute. I would have to bring my Spanish character’s western style of fighting to life utilizing their choreography and I would have to do it instinctually and intuitively while performing their action. There would not be a lot of rehearsal or time to try things and they certainly were not going to slow their creative



Anthony De Longis (left) fights against Jet Li in Fearless. Photograph courtesy of Anthony De Longis.

process to accommodate me so I would have to do all this on the fly. To play in this league, I would have to work by their rules of engagement. Fortunately I have been training for over three decades with the sword and this was a doable accommodation.

Zero to Sixty Miles Per Hour

I continued to walk through their ideas indicating to Li precisely where on his body I planned to target each cut and thrust. This area of basic safety was one the team had neglected in their rush to make up the five days they were behind in their shooting schedule. If we had had the opportunity to train together as originally planned, this would have been addressed, I am sure. I would also have had the chance to feel the rhythm and pace the Chinese team used to execute their choreography as well as explore the dynamics of their footwork and distance, both critical to creating a safe and exciting combative illusion. This missed opportunity is the only regret I have for my entire adventure in Shanghai.

Safety for Li was the one place I refused to compromise. Without making it a separate issue and having the process grind to a halt, I verbalized to Li where precisely I would be cutting and thrusting for each of the attacks the team had created while we walked the moves. I always build in several layers of safety whenever I am performing. Absolute control of the weapon is accomplished by the use of a pivoting grip that make the blade an accurate extension of the hand and arm, driven by the torso and supported by the legs. The second layer of safety is targeting to specific places on the body for every attack. A cut to the shoulder, a slash across the belly or a thrust to the face must be precise and exact and the delivered with the same accuracy and commitment every time, or someone is going to get hurt. Exact targeting also clarifies the jeopardy and clearly illustrates each specific danger to the audience. Parries that really work allow the partner to commit fully to each attack.



Jet Li disarms the Spanish saber fighter (Anthony De Longis, left) in the film *Fearless*. Photograph courtesy of Anthony De Longis.

Finally, controlling distance makes sure each action takes place in the correct relationship to the technique and the partner.

Footwork is an essential and much underdeveloped skill for most performers. In both a real fight and a choreographed theatrical illusion, controlling distance is essential to survival and victory. Staged combats are essentially partner *katas* that depend on sensitivity and awareness to your partner's energy and movements to execute most effectively. Distances for both the body and the weapons are constantly adjusting and changing and each filming take is individual and unique even though the choreography remains the same.

Li understood immediately my concerns and was very appreciative. He said that I was very skilled and obviously had a lot of experience making films and handling weapons. He said, "I can see you're very interested in my safety." I assured him that I was, not wanting to be remembered as the guy who hit Jet Li in the face with a sword. "So am I," and gave me one of his rare beaming smiles. With our safety net in place, we were free to go all out and that is just what we did. Partnering Li took my very best efforts at every moment and I joyfully embraced this challenge.

The Process

As soon as the fight team had created an exchange Li and Woo Ping liked, Li stepped in and he and I walked the choreography only two or three times before they rolled three cameras to capture the action from multiple angles. Li immediately exploded into a full speed blur of motion, and Jet Li at full speed is really something. It was like dodging and dancing with a Formula One race car capable of zero to sixty instantly from a standing stop. After we had shot our first phrase I said to Li, "you're like fighting a Ferrari." He laughed and said I was pretty good too and compared me to a Porsche or BMW. Coming from Jet Li, that's a compliment I can live with!

After the first phrase the fight team saw that I could work at Li's

pace, remember long sequences of choreography and execute whatever they came up with. There was no longer any worry about my being doubled and we kept creating and filming at a blistering pace. The team assembled a phrase, Li and I walked it a couple of times adjusting to each other's responses and then we shot it. Woo Ping watched the monitors and requested specific tweaks in speed or internal blade positioning to get the exact visual story he wanted. One of the advantages Woo Ping has earned in his long career is to get to edit his own fight footage, which is what makes his action so seamless and effective. We usually shot two takes but rarely more than three before winning Woo Ping's approving, "Good," and moved on to spontaneously create the next entirely new phrase.

"This *gweilo* knows what he's doing."

As the fight team came to trust my skills and knowledge, it became increasingly easier to offer the occasional suggestion when a move was awkward or did not flow logically for me. After the first two phrases they allowed me to rework their combinations for variety and to best suit my character's style of body and blade movement as long as I arrived at the exact time and place necessary to motivate Li's responses to the attacks they had designed. Mike Leeder told me that early on one of the fight team had demanded, "Who's choreographing this, us or the *gweilo*?" and Woo Ping replied, "This *gweilo* knows what he's doing." That gave my confidence a welcome boost.

Every action beat has four story telling opportunities: the moment before, the action, the reaction, the moment after. Each moment is vital to the illusion of combat that you and your partner are trying to create. It is very important to realize the power and story potential each element has to offer and to take full advantage of the opportunities each can provide to clarify and justify your action choices. I often like to extend a moment to articulate the acting beat, but Li and Woo Ping achieve the same result through unrelenting speed and syncopation of rhythms to create their visual dynamics. At least that is how they had chosen to tell the story of our sword encounter.

Trained fighters respond to the energy they perceive, sometimes intuitively. Good choreography should strive to create the specific combative environment for the chosen choreographic technique to be the logical and correct one to successfully thwart the opponent's attack. This creates a more realistic story and invites the audience to truly participate in the fight because they can follow the logic and perceive the shifting vulnerability and danger for each individual as the encounter progresses.

None of this was a conscious or intellectual process while actually performing. Everything was an organic, in-the-moment cause and effect response to Li's energy and execution of each attack and defense, and his responses to mine. In combat you must commit totally to each attack, yet when creating the theatrical illusion of combat you must always control the power and penetration of each cut and thrust to avoid injuring your partner if anything at all

goes wrong. Commit to the moment but always be ready for anything if your partner has a lapse in memory or slips or stumbles or simply changes their reaction to your energy organically due to the lack of rehearsals. Both Li and I were in full performance mode and all of my senses were at their peak, including my peripheral vision and awareness. I felt alive in the way you can only feel when you are working at your peak potential and everything is meshing perfectly. It was a challenging and totally exhilarating experience; everything I had hoped for when I imagined this opportunity.

The Quest for the Second Weapon

The whip is one of civilized man's oldest and most powerful and versatile tools. Images dating back to 3000 BC, in both the Chinese and Egyptian cultures, illustrate whips helping man control and motivate a variety of animals—both wild and domestic. The whip is the ultimate flexible weapon: precision, power and almost unlimited versatility in one explosive package. It is also civilized man's first supersonic weapon. The speed of sound is 1085 feet per second. The tip of the whip shatters the sound barrier! Literally faster than a speeding bullet, the tip of the whip can reach speeds of up to 1400 feet per second and cut through exposed flesh like a knife.

I have spent the last twenty years developing and performing my own distinctive methods for using the whip for film, television and in my martial studies. I am currently creating a multi-range combative protocol for the whip and I had polished a couple of unique techniques in the hopes of using them in Li's film. Remember, the original plan was to have me wield a whip in one of my fights. Although this encounter was eliminated when the number of fighters was trimmed, I had never given up hope of introducing my newest whip stylings on film. I could not think of a better place to apply my creative efforts than as the second weapon my character pulled when the going got tough against Li. I had been lobbying for this ever since it was suggested that the Spaniard would ultimately produce a companion weapon to try to give myself an advantage. Typical bad guy stuff but I wanted something totally unique and not just a second sword or hidden dagger. But the team had another surprise for me.

By the second day of filming, I could feel the momentum of the fight was nearing its climax. If there was to be a second weapon, it was now or never. In a quiet moment between shots I talked to Li about pulling the whip from a place of concealment as my second weapon. Li said, "You don't have a second weapon now. You're an honorable fighter, a hero. We're going to exchange swords. Didn't anyone tell you?"

Well no. No one had mentioned this impromptu promotion from bad guy to respected adversary. An unexpected reward for my efforts. Although it is not in Ronny Yu's final cut of the film, Woo Ping shot this surprisingly touching moment. I hope it makes it into the DVD extras.

It Goes Much Better When Woo Ping is in a Good Mood

In between takes I had the chance to talk with their wonderful and



Adversaries Jet Li (left) and Anthony De Longis (right) exchange swords after an elaborate duel in Fearless. Photograph courtesy of Anthony De Longis.

amazing director of photography, Poon Hang Sang. Leeder told me Sang used to be an action film performer before he moved behind the camera. Sang and I got along famously and he started showing me *wing chun kung fu* techniques saying he could see the parallels in my sword work. This was very gratifying and we had a very good time sharing and exploring techniques in between shots. Apparently this was a first and Li made a point of taking pictures of Sang and I playing. It was a very good time and I felt very honored to have Sang take the time to offer me some of his considerable knowledge.

I had been told that things always went better when Li and Woo Ping were in a good mood, but delays in filming had put them behind and the mood among the fight team was a bit tense when we first began. However, with the success and speed of completion of the opening phrases, the mood relaxed and everyone was working with smiles and a relaxed mood.

By the middle of my second day we were crafting the final phrase of our fight where Li barely avoids my furious assault and ducks, spins and disarms me with a surprising and incredibly adept reversal. It required razor thin timing and total commitment on both our parts to execute. Li and Woo Ping debated the rhythm of the final move and Woo Ping jumped up to demonstrate what he wanted.

He executed the drop and spin and the surprise ascending “little blossom” thrust perfectly but while deep in the twisting pose, he began to lose his balance. So slowly as to be almost imperceptible, Woo Ping swayed and toppled like a tree falling in super slow motion but without ever losing his perfect form. There was a moment of hushed silence, then Woo Ping, looking like a dead dog with his legs in the air, starting laughing and kicking his feet and crawling around on all fours cackling and joking with the team. Everyone broke up. Woo Ping was having a great time and I knew that he was pleased and satisfied with the work. I treasure that moment. I will wager very few have the privilege of seeing the master that relaxed and playful.

Li and I finished our entire fight coverage in two half days of filming and were able to catch the company up three of the five days they were behind in their shooting schedule. This is a good way to make a first impression.

Looking Forward and Looking Back

Fearless opened in Hong Kong in January 2006, a mere five months after principal photography, to much deserved acclaim. I have seen a Chinese language version of the film and the action of the western fighters opens the film’s tournament sequence. I got the chance to see my own work with Li, as well as the rest of the films considerable action. All of the fights are wonderful, of course, and visually stunning. How could they be anything less with the skills of Jet Li, Woo Ping and director Ronny Yu and their

talented team of performers? Each fight sequence takes full advantage of Ronny Yu’s excellent direction, Li’s incredible skills as well as that of his partners and the creativity of Woo Ping and the entire fight team as they push the story opportunities of each location to the fullest. The fights incorporate the gold standard in top level wire work, superb gymnastics and the occasional visual assists that post production tweaks can offer to add to the visual impact and tell their story in grand and glorious fashion.

The fight with Li and the Spanish swordsman has almost no close-ups and only essential insert shots. Only those that advance the specifics of the moment are included. The rest of the story is told with our entire bodies moving all out, with the action covered in full figure master sequences rather than shot and assembled in bits. There is a purity to watching two performers bring their characters to life and tell an exciting action story with only the give and take between experienced and skilled performers, without any tricks or high tech assists. I am very proud of our work together and very pleased to make my contribution to the success of this project. I hope *Fearless* garners the attention and acclaim it deserves.

Would I do it again? In a heartbeat!



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FIT FOR FIGHTING

Part 3: You are a professional athlete

by Lauren Munev

You are a professional athlete.ⁱ You are an action hero.ⁱⁱ You fight for minutes, hours, weeks, and months at a time; the mixture of dancer, martial artist, stunt professional, actor, athlete, and artist requires your body to be fit and ready to accept the grueling nature of rehearsals and shows.

But wait. Do you have the body of a professional athlete? Do you have the somatic (body) values to treat yourself as the athlete, dancer, and fighter that you truly are? Are you in a position of teaching or choreography where you are supposed to be a movement-role-model, teacher role-model, and therefore a physical role model as well?

If you do not have the body that shows your fighting strengths and assets, how can you motivate yourself to make the changes necessary? This article starts you on your path.

Facing reality: Know where you are now

In Part 1 of the “Fit for Fighting” series, I spoke about facing reality. By facing reality, “accepting the situation as it is” you can become better, stronger, less capable for injury, and more capable for magnificent performances.

Facing reality and accepting is being honest with yourself: What does your body truly look like? Are you fit? Are you healthy? It is very important that, as a stunt performer in grueling conditions and long hours, you need your health and fitness in control.ⁱⁱⁱ

I attended a fight workshop years ago with some wonderful combatants; it was a fun weekend with great people. The saddest part was when the combatants jokingly called themselves “The Fat Boy Fight Club.”^{iv} They preferred to joke about their shapes, unable to touch their toes to warm up, rather than improve their health and fitness. Maybe underneath their jokes they wanted to be fit, but instead of acknowledging their physiques and solving the problems, they simply stopped at the humor. Maybe it was easier, more familiar to make jokes. But the jokes did not get them any closer to their true desire: to be fitter, healthier, and better movement artists.

“I know what I have to do to get fit and healthy – I just don’t have the motivation to do it”

Have you heard this phrase from other people – or even come out of your own lips?

Motivation does not just drop out of the sky... or be yelled at you from some sweaty trainer. Motivation is internal. This article may speak about your need to get fit to save your life, but for many even a mortal threat is not enough to get them moving. It may speak about how producers and directors want to be able to trust fit-and-athletic-looking actors and combatants, not to mention

stunt-capable choreographers, fight directors, and combat teachers, but until you create your own motivation and solution, you will not improve.

How do you get motivated to get fit and healthy? You, sitting there with this journal in your hands, may have been more concerned with, “What’s the best stage blood recipe” or “What is the correct sword for this sequence” instead attending to the most basic of all tools: your own body.

Motivation is about values. You need to value your health and fitness to be motivated to get healthy.

Perhaps being in shape is not one of your priorities; perhaps you have other priorities on your calendar. However, despite other pressing needs, fitness and health needs as much priority as any other decision –even more. Use this guide to create your own motivation, to create your own values, to get into fighting shape and to be fit, active, energetic, a role model to other fighters and students, and immensely hireable to directors and producers.

Becoming healthy may mean losing fat, increasing your muscle tone, and/or increasing cardiovascular endurance. None of these improvements are solely isolated for your fight season. These are improvements that can save your career ... and possibly your life. What if it were possible to make simply a small concession to the reality of needing better fitness – and the changes were minute enough to see big results?

Minute changes for a fitter, healthier, sexier, and more efficient fighter:

Eat better and exercise.

This is not a joke. Yes, this is the same advice you see in the magazines—eat better and exercise. Perhaps you say, “I do eat healthy and I exercise when I fight – so why am I still overweight?”

Because you have not made the commitment, or created the proper continuing motivation for the commitment, you have not yet implemented the correct changes to achieve a fit weight. Many people who say they are eating healthy do not eat as healthy as they think they do! They eat diet foods, packaged processed meals, and snack on processed commercial snacks. They drink diet drinks, breakfast drinks, health/protein bars, skip meals, and/or eat extra amounts of food. They also consider treats an everyday occurrence instead of a healthier once-per-week treat. Read the phrase again: “Eat better and exercise.” If everyone were actually doing the healthy habits he/she purports, this Fitness series would not be needed.

When you have strong important values, you naturally work towards aligning your actions with those values. You will natural-

ly make better choices in food, exercise, and lifestyle. To change your body, you must change your mind.

Start on creating your own motivation so you can then get fit – without fear of backsliding, because when you have changed your mind to solid values, you will not backslide. Start living the life of fitness.

HOMEWORK: Creating Custom Motivation

1. Decide what you value.

Your values guide your actions – to create strong values you can do several things:

- Find role models
- Develop a role-concept (such as “I am an action hero” or “I am a professional athlete” or “I want to direct staged action long into my aging years” – whatever value you assign to your fight work.)
- Some examples of others’ deepest somatic (physical) values:
 - “I want to seem [physically] ageless to those who encounter me.”
 - “I want to look better with my clothes off than with my clothes on.”
 - “I want to be a role model to my children, my peers, and my students.”
 - “I was obese for a very long time. It was uncomfortable mentally, emotionally, and physically. I don’t ever want to be fat again and I will do any quality sane method to stay fit.”
 - “I love my body being efficient and I will continue improving it to keep its efficiency.”
 - “I want to be active with my children, to see them grow.”
 - “I get stomach aches from unhealthy food, and I don’t ever want to feel those pains again.”
 - “I am an action hero, and as such, I want my body to be ready at a moment’s notice.”
 - “I am a professional athlete, and as such, I want to be capable for any actions and activities I need to do in my work.”

2. Compare your current activities to your new role concept, role models, and values.

This is the difficult part, because you may realize, “My current lifestyle (eating, exercise, etc.), does not match those activities of this role or value.

(Note: Do not be ashamed of any activities in your past or present. You can change your current [unhealthful] activities starting this very moment.)

3. Think of all the possible things that these role models (or role model concept) would do to be fit and healthy.

Example:

“I am a professional athlete.”

A professional athlete treasures his body as a tool. He does what-

ever is necessary to create the most efficient tool possible: he feeds it correct foods, he stays away from harmful or unnecessary snacks, and he trains it to become more efficient.

A professional athlete finds that skipping training hurts his performance. A professional athlete has discovered that eating nutritionally well help his performance. A professional athlete has found that junk food harms his body. A professional athlete makes choices, which creates the most benefit for his job. He may be out of a job if he violates the beneficial choices.

(Note: Your own motivational role model may be different but the activities will be the same.)

4. Become mindful of your habits

Our habits are usually what keeps us from starting new healthy actions. We are attached to our habits!

- What are your habits?
- Can you tell what is a habit when you are doing it?
- Can you stop an unhealthy habit partway through the activity –and instead try to do something healthier?

5. How can you create *your* lifestyle to emulate what the role model or role model values entail?

This means: would my role model/role-model-values eat the foods I am eating, exercise the way I am exercising (or not), or generally live the way I am living?

- Can you start pushing your own life towards the lifestyle of these values?
- In this role-modeling, ask yourself the questions: “Would a professional athlete eat three to five meals a week of fast food?” “What would a professional athlete do for scheduling his training?”
- What other questions can you ask yourself to keep yourself on track?

You can easily drop two pounds a week, and never put this weight on again.

With only the barest of effort, you can easily drop two pounds a week. Create the value system that will support your making healthy choices, and start making the healthy choices which support these values. Stop eating processed food, junk food, sugar, and any food with a label that contains additives and preservatives. This change can start you turning the corner on your fitness, and begin you making deeper changes later.

This list of unhealthy, fat- and illness-producing food include:

- sugar,
- cookies,
- fast food,
- snack food,
- convenience foods.

The ingredients contained within these food-like products actually keep your body from working correctly. These processed, junk, and sugar foods create stoppages in your body systems. These physiological roadblocks make you gain or retain fat, keep you from eliminating toxins, disconnect your energy systems, and

make you look and feel older.^v

Of course, fat loss and fitness gain is not only about stopping McDonald's happy meals, but it is a start. Most clients who already had a modest amount of weekly strenuous exercise (3-4 times weekly of 45 min per session), dropped these junk foods^{vi} – and dropped ten pounds in about two months. Simply by removing the processed and sugar food you can cut your fat stores, not to mention gain incredible energy and you may reduce aches and pains.^{vii} To actually improve your fitness, muscle, and to make better changes, you will need to make even deeper lifestyle choices. You need better training and selecting nutritious foods for optimum health.^{viii}

You are a professional athlete:

To successfully undertake a subject, value the subject and the path towards its value. Creating the custom motivation reduces or eliminates backsliding because the individual values the outcome. Backsliding comes from low value of the outcome.

You can create the fitness that you desire, simply by deciding to do. Imagine how much better your home and work life can become when you decide to value your energy, vitality, and body.

If you or your group has difficulties doing these improvements on your own, you are not alone. There is help: **learning** how to separate reality from myth, **discovering and dismantling** unhealthy habits, **creating** the custom motivation, and **developing** the work outs which can spur you on to a fit body and a fit career.

Are you ready to begin your new fit fighting life?

Footnotes:

ⁱ Professional:

- a calling requiring specialized knowledge and often long and intensive academic preparation; exhibiting a courteous, conscientious, and generally businesslike manner in the workplace
- a principal calling, vocation, or employment
- participating for gain or livelihood in an activity or field of endeavor often engaged in by amateurs
- a permanent career
- receiving financial return
- following a line of conduct as though it were a profession

Athlete: a person who is trained or skilled in exercises, sports, or games requiring physical strength, agility, or stamina.

ⁱⁱ This reference is from Spencer Humm, CT: Action Hero. He runs an Action Hero Boot Camp whereby he teaches 'regular people' how to learn to fight, crawl through things, shoot other things, and even introduces them to falling out of airplanes. Spence encourages others to find the action heroes in themselves. Read more about Action Hero Boot Camp on his website at www.hackandslash.com

ⁱⁱⁱ Self-assessment exercise reprinted from Part 1 of *Fit For Fighting*:

Look carefully at your own body in the mirror and reflect back on your stamina levels right now. Are you honestly in shape? I am not asking if you look good for your age. This is where, in the privacy of your own home, you have to assess yourself. And honest truth is where we all begin, in any situation:

- I am asking you, silently and with no one else around, can you take off your shirt with comfort and look (and be) fit, full of stamina and muscular strength?
- Do you feel embarrassed taking off your shirt?
- Have you ever joked about being unfit, out of shape, or even fat?
- Has anyone you respect ever commented that you are looking a little out of shape? Did you ignore it, thinking, "I'm the only one whose opinion counts"?

Did the person say it to you out of malicious intent, or out of care and concern for your health?

- Do you have gastro-intestinal (stomach-intestine) problems? Gas? Acid-reflux?
- Do you have sleep apnea – where you stop breathing while sleeping?
- Has anyone ever told you about your snoring and/or breathing-stoppages while sleeping?
- Can you exert for at least 20 minutes without feeling physically stressed?
- When you exert, does your face get red and/or do others ask whether you feel all right? Do you have pains?
- Does it take a while to wind down from exercise and/or fights? Do your muscles ache after a four-minute fight?
- Do you feel extra tired hours after [fight] rehearsals? Are you exhausted the day (or days) afterwards?
- Do you feel winded and/or light-headed after fights, rehearsals, or an entire performance?
- Do you ever feel old – even if you are under 50?

There is no one observing your answers. If you cannot look at yourself honestly, no one else can help you either. What were your answers? Were there many yes's?

Smokers, drinkers, and/or obese people go for years denying they have a problem until some emergency hits them in the face. At that time, it takes more effort (and money) to fix them after the emergency. Being overweight and/or unhealthy can be just the same as playing Russian Roulette. It will not be a matter of if you get injured or ill – it will just be the question of when.

If you think you want to make changes based on this assessment or previous consideration, start. Do it. Change can occur in one moment: the beneficial effects can last the rest of your improved life. Read www.physicalmind.com for articles, discussion, and hints.

^{iv} For the "Fat Boy Fight Club" members: I won't mention your names and I still think you are personally wonderful. However, your self-deprecation has always stuck in my head. I hope that in the years since this workshop you have found your way toward becoming more fit, healthy, improving your lifespan, and can finally touch your toes.

^v Processed foods vs. whole foods: researchers' and author's thoughts:

http://www.westonaprice.org/traditional_diets/ancient_dietary_wisdom.html

Excerpted:

"More than sixty years ago, a Cleveland dentist named Weston A. Price was disturbed by what he found when he looked into the mouths of his patients. Rarely did an examination of an adult client reveal anything but rampant decay, often accompanied by serious problems elsewhere in the body such as arthritis, osteoporosis, diabetes, intestinal complaints and chronic fatigue. (They called it neurasthenia in Price's day.) But it was the dentition of younger patients that gave him most cause for concern. He observed that crowded, crooked teeth were becoming more and more common, along with what Price called "facial deformities"—overbites, narrowed faces, underdevelopment of the nose, lack of well-defined cheekbones and pinched nostrils. Such children invariably suffered from one or more complaints that sound all too familiar to [modern] mothers: frequent infections, allergies, anemia, asthma, poor vision, lack of coordination, fatigue and behavioral problems. [After identifying healthy people from primitive tribes, untouched by processed foods, Price concluded that] the foods that allow people of every race and every climate to be healthy are whole natural foods—meat with its fat, whole milk products, fish, whole grains, tubers, vegetables and fruit—not newfangled concoctions made with white sugar, refined flour and rancid and chemically altered vegetable oils."

and

<http://www.chekininstitute.com/articles.cfm?select=42>

Excerpted:

"Most people forget that there is a cost to metabolize anything you put in your mouth. Literally every cell in the body needs proper nutrition or it will die. There are billions of cells involved in the processes of digestion, absorption and elimination of foods, not including the nutritional demands of human movement. ... Now, just look at the

statistics for disease and drug-use in this country and you will get a very good picture of what happens when you consume a diet of “non-foods” - foods that take more out of your bodily bank account than you have in the account to spend. Literally every time you eat candy, cookies, soda pop, processed sandwich meats, white bread, white flour or pasteurized, processed anything, you are deviating away from the dietary plan the human body was designed for. You are also spending more money/nutrition to process garbage disguised as foods than the foods themselves bring in. This leaves the body no choice but to draw upon your own tissues for the nutrients it needs to try and survive. To prove my point, one need only look at the skyrocketing rates of degenerative diseases, which are highest - you guessed it - in those countries consuming the highest percentage of processed foods.”

vi Important note about dropping sugar and processed foods:

A body which has been eating a diet of sugars, high fructose corn syrup, hydrogenated oils, preservatives, additives, and other ingredients is highly addicted to these substances. To start on a whole-food diet and remove these junk foods will cause the body to go into withdrawal, somewhat similar to ending caffeine – or other addictive substances like drugs. The body may feel achy, headachy, or go through cravings. This withdrawal will subside in one or two weeks, depending on the amount of junk foods in the diet and the genetic makeup of the person. Drinking water helps, as do detox teas, which help the liver and kidneys assist in the purification process. The good news is that after the withdrawal period, the person will feel much more energetic, clear thinking than before the whole process began.

vii Many people who have switched from preservative- and additive- laden foods have reported feeling more vibrant, energetic, and without those weary, creaky feelings they originally accounted to getting old. News flash: you shouldn't feel old until you actually become old!


viii To have an action- and fitness-filled lifestyle, the following aspects should be followed:


- Whole fresh foods which include vitamins, minerals, protein, carbohydrates, and healthy fats: for optimum body functioning
- Pure clean water: to hydrate and flush waste
- Cardiovascular exercise, plus strength exercise, plus stretching: to maintain and improve blood vessels, lung capacity, muscle use, support gland systems for metabolic and physiological functions. Aim for at least 3 sessions of strength training per week at hard level (45 minutes per session), at least three cardio sessions per week at a progressively challenging level (30-60 minutes per session), and complete body stretching two to four sessions per week. These are quality exercise approximations for the average movement professional; your particular fitness needs may vary depending on your other sport interests.
- Refreshing sleep, seven to nine hours per night: to recover and restore tissues and cells



Fitness and wellness coach Lauren Muney at 42 years old







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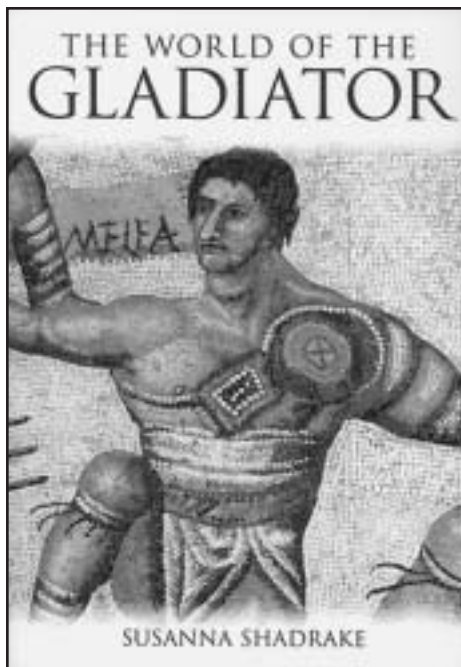
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The Pen and the Sword



The World of the Gladiator
by George Bellah

The World of the Gladiator, by Susanna Shadrake, is a new book detailing the history, development, arms and armor, and contemporary Roman societal views of the professional gladiator. It also covers, to a lesser degree, the modern recreation of gladiatorial games. The book is both crammed with fascinating detail on the subject and curiously devoid of information of particular interest to those of us who stage fights.

Shadrake provides an eye-opening explanation of the origins and evolution of the *munus*, gladiatorial games, the *ludus*, gladiatorial schools, and the gladiator as a profession. She convincingly strips away our prejudices about Roman bloodthirstiness and our preconceptions about the gladiator and his world, often erroneously informed by popular films such as *Spartacus* and *Gladiator*. She also provides a reasonably detailed description of the training of a gladiator, including diet and training exercises. In addition, Shadrake effectively traces the development and construction of

the arena and describes in excellent detail the organization of the spectacle. She also paints a very clear picture of the Roman attitude toward gladiators as both adored athletes and reviled "untouchables" in the societal hierarchy.

This wealth of information, painstakingly researched and supported by archeological evidence, much of it recently discovered, provides an excellent context for theatrically imagining the world, the profession, and the gladiator as character and combatant.

Where the book really shines, though, is in its detailed descriptions of the gladiators' arms and armor and explanations regarding their practical use. Shadrake's assertions and inferences regarding construction and use of armor and weapons are always supported with plausible archeological evidence. Additionally, her clear explanations of the categories of gladiatorial combatants are particularly useful.

A very interesting bonus is the chapter describing how gladiatorial games have been recreated in the 21st century by the Britannia society. The efforts of this society, in conjunction with many archeological and museum experts, has contributed greatly to the practical understanding of how gladiatorial armor and weapons were made, worn, and used. Unfortunately, the main weakness of the book, from a fight director's point of view, lies in the dearth of information about how the combats in these recreations were staged and by whom. Knowing that part of the book dealt with historical reenactments, I was looking forward to reading about how it was done, only to be let down. Sadly, only the most basic and general infor-

mation was provided. This omission is somewhat balanced by the excellent bibliography, which includes a list of specialist Roman arms and armor suppliers in England.

Shadrake manages to convey all of the above in an engaging way, with only a few dry spots in the reading.

Susanna Shadrake, also the author of *Barbarian Warriors*, is a writer, researcher, consultant, and advisor on gladiators and their milieu for both television and film. She is also co-founder and secretary of Britannia, a small society of re-enactors [about 70 members] only about sixteen years old, which produces live recreations of gladiatorial combats in England. She has also written several articles of tangential interest, including "The Knack: How to Fight Like a Gladiator," which contains some additional information on general fighting style.

This 256 page trade paperback, published in 2005 by Tempus Books, retails for \$35.00 and is copiously illustrated in both black and white line drawings and color plates.

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Brian Byrnes (CT/FD/FM)
Mark Guinn (CT)
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Results of the SAFD's Skills Proficiency Tests

Date	Location
Instructor	Adjudicator
Person Tested	Weapons Proficiency
RD Rapier & Dagger	UA Unarmed
QS Quarterstaff	SS Smallsword
BS Broadsword	S&S Sword & Shield
KN Knife	SiS Single Sword
Renewal	Renewal of Actor/Combatant Status
EAE	Examiner's Award for Excellence

December 2005

December 1	Fights4
Denise Hurd	Chuck Coyl
Benjamin Curns	R&D
Ethan Frish	R&D
Maria Gonzales	R&D
Marianna Kozij	R&D
Kelsey Kurz	R&D

December 9	Alabama Shakespeare Festival
Christina Traister	David Woolley
Dana Benningfield	R&D UA BS
Michael Gatto	R&D UA BS
Mark Jeter	R&D UA BS
John-Michael Marrs	R&D UA BS
Patrick McElwee	R&D UA BS
Pantea Ommi	R&D UA BS
Anthony Reimer	R&D UA BS
Mark Robinson	R&D UA BS

March 2006

March 30	Private Lessons
Mark Guinn	Brian Byrnes
Rex Barrow	R&D UA QS
Anita Brehaut	QS

April 2006

April 18	Marymount-Fordham
Richard Ryan	London Dramatic Academy
Patrick Brennan	Chuck Coyl
Graham Burk	SS
Michael Casby	SS (EAE)
EllaRose Chary	SS
Courtney de la Rigaudiere	SS
Jayne Deely	SS (EAE)
Kerry Deitrick	SS
Joel Drake	SS
Kate Frederickson	SS
Teryn Genzlinger	SS
Natasha Gleichmann	SS
Matthew Greenfield	SS
Alice Johnson	SS
Laura Keena	SS (EAE)
Andrew Nogasky	SS
Valerie Rigsbee	SS
Laura Romani	SS
Rosemary Sowa	SS (EAE)
Joseph Thanner	SS

April 23	Stage Combat Germany
Scot Mann	Chuck Coyl
Simone Ellul	S&S
Matthias Fittkau	S&S
Armin Hurzmair	S&S
Doerte Jensen	S&S
Claudia Kunz-Salinger	S&S
Helge Landmesser	S&S
Janet Lawson	S&S
Francesc Martinell	S&S
Michael Mittag	S&S

Stephan Muller	S&S
Christian Petersson	S&S
Mireia Rosell	S&S
Ronny Salinger	S&S
Philipp Sprongl	S&S

April 27	University of Nebraska-Lincoln
Harris Smith	David Boushey
Andrew Beck	R&D UA
Flynt Burton	R&D UA
Rachel Charlop-Powers	R&D UA
Acquah Dansoh	R&D UA
Jessica Graff	R&D UA
Jim Hopkins	R&D UA
Greg Parmeter	R&D UA
Cecilia Stinner	R&D UA BS
Ja'nelle Taylor	R&D UA

May 2006

May 6	Cornish College of the Arts
Robert Macdougall	David Boushey
Tess Branson	R&D UA BS
Xanadu Bruggeres	R&D UA BS
Rio Codda	R&D UA BS
Taryn Collis	R&D UA BS
Christine Longe	R&D UA BS
Jaime Navarro	R&D UA BS
Dash Pepin	R&D UA BS (EAE-All)
Kevin Pitman	R&D UA BS (EAE-All)
Brian Snider	R&D UA BS

May 8	Adelphi University
Ray Rodriguez	Michael Chin
Rachel Benichak	UA BS
Grant Boyd	R&D UA BS
Sarah Gaskill	R&D (EAE)
Mike Hill	R&D
Leon Joseph	R&D UA BS
Mary Keller	R&D
Kenneth Kruk	R&D
Raymond LaChance	R&D (EAE)
Drew Linehan	R&D
Tristan O'Connor	R&D
Nicholas Ruth	R&D
Delia Saraceno	R&D
Scott Smith	R&D
Silvia Tovar	UA BS

May 18	Louisiana Tech University
Mark Guinn	Michael Chin
Helen Armstrong	SiS (EAE) SS KN
Anita Brehaut	SiS SS UA KN (EAE)
David Gourley	SiS SS UA KN (EAE)
Justin Howard	SiS SS UA KN (EAE)
Ya Yun Hseih	SiS UA
James Lanus	SS S&S KN (EAE-All)
Ashley Larsen	UA
Rachel Levine	UA
Christina Linza	SiS SS UA
Elizabeth Page	SiS SS KN
Joshua Phillips	UA
Rebecca Riisness	SS S&S KN (EAE-All)
Reece Roark	UA
Catherine Steward	SiS UA
Kirkland Sweeney	UA
Victoria Zaniewski	UA

June 2006

June 3	College Conservatory of Music at U of C
k. Jenny Jones	Geoffrey Alm
Anthony Darnell	R&D UA QS
Elana Ernst	R&D UA QS
Agustina Filippini	R&D UA QS

Justin Giddings	R&D UA QS
Courtney Henderson	R&D UA QS
Blake Kubena	R&D UA QS
Amanda Perez	R&D UA QS
Susie Silva	R&D UA QS
Adam Standley	R&D UA QS
Rachel Stewart	R&D UA QS
Marisa Weatherly	R&D UA QS



Jayme Green and Catherine Moore working on Smallsword choreography at the 2006 NSCW in Las Vegas. Photograph © 2006 by Al Foote III.

June 18	Freehold Theatre Lab
Geoffrey Alm	Michael Chin
Molly Boettcher	UA QS
Casey Brown	UA
Stacey Bush	R&D UA BS
Brooke Hills	R&D UA BS
Aaron Orensky	R&D (EAE) UA BS
Art Peterson	R&D UA
Chrystian Sheppard	UA BS
Kathy Ulrich	UA BS

July 2006

July 11	Blue Jacket-Xenia, Ohio
Mark Guinn	Drew Fracher
Shameca Ashby	UA QS KN
Kevin Blackwelder	SiS UA QS
Doug Bynum	UA QS
Charlie Cromer	SiS UA QS
Taylor Curtis	UA BS
Cameron Diskin	SiS SS KN (EAE)
David Dortch	R&D UA QS
Patrick Dunham	SiS SS UA
Pete Fitzkee	R&D UA QS
Ryan Gilreath	R&D SiS UA QS
Jared Graham	R&D UA QS
Morgan Grahame	S&S
Andrea Graves	R&D SS S&S
Nathan Gregory	SS QS (EAE) S&S
Nicholas Griffith	SiS BS QS
Benjamin Haile	R&D UA BS QS S&S
Ashley Hammond	SiS KN
Jonathan Jolly	SiS SS UA QS
Michael Lehr	SiS UA QS
Justin Mangan	SiS QS
Alexandria Marshall-Brown	SiS QS
Sonequa Martin	R&D BS S&S
Chris McIntyre	SiS SS UA
Brandon Medack	SS QS (EAE) S&S
Justin Mitchiner	SiS KN
Conrad Newman	SiS BS



Julianna Allen and Cara Rawlings working on Knife choreography at the 2006 NSCW in Las Vegas. Photograph © 2006 by Al Foote III.

Paul Pharris	R&D UA S&S
Joshua Phillips	BS QS
Andrew Ray	SiS BS S&S
Shawn Rice	R&D UA QS
Jason Tate	SS UA QS KN
Sebastien Trossbach	SiS SS KN (EAE)

July 30 Blue Jacket-Xenia, Ohio
Mark Guinn Drew Fracher

Doug Bynum	SiS
Taylor Curtis	SS QS
Nicholas Griffith	UA
Ashley Hammond	BS
Elizabeth King	SiS
Sonequa Martin	SS
Justin Mitchiner	BS
Conrad Newman	SS
Joshua Phillips	UA
Andrew Ray	SS

August 2006

August 3 Mary Baldwin College
Colleen Kelly/John Scheidler David Woolley
 Jesse Manson KN
 Robert Smith KN

August 6 Theatre West Virginia
Robb Hunter Michael Chin

Karen Atha	UA
Donnie Coleman	SiS UA
Eric Cover	UA
Lee Crouse	R&D SiS BS S&S
Will Gelinias	SiS UA
Abby Gershuny	UA
Corinne Grosser	UA
Amir Hasan	SiS UA
Joe Milliren	SiS UA
Cris Morriss	SiS UA
Greg Stamp	UA
Emelie Thompson	UA
TiAnna Toney	UA
Cliff Williams	R&D SiS UA BS S&S

August 11 Colorado Shakespeare Festival
Geoffrey Kent Dale Girard

Benaiah Anderson	KN
Jenny Goelz	KN
Alan Henkin	KN
Jon Liddiard	KN
Laura Montes	KN
Brendan Ragan	KN
Bryan Reed	KN
Kurt Uly	KN
Stephen Weitz	KN

August 19 Fights4/Summer Sling
Leraldo Anzaldua J David Brimmer

E. Calvin Ahn	KN
Owen Schmitt	KN

August 19 Fights4/Summer Sling
Angela Bonacasa J David Brimmer
 Matthew Rini BS
 Peter Talbot BS

August 19 Fights4/Summer Sling
Ricki Ravitts J David Brimmer
 Corey Robert Brandeis Pierno UA (EAE)
 Matthew Rini UA (EAE)

September 2006

September 4 Texas Intensive Regional Workshop
Leraldo Anzaldua/Jack Young Brian Byrnes

Eric Curtis	KN
Matthew Ellis	S&S (EAE)
Ann Harlan	BS (EAE) QS
Thomas Ward	R&D UA QS

September 30 Private Lessons
Geoffrey Alm David Boushey

Casey Brown	QS
Precious Butiu	SS UA
Don Carter	SS UA
Ben Cournoyer	SS UA
Amber Cutlip	SS UA
Brooks Farr	QS
Trina Harris	SS UA
Michelle Kamberger	SS UA
Rich Lewis	QS
Scott Maddock	UA
Pamela Mijatov	QS
Adam Noble	QS
Aaron Orensky	QS
Chrystian Sheppard	R&D
Kathy Ullrich	R&D
Robert Walker	SS UA
Heidi Wolf	QS

October 2006

October 21 Case Western Reserve University
Drew Fracher Erik Fredricksen

TomDegnam	R&D
Amanda Duffy	R&D
Nathan Gurr	R&D
Dan Hammond	R&D
Deric McNish	R&D
Annie Paul	R&D
Melynee Saunders Warren	R&D
Taylor Valentine	R&D

October 22 Marymount-Fordham
London Dramatic Academy J David Brimmer

Richard Ryan	SS
Samuel Adams	SS
Amy Bartlett	SS
Ian Beckett	SS
Alexandra Buder Shapiro	SS
Kristin Ciccone	SS
Doug Cockle	R&D
Katrina Coles	SS
Diandra Coles	SS
Anastasia Douglass Peterson	SS
Elizabeth Gibbs	SS
Anna Gibson	SS
Eli Isaacs	SS
Paul Lessard	SS
Sophie Mann	SS
Jennifer Mulligan	SS
Nicholas Ronan	SS
Caroline Schreiber	SS
Kathryn Siegmund	SS
Jessica Swain	SS
Richard Vaden	SS
Shannon Yrizarry	SS

October 27 Pennsylvania Renaissance Faire
Gregory Ramsey J David Brimmer

David Catanese	SiS UA
Emily Ehlinger	SiS UA
Christopher James	SiS UA
Kristen Kittle	SiS UA

Dianna Lora	SiS UA
Justin Maruri	SiS UA
Ryan McVeigh	SiS UA
Kelly Morris	SiS UA
Alex Moshofsky	SiS UA
Torri Newman	SiS UA
Nick Trouw	SiS UA
Elizabeth Williams	SiS UA

October 29 American Musical and Dramatic Acad.
Payson Burt Dale Girard

Regina Hornung	R&D UA
Forrest Lancaster	R&D UA
Hanelle Miklavcic	R&D (EAE) UA
Alexandra Oliver	R&D (EAE) UA
Nathan Thorpe	R&D UA
Elizabeth Wubishet	R&D UA

October 29 American Musical and Dramatic Acad.
Mike Mahaffey Dale Girard

Steph Baca	R&D UA
Liz Bassford	R&D UA (EAE)
Billy Bell	R&D UA
Geoff Brabham	UA
Kyle Buckland	R&D UA (EAE-All)
Sierra Holmes	UA
Carrie Huneycutt	R&D UA (EAE)
Brandie Konopasek	R&D UA
Pedro Mendoza	R&D (EAE) UA
Vicente Rodriguez	R&D (EAE) UA
Paul Romero	R&D UA
Ashley Valentine	R&D UA (EAE-All)

October 29 Scarborough Faire
William Lengfelder Brian Byrnes

Marvin Bechtold	SiS
Candace Brister	SiS
Patrick Costa	SiS
Barry Eisenberg	SiS
Ann Ellis	SiS
Jason Ellis	SiS
Patrick Haughton	SiS
Marc Noriega	SiS
William Riddle	SiS
Mary Stone	SiS



Choke-Out x 4! Michael Johnson working with students at the 2006 New York Regional Stage Combat Workshop. Photograph © 2006 by Al Foote III.

November 2006

November 3 Alabama Shakespeare Festival
Jason Armit Michael Chin

David Dortch	R&D UA (EAE) BS
Jerry Ferraccio	R&D UA BS
Greg Foro	R&D UA (EAE) BS
Alison Frederick	R&D UA BS
Nathan Lange	R&D UA BS
Nick Lawson	R&D UA (EAE) BS
Sarah Thornton	R&D UA (EAE) BS
Afton Williamson	R&D UA (EAE) BS

December 17
Ray Rodriguez
Lindsay Beecher
Torie Broadhurst
Michelle Cohen
Jessica Doherty
Kayte Duren
Joey Elrose
Nicole Fontana
Mystie Galloway
Sarah Gaskill
Marti Gruber
Rowena Johnson

Mary Keller	SS	Marie Walker	SiS UA
Joe Leggio	UA	Kyle Wasserman	UA
Juan Leon	UA	Dustin Welch	QS
Erin Oprysko	UA	Jason Whicker	UA BS
Kazim Qutab	UA	Clarissa Yearman	BS
Ebonie Roberts	UA	David Yondorf	BS KN
Nicole Schalmo	UA (EAE)		
Laura Scully	UA	January 20 American Musical and Dramatic Acad.	
Michelle Silvani	UA	Payson Burt	Drew Fracher
Scott Smith	SS	Robert Hamilton	SS

December 17
Robb Hunter
 John Bailey
 Brian Farrell
 Craig Lawrence
 Andrew Pecoraro
 Megan Reichelt
 Alison Richards
 Karen Schlumpf
 Mike Toperzer
 Elizabeth van den Berg
 Edwin Xavier

Private Lessons
David Leong

BS
 BS
 BS
 BS
 BS
 BS
 BS
 BS
 BS
 BS

December 21
Edward Sharon
 Juliana Brady
 Erin Bulman
 Amanda Chmela
 Steve Cops
 Eric Dieboldt
 Caitlyn Herzlinger
 Sanford Holsapple
 Matthew Hughes
 Chelsea Mauger
 Nicole Nicastro
 Kathleen Sereika
 Jenna Spitale
 James Stadt
 Jennifer Teska
 Thomas Walker
 Lindsay Zaroogian

SUNY-Fredonia
J. Allen Suddeth

UA
 UA
 UA
 UA (EAE)
 UA
 UA
 UA (EAE)
 UA (EAE)
 UA
 UA
 UA (EAE)
 UA
 UA
 UA
 UA
 UA
 UA
 UA

January 2007

January 8
William Lengfelder
 Marvin Bechtold
 Candace Brister
 Patrick Costa
 Marc Noriega
 William Riddle
 Mary Stone
 Chris Uhl

Private Lessons
Brian Byrnes

UA
 UA
 UA
 UA
 UA
 UA
 UA
 UA
 UA

January 14 Winter Wonderland Workshop
Al Foote III, Stephen Gray,
Brian LeTraunik, John
McFarland, Adam McLean,
Richard Raether, Nick Sandys,
DC Wright

David Boushey
J. David Brimmer
Chuck Coyl
Richard Raether
Richard Ryan
David Woolley

Hadley Andersen
 Wes Bartlett
 Russ Brown
 Leland Burbank
 Diana Christopher
 Lee Crouse
 Amanda Ellis
 Anne Foldeak
 Andrea Graves
 Robert Hamilton
 Craig Lawrence
 Eric Pasto-Crosby
 Orion Protonentis
 Casiena Raether
 Melissa Ruchong
 Darrell Rushton
 David Schneider
 Barbara Seifert
 Travis Sims
 Jacob Snodgrass

SiS
 UA
 BS (EAE)
 UA BS (EAE)
 SiS UA
 SS
 R&D
 SiS
 SiS
 SiS QS
 SiS
 R&D UA
 UA
 SiS
 QS
 SiS BS
 QS
 UA
 R&D UA
 R&D UA KN

January 21 Indiana University of Pennsylvania

Michael Hood
 Michael Hood
 Darrell Rushton

January 28 Combat, Inc.
Ray Rodriguez
Michael Chin

BS
 BS
 BS
 BS
 BS
 BS (EAE)
 BS
 BS
 BS (EAE) KN
 BS
 BS
 BS
 BS
 BS
 BS (EAE)
 BS (EAE)

February 2007

February 4

Robert Westley
 Mia Bankston
 Matt Brown
 Juan Cardenas
 Karis Danish
 Jessi Gormezano
 Marcus Johnson
 Julie Lachance
 Jennifer Logue

The Asolo Conservatory
Dale Girard

UA
 UA
 UA
 UA
 UA
 UA
 UA
 UA
 UA

February 25

Chuck Coyl
 Stephen Anderson
 Daniel Bakken
 Elizabeth Burmester
 Joseph deBettencourt
 Jacelyn Intres
 John Moran

The Actors Gymnasium
David Woolley

R&D UA KN
 UA KN
 UA KN
 R&D UA KN
 R&D UA KN
 R&D UA KN

March 2007

March 1
 Colleen Kelly
 Colleen Kelly
 Joseph Martinez
 Joseph Martinez
 SiS (EAE)
 SiS (EAE)



Students performing a Knife Renewal at the 2007 Winter Wonderland Workshop. Photograph © 2007 by Al Foote III.



DC Wright demonstrating a fall at the 2007 Winter Wonderland Workshop. Photograph © 2007 by Al Foote III.



Students letting out their inner "Jedi" at the 2007 Winter Wonderland Workshop. Photograph © 2007 by Al Foote III.

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July 9 - 27, 2007
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www.safd.org

2007 British National Stage Combat Workshop

July 30 - August 10, 2007
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www.bassc.org

National Fight Directors Workshop Actor Ensemble Workshop

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Email: nyfgtdirctr@aol.com
www.safd.org

Action Film Workshop

July 30 - August 11, 2007
Winston-Salem, NC
Email: nyfgtdirctr@aol.com
www.safd.org

The 14th Annual FDC National Dramatic Combat Arts Workshop

August 4 - 18, 2007
Montreal, Quebec, CANADA
Email: training@fdc.ca
www.fdc.ca

The 4th Annual Fight Directors Forum and Texas Intensive Stage Combat Workshop

August 31 - September 2, 2007
Houston, TX
(713) 952-4867
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The 7th Annual Philadelphia Stage Combat Workshop

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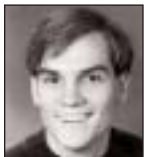
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THE FIGHT MASTER

is a publication of

The Society of American Fight Directors



The Society of American Fight Directors is a not-for-profit organization dedicated to promoting safety and fostering excellence in the art of directing stage combat/theatrical violence. The SAFD is committed to providing the highest level of service to the field through initiating and maintaining guidelines for standards of quality, providing education and training, promoting scholarly research, and encouraging communication and collaboration throughout the entertainment industry.

The SAFD recognizes members at a variety of levels, including Fight Master, Fight Director, Certified Teacher, Advanced Actor/Combatant, Actor/Combatant and Friend. SAFD members have staged or acted in countless numbers of fight scenes for live theatre, film, and television.

Through its training programs across the United States, the SAFD has schooled thousands of individuals in the necessary skills to perform or choreograph safe and effective stage combat.

Friend

One need not be a stage fighter, teacher, or choreographer to join and be active in the SAFD. Any individual who has an interest in the stage combative arts who wants to keep abreast of the field and receive all the benefits of memberships may join as a friend.

Actor/Combatant

Any individual who has passed an SAFD Skills Proficiency Test and is current in Unarmed, Rapier & Dagger (or Single Sword), and another discipline. The SAFD considers Actor/Combatants to be proficient in performing staged combat safely and effectively.

Advanced Actor/Combatant

Any individual who is current in six of eight SAFD disciplines, has had three years transpire since their first SPT test, and has been a dues paying member in good standing for two years. The SAFD acknowledges Advanced Actor/Combatants as highly skilled performers of staged fighting.

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Any individual who has successfully completed the SAFD Teacher Training Workshop. These individuals are endorsed by the Society to teach staged combat and may teach the SAFD Skills Proficiency Test.

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Any individual who has held the status of Certified Teacher of the SAFD for a minimum of three years and has demonstrated through work in the professional arena a high level of expertise as a teacher and choreographer of staged combat. These individuals are endorsed by the Society to direct and/or choreograph incidents of physical violence.

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Individuals who have successfully fulfilled the requirements of Fight Master as established and published by the Governing Body and awarded recognition by the current body of Fight Masters (College of Fight Masters). Individuals must be members in good standing and engage in continued active service to the Society.

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For stage combat assistance, workshop information, and general questions.

Call 9 a.m. to 5 p.m. Eastern Standard Time

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 Director

However, one need not take any sort of test to become a member of the SAFD. Anyone interested in the art of fight choreography and stage fighting can join. SAFD members receive a 10% discount on SAFD workshops; *The Fight Master*, a journal published twice yearly; and *The Cutting Edge*, a newsletter published six times yearly with news updates on SAFD activities, policies, and members.

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

The Society of American Fight Directors

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Dues are \$35 annually. (For members outside the U.S., annual dues are \$40)
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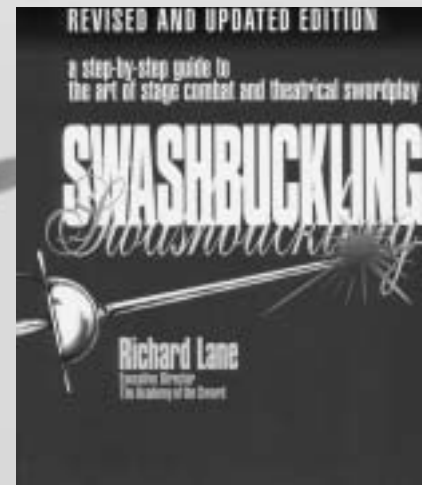
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