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The Society of American Fight Directors

Winter 2007

The Fight Master, Fall/Winter 2007, Vol. 30 Issue 2

The Society of American Fight Directors

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The FIGHT MASTER

www.safd.org
Fall/Winter 2007

Journal of the Society of American Fight Directors

'Tis Pity We Open in Ten Days

Long Meg of Westminster

Instant Choreography

Bayonets at Bosworth

**Empowering the
Actor/Combatant**

**Saving the Best
for Last**

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North Carolina School of the Arts Winston-Salem, NC

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- **Application fee: \$250 (due with application)** •

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(*\$950 deposit due 6/1*) (*Balance \$1,450 due 7/1/08*)

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The AFW also offers 3 day Weekend Warrior Workshops.
Check the site for dates and locations.

WWW.ACTIONFILMWORKSHOPS.COM



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Empowering the Actor/ Combatant: Principles or Techniques?

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Instant Choreography

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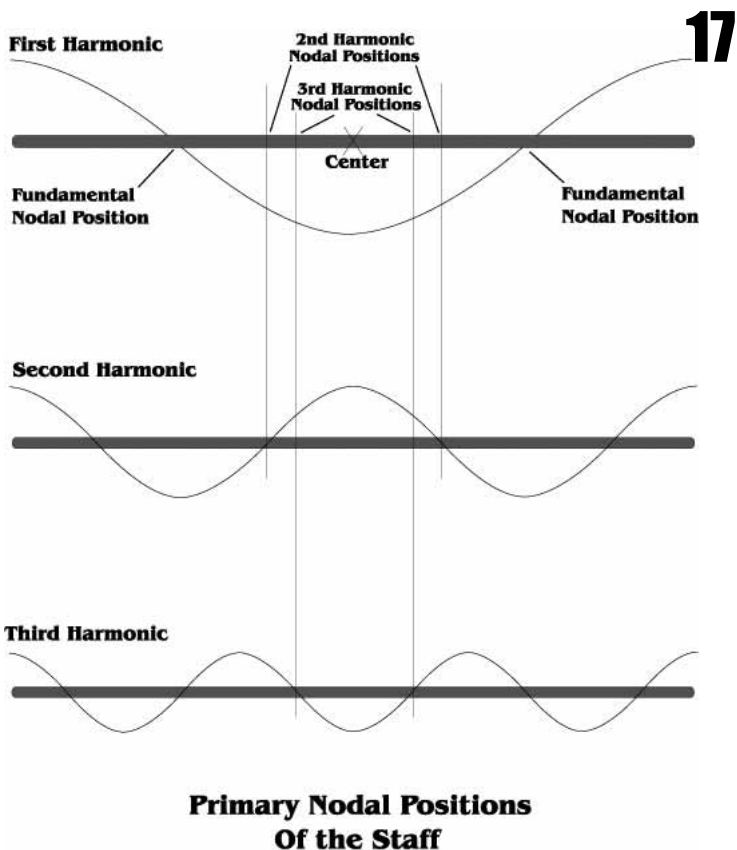
'Tis Pity We Open in Ten Days

Benjamin Curns shares the choreographic approach used by the American Shakespeare Center in creating theatre as it was produced in the sixteenth century without sets, directors or fight choreographers.

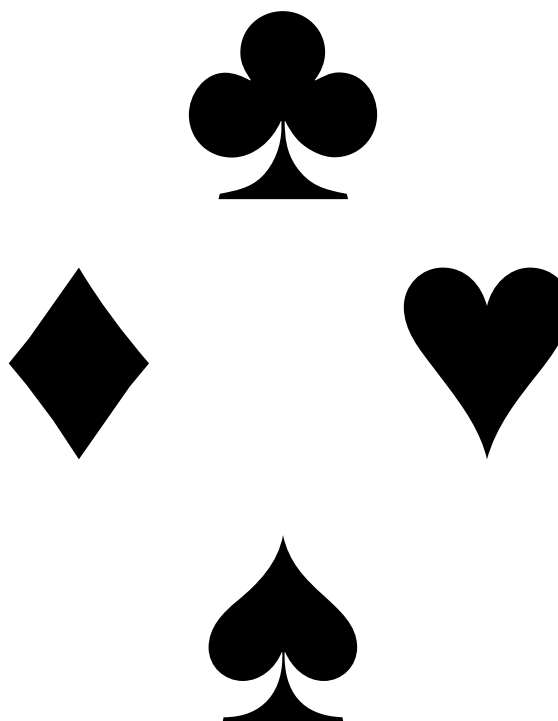
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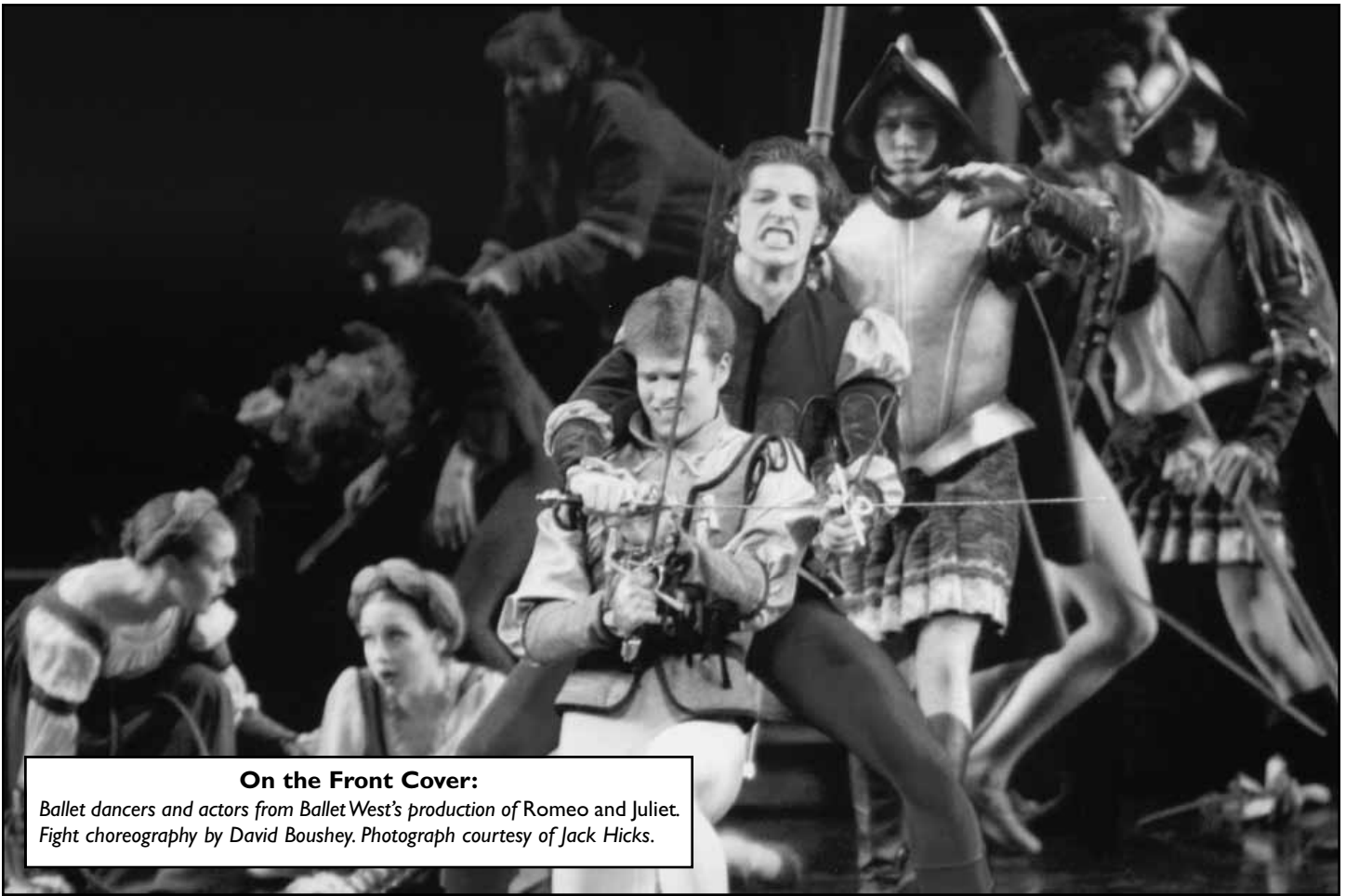
Saving the Best for Last

As David Boushey moves more and more into the stunt world he shares his experience in choreographing his final production of *Romeo and Juliet* with the reader.



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On the Front Cover:
Ballet dancers and actors from Ballet West's production of Romeo and Juliet. Fight choreography by David Boushey. Photograph courtesy of Jack Hicks.

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EDITORIALLY SPEAKING

This issue of *The Fight Master* explores some approaches involving the actor/combatant in collaborating on the creation of the fight choreography and the potential solutions to the problems encountered. Dr. Jonathan Cole in *Empowering the Actor/Combatant/Potential Solutions* shares his experience with training actors so that they are able to safely improvise the violence for their fight scenes based on their individual characters. Using Asian martial arts techniques in his production of *Macbeth*, Cole shows how training can help the actor/combatant create with confidence. Benjamin Curns shares his experience with the American Shakespeare Center where actors developed their own fights under the supervision of a fight director for a production of *'Tis Pity She's a Whore*. Both articles offer some ideas one might consider when developing fights. On a similar note, Michael Chin explores how to put together instant choreography that immediately involves the students as they are forced to remember parries and techniques and hone their choreographic logic in the *Chin Game*.

In *Bayonets at Bosworth* Charles Conwell shows how setting *Macbeth* in England in the 1930s encourages the use of bayonets instead of medieval weapons in staging the melees and how some of the techniques are similar to sword work.

Having choreographed *Romeo and Juliet* some fifty-three times, David Boushey shares his experiences of choreographing *Romeo and Juliet* for Ballet West where he claims he finally got it right in *Saving the Best for Last*.

For centuries there have been stories about a woman named Long Meg and her outrageous altercations with men that were thought to have been a fictional form of entertainment. Evidence surfaced about ten years ago that a character named Long Meg really did exist. Raymond Delgado takes a look at the character of Long Meg and some of the stories about her exploits.

Articles for *The Fight Master* are accepted at any time. The deadline for the Spring/Summer 2008 issue is November 1, 2007 and the Fall/Winter 2008 is June 1, 2008.

Linda McCollum

CONTRIBUTING WRITERS



David Boushey is a Fight Master and founder of the SAFD and the United Stuntmen's Association. He has choreographed over 350 stage productions and forty-five feature films in his thirty years as a fight director/stunt coordinator. He is the only American to choreograph the entire Shakespeare Canon.



Michael Chin is a Fight Master, Fight Director and Certified Teacher and a member of the SAFD since 1988. He is a member of AEA/AFTRA/SAG, NSCW Coordinator for ten years and adjunct faculty at Muhlenberg College in Allentown, Pennsylvania and the American Musical and Dramatic Academy (AMDA) in New York.



Jonathan Cole, PhD. is a Professor of Theatre and Head of Directing and Theatre History at Willamette University. He is a Certified Teacher with the SAFD, a member of the SSDC, holds a black belt in *Danzan Ryu Jujitsu*, and is an instructor at the Salem *Budokai*.



Charles Conwell is a Fight Director and Certified Teacher with the SAFD who teaches at the University of the Arts in Philadelphia.



Benjamin Curns is an Artistic Associate with the American Shakespeare Center in Staunton, Virginia. He has completed two national tours and three resident seasons as an actor, a third tour as Tour Manager/Education Coordinator and has directed three productions for their Young Company.



Raymond Delgado is a freelance writer and instructor of voice living in Florida who has an avid interest in swordplay and culture.

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:

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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
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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 SAFFD membership.

John Tovar

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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.

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THE FIGHT MASTER

Journal of the Society of American Fight Directors

The Fight Master is published bi-annually

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Theatre VCU provided me with the opportunity to feed my scholarly pursuits and helped me develop my artistic sensibilities. My education at VCU helped provide a support and foundation for a career in theatre and my life as a scholar.

Tiza Garland, Assistant Professor, University of Florida

My time at VCU was invaluable. Even after 14 years experience as a teacher the pedagogy program helped take my teaching career to the next level. I owe a lot to Theatre VCU and often recommend it!

Jamie Cheatham, Assistant Professor/ Head of Acting, University of Wisconsin - Parkside

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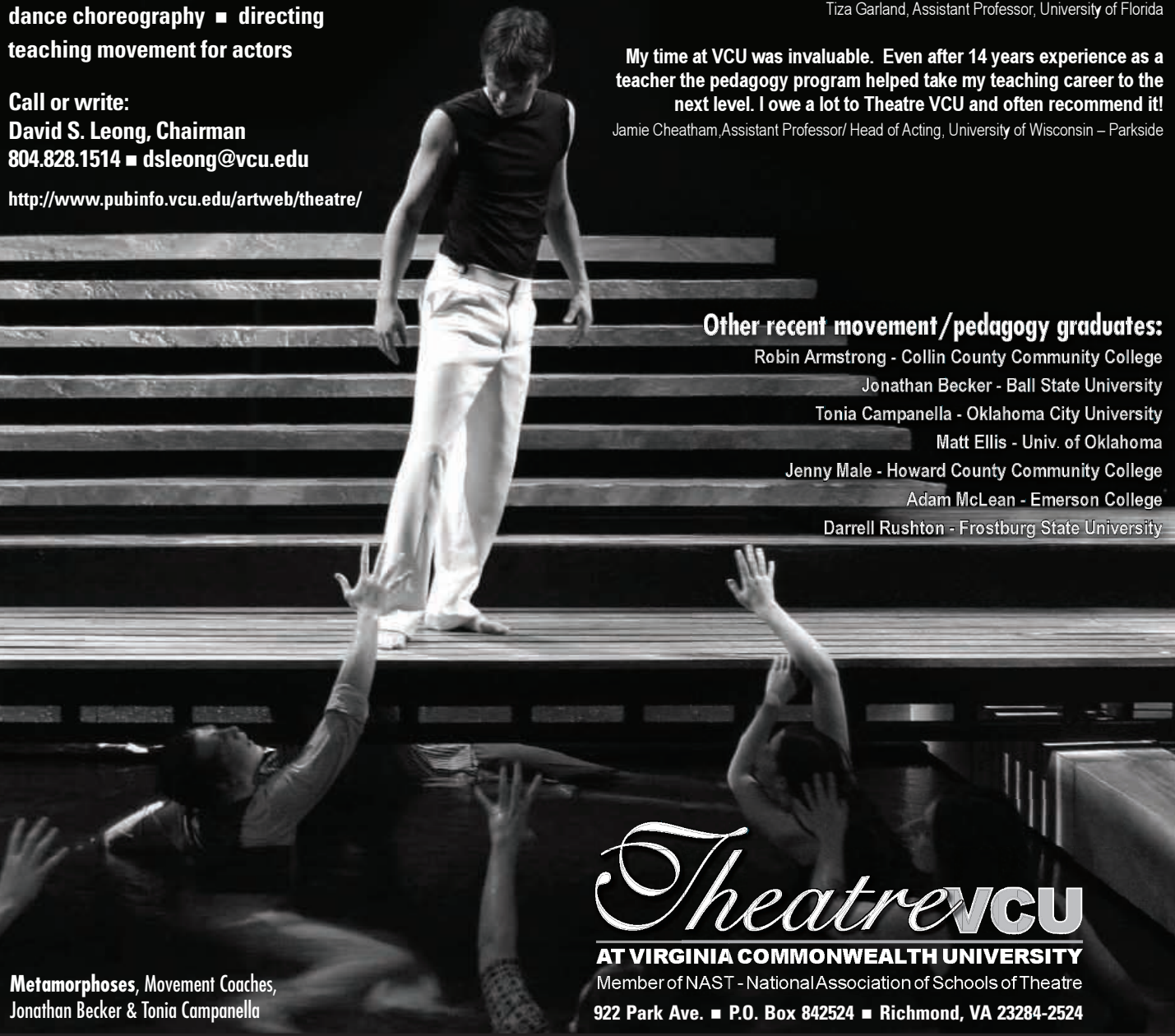
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LONG MEG OF WESTMINSTER

by Raymond Delgado

The stories about a tall lanky woman named Long Meg who lived during the reign of Henry VIII have come down through the centuries. Her name is mentioned by numerous writers of the late sixteenth century including Thomas Nash, Gabriel Harvey, John Lyly, Thomas Middleton, Francis Beaumont, John Fletcher, Thomas Decker, John Webster and Ben Jonson. Philip Henslowe's *Diary* mentions her as the heroine of a play in 1594 and a ballad about her is recorded in the Stationers' books the same year.

The stories about Long Meg's numerous pranks have survived in what are known as jest biographies which combine anecdotes or incidents in chronological order to make up the life of the main character. These jest books were written specifically for the general public as a form of entertainment (Wilson, 121-158). The first recorded book on Long Meg, entitled *Merry Pranks of Long Meg of Westminster*, dates from 1582 and was followed by numerous chapbooks, the most complete dating from 1635 entitled *The Life of Long Meg of Westminster: containing the mad merry pranks she played in her life time, not only in performing sundry Quarrels with divers Ruffians about London: But also how Valiantly she behaved her self in the Wars of Bolloingne*. What comes out in these tableaux is that Long Meg was a boisterous woman, who loved to fight yet was good-hearted, open-handed and generous.

The stories of her exploits occur during the reign of Henry VIII which is well before the first book was published. Long Meg's story involves some historical characters such as Henry VIII's jester Will Summers, who died in 1525, the poet Doctor Skelton, who died in 1529, and Sir Thomas More who was beheaded in 1535. The final episode occurs around 1557 when Queen Mary gave inquisitorial powers to the Bishop of Bonner (Mish, p. 82). These historical characters and incidents help set the time frame for the action to be between the early 1520s to the late 1550s. While no clue is given concerning when or how Meg died, evidence surfaced in the late twentieth century showing a Margaret Barnes, otherwise called "Long Megg," being accused of running a bawdy house in 1561.

Long Meg's story begins as a young girl named Margaret journeying from Lancashire to London to find employment and learn the ways of the city. She and a couple of other young girls travel to London with a neighbor named Father Willis, a carrier, who transported them. Just before arriving in London, Father Willis demands ten shillings from each of the girls which was more than they have between them. Margaret tries to intervene and offers Father Willis a gallon of wine and promises that he could look for amends when they have their own houses in London. The girls offer him a kiss which only enrages him to the point that he threatens to beat the ten shillings out of them.

Margaret takes up her staff and lays into Father Willis until he cries for her to stop. She then demands that he promise to give

each of the girls an angel, which was a gold coin for good luck, and to find them employment in London before he leaves. This disrespect for authority, when it is wrong or corrupt, becomes central to the character known as Long Meg.

Father Willis takes the girls to the Eagle Inn in Westminster which is run by a woman who needs to hire additional help. It is here, at the Eagle Inn, that two known historical characters of the period come into the story. Upon the girls' arrival at the victualing house, the mistress of the inn is found sitting with Dr. Skelton and Will Summers, along with a Spanish knight from Castile named Sir James. When the mistress asks her companions which of the girls they would hire, Dr. Skelton picks Meg because she looks as though she could do more work than the others. Because of her size, the jester, Will Summers, suggests Meg be taken to King Henry's court to breed soldiers with Long Sanders which is the first indication of Meg's height. When the mistress asks Meg what she can do, she names a number of skills such as washing, wringing, cleaning house, brewing, baking as well as taking care of swaggering men who did not pay their bill. Father Willis confirms she is capable of doing the latter.

With this comment, the Spanish knight Sir James decides to test Meg in combat and gives her such a strong blow she can barely stand but does not move. Will Summers immediately promises her a pair of shoes and new hose if she will knock Sir James down which she does with one blow. Meg is immediately hired.

One of the early chapters confirms Meg's ability in handling men who do not pay their bill. The incident involves a vicar from the church who sings at mass. Every morning after mass he comes for a pot of ale and toast and does not pay his tab until it totals a crown. The Vicar decides to put Meg to the test and comes in with a dozen friends. The bill comes to five shillings and three pence but the Vicar claims the bill was only three shillings and a penny. Meg boxes him on the ear when he refuses to pay and the two of them come to blows. The Vicar grabs Meg by her hair. Since the Vicar's head is shaven, Meg pummels him until he is out of breath then takes him by both ears and, holding his head to a post, asks him how much he owes. He again claims only three shillings and a penny. She threatens to slam his head against the wall and begins to sing a song as she bashes the Vicar's head against the post. He finally cries out "Five shillings and threepence" and she swears she will not let him go until he pays. He lays down the money and goes home (*The Life of Long Meg of Westminster*, 7).

Meg has another altercation with Sir James who is in hot pursuit of the mistress of the inn, even though she is more interested in Doctor Skelton. When Sir James swears that he will run her paramour through with his rapier if he knew who he was, the mistress sets Meg up to meet Sir James in combat at St. George's Fields promising that if she beats him she will get a new petticoat. The mistress supplies her with a white satin suit from one of the

guards staying at the inn and Meg gets dressed, grabs her short sword (*whinywar*) and goes to St. George's Fields.

In the meantime, the mistress pretends to be moping. When Sir James inquires why she is so melancholy, she tells him that she had been insulted by a "squaring long knave in a white satin doublet and she had no one to revenge it"(Ibid. 8). Sir James promises to square matters and asks the mistress and Dr. Skelton to come with him so they can witness his manhood. Upon arriving at St. George's Fields the mistress points out the alleged knave in a white satin doublet walking by the windmills. As Sir James approaches the supposed villain, Meg settles herself and begins to walk right past him.

Sir James says, "Nay, sirrah, stay. You and I part not so; we must have a bout ere we pass, for I am this gentlewoman's champion and for her sake will have you by the ears"(Ibid., 8).

Without saying a word, Meg pulls out her sword and they fight. She first wounds him on his hand and then hits him several times forcing him to give ground. She knocks his sword out of his hand, then steps in with her *poinard* and swears that all the world could not save him. Sir James begs, "Oh, save me, Sir. I am a knight, and 'tis but for a woman's matter; spill not my blood" (Ibid., 9).

Meg replies that even if he were twenty knights, and the king himself was present, she would not save his life unless he grants her one thing. Sir James immediately pledges to do whatever is requested. She then commands him to wait on her trencher at supper. As a true knight, Sir James vows to do so and they depart. On the way back to the Eagle Inn, Sir James is ashamed but swears to his companions that his adversary was the stoutest man in England.

That night at the Eagle Inn, many gentlemen are present including Sir Thomas More. Dr. Skelton had made sure they all knew of the joke being played on Sir James. That evening, Sir James speaks of the valor of the Englishman who had defeated him that day. Meg marches into the room in male attire, pulls off her hat and lets her hair fall about her ears saying, "And, Sir, he that so hurt him today is none other but Long Meg of Westminster, and so you are all welcome"(Ibid., 9). Everyone laughs and Sir James is astounded that a woman could have beat him with a short sword. But he plays the proper page the whole evening while Meg remains the center of attention.

In the days when Meg was famous throughout England for her deeds, war broke out between England and France. When Harry, one of the servants at the inn, was pressed into service, Meg went to the Constable to plead her mistress' case that if Harry was pressed into service, his mistress could not survive. The Constable insisted that Harry had to go. Meg boxed the Constable on the ear and the people in the street broke out in an uproar. The Captain hears the noise and comes down to ask who struck the Constable. Meg admits that she has. She goes on to explain that if it was not for her reverence of all soldiers and captains she would rebate them from the walls before the soldiers in the town were up in arms. She goes on to claim that she is one of the foremost with her halberd. The result of all this is that Meg winds up fighting in the wars in France.

During the war in Boulogne, Henry VIII secured both Boulogne and Oldeman and places a garrison there. Meg has managed to get to Boulogne where she works as a laundress in the town. She is up late working when the Dauphin kills the sentinel and begins his attempt to retake the city. The alarm is rung but the town is sound asleep and does not respond. Meg hears the alarm and wakes the other women and, with her halberd, goes to the walls where the French are entering. Meg and the women manage to throw stones and scalding water on the French army who withdraw as Meg, with her halberd in hand, pursues them. The soldiers in town gradually take up arms in hot pursuit right behind her. When King Henry hears of her exploits he gives her eight pence a day for life.

While the Dauphin and his army lay in view before Boulogne, one of the Frenchmen comes within shot of the walls, tosses his pike, and then departs. Long Meg has the Drummer signal that a common soldier was ready to "push pike" with this French champion. An agreement is made and a place is appointed where the two armies will meet for the fight between the French champion and the young soldier. When the day arrives, the Frenchman tosses his pike before the walls and Meg goes out and meets him. Without any salutation she falls to blows with him. It is a long and dangerous combat, but Meg overthrows him at last and lays him out. After taking her *symeter* and cutting off his head, Meg pulls off her *burganet* and lets her hair fall about her ears revealing to all the Frenchmen that she is a woman. Meg then sends the Dauphin the soldier's head whereupon the Dauphin commends her and sends her a hundred crowns for her valor.

After the war Meg returned to England and married a soldier who is said to have been a "proper tall man"(Ibid., 23). They truly love one another, but the day comes when her husband, having heard of her exploits, picks a quarrel with her. He takes her into the backroom, strips her to her petticoat and gives her a staff and taking another himself tells her to "try her manhood" (Ibid., 23). She says nothing and bends her head. He gives her three or four blows before she falls to her knees asking him to pardon her. He asks her why she did not strike and she replies that no matter what she has done to others it behooves her to be obedient towards him. It could never be said that she is her husband's master and he is to use her as he pleases. With these words they become friends and never fought again.

They open their own establishment in Islington which offers "lodging and victual for gentlemen and yeomen" (*Capp*, 302). It eventually comes under suspicion as being a bawdy house, but Meg is able to fend off the authorities.

After the first jest book was published in 1582, many literary sources in the late sixteenth century and early seventeenth century begin mentioning Long Meg in their works. In 1589 John Lyly in *Pappe with a hatchet*, alias *A figge for my God sonne. Or Cracke me this nut* mentions "O doost remember howe that Bastard Junior complaines of brothells and talkes of Long Meg of Westminster." Long Meg is alluded to by English writers such as Tom Nash in *Strange Newes* in 1592 and Gabriel Harvey in *Pierce's Supererogation, or a New Prayse of the Old Asse*. Many

of the stories and spin-offs dealing with Long Meg's adventures are absolutely delightful, even if they are not all truly accurate.

The numerous stories about Long Meg's various escapades have been questioned as to their authenticity, as well as the question as to whether she really ever existed. A guide book from the nineteenth century even stated that she was buried in the south cloister of Westminster Abbey under an uninscribed large blue stone. This raised some eyebrows as to why a woman would be buried amidst a bunch of friars. It was later determined that the uninscribed stone marked the burial site of twenty-six monks who had died of the plague in 1349 and were buried in one grave.

In 1850-52 *Notes and Queries* ran a series of debates between an Edwin F. Rimbault who felt Long Meg was entirely fictional and a Peter Cunningham who believed she was a real person. In the twentieth century the debate was still unresolved when Charles Mish published his book on seventeenth century short fiction in 1963.

Recent scholarship into Bridewell Hospital court books reveals that a woman named Long Meg really existed and her name was Margaret Barnes. Bridewell Hospital was founded in 1553 when Edward VI gave the royal palace of Henry VIII at Bridewell to the City of London for housing homeless children and for the punishment of "disorderly women." Henry VIII had closed all brothels in 1546 but his son Edward later re-opened them with South Bank being the most popular place for brothels as well as the poverty-stricken areas of Westminster and Shoreditch. By 1556 Bridewell had become a house of correction for petty offenders, vagrants and immoral persons until the nineteenth century. It was closely linked to Bethlem Hospital and administered by the Court of Governors and under the control of the City of London.

In the 1998 issue of *Notes and Queries*, newly discovered evidence shows this Margaret Barnes being suspected of keeping a bawdy house at Westminster in the mid-sixteenth century and voluntarily appearing before the Bridewell Governors on May 17, 1561 in an attempt to vindicate her reputation. In the minutes of this meeting, she is actually called "Long Megg." The records show that the accusations were so "vehemently justified against her, that she could not deny the same and so departed with shame..."(Ibid., 303).

Margaret Barnes' attempt to restore her good name suggests that her establishment had maintained a veneer of respectability. Barnes' appearance before the Bridewell Governors had been prompted by the arrest and examination of some of her associates, Elizabeth Gyles, Ellen Remnaunt and Elizabeth Lethermore. It was Lethermore who was the first to cause the charges against Barnes. Lethermore had been accused of being a common harlot by the whole town of Westminster and despite her claim to be a maid, was convicted of fornication with a George Ratcliffe of Cheapside at Barnes' house (Ibid., 303).

Two days later, further damning evidence soon appeared against Barnes when Ellen Colyer was brought to court on May 19 and confessed that Barnes' establishment was "a very vile house."

She went on to claim she and Elizabeth Gyles had been sodomized by one of the contributors of the Bridewell building fund. This Elizabeth Gyles had been accused of being a "vile and naughtie whore," charged with abandoning a baby in the street, and sentenced to hard labor. She subsequently took part in an attempted mass break-out for which she was subsequently whipped.

Three months later, in August of 1561, another associate of Barnes, Ellen Remnaunt, was in trouble for burning the body of her still-born child, whose body she and the father, Christopher Langthorne, a Doctor of Physick, had attempted to conceal.

Barnes left Westminster and opened a new establishment in Redriff. In the spring of 1562, she was in trouble again with the authorities. A Bridewell matron's son, Zachary Marshall, sought out Ellen Remnaunt, the woman who had burned her still-born child, at Redriff and actually proposed marriage to her and was accepted to the bewilderment of the Bridewell Governors.

Later, one of Barnes' employees, an Alice Bell, was detained when she went to visit her sister at Bridewell and was questioned about a recent incident at the Redriff house. Bell testified that Richard Ravenor, A Westminster scrivener, Nicholas Brodbent of Holborn, a broker and Anthony Androwes of Ivay Lane, made "merye at din[ner] had eche of them a chamer and a woman" (Ibid. 303). Two of the men confessed this was true and the third admitted he was present.

Historical evidence and the literary texts agree to Barnes running a popular victualing house and she sought to conceal its character as a bawdy house. Fifty years later, in 1632, Barnes' house was said to have been run by "that famous Amazon...who had there for many years kept a famous infamous house of open hospitality" (Ibid., 304).

The Parish register of St. Margaret's Westminster shows a Margaret Cleefe marrying a Richard Barnes on November 22, 1551. The name Margaret, the place being Westminster and the date of 1551 which is after the Peace of Boulogne in 1550 fits chronologically with the stories of Long Meg that were written at this time in the jest books and chapbooks from the period. But how true the stories are about her various escapades can still be debated.

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BAYONETS AT BOSWORTH

by Charles Conwell

In 1990 Richard Eyre directed *Richard III* at the National Theatre of Great Britain. Ian McKellan brilliantly played the humpbacked king. The production was meticulously set in England in the 1930s. After succeeding his brother Edward, Richard turned into a Fascist. The battle, however, was done with medieval weapons. This change of style was foreshadowed by a large painting of Richard as a medieval warrior. It was as if Hitler had himself painted as a Teutonic knight.

An opportunity was lost. This battle could have been done with period weapons: rifles and bayonets for the enlisted men, swords and pistols for the officers. The battle in the movie version stayed solidly in the thirties using aircraft, tanks, jeeps, and machine guns and having Richmond and Richard exchange gunfire with pistols.

The battle onstage could have been directed as follows with eight actors playing enlisted men armed with bayonet and rifle. Following an offstage bombardment and exchange of small arms fire, there could have been a melee between four of Richard's men lead by Norfolk and four of Richmond's men lead by Derby. Norfolk and Derby would be armed with swords and pistols. The melee would include three bayonet to bayonet fights and two bayonet to sword fights. All of Richard's men, except Norfolk, would be killed in this melee. Norfolk, having killed one of Richmond's men with his sword, is wounded by another. Norfolk shoots the man who wounded him as Derby and Richmond's three surviving men charge offstage. Enter Catesby.

Catesby Rescue, my Lord of Norfolk, rescue, rescue!
The King enacts more wonders than a man,
Daring an opposite to every danger:
His horse is slain, and all on foot he fights,
Seeking for Richmond in the throat of death.
Rescue, fair lord, or else the day is lost!

[*Norfolk dies. Richard enters with drawn revolver.*]

Richard A horse! A horse! My kingdom for a horse!

Catesby Withdraw, my lord; I'll help you to a horse.

Richard Slave, I have set my life upon a cast,
And I will stand the hazard of the die.
I think there be six Richmonds in the field;
Five had I slain today instead of him

[*Catesby flees.*]

Richard A horse! A horse! My kingdom for a horse!
(*Riverside Shakespeare*, Act V Scene iv, p. 753)

A bayonet on a rifle is a formidable weapon. It is a short spear with a heavy butt. The bayonet scabbard is not heavy and can be left on the blade for rehearsal and, perhaps, even for performance. The scabbard can be secured to the bayonet with a small black plastic cable tie.

The first rule of bayonet fighting is do not get in a bayonet fight if you can shoot your enemy! If you run out of ammunition or are in a confined or chaotic situation where shooting could endanger your fellow fighters, use the bayonet.

The objective of bayonet fighting is to fatally stab your opponent before he stabs you. You can use the edge of the bayonet and the butt of the rifle, but only to facilitate a fatal stab.

The upper hand guard should be grasped just above the upper sling swivel with the left hand supine. The right hand should grasp the narrow of the stock just below the trigger guard. The Japanese bayonet has a sixteen inch blade. The upper hand guard (between the bayonet and upper swing swivel) is twelve inches long. The center hand guard is eighteen inches. The butt is nine inches. A five foot, one inch diameter PVC pipe can be used in rehearsal or class but is a poor substitute because of its weight. Rifles and bayonets should be purchased and be available for the first fight rehearsal.

Begin with some research. You can find John Styers' *Cold Steel* (1952) in the Barnes and Noble Out-of-Print book section on the Internet. Its technique is simple and effective. More complicated bayonet manuals can be obtained from the United States Army Military History Institute in Carlisle, Pennsylvania (www.carlisle.army.mil/ahec). The best of these manuals are

Bayonet Fighting Illustrated, 1916
Bayonet Fighting by D. Fallon, 1915
Bayonet Fighting for War by McLaglen, 1918

After studying these manuals it is essential to experiment with real rifles and dull or scabbard bayonets. Distance, off target thrusting and stabbing, minimal force on any contact, and facial safety must be kept in mind at all times.

The left foot should be forward in guard and pointed at the opponent. The tip of the bayonet can threaten the center of the enemy's chest, the enemy's right shoulder, or be held in an invitational position with the tip off target to the fighter's left. The knees should be bent and the feet apart. Typical fencing footwork applies: advance, retreat, pass, and lunge.

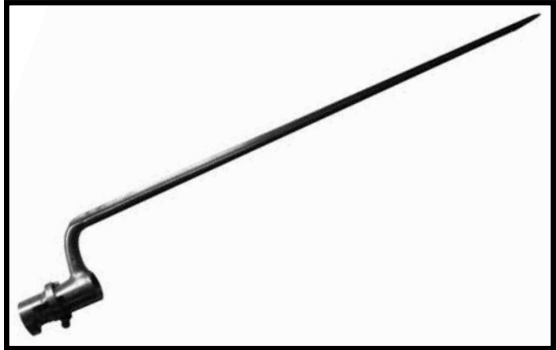
Four off-target thrusts provide safety onstage: left upper arm, right upper arm, left hip, and right hip. The thrusts should only be off target by three inches. Thrusts can be parried with the blade, the upper hand guard, the center hand guard, and the butt. Here are some simple combinations to begin with.

INITIAL ATTACKER, (SR)	INITIAL DEFENDER, (SL)
Thrust off target, left arm, lunge	Evade to your right, traverse Stab off target, left kidney
Thrust off target, right arm, lunge	Beat blade to blade to your right, retreat. Thrust off target, throat, lunge

Thrust off target, left arm, lunge	Parry center, blade down, pass back left Prepare butt thrust, advance Butt thrust off target, face, butt downstage
Thrust off target, right arm, lunge	Evade to your left, traverse left Prepare butt thrust, pass forward right Butt thrust off target, face, butt downstage
Thrust off target, left hip, lunge Parry center, pass back left Inadequate parry center close to body	Parry butt, pass back left Cut center head, pass forward left Butt to crotch (right upper thigh) Draw cut throat (right shoulder) Stab off target

Japanese World War II rifles and bayonets can be purchased from Bob Reuben of Oyster Bay Antiques in Oyster Bay, New York, 11711. The rifles cost \$50 each and the bayonets cost \$50 each. If you live outside New York State, you must use a local gun dealer as an intermediary and pay a transfer fee. The Japanese rifles are five feet long from the butt plate to the tip of the bayonet and weigh nine pounds.

When the opponent falls backward after a butt thrust to the face, the following optical illusion stab is possible. The victim should be lying parallel to the audience with his head stage right and his feet stage left. Stepping between the supine victim and the audience in a left foot forward half-lunge, the victor lifts his weapon and stabs off-target upstage into the stage floor. It is important that the bayonet is masked by the victor's lower left leg. On the stab the victim rolls onto his left side curling around the bayonet. The victor then places his left foot on the victim to facilitate the removal of the bayonet. When the bayonet is retracted, the victim rolls onto his back or onto his right side.



When the bayonet opposes the sword, try these combinations:

INITIAL ATTACKER BAYONET, (SR) Thrust off target, left hip, lunge	INITIAL DEFENDER SWORD (SL) Parry low 1, retreat Grasp rifle with left hand Stab off target, kidney, lunge
INITIAL ATTACKER BAYONET, (SR) Thrust off target, right arm, advance Cut horizontal head, lunge	INITIAL DEFENDER SWORD (SL) Parry center, blade up Kneel Stab off target stomach



The possibilities are endless. Experiment carefully and keep safety in mind at all times. When you have directed an exciting bayonet battle at Bosworth, you might be tempted to send the dramaturg out for strawberries while you and the director amend the text.

“Fix bayonets! Let us to it pell mell,
If not to heaven, then hand in hand to hell!”



Capt. Leopold McLaglen “The McLaglen System of Bayonet Fighting” from *The Weekly Press*, Christchurch, N.Z., June 10th, 1915.

When asked about the use of the bayonet, McLaglen replied. “Before and after the Boer War many leading military experts declared that the bayonet, as a weapon, had practically ceased to exist or to fulfill any useful purpose. But this huge world’s war has been responsible for the tearing down of many old ideas and the raising up of new ones. Field-Marshal Sir John French, the greatest cavalry leader of the British Army, admits that infantry is undoubtedly the queen of battle. Now the British infantryman has always proved himself an adept with the bayonet at all times. This was proved under Wellington in the Pyrenees, proved at Waterloo, proved particularly at Inkerman, and proved time and again in the Indian Mutiny, and in all the different frontier and other campaigns Britain has had to wage in the East.”

When asked if the invention of modern guns and heavy field artillery made a difference, he replied, “In opinion, yes, since the invention of modern artillery it has been intimated on the highest military authority that warfare would be conducted in future at long range. This war proves the absolute falsity of that as a complete statement of case.”

EMPOWERING THE ACTOR/COMBATANT: PRINCIPLES OR TECHNIQUE?

by Jonathan Cole with Original Illustrations by Jasmine Cole

This article attempts to address a deceptively simple question: how can fight choreographers allow actors to collaborate more fully in the choreography process? In order to participate fully in generating choreography, the actor must be able to improvise. How do we teach an actor to safely improvise violence? The solution, of course, is training, and therein lies the problem. Stage combat training may be likened to the learning of a language: each weapon discipline has a very specific vocabulary and grammatical structure that must be internalized before fluency and improvisation can be approached. Most undergraduate training programs (and many graduate programs) have very limited stage combat training resources, so the typical student/actor is not well acquainted with the discipline. In programs where there are stage combat courses, the training is usually only sufficient to create a minor degree of technical facility: the actor/combatant, skilled though he or she may be, is unable to progress to the improvisational phase of use of the weapon, and is therefore not able to competently participate in the creation of choreography.

As a fight choreographer who works primarily with untrained student actors, I usually find it necessary to generate the bulk of the choreography ahead of time. This has clear advantages in terms of expediency, and certainly is correlative to the (now somewhat outmoded) practice of pre-blocking a play. It is also somewhat limiting, in that it relegates the actor to the role of a passive consumer of the choreography. In this style of choreography, the expectation is that the actors will learn the choreography by rote, then gradually take ownership of it throughout the development of the show. Since the fight choreographer is typically brought in at a relatively early stage in rehearsal, the choreography must be *set* before the actors have fully developed the emotional context of the scene in which the fight occurs. The actors attempt to embellish, re-choreograph or improvise sequences to more closely tie the violent sequence to the emotional arc of the scene. While choreographers may return to help the actors safely re-choreograph bits as needed or leave contingency instructions in place for possible areas of safe change and growth within the choreography, I would argue that this approach to the work is unnecessarily dependent on the choreographer. Even in the most collaborative of relationships between student/actor and teacher/choreographer, the student/actor frequently lacks the appropriate training to fully participate in solving the questions and problems of choreographing a given bit of violence. Further, since the choreography's initial genesis is within the fight choreographer, and is therefore specific to the choreographer's take on the character and movement style, the choreography is ultimately never as specific to the movement vocabulary of a given student/actor as it could be if the actor had at least a hand in generating the choreography.

As a director in a university, my main research interest is in *opening up* the process of directing to enable my students to more fully participate in creating the work. So, as someone who has an intense interest in liberatory directing, I find the authoritarian mode of working with student/actors to deny the possibilities of full collaboration. In the rehearsal hall, I attempt to find ways to encourage student/actors to contribute more fully to the process of creating theatre, and in so doing, increase their investment and ownership of the final product. Most of this is accomplished through rapport, mutual respect, open, frank dialogue, and empowerment of the actor in rehearsal. While this has been quite successful in my work as a director, I have struggled with attempts to bring these same ideas to bear in my work as a fight choreographer.

As I was slated to direct and choreograph a production of *Macbeth* at the University of Oregon, I decided to conduct an experiment in actor-generated choreography. The goal for this experiment was simple: I wanted to create choreography for one battle scene featuring ten of the thirteen member cast by working *with* the student/actors rather than creating a product *for* them to consume and digest. The assignment I gave the actors was to create the battle described in the beginning of the play where Duncan's forces rout those of the traitorous MacDonwald. The immediate problem to be solved, then, was how to create advanced technical proficiency in the actors in a very short period of time. If they could master the weapons to be used early enough in the rehearsal process, they could then choreograph the sequence on their own. I also had to find concrete ways to frame our work to increase the likelihood of success for the experiment: we had only six weeks of rehearsal and five major fights to choreograph using mostly untrained undergraduate actors.

My production concept for this particular *Macbeth* was particularly martial: the production was heavily informed by feudal Japanese silhouettes and martial arts movement. The fights were executed with a combination of *naginata* (2' single edged curved blade on a 5-6' pole) and *katana* (3' single edged cutting/thrusting sword). In creating the vocabulary of violence for the play, I drew on my training in various Japanese unarmed and weapons arts, as well as my SAFD training as an actor/combatant and my experience as a fight choreographer.

To frame the experiment, I established some concrete parameters, which were:

1. My role as choreographer was to honor what the actors created, not to *fix* it. Their best work as actor/choreographers is what went on stage. That said, I was actively involved in problematizing their work, and provided extensive (and, frankly, sometimes intrusive) support in solving the problems in their choreography. To extend the earlier language

metaphor, I corrected the fighters' grammar, but *what they said* was largely up to them. The only active choreography that I did was to review the videotapes of their work at week's end, and to interpolate the fights so that they were never a series of five distinct pairs. The battle's sloppy quality (in mass battles, sloppy is an incredibly dynamic thing) came from the staggered entrances and seeming randomness of the encounters between fighters.

2. All choreography sessions were videotaped. The actors would work in pairs or groups to generate brief pieces of choreography, which we then videotaped and dumped to a laptop for instantaneous review and ease of access for the disparate chunks.
3. I retained editorial control: I helped the cast solve problems in their choreography and pointed out redundancies. I also guided their process through repeated probing questions about *why* they were doing what they were doing, and whether or not the actions they were performing supported the story. I posed problems for them to solve based on the story we were telling; it remained for them to decide how to tell that story through movement.
4. Training methodology: I purposefully gave them only rudimentary training in both weapons. The vast majority of their *katana* vocabulary was adapted from the simplest SAFD broadsword technique (cuts, thrusts, eight parries) and stylized with simple elements drawn from my experience with *Aikiken* and *Iaido*. Their *naginata* training was based almost exclusively on three drills culled from my study of *Aikido* and *Aikibojitsu* peppered with the eight sided short form *star of pain* drawn from SAFD quarterstaff theory. I also provided training in basic precepts of stage combat (safety, heightened acting values, distance, timing, footwork, casting energy and elementary combat technique), as well as the fundamentals of staff work and swordplay.
5. Time was the most important control: our goal was to choreograph the entire battle over the span of not more than ten hours, taking up no more than ninety minutes per night for six nights of rehearsal.

Early in the choreography process, I realized that, despite the length and relative clumsiness of the *naginata*, the actors gained a greater facility and comfort with the drills than with the *katanas*. While the *katana* is arguably a far more complicated weapon with which to become competent, it also functions much more like a natural extension of the body than a seven or eight foot sword-on-a-stick. Despite the difference in the complexity of each weapon, the difference in *level* of skill was one of the most astonishing characteristics of the work: the actors quickly became highly skilled with the *naginata*, and were much more effective in its use. The *naginata* made *sense* to them, while the sword did not. I am firmly convinced that it was the methods I used to train the actors (see number four above), not the actors nor the weapons themselves, which made such a huge difference in the actors' competency at an early stage.

I have since realized that a significant disparity existed in my training methods: I taught the actors many sword *techniques* but few *principles*, while the converse was true of their staff

training. During the broadsword sessions, I taught the basics the way I had been taught in formal classes: rote repetition of parries, repetition of cuts and so on with particular focus on proper form, extension and targeting. When I taught the staff sessions, I taught them using the pedagogical tools I had learned in *Aikibojitsu*, which focus on energetics of the staff (see diagram below), fluidity, and near-constant movement of the staff. In the latter case, since the actors understood *how* the staff moved, and what those movements meant to their bodies and the planes of attack and defense, they achieved fluency with the weapon much more rapidly.

Given the above, it should come as no surprise that it was the three *Aikibojitsu* drills that were the most successful in creating autonomous actor/choreographers: by teaching concepts rather than individual techniques, I allowed for greater autonomy in my student actors. What is the benefit of this to the fight choreographer? It means that the actors are able to more fully collaborate with the choreographer in discovering the physical language of the script. The actor lives and breathes the movement: the violence becomes a fluid extension of the actor's behavior or motivation in the play. It is seamless.

In the most successful cases, we create physical fluency in the actor, and remove the need for constant translation by the fight choreographer between the world of technique and the world of actor impulse. By giving the actor a strong conceptual framework in a given weapon, we give the actor the ability to contribute more fully to the creative process of designing a fight. If we take a relatively simple weapon like the SAFD quarterstaff (and here I mean simple not as a pejorative term but rather as opposed to the complexity of SAFD rapier and dagger or smallsword), we find that it is possible, in the context of a six week academic rehearsal schedule, to give the actor enough of a foundation in the weapon that they are able to experiment with and even improvise choreography on their own with mostly successful results.

This is not to imply that putting the creation of the fights solely in the hands of the actors is a desirable goal; it is not. As with the practice of directing, the actors' choices need careful attention and pruning to flourish; they need you to be an outside eye—as one of my directing mentors used to say, “the hands on the clock can't tell what time it is.” In the case of the fight choreographer's work, actor/choreographers need problem-posing help with their work on the choreography: the fight choreographer gives them the building blocks of the language, and helps them correct their grammar. Again, *what they say* comes from them. In this mode of working the fight choreographer becomes an editor, who, in addition to providing his or her own creative input, is able to use the raw material generated by the actors to create fight combinations that he or she may not have initially considered.

It must be noted that I am not advocating these techniques for the choreography of central bits of violence. Obviously the Macbeth-Macduff fight needs to exhibit a much higher standard of complexity and depth than the movements of background fighters in a ten person melee. However, the

training and confidence my actors gained during those hours of independent work certainly affected their work on the principle fights in a positive way. Because we established an open dialogue about violence through our work on the melee, the actors were much more inclined to contribute to and probe/problematize my choreography for the main fights. In some cases, their lines of questioning led to fruitful avenues of choreography, and I feel the fights as a whole benefited strongly from their contributions and from the strength of our working relationship.

What, then, are the concepts one needs to teach the actor in order to allow them to more fully collaborate? Simply put, the conceptual framework that proves most valuable in this situation is one rooted in actor confidence: this confidence comes from familiarity with the weapon, understanding of its use and possibilities, and ownership of its use. The fight choreographer must still work with the actor to cement the concept of the weapon's use in combat. Principles of distance, footwork, timing, and attack and defense theory must all be taught and drilled in the usual way. *The actor's solo work with the weapon will instill a sense of confidence with the weapon, while the fight choreographer's major directives must remain to help the actor to use it safely in a fight.*

POTENTIAL SOLUTIONS;
AIKIBOJITSU, PRINCIPLES AND TECHNIQUES

As I said earlier, the principles taught in the staff work came from orthodox *Aikido* and *Aikibojitsu*. The principles were taught using three basic *Aikibojitsu* drills which hone weapon familiarization through focus on the energetics of the staff. By learning how the staff wants to move, it becomes easy for the practitioner to quickly develop basic proficiency with the weapon. As teachers and choreographers, we can look to *Aikibojitsu's* basic teachings to co-opt these three drills that are simple to learn, easy to master, and can be practiced individually.

If we use these elementary drills as foundations for staff work, then teach our students short form attacks and parries in all lines through the typical SAFD "Star of Pain" (a highly instinctive parry/attack drill performed with the staff in a center grip), we create actors who understand the *principles* of the staff, rather than fighters who are unable to make creative choices with the weapon because they have only been taught *techniques*. The drills can be used to create individual and even improvisational opening sequences and transitions between choreographed sequences. A lot of time does not have to be spent teaching long form attacks and defenses, because the practitioners have already learned how to handle the stick at any length of grip: the first drill and the centermost node version of the second drill enforce short form principles, while the second and third drills teach them to handle the stick in a long form configuration. The drills will even teach them the principles of striking with the stick in short and long forms. It remains to the teacher/choreographer to teach them the principles of energy casting, deflection, stance, footwork and the specifics of grip, but much of the initial clumsiness students typically feel with a staff-based weapon is replaced by a feeling of empowerment. After all, the students can handle spectacularly

flashy moves, so why would a long form block form pose any problem? The other major benefit of the mastery of these drills is that the technical facility gained contributes significantly to the audience's perception of the complexity of the actions being performed by a given actor. In other words, there is a significant "wow!" effect.

The three drills can be mastered rapidly, and are easy to work into a daily warm-up routine. In my experience, most students can attain reasonable success with the first two drills in about sixty minutes. The third is best taught after the students have gotten comfortable with the first two, and takes approximately another thirty minutes to figure out. It is best if the instruction in these is handled in fifteen or twenty minute chunks, to avoid burnout or over-stimulation; that leaves them as perfect warm-ups to begin any choreography or class session. The students will get reasonably comfortable with all three by the end of one week of rehearsal or two weeks of a class. Their success rate will only increase if given the drills as homework. My students routinely practice on their own at home with a broomstick; alternatively, the instructor can supply weapons.

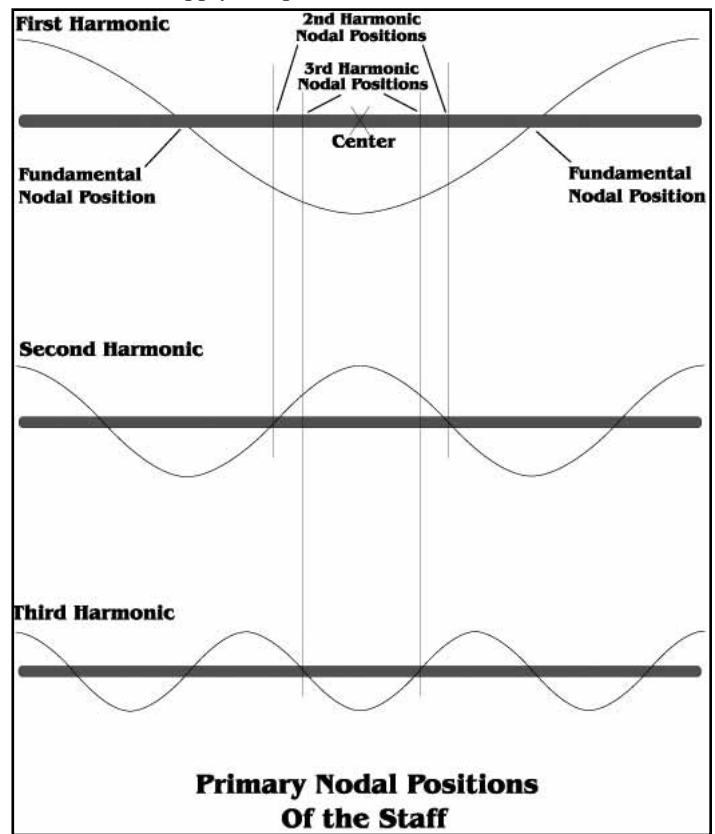


FIGURE 1: PRIMARY NODAL POSITIONS OF THE STAFF

The series of fundamental exercises are based on an understanding of oscillation. As Tom Read, founder of *Aikibojitsu* says, "[t]he staff of Aikibojitsu, at rest, is regarded as containing three preformal standing waves, all cosine. These three waveforms are implicit to every staff, meaning they 'exist' even when the staff is not moving or vibrating" (Read, http://aikibojitsu.com/Aikibojitsu_Staff.html). When examining the figure below, it becomes plain that the waveforms

describe the vibratory energy of the stick in motion. Read encourages the *Aikibojitsu* practitioner to grasp the stick only on the nodes, or interstices of the waveform and the staff. This allows the practitioner to manipulate the staff without dampening the vibrations of the staff in motion, and also to identify and utilize the most energy efficient grip. Read states:

A nodal position on the staff should be regarded as a vibratory channel with an amplitude of zero exactly in the middle, vibratory amplitude increasing with distance from the middle point. As a practitioner gains skill, it will become possible to differentiate between a purely central grasp, and one that is either slightly back from center in the channel or slightly forward of center of the channel. (Read, *Ibid*).

The energy efficiency of the nodal grip is a primary determining factor in the usefulness of these drills when applied to stage combat: the student requires very little energy to produce excellent results (i.e., extension, commitment and so forth) with the weapon. Because of the fundamental principle of this kind of staff work is to get out of the staff's way, and in so doing, letting the staff do most of the work, the practitioner should strive to only grip the stick on (and later, very near) a node. Doing so will allow the stick to vibrate freely, and also keeps the practitioner's hands in a constantly asymmetrical grip, which keeps the staff in a state of near-perpetual motion with very little energy contributed by the practitioner.

For the purposes of instruction, the student is asked to consider the staff as the baseline of a graph, and to imagine the staff in a vibratory state. These vibrations describe a cosine wave through the stick, with each point of intersection being called a node. On a five to six foot staff, there are six nodes, or potential gripping points where the three waveforms mentioned earlier intersect the staff. Read states:

The waveforms become explicit when the staff is manipulated in space. Associated with each implicit waveform are at least two nodal minimums, positions on the staff where preformal wave amplitude is zero. These nodal minimums are the grasping points of tracking pattern when manipulating the staff. The primary waveform of the staff, also known as the fundamental waveform, has two nodal minimums, each $\frac{1}{4}$ of the staff's length in from each end. These are the most important grasping points on the staff, and are often referred to as 'fundamentals' (i.e. the upper fundamental, the lower fundamental and so forth). (Read, *Ibid*).

Freedom of vibration in the stick creates power: a nodal grip allows the stick (even 1.25" oak or purple heart staves) to flex slightly with the vibration's waveform during strikes. There is a martially-applicable benefit to this phenomenon: with a flexible staff such as rattan, it becomes possible to perform a whipover maneuver, where the stick's striking end continues to flex around and past a close range block to strike an opponent.

The beginning student performs a simple tapping test to determine the outer nodal positions, while the centermost nodal positions are identified through initial hand positioning and "feel." Once the

actor/combatant has identified the hand positions and nodes, she/he begins to learn to move the staff efficiently through the series of three drills, before any attack or defense technique is learned. It is these three simple drills that I have found to be absolutely invaluable in creating confidence and autonomy in my combatants who use staffs and staff-based weapons. Mastery of these three drills quickly creates a shared language of the staff which allows the actors to organically create character-driven choreography, and to find logical, comfortable transitions between moves or phrases of the fight choreographer's choreography.

The first drill is quite simple, and consists of learning how to move the staff with both hands along two diagonal axes which intersect in front of the practitioner.

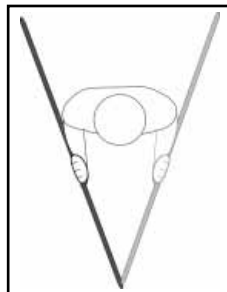


FIGURE 2: Drill #1 PLANES OF ROTATION AND HAND POSITION

The first drill is visually familiar, as it is quite a common movement frequently seen in martial arts films and similar to movements taught in tradition Chinese *kung fu*, *wushu*, and some forms of Japanese *karate* and Korean *Tae Kwon Do*. All three drills teach familiarity, confidence, targeting and

control, and help the practitioner learn to *read* the motion of the staff. The main lessons peculiar to this drill are using the central nodes to maximize rotation, learning to control the stick in a forward rotation, and in throwing the staff forward to attack with the butt end.

The second drill has the stick rotating in the same axes as the first, but the direction of stick rotation is reversed: instead of direction of rotation carrying the butt end of the staff forward and down toward the target, the staff rotates to the rear of the practitioner, spinning the fore end of the staff in an uppercut-like attack. This drill can be done with either the center or the quarterpoint nodes; usually it is taught from the quarterpoints first. In addition to the shared lessons above, this drill teaches the use of both center and quarterpoint nodes, attacking in an uppercut motion, and drawing and cutting in one motion.



FIGURE 3: DRILL #2 PLANES OF ROTATIONS AND HAND POSITION

The third drill is by far the most difficult, but is ultimately the most rewarding in terms of facility and flexibility with the staff. An important note here is that it is *far* safer and easier to learn the third drill with a staff no longer than the distance between your armpit and the floor before you move

to a longer staff. There is a *significant* risk of striking yourself with the butt end of a longer staff until you have mastered the drill. The third drill first teaches all the aforementioned skills, and as the practitioner moving the staff in the same two axes and in the same direction of rotation as the second drill. The third drill, however, adds an additional rotation to generate speed and power before the strike. It also teaches facility in manipulating the staff from the quarterpoint nodes and even the outermost nodes.



FIGURE 4: Drill #3a PLANES OF ROTATIONS AND HAND POSITION

What is most exciting about this drill, however, is that, once mastered in its basic form, it becomes possible to move the stick in three axes: two on the sides of the practitioner, and one behind (see figure 5). It becomes possible to strike from almost any portion of the rotation, to quickly turn 90 degrees or 180 degrees mid-attack, and to indiscriminately switch direction and/or side of attack.

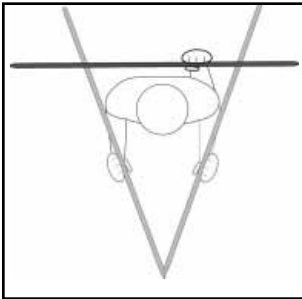


FIGURE 5: Drill #3b PLANES OF ROTATIONS

The primary drills, once mastered, form the language which allows the student/actors to create, adapt and improvise to create a visually dynamic language of the staff for use on stage. In my production of *Macbeth*, the students applied the principles learned in these

drills to generate choreography, and were also able to marry their character work to a fairly complex language of *staff based* weapons. The actors created interesting choreography and remembered it better than any other fight in the show, primarily because the choreography was *theirs*. Through the use and development of these kinds of drills, it becomes possible for the choreographer to more fully collaborate with the actors, and by extension to greatly increase actor confidence and commitment in stage fights. ◆◆◆

Aikibojitsu is a very young martial art founded by Tom Read, the head instructor of *Aikido* and *Aikibojitsu* at Northcoast *Aikido* in Arcata, California. Read was a direct student of Hikitsuchi Michio, who was a direct student of the founder of *Aikido*, Morihei Ueshiba. While it is common knowledge that Ueshiba was a firm believer in weapons training and continued incorporating weapons work in his own practice of *Aikido* until his death, it is less commonly known that Ueshiba awarded a *menkyo kaiden* (teacher certification) to Hikitsuchi Michio in the use of the staff. Ellis Amdur, one of the premier *Aikido* scholars in the western world, states in the *Aikido* Journal article *Unified Field Theory—Aiki and Weapons* that Hikitsuchi had quite an extensive background in the use of the sword (both *iaido* and *kendo*) before engaging in intensive weapons training with Ueshiba, and that Ueshiba awarded a *menkyo kaiden* in *bojutsu* (staff arts) to Hikitsuchi entitled *Bojutsu Masakatsu Agatsu* (True Victory is Self Victory) (<http://www.aikidojournal.com/?id=1996>). After Ueshiba's death, Hikitsuchi opened a *dojo* in Shingu, Japan. Tom Read moved to Japan in 1974 to deepen his study of *Aikido*. While there, he trained primarily under Hikitsuchi, and from him received the staff teachings Hikitsuchi had received and adapted from Ueshiba's teachings. When Read returned to the United States in 1977, he opened his own *dojo* with formal sanction from Hikitsuchi Michio. As Read's own training progressed, he began to adapt and change the staff techniques he had learned from Hikitsuchi and began to apply his knowledge of energetics, mathematics and engineering to the use of the staff. Since Read's staff techniques had become fundamentally different than those of his teacher, he codified them and created a new art which he called *Aikibojitsu*. I studied *Aikibojitsu* as part of my training in *Shingun-style Aikido* under Brian Cochran, a student of a student of Tom Read.

If you wondered how a real sword looked and performed, you can find a nice, low mileage time machine, rob a museum, or buy one of these.

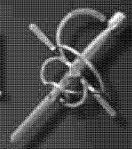


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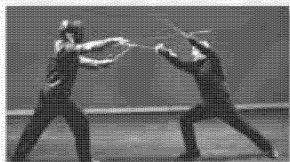
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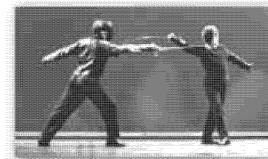


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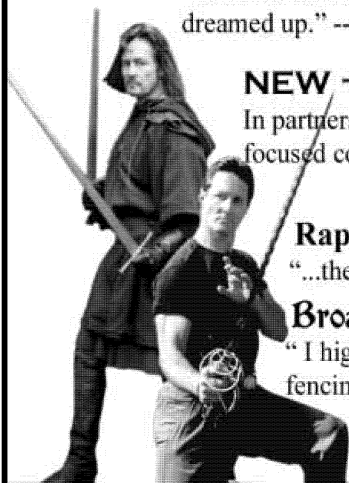
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INSTANT CHOREOGRAPHY - Fighting with the Hand You've Been Dealt! or The Chin Game with apologies to The Gin Game

by Michael Chin

Got a deck of cards? Do you want to fight? It is time to play instant choreography! I came up with this game back in 1996 while teaching an Intermediate Single Rapier Class for the New York Fight Ensemble. It was a way for my students to remember parries and techniques and was an excellent way to hone their choreographic logic. I then began to iron out the kinks at Guinn's Crawfish Boil in 1997.

I taught it at the Chicago Winter Wonderland Workshop and more recently at the Cincinnati March Madness and then again at the Virginia Beach Bash. A lot of students asked me if they could have the game rules on paper. So here it is.

I was first inspired to come up with this game when I assisted Dale Girard at the 1995 AACW at UNLV. At the time Girard was teaching a game called "Telephone." This is a game whereby students would make cuts and parries at targets that are

designated by a sequence of numbers drawn from one's own telephone number.

Although this was great in having students work on a seven move fight, even if you counted the area code, the game had its drawbacks. For one, it was often difficult to remember seven consecutive numbers unless, of course, the phone number in question was yours or 867-5309 and your partner's name was Jenny and you were Tommy Tutone. Another problem was that footwork was never addressed.

It was then that I thought there had to be a simpler way to remember moves and footwork. It dawned on me to write things on a chalkboard, but this was not always readily accessible. Then it hit me. Why not use playing cards. The numbers on the cards could serve as parry positions and the suit designations could serve as footwork. After months of refining I came up with this.

The Rules of The Game:

The cards speak for themselves. Here are some basic ground rules.

- Clubs and Hearts are advances and/or retreats;
- Spades and Diamonds are passes, cross overs, *ballaestras* and/or *voltes*, in essence everything else.
- When attacking you have the option of cutting or thrusting.
- A "Hand of Cards" consists of five to seven cards. And each hand or round should start with an *En Garde* or Engagement.

Parries:

- Aces are attacks to prime or low inside line.
- Deuces are attacks to *seconde* or low outside line.
- Threes are *terce* or high outside line.
- Fours are *quarte* or high inside line.
- Fives can be *quinte*, *quinte A*, and/or low *quinte*, head or crotch.

- Sixes are *sixte* or high outside line, hand in supination.
- Sevens are *septime* or low inside line, hand in supination.
- Eights are *octave* or low outside line, hand in supination.
- Nines are the "Parry of Nine" which is historically referred to as the "Cowards Parry" which is the removal of the target, so we will make this a stomach avoid.
- Tens are head avoids or ducks.
- Jacks are "Jays" as in jump or foot avoids.
- Queens (this is my favorite) is someone to be avoided, hence a diagonal avoid.
- If you draw a King you die or are wounded.
- And if you use Jokers, then the previous move is reversed and repeated.

Let's get started:

Deal out all the cards. Depending on the size of your class each student should have 2 to 5 cards. Have them remember their cards. Collect the cards or place them where they will not get in the way. It is very difficult to fight while holding playing cards.

Break your class into two groups and partner them up. One group of fighters becomes the Red Team and their partners are the Black Team. The Red team will perform the red cards and the Black team will perform the black cards.

Call on a student to reveal one of his/her cards. Suppose she calls out "5 of Clubs." All this says is that the Black Team attacks to the

red team's five target (that can be 5, 5A or Low 5) on an advance or retreat, and that the Red Team must defend the target with a corresponding parry and footwork.

We are now ready to fight. Get into an *En Garde* or engagement. The *En Garde* or engagement should be one from which the fighters can easily and logically move into their first attack. Having done this, the student whose card was revealed gets to suggest a "5 of Clubs" move. She decides that Black should retreat with left leg forward and piston thrust to Red's Low 5. In response, Red should advance with right leg forward while doing a counter parry of low 5. Having done this we hold.

Now, ask a second student for another card. This time it is “Ace of Hearts.” What do we know? All we know is that Red must attack Black’s target of prime on an advance or retreat. Again, let your student decide what “Ace of Hearts” move he wants to execute.

If you remember, we left Red “stuck” in a low 5 parry and needs to *riposte* to prime. So, what do we do? In this case, a transitional move is called for. Transitional moves, such as change beats, beat attacks, *prise de fers*, *glissades*, hand beats, *moulinets* are not only allowed but encouraged. It is your job to make the fight work so do what you can to make the fight flow. Be careful though not to make the fight about doing transitional moves.

So, getting back to the fight. Red wants to do a full envelopment, as a transitional move and then cut to Black’s left thigh on a retreat.

Well, in theory that might work, but here is where you as the teacher get to pull rank. As the teacher, your job is to serve as the moderator and technical advisor. So, you may decide that the basic premise for the move is good, but perhaps it would flow better if we hand beat Black’s blade and then *riposte* to his left thigh with a pronated thrust on an advance. In response, Black will go with the hand beat, retreat, and do a counter parry of one. Having done this, we go back and run the two moves together.

We now go to a third card. This time it is a joker. The joker indicates that we must repeat the previous move but reverse it. So, instead of a parry of one, Black now does a beat parry of one, followed by a quick cut *riposte* to Red’s one on an advance. Red retreats and parries one. So, obviously, the cards will dictate that small adjustments may be made to help with the flow of the fight. Choreography should not be etched in stone. Therefore the thrust to low 5 on the first card played might turn into a cut by the time the fifth card is turned over. Also, you may decide to change the *En Garde* or Engagement that you established in order to make the first move more efficient.

Something to remember: Although you may draw an “Ace of Hearts,” all that means is that Red must attack to Black’s target of one on an advance or retreat. Black has the option of a rapier one parry, a reinforced parry of one or a left-hand parry.

Now, we run all three cards again, and then proceed to the fourth. We can continue up to seven cards. I have found that playing past seven cards tends to get tedious. Also, like in the game of poker, one can draw a bad hand. The choreography may not follow any smooth transitions or the sequence may not be logical. In that case, as the song says: “You got to know when to fold `em!”

The game can also stop if a King shows up. The team whose King is drawn dies. For instance, if you draw a King of Clubs or Spades then the Black team dies, and the person who draws the King has the option of doing their favorite kill, keeping in mind they must still execute the appropriate footwork as dictated by the card drawn. However if the King is drawn fairly early in the hand, the kill can be changed to a wound.

Variations:

A variation on the game is to designate a “dealer” for each hand and have them draw the cards for the class. They also get to choreograph that hand.

Another variation is to deal all the cards out. Perhaps five cards to each person. Have the students find a partner and have each couple “play” the cards they are dealt, either in the order they are dealt or in any order they want. Give the class ten minutes to work on their fights and then have them present them in rehearsal speed, slowly, concentrating on flow and choreographic logic. The students can either say the cards in the order they will be seen, or have them perform the fight and have the class guess what was played. After, everybody’s hands have been presented - switch partners, but keep the hands that they were originally dealt. It is amazing to see students choose partners based on their playing cards and not on their skill level.

As a third variation, draw seven cards for the whole class. Give your students ten minutes to work on a fight using all seven cards in any order they chose or to be more challenging set a specific order. After ten minutes, have each couple present their version of their cards.

If you have an odd number of students in class, or if you just want to try something different, play the game as a two-on-one fight with two Reds against one Black or vice versa, with each of the two team members alternating moves. Or put the class into two-on-two fights or even three-on-two matches.

I am sure if you put your mind to it, you could come up with more twists to this game. A good rule of thumb is: “Less is more.” Do not allow your students to get too complicated with their choreography. Elaborate choreography tends to slow down the flow of the fight and takes too long to execute and may lead to too much debate. Make sure their choreography serves the story they are trying to tell.

The game can be played with all weapons, but I have found that small swords and single swords seem to work the best. Broadswords make executing sixes and eights a little hard. And rapier and daggers are just too confusing as would be sword and shields.

I have never tried it with knives or quarterstoffs.

You will find that amazingly, the cards will dictate the type of fights that are being choreographed. You may start out doing a rapier fight, but the cards may lend themselves quite nicely to small sword moves.

This game can be a lot of fun and quite challenging. It may be a bit too difficult for beginners, but it is an excellent exercise in working choreography and developing body movement awareness on the intermediate and advance levels.

Did I mention that I first came up with this game while in Las Vegas! Seven-Eleven, baby!



'TIS PITY WE OPEN IN TEN DAYS: Actors explore their own violence in ASC's *'Tis Pity She's a Whore*

by Benjamin Curns

I write this article not as a fight master, teacher, or director. I am new to the SAFD and my membership is only at Friend status but I wanted to write something that examined my first experience creating stage violence, both with a partner and a coach. It is my hope that this will serve as a testament to the quality of training I have received in classes and that I was able to apply my training to a professional situation where I would have a great deal of ownership of my choreography and performance.

In 2006, the American Shakespeare Center (ASC), formerly known as Shenandoah Shakespeare, scheduled the Actors' Renaissance season, a ten week period in which four full productions of classical plays would be mounted without the benefit of a director, designer, or choreographer. The idea was to add to ASC's existing reputation of staging plays with Elizabethan/Jacobean staging conditions by embracing, at least in part, the rehearsal conditions of that same period. This was accomplished by quartering the normal amount of rehearsal time, memorizing lines from sides featuring only one character's text and their cues, and picking plays that most audiences, and even some actors, would be unfamiliar with. Clearly, this presents an exciting challenge for actors, but for fight directors and combatants, the challenge is amplified. The cast had ten eight-hour days to mount both Shakespeare's *Romeo and Juliet* and John Ford's *'Tis Pity She's a Whore*. Because the Shakespeare piece is obviously well known in terms of style, character, and history, I will be concentrating on the challenges of Ford's tragedy, as it was a show that we, as an ensemble, were mostly unfamiliar with.

Admittedly, we were not totally alone. SAFD certified teacher JP Scheidler was assigned to help coordinate fights for the season. We all knew, respected, and trusted Scheidler's expertise and experience and were thankful to have him aboard. However, Scheidler was careful not to sully the experiment of the season by dictating choreography. He made it clear his availability was limited to a few hours a day, a couple of days a week and that he simply wanted to enhance our choices and make our choices safe. He would also work closely with cast member Jeremy West, who would serve as fight captain for the troupe once the shows opened.

In looking at *'Tis Pity...*, we found it required a considerable amount of stage violence. Since we were all working from sides, we started discussing places in each cast members "parts" where violence needed to occur. Here is the list compiled:

- Vasques/Grimaldi duel
- Grimaldi's murder of Bergetto
- Vasques' murder of Hippolita
- The Vasques/Banditti assault on Putana
- Soranzo's assault on Anabella



From ASC's production of *'Tis Pity She's A Whore*.

- Giovanni's murder of Anabella
- Soranzo/Giovanni duel
- Vasques/Giovanni duel
- The Banditti's murder of Giovanni

All of these were justified by stage directions and clues in the dialogue suggesting and demanding violence. Here were three actual duels and six pieces of violence involving, in some way, almost every member of the cast, each with varying levels of experience, but with a unified sense of determination to accomplish our task. To discuss each piece of violence would obviously take quite a bit of time, and therefore, I will concentrate on the one piece I was personally involved in and how it came to fruition. This is the very first bit of violence in the play, the Vasques/Grimaldi duel.

After a whirlwind experience in *Romeo and Juliet*, many of us realized that time could be best used by hammering out some choreography *on our own*, or at least come to rehearsal with clear ideas of what needed to be done, and then present these ideas to Scheidler, rather than try to make it all up right there. This way, Scheidler could question and challenge our choices, enhance the choreography and the acting thereof, and make sure we were safe. This worked particularly well in the Act I, Scene ii duel between Grimaldi (Jeremy West) and Vasques (myself).

Let me first begin with a brief synopsis of the conflict. Grimaldi, a Roman soldier of nobility, arrives in Parma to seek the hand of Anabella, daughter to prominent nobleman, Florio. This same hand, however, is currently being sought by another gentleman of Parma, Soranzo, and he has sent his cunning, Spanish-born servant, Vasques, to remove the competition.

West and I started by securing some rehearsal space, that in itself was no easy feat with nine other actors who had their own scenes to rehearse. Knowing at the outset that the action is set in Italy, we brought rapiers and daggers from the company armory, as those weapons suited us well in *Romeo and Juliet*. Our first

discovery was looking at the weapons each of us chose: West picked a longer rapier with a wooden handle and an elaborate sword breaker/hilt. Conversely, I looked for the plainest rapier I could find to denote Vasques' servile status. Since neither of us had access to the full script, much less any commentary or criticism, the simple act of choosing weaponry told us both a bit about each other's character. We knew we wanted to emphasize the class difference between the characters with costume and performance, but we wondered how we could do it within the context of the duel.

In looking at further differences between the characters, West noted Grimaldi's Italian origin was at odds with Vasques' Spanish origin and that the fighting styles of these two countries could be a jumping-off point for the fight. While I agreed this disparity would certainly make for an interesting fight, I had some concerns. First, our sister production of *Romeo and Juliet* already had Tybalt adopting a more Spanish style to combat Mercutio's Italian style. We agreed not to repeat ourselves. Next, as a recent student of rapier/dagger, I was not confident I could learn and perform a totally new style convincingly in the amount of time we had. Finally, I pointed out that Vasques' Spanish roots are not publicly known until Act V and that performing Spanish style might give him away and endanger both him and his master Soranzo. Furthermore, Vasques' text says "I am by birth a Spaniard: brought forth this country in my youth by Lord Soranzo's father..." I suggested that if he left Spain at an early age, it is probable he received his training in Italy. West conceded and we dove back into the text for more clues.

Almost every single one of Grimaldi's lines in I.ii, prior to the fight starting, references his nobility. West saw this as his biggest clue. He really wanted to make Grimaldi look well-trained and well-schooled, but precisely that and only that. In West's imagining of the role, Grimaldi would be the star pupil of his fencing class, but have very little experience in a genuine street fight. This was a great breakthrough not only in terms of the fight but justified his choice of weapon and gave lots of ideas for how costume could denote status. As a member of the serving class, Vasques would contrast this style by having a less graceful style and a complete abandonment of the rules and regulations of traditional duels.

Our next revelation came with Vasques' question, "See you these gray hairs?" We had discovered yet another difference to highlight and add to that of class and style: age. Grimaldi was the young suitor; Vasques would be considerably older and thus have a different mobility than his younger opponent. Then I hit West with the question that would have us ready to start hammering out some moves: what if Vasques walked and *fought* with a cane? It was worth looking into. We had already used all of our allotted time for rehearsal and had not even stood onstage yet. It took three preliminary discussions for us to feel ready to come up with a *specific* and exciting fight. For an experienced fight director, all this must seem elementary, but for a novice like myself, I was beginning to realize the enormous workload of choreography prior to the actual teaching of maneuvers.

When we look at the scene we see two interesting aspects: First, no reason for the fight is given until *after* it has happened and also that there is a good deal of dialogue before Vasques' line "Have at

you!" and the stage direction: "*They Fight. Grimaldi bested.*" So we reasoned that Vasques makes the first blow and that he wins. These clues, along with our earlier discoveries and ideas, would be our guides. After goading Grimaldi with a series of insults to his precious "honor," Vasques unleashed a series of multiple line cuts that Grimaldi, after the initial shock of the attack, handily and fancifully parried. With Vasques' old body tiring, Grimaldi makes his first offensive move, a cut to Vasques' "good" leg. A strategic move, connecting with this would leave Vasques virtually unable to stand. Realizing the imminent danger, Vasques parries with the closest available tool, his cane. When we showed the complete fight to Scheidler, it was this moment he wanted to make the most of. He made it clear that if we were to keep it, it would be West's job to sell the utter amazement of both the breach of dueling etiquette and the resourcefulness of his older and apparently underestimated opponent. West gave a look of disbelief that he had been defended and with a cane no less while I responded with a look that told Grimaldi in no uncertain terms, "I ain't done yet." Vasques swiped with a downward stroke which Grimaldi dodged and retorted with a desperate stomach swipe to get some distance between himself and his inventive opponent. Our first phrase was over in a matter of six moves and, as time was a factor, we agreed we wanted to finish up without much more ado.

In looking at the stage direction term, "bested," West and I agreed that while Grimaldi had to be the clear loser of the fight, he obviously could no die, nor sustain any wound that would impede his actions later in the play, such as his midnight murder of Bergetto. However, we are now at opposite ends of the stage and essentially back to square one. Jeremy quickly suggested that Grimaldi would have found the cane parry insulting not only to his honor, but also the "the honor of the duel" and would therefore want to punish the offender. So, in contrast to the first phrase, Grimaldi began the second phrase, advancing with a fully extended rapier. Aesthetically, this really worked for West's interpretation as the move looked angular and graceful; his posture was straight up and crisp, and even his head tilted back a bit which made Grimaldi literally "look down" on his opponent. To make a clear foil for this, I sunk in my stance, which contrasted West's upright posture while strategically removing my head and heart from the rapier point. This was another choice Scheidler made a point to emphasize. The difference in postures would be a clear indicator of the differences in class and age we hoped to express. Also, since Vasques was somewhat crouched, I suggested he explode up from this position to attack and thus take Grimaldi, and hopefully the audience, by surprise. Unlike the previous series of cuts, West suggested Vasques thrust over and over which, he claimed, would not only up the ante in terms of Vasques' intention, but also show that Vasques was not taking his opponent lightly anymore. I agreed and fired away with two fast thrusts to the chest that West parried handily, then a feint attack to the left leg to draw Grimaldi's rapier. Once he went for it, I switched to a cut to the right leg, that Grimaldi *is* quick enough to counter. Realizing there is no way to best Grimaldi at swordplay, Vasques goes back to his old tricks. In blocking the right leg cut, West pivoted his body downstage to face the weapon, which left his left leg wide open. As my rapier was currently engaged with Grimaldi's I smashed his left leg with the cane. We would then sell the move by giving a big wind up to the cane and a fast retraction after contact. Afterwards,

West would grab the affected body part and sell the pain. With this leg smash, Vasques has done three important things: first, he has equaled the playing field of mobility with both combatants having one damaged leg. Secondly, he has disarmed his opponent, as Grimaldi instantly dropped his weapon to grab his leg. Finally, with Grimaldi unarmed and immobile, and Vasques armed with two weapons and standing, we agreed that Grimaldi was clearly “bested.”

In all, the fight was about ten to twelve moves and not nearly as flashy as the fights from *Romeo and Juliet* but of all the fights in the season, this was my favorite. There was a true sense of ownership of the choreography because actors had made the choices and justified them. We were confident that the story, text, and characters were all served. Of course, we were not totally alone, but very little of the fight was altered by Scheidler. On the contrary, any tweaks he made sought only to better illuminate choices that were already made by the combatants. It is my hope that violence in next year’s Renaissance season be approached in the same way by giving combatants the chance to discuss, plan and perform violence themselves. In no way do I seek to diminish the role of fight directors. On the contrary, we as a cast are indebted to the expertise of Schiedler and the benefit of his experience. With this stage-combat heavy season, it should be clear that Scheidler worked tremendously hard with the combatants. Furthermore, this process speaks volumes about the quality of training provided by SAFD. Because of a strong base in safety, storytelling, and creativity, this season really let *actors* put their training to use in a professional arena, not only in the performance of their fights, but in the very *creation* of them. ◆◆◆

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 k. Jenny Jones (CT/FD/FM)
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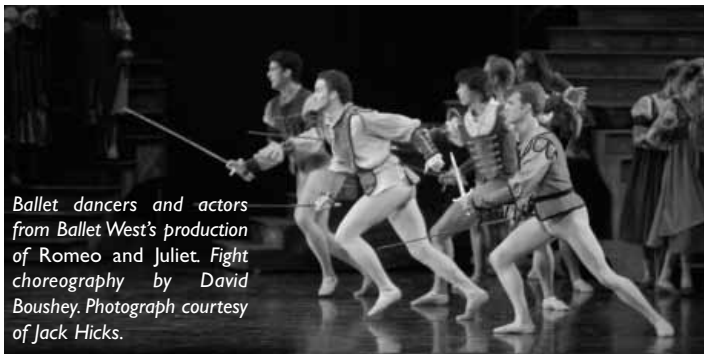
SAVING THE BEST FOR LAST

by David L. Boushey

I always said that I would end my career with *Romeo & Juliet* when I finally got it right. After fifty-three various adaptations of R & J over thirty-five years of service to our little corner of the theatre, I finally achieved my goal and strangely enough it wasn't a dramatic production, but rather a ballet. I had the good fortune to choreograph what I consider my greatest triumph on the stage at Ballet West in Salt Lake City, Utah where I spent many years as fight master for both the Pioneer Theatre and the Utah Shakespeare Festival.

It started with a phone call from Ballet West who had gotten my name from the Utah Opera where I had previously done one of those fifty-three *Romeo & Juliet's*. The artistic director, Jonas Kage, was looking for someone who could choreograph the swordplay with a certain flair and grit not normally identified with something as beautiful as a ballet.

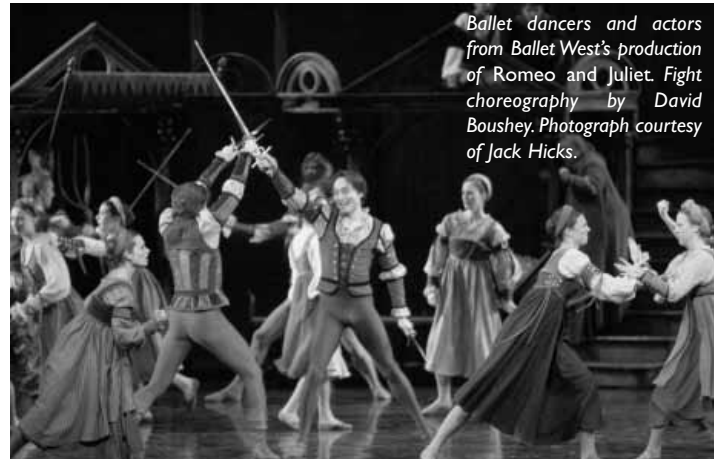
Upon meeting Jonas for the first time, he quickly focused upon what he wanted to portray in the ballet. He said to me "Are you familiar with Zeffirelli's film *Romeo & Juliet*?" Of course I said I was very familiar with the film, and he went on to explain that this was the image he wanted to portray in his adaptation of R & J. He commenced to show me all of the fights William Hobbs had choreographed for the film noting every fight highlight that gave the film its status as a fight-film classic. The only problem was the fact that it was film. Jonas wanted to replicate these expansive intricate fights on stage.



Ballet dancers and actors from Ballet West's production of *Romeo and Juliet*. Fight choreography by David Boushey. Photograph courtesy of Jack Hicks.

The opening scene showed rustic fights that carried the action down dusty streets amid scrambling citizens with various characters going head over heels through vegetable stalls culminating with the entry of the Prince's guard who become entangled with the brawling. This was a little more than what I anticipated when I first started my initial conversation with Kage. How was I going to pull this one off? I had always had that innate fear throughout my entire career that one day I would finally meet my match. I would not know how I was going to pull it off one more time. He assured me that it could be done. It was going to be a world premiere, and it was going to be like no other ballet that the public had ever seen.

The next issue on the agenda was the music. It was Sergei Prokofiev who had originally written the musical score for *Romeo*



Ballet dancers and actors from Ballet West's production of *Romeo and Juliet*. Fight choreography by David Boushey. Photograph courtesy of Jack Hicks.

and *Juliet* in 1938 to somewhat mixed reviews. Kage suggested that we both listen to the arrangements which I dutifully conceded to. The *fight* music began and I attentively listened to every nuance and every beat, and it went on and on and on. I thought to myself, when is it ever going to end? All of this has to be filled with spectacular swordplay and there is no place for lines....no room for pauses. Just fighting. And more fighting. And just when you thought it was over....more fighting. It was Prokofiev and could not be cut. What you heard was what you got. How in the world was I going to train over twenty fighters to fight that long and that hard?

I knew I had met my match, and that was just the beginning. We still had the Tybalt/Mercutio fight as well as the Romeo/Tybalt fight and I dreaded what was to come....more music and more non-stop fighting with dancers whom I wasn't sure could give me what I needed. I knew dancers did not pursue sword fighting on a regular basis and I knew I would have to train them from scratch. This was my first meeting with the artistic director and I left the meeting wondering if I really wanted to subject myself to this punishing ordeal? Maybe I could just steal away in the middle of the night with a hastily written note that I had an emergency at home in Seattle and I had to leave immediately.

After much introspection, there I was the next day in the rehearsal room with all my principle dancers (fighters). I had my game face on and was prepared to confront the task at hand. I started from square one. Which end of the sword to hold. The swords had been chosen by the director who had opted to go with single rapiers for the most part with a few daggers thrown into the mix. They were traditional rapiers with some weight and substance emanating from the Renaissance period and beautifully detailed by our own Neil Massey. The swords were a never ending source of pride to the director. He was always showing me how good he would have been as a musketeer. I think he was a little envious of the dancers because they got to look so cool with their swords in hand.

After some basic exercises to familiarize the dancers with the art of swordplay, I found myself having a change of heart. These guys

Ballet dancers and actors from Ballet West's production of Romeo and Juliet. Fight choreography by David Boushey. Photograph courtesy of Jack Hicks.



were actually pretty good. I had remembered prior experiences with dancers and one thing they always did well. They always picked up choreography and movement instantly. The principle dancers were anything but dainty. These guys had potential and they were more than willing to mix it up which delighted me because as my colleagues know, I am not one to present nice safe choreography that comes across bland and boring... yet safe. Of course I want all my work to be safe, but I also want realism. It is a fight between individuals who do not like one another and that has to be replicated on the stage. If safety is the only thing relevant to a choreographer then I think he will always be compromised and will never be able to present the dramatic intent behind a given fight scene. Realism and safety are tantamount but I will not undermine one for the other, and in this case I did not have to because the combatants trusted me and knew I had their welfare in mind every step of the way. It was a matter of earning trust.

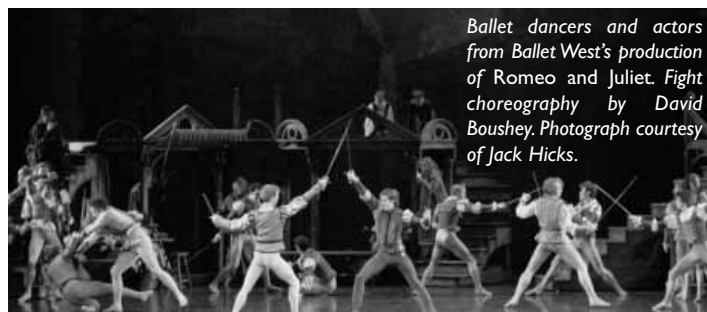
After one week of training, the principles were beginning to feel comfortable with swords. All of the main characters were married to ballerinas in the company which was a good sign. They never coped an attitude about dangerous choreography and their very lives being at stake. They relished the opportunity to get down and dirty which is what the director was looking for. It was something they were not used to but with my continual assurance and support they continued to "up the ante" and take more modest risks. They trusted me knowing that I would not jeopardize their physical well being or even more importantly their very careers. I have always had the innate ability to know when it is time to "pull in the reins." They did not have to worry about looking pretty and mechanically perfect at every moment. I think it brought out a spirit in them that they had never explored. Dancers are always terribly conscious of how they look. I guess anyone who looks at himself in a mirror for eight hours a day would be somewhat consumed by how they look, but I gave them permission to look beautiful for the most part, and yet a little ugly at times. After all ...trying to kill someone is not necessarily a lovely moment to contemplate. Something I always try to do is make a point of giving every combatant personal positive comments every day before we part. I have always been a firm believer in giving out criticism when necessary to a performer, but never leaving the rehearsal hall without telling that performer that they were looking good and with more practice they were going to look great on opening night.

Now came the choreography and the music. There we were: the

dance choreographer, the conductor and me along with the entire dance company. I was not working with just the character leads. I was there with the entire company which constituted about forty dancers. They all looked at me and I looked at them. I pulled out my choreography and the fight was on. I tried to choreograph the opening scene according to my fight script. It all had to fit to the music and of course the dance choreography. Disaster struck almost immediately. It was impossible to choreograph my "set" fight choreography. I realized that after one hour of trying to make my choreography work that it was not going to happen. I took my choreography and crumpled it up and threw it in the waste basket and that was the last of any pre-set choreography that I had in mind. The problem was simple and yet complex. It was impossible to second guess the conductor and the dance choreographer. I had to wait to see how they were creating their end of it before I could do my work. From that point on I literally choreographed the entire production by the seat of my pants.

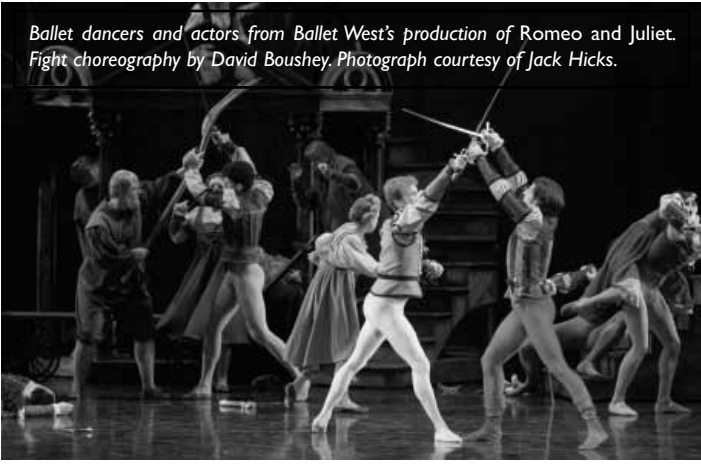
When the artistic director choreographed the dance moves, I, in turn, would introduce the fight moves. I had to make my choreography work within the structure of the dance choreography which was no easy task. The director did all the dance choreography entering into the fight and at times within the fight itself so I had to be prepared to either change my choreography and add to it or subtract from it. I was totally at the mercy of the artistic director. If he decided at any moment that he wanted to change the dance choreography then I had to change my choreography. Fortunately, I had an assistant who was a former ballet dancer and I repeatedly would have to ask her what they were doing and what it was called in French. I was not surprised to find that many of the dance moves were similar to the fencing moves because both disciplines utilized each other throughout history. This gave me the opportunity to blend the fencing with the dance footwork. Often I would say something like "What is that called when they jump into the air and spin 360 degrees and land in fourth position?" My assistant would then say, "That's called a *tour en l-air*." I, in turn, would then take the cue and proceed with something like "OK, can you do that again and immediately step out of that into a *punto reverso* and attack with a thrust to his right hip?" And of course they would do it once again perfectly and I would say "Great! Keep it just like that--don't change a thing!" I would often ask the dancers to show me something they might do in a particular situation that looked very theatrical and physical and at the same time made some sense as a fight. It was often difficult having to play off the dance choreography and blend the fight with the dance movements.

With the music, it was a matter of maintaining the proper tempo and beats of the score. Prokofiev's score is very strongly structured



Ballet dancers and actors from Ballet West's production of Romeo and Juliet. Fight choreography by David Boushey. Photograph courtesy of Jack Hicks.

Ballet dancers and actors from Ballet West's production of *Romeo and Juliet*.
Fight choreography by David Boushey. Photograph courtesy of Jack Hicks.



based upon an original libretto. Attacking on certain beats while punctuating a dramatic crescendo all under the watchful eye of a conductor who wanted everything to focus on the music was a challenge. It was not like dealing with theatre folks. These very exacting artists had their own idea about how things should come together in their world, and at times I thought I was back on some film set having to comply with the politics that are always a part of that medium. But all in all we made it work. It had been a team effort and no single individual could have pulled it off. It required the skills and patience of all the artists involved. If one is wondering how I managed to fill all the time consumed with Prokofiev's orchestration, I can only say ...more choreography. You simply had to create the necessary choreography to fill the moments because they would never consider shortening the arrangements. That was absolutely out of the question. That would be like asking an opera singer to shorten their virtuoso number because it was running a little long. So the dancers had to keep at it. The fights were somewhat exhausting at the beginning but as time progressed the dancers became even more fit than they already were and, consequently, more adept at handling all the fight work. By the end, they would not hear of cutting any of their fights. They had "earned their spurs" and they were going to perform them as choreographed.

After three weeks of choreographing all of the fight sequences with the company it was now time to get into costume and onto the set. As you might expect, that changed things somewhat. Blousy sleeves now made certain moves more difficult. Set pieces now got in the way. Props were added that had not been mentioned prior to that moment and, of course, there was that unpredictable call to duty: "Bring on the extras." Yes, the extras. They want to feel like they have something to give to the production and often they do, but there is always the one or two individuals who decide that they need a fight to do in the background and if I won't or can't do it...they will! One always appreciates the enthusiasm of those with little to do, however, stealing focus or trashing the set is not something I relish. To diplomatically focus the fights back onto the principles and away from the extras can be a challenge but nonetheless a necessity. Generally, the fight arranger will put focus on the "leads" by giving them the forestage which includes the primary lighting while simplifying the extra's work in the background. This is what I did. Do not get me wrong, background action and fighting is very important to the overall effect of the principle action but it should not be a distraction and it should not

be improvised. There was plenty for the extras to do in that I had vegetables and bolts of cloth flying across the stage at opportune times. There were carts being knocked over and citizens running helter skelter with their children through and around the fights. Everything in the opening fight was pandemonium in nature and derived from the original Zeffereilli film, just like the director wanted from the onset. He wanted a very cinematic look to the ballet and I tried to give it to him. Chaos was the focus in the opening fight. Any tightly woven structure often found in drama and dance had take a back seat.

As for the other fights, I was given the freedom to have more fun with them as they are set up in Shakespeare's play. The lines give us the opportunity to be a bit zany in a serious way such as having Mercutio taking a bath in the plaza fountain just like Zeffereilli's production. This is what makes it especially poignant in that the humor leads to a very horrific moment when Mercutio is killed by Tybalt, ultimately leading to the death of Tybalt at the hands of Romeo. I put special focus on these two fights in that I realized that these fights were going to get all the focus from the audience. The swordplay itself had to be pristine. I used every move I could fathom to create exciting choreography that would enhance the ballet and give the director what he wanted.

On opening night everything went well. The dancers looked lovely, the dance choreography spectacular, the orchestra amazing, the costumes grand, the set splendid and the lighting sumptuous. And yes, the fights were terrific. The audience went home happy. The critics were generous with their reviews, and all was well at Ballet West. Little did the audience members know or care about the process. About how difficult it was for everyone involved. It all looked pretty straightforward. It must be easy to jump into the air and do two full rotations coming down into a blind parry behind one's back.

It was the most difficult production I had ever been involved with in my entire thirty-five year career. It had taken a total of five weeks from start to finish. The dancers worked eight hours a day every day. Dancers are used to working so there was little or no complaint. I must say that actors have it pretty easy compared to ballet dancers when it comes to just plain hard work. The production presented me with every challenge imaginable. It took the experience of every month of every year in a long career to pull it off. I used every trick and every move I had ever learned, invented, or stolen. I was completely exhausted at the end but it was a wonderful experience. What a way to round out a career. I started a career with *Romeo and Juliet* and ended with the same. It was a great run and I am so lucky to have had the chance to explore the many varied opportunities that I have had in over thirty-five years in the combat arts.

One should be so lucky to have done what they love for an entire career. And for my colleagues who are just beginning their journey, it goes to show you that no matter how long you work at your craft you will never learn it all, and that is what is so wonderful about what we do. There will always be the next challenge no matter how many years you have been pursuing your craft. It is the journey that makes it all so inspiring. Adieu.



PUT TO THE TEST

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

August 2004

August 13	Daniel Boone
Henry Layton	Drew Fracher
Marianne Dauphin	UA BS
Justin Evans	UA (EAE) BS KN (EAE)
Jenny Fitzpatrick	UA BS KN
Walt Hendricks, III	UA (EAE) KN
Andrew Jessop	UA BS (EAE) KN
Jay Kerr	UA (EAE) KN
Crystal King	UA BS KN
Chris McIntyre	UA (EAE) BS KN (EAE)
Andrew Ray	UA BS KN
Josh Stamoolis	UA BS KN
Chris Tamez	UA BS (EAE) KN
Jason Tate	UA BS KN
Dara Tiller	UA BS

May 2005

May 28	College Conservatory of Music at U of C
k. Jenny Jones	Michael Chin
Salvatore Cacciato	R&D UA (EAE) QS
Dan Davidson	R&D UA QS
Sara Gaare	R&D UA (EAE) QS
Joel Raffee	R&D UA (EAE) QS
Morgan Rosse	R&D UA (EAE) QS
Ryann Turner	R&D UA QS
Lindsey Valitchka	R&D UA QS
Sara Vaught	R&D (EAE) UA (EAE) QS
M. Wilkinson	R&D UA QS

May 2006

May 6	Private Lessons
Payson Burt	Drew Fracher
Michael Schneider	BS

December 2006

December 14	University of Florida
Tiza Garland	Dale Girard
Usman Ally	R&D UA
Stephen Schmitz	R&D UA

February 2007

February 25	Chicago Wushu Guan
Angela Bonacasa	J. David Brimmer
Leland Burbank	SiS (EAE) QS KN
Jessica Dunne	UA KN
Ehren Fournier	R&D QS KN
Eric Frederickson	SiS BS
Amy Harmon	R&D SS (EAE)
Regina Keane	SS
Brenda Kelly	R&D UA (EAE)
Gregory Larson	R&D UA (EAE)
Jennifer Mickelson	SS
Sarah Pitard	SS (EAE)
Drew Scott	SiS (EAE) SS (EAE) BS
Kevin Stevens	SS (EAE)
Elizabeth Styles	SiS UA KN

March 2007

March 10	Lincoln Square Arts Center
Brian LeTraunik	Chuck Coyl
Jessica Allen	R&D
Christopher Hibbard	R&D
Kent Joseph	R&D
Brita Morland	R&D
Christopher Ordanez	R&D

March 12

Dale Girard	North Carolina School of the Arts
Dale Girard	J. David Brimmer
E.J. Cantu	R&D
Garett Clapp	SiS
Lauren Culpepper	R&D
Dane DeHaan	R&D SiS
Veronica Dominczyk	SiS
Matteo Eckerle	SiS
Katharine Elkington	R&D SiS (EAE)
Logan Fahey	R&D SiS (EAE)
Quin Gordon	SiS
Heather Howard	R&D SiS
Marcy Johnson	R&D
Nicholas Kowalczyk	SiS
Jake Lacy	R&D (EAE) SiS S&S
David Lopez	R&D
Jonathan Odum	SiS (EAE)
Robyn Rikoon	R&D (EAE) SiS
Chris Schilder	R&D
Paul Silver	R&D SiS S&S
Wesley Taylor	SiS (EAE)
Ian Weissman	R&D SiS
Anna Wood	R&D SiS
Adam Woolley	SiS

March 13

Richard Ravitts	Private Lessons
Richard Ravitts	Michael Chin
Anthony Augello	R&D UA
Douglas Castillo	UA
Nathan DeCoux	UA
Maria Gonzalez	R&D
Brian Homer	R&D UA
Yvan Reekmans	R&D
Todd Reichart	R&D
Carlo Rivieccio	R&D UA
Roarke Satava	R&D
Amanda Webb	R&D

March 13

Nicholas Sandys	Theatre School at DePaul University
Nicholas Sandys	Chuck Coyl
Talon Beeson	R&D UA QS
Nathan Boren	R&D UA QS
Jared Dennis	R&D UA QS
Jason Fliess	R&D UA QS
Amanda Hartley	R&D UA QS
Susaan Jamshidi	R&D UA QS
James Lusk	R&D UA QS
Meghan McCarthy	R&D UA (EAE) QS (EAE)
Sarah Pitard	R&D UA QS
Dan Rairdin-Hale	R&D UA (EAE) QS (EAE)

March 24 American Musical and Dramatic Academy

Payson Burt	k. Jenny Jones
Payson Burt	k. Jenny Jones
Trey Alley	R&D UA
Steph Baca	SS
Liz Bassford	SS
Billy Bell	SS
Kyle Buckland	SS
Heath Christianson	SS
Davis DeRock	R&D UA
Sean Guse	R&D UA
Pedro Mendoza	SS (EAE)
Hanelle Miklavcic	SS

Matt Muench	R&D UA
Paul Romero	SS (EAE)
Kassidy Serbus	R&D UA
Tess Sorensen	SS
April Spry	UA
Stephanie TeBeau	SS
Kat Trincer	SS
Ashley Valentine	SS

March 24 American Musical and Dramatic Academy

Mike Mahaffey	k. Jenny Jones
Mike Mahaffey	k. Jenny Jones
Ben Baur	R&D UA
Jillian Cantwell	R&D UA
Clint Carnahan	UA
Charlie Fecske	R&D UA
Kirk Figgins	R&D UA
Shayla Hale	R&D UA (EAE)
Angela Hicks	R&D UA
TJ Marchbank	R&D UA
James Messenger	R&D UA
Angelique Nicole	R&D UA
Cristal Reitzel	R&D UA
Reut Rozen	R&D UA (EAE)
Evan Scott	R&D UA
Tia Torrez	UA
Laureen Trujillo	UA
Aleksey Volchek	R&D UA

April 2007

April 1	Regent University
Dr. Michael Kirkland	Michael Chin
Rhonda Kohl	R&D UA (EAE) QS
Lindsey Mott	R&D UA (EAE) QS
Ryan Smith	R&D UA BS QS
Mark Zillges	R&D BS QS

April 2

J. Allen Suddeth	The Lee Strasberg Institute / N.Y.U.
J. Allen Suddeth	J. David Brimmer
Claire Bacon	UA
Pia Bundy	UA (EAE)
Fernanda Callou	UA
Letha Constantinides	UA
Emma Dubery	UA (EAE)
Peter Giser	UA
Muller Hammadi	UA (EAE)
Pia Larsen	UA
Chad Meador	UA
Suresh Patel	UA (EAE)
Lisa Schmid	UA
Malin Yhr	UA

April 5

Adam Mclean	Bay State Fencers
Adam Mclean	J. Allen Suddeth
Paul Brindley	R&D
Stephanie Cavagnaro-Wong	R&D
Robert Haas	R&D
Ted Hewlett	R&D UA QS (EAE-All)
Wendy Kinal	R&D
Matthew Martino	R&D
Ian McCafferty	R&D

April 6

Robert Walsh	American Repertory Theatre
Robert Walsh	J. Allen Suddeth
Ramona Alexander	SiS
Katia Asche	UA
Caroline Barad	UA
Jackie Brechner	UA
Henry Clarke	UA
Carey Dawson	UA
Emmylou Diaz	UA
Phillip Dunbridge	UA
Brian Farish	UA

Michael Brown	R&D	Nikki Kulas	SiS	Ben Stanley	R&D UA BS KN (EAE-All)
Anthony Franqui	R&D	Amy Malcom	SiS	Robert Stineman	R&D UA BS KN
Cameron Gosslin	R&D	Casey McConachie	SiS	Matthew Strool	R&D UA BS KN
William Hartwell	R&D	Cathlyn Melvin	SiS	Nathan Unsworth	R&D (EAE) UA (EAE) BS
Michael Kite	R&D	Devin Nee	SiS	Johnnie Walker	R&D UA BS KN
Jill Kurzner	R&D	Tim Palecek	SiS	Ryan Walker	R&D UA BS KN
Alexander Lotorto	R&D	Dylan Roberts	SiS		
James Ludlum	R&D	Neil Schneider	SiS	May 9	Columbia College-Chicago
Kathryn Most	R&D	Robyn Schneider	SiS	John McFarland/David Woolley	Chuck Coyl
Scott Rodrigue	R&D	Aaron Verbrigghe	SiS	Thomas Adams	R&D UA BS
Theodore Rutherford	R&D			Christina Bernacchi	SIS QS
Christopher Scheer	R&D	May 6	Indiana University of Pennsylvania	David Bottema	R&D UA BS
William Schmidt	R&D	Michael Hood	Michael Chin	Jay Burkhardt	R&D SiS QS (EAE-All) UA BS
J. Eric Stephenson	R&D	Adam Crego	R&D UA BS	Colleen Condon	R&D UA BS
Alana Torres	R&D	Hayley Faight	R&D UA BS	Matthew Davis	R&D UA BS
		Sarah Fritz	R&D UA BS	Danielle Defassio	R&D UA BS
May 4	Roosevelt University	Walter Gray IV	R&D UA BS (EAE) BS	Justin Fredette	R&D UA BS
Chuck Coyl	Dale Girard	Artemis Hough	R&D UA BS	Mikkel Hamik	SiS (EAE) QS
Christopher Amos	SiS KN	Theresa Huber	R&D UA BS	Matthew Johnson	SIS QS
Sam Bianchini	UA	Laura Krouch	R&D UA BS	Michelle Julazadeh	SIS QS
Matthew Cornish	SiS KN	Kelly McCaughan	R&D UA BS	David Kaplan	SIS QS
Morgan Flahive-Foro	UA	Patrick McGhee	R&D UA BS	Jon Kurtycz	SiS QS (EAE)
Sydney Genco	UA	Nathan Miller	R&D UA BS	Amber Mack	R&D UA BS
Jamey Grisham	UA	Rachel Nelson	R&D UA BS	Paul Martino	R&D UA BS
Fredrick Harris	SiS KN	Andrew Osborne	R&D UA BS (EAE)	Craig Newman	SIS QS
Nathan Hicks	UA	Mike Prevost	R&D UA (EAE) BS	Jake Payne	R&D UA BS
Lara Hossalla	UA	Jason Singer	R&D UA BS (EAE)	Robert Richnavsky	R&D (EAE) UA BS
Lynette Kraft	SiS KN			Jill Sandmire	SIS QS
Seth Lieber	UA	May 6	Cornish College of the Arts	Nicole Schumacher	SIS QS
Kristin Lutzzeier	UA	Robert Macdougall/Geoffrey Alm	David Boushey	Trista Wallace	R&D UA BS
Ian Maxwell	SiS KN	Michael Acquino	R&D UA BS	Kimberly Wiczter	SIS QS
Benjamin Muller	UA	Terasa Biegenwald	R&D UA BS		
Thomas Sparks	UA	Jenny Dantes	R&D UA BS	May 9	Adelphi University
Daniel Wachter	SiS KN	Kim Gardina	R&D UA BS	Ray Rodriguez	J David Brimmer
Leonard Zanders	SiS KN	Brynne Geiszler	R&D UA BS	Samuel Adams	R&D (EAE)
		Ellory Hartnett	R&D UA BS	Amy Bartlett	R&D
May 5 New York University/Tisch School of the Arts		Jessica Houston	R&D UA BS	Lindsay Beecher	R&D
J. David Brimmer	J. Allen Suddeth	Adam Jones	R&D UA BS	Torie Broadhurst	R&D
Lauren Albert	UA	Michaela Kennedy	R&D UA BS	Mertaile Clairmont	R&D
Alex Anfanger	UA	Christina Knutson	R&D UA BS	Michelle Cohen	R&D
Jonathan Clem	UA	Angela Mills	R&D UA BS	Katrina Coles	R&D
Peter Coleman	R&D UA	Charles Norris	R&D UA BS	Kathryn Duren	R&D (EAE)
Samantha Cuturan	UA	Wayne Petro	R&D UA BS	Joey Elrose	R&D (EAE)
Jessica Dailey	R&D UA	Jennifer Ropella	R&D UA BS	Joseph Faranda	R&D
Grace Folsom	UA	Mike Shellenbarger	R&D UA BS	Nicole Fontana	R&D
Christopher Grant	R&D UA	Jessica Wallet	R&D UA BS	Natalie Gonzalez	R&D
F. Michael Haynie	R&D			Joe Leggio	R&D
Kate Lord	R&D	May 6	New Mexico State University	Juan Leon	R&D (EAE)
Kathryn Milliken	R&D	Timothy Pinnow	Brian Byrnes	Galway McCullough	SS (EAE)
G. Sharon Pinches	R&D UA	Matthew Esqueda	R&D UA	Jennifer Mulligan	R&D (EAE)
Jacqueline Prats	UA	Joseph Lopez	R&D UA KN	Erin Oprysko	R&D
John Robichau	UA	Daniel Mulkerin	R&D UA KN	Kazim Qutab	R&D
Mackenzie Sherburne	UA	Jennifer Perry	R&D UA KN	Nicole Schalmo	R&D (EAE)
Turner Smith	UA	Lisette Pimentel	R&D UA	Laura Scully	R&D
Montgomery Sutton	UA	Rachel Young	R&D UA (EAE) KN	Barbara Seifert	SS (EAE)
Craig Thomas	R&D			Kathryn Siegmund	R&D
Jenny Torgerson	UA	May 8	Virginia Commonwealth University	Michelle Silvani	R&D
Alex Wallace	UA (EAE)	Aaron Anderson	David Leong		
Savannah Ward	UA	Vanessa Passini	R&D BS	May 9	Temple/Arcadia University
Kyle Williams	UA (EAE)	Diego Villada	R&D BS	Ian Rose	J. David Brimmer
Allison Zempel	UA			Leigh Adel-Arnold	SIS
May 5	University of Miami, FL	May 9	University of the Arts	Kimberly Bagdis	SS (EAE)
Bruce Lecure	k. Jenny Jones	Charles Conwell	J. Allen Suddeth	Jessica Chan	SIS
Kathryn Calogero	R&D UA	Doshanna Bell	R&D UA BS KN	Giselle Chatelain	UA BS KN
Sabrina Cohen	R&D UA	Samantha Bellomo	R&D UA BS KN	Kimberly Cruse	BS KN
Susannah McLeod	R&D UA	Jake Blouch	R&D UA BS KN	John Doran	SIS
Jonathan Niotis	R&D UA BS	Sean Bradley	R&D UA BS KN	Shoshanna Hill	BS KN (EAE)
Chris Teutsch	R&D UA	Kenrick Burkholder	R&D UA BS KN	Tyler Horn	SIS (EAE)
Megan Walter	R&D UA	Nicole Carlson	R&D BS	Nahid Ibrahim	SIS
		Brian Cowden	R&D UA BS KN (EAE-All)	Jarrold Jemiola	SIS UA
May 6	University of Wisconsin-Parkside	Bethany Ditnes	R&D UA BS KN	Dustin Karrat	SS
James "Jamie" Cheatham	David Woolley	Michael Harris	R&D UA BS KN	Brian Kennedy	SIS UA
Jenny Andacht	SiS	Hallie Kirk	R&D UA BS KN	JaQuinley Kerr	SS (EAE)
Colleen Badtke	SiS	Emily Kirkwood	R&D UA BS KN	Asaki Kuruma	SIS
Chris Baker	SiS	Matthew McKenna	R&D (EAE) UA (EAE) BS KN	Terri McIntyre	SS
Brandon Herr	SiS	Rebecca Miglionico	R&D KN	Marquiz Moore	SIS (EAE)
Kimberly Hill	SiS	Nick Park	R&D UA BS KN	Robert Mumford	SIS
Lyssa Juneck	SiS	Chaz Rose	R&D UA BS KN	Michael Newsham	SS BS
Mike Kaukl	SiS	Maren Rosenberg	R&D UA BS KN	Margarita Ruiz	UA KN
Dan Kroes	SiS	Brandon Smith	R&D UA BS KN	Anjoli Santiago	SIS
		Cortes Smith	R&D UA BS KN		

Stan Sinyakov	SIS	Pat McGee	R&D UA QS	Hayley Treider	UA KN
Owen Timoney	BS KN	Andy Moss	R&D UA QS (EAE)	Spencer Trinwith	UA KN
Marquita Washington	SIS	Pat Moyer	R&D UA QS	Alan Tyson	UA KN
May 10	Western Illinois University	Nate Pollack	R&D UA BS QS	Michael Van Der Westhuizen	UA KN
D C Wright	Michael Chin	Meaghan Reilly	R&D UA QS	Rachel Wallace	UA KN
Lily Blouin	R&D UA (EAE-All)	David Ryan	R&D UA QS	Adam Woolley	UA KN
Benjamin Brotzman	R&D UA	Kristen Smiley	R&D UA QS (EAE)	Ben Yannette	UA QS (EAE) KN
T. Fulton Burns	R&D UA	Becca Spindler	R&D UA QS	Danny Yoerges	UA KN
Benjamin Cole	R&D	Mike Vargovitch	R&D UA QS	Christy Young	UA KN
Sam Dubina	UA	Will Vaughan	R&D UA QS (EAE)		
Greg Foster	UA (EAE)	Elizabeth Warden	R&D UA BS QS	May 26 College Conservatory of Music at U of C	
Peter Johnson	R&D UA	Jessica Young	R&D UA BS (EAE) QS (EAE)	k. Jenny Jones	
Susan Knobloch	UA	May 15 Elgin Community College		J David Brimmer	
Drew Kopas	UA	Stephen Gray/John Tovar		Colleen Brooks	R&D UA QS (EAE)
Jamie McCoy	R&D UA	Cathy Burnham		Brandon Burton	R&D UA QS (EAE)
Zack Meyer	R&D (EAE)	Russell Devereaux	UA BS	Lauren Carter	UA
Erin Roe	UA	Brian Downing	R&D QS	Adrienne Clark	R&D UA QS
Nick Schell	R&D (EAE) UA	Stephen Fenstermacher	QS	Nathan Elam	R&D UA QS
Jamie Sprovach	R&D UA	Val Fox	R&D UA QS	Adrien Finkel	R&D UA QS
Steve Svec	UA (EAE)	Mark Hardiman	R&D BS	Justin Giddings	SS
Glen Wall	R&D (EAE) UA	Chris Hassan	BS	Beth Harris	SS
Sam Weller	UA	Valerie Heckman	UA QS	Jake Jones	R&D UA QS
May 11	SUNY-Fredonia	Laura Masonick	BS	Joy Lanceta	R&D UA QS
Edward Sharon	J. Allen Suddeth	Vinnie Riddle	R&D QS	Ian Lokey	R&D UA QS
Juliana Brady	R&D	Clarissa Yearman	UA QS	Kyle Nunn	SiS (EAE) UA QS
Erin Bulman	R&D	May 18 Louisiana Tech University		Mikhail Roberts	R&D (EAE) UA QS
Steve Copps	R&D	Mark Guinn		Sarah Stephens	UA QS
Eric Deiboldt	R&D	Helen Armstrong	R&D (EAE) UA BS QS	May 31 Theatre School at DePaul University	
Stephanie Faatz	R&D	Matt Bass	SiS UA BS	Nicholas Sandys/John Tovar	
Sanford Holsapple	R&D	Casey Franklin	SiS UA BS QS	Wardell Clark	R&D UA KN (EAE)
Matthew Hughes	R&D (EAE)	Justin Howard	R&D (EAE) UA BS QS	Missi Davis	R&D UA KN
Chelsea Mauger	R&D	Rachel Levine	SiS UA BS	Christina Nieves	R&D UA KN
Aundre Seals	R&D	Christina Linza	SiS BS QS	Derek Peruo	R&D UA KN
James Stadt	R&D	Michaela Madison	SiS UA BS	Adrian Snow	R&D UA KN
Steve Walker	R&D	Joscelyne Oktabetz	SiS UA (EAE) BS	Austin Talley	R&D UA KN (EAE)
Justin Wodicka	R&D (EAE)	Sean Stevens	SiS UA BS	Dustin Valenta	R&D UA KN
Lindsay Zarogian	R&D	Natalie Weaver	SiS UA BS		
May 11	Hofstra University	Vicky Zaniewski	SiS UA (EAE) BS	June 2007	
Robert Westley	J. David Brimmer	May 19 Ball State University		June 1 Eureka College	
Courtney Breslin	UA	Adam Mclean		James "Jamie" Cheatham/Neil Masseyk. Jenny Jones	
Adam Burgess	UA	Jonathan Becker	R&D SiS UA BS QS S&S	Neil Adamson	S&S KN
Kelly Cole	UA	Stephanie Cavagnaro-Wong	QS	Tracey Cappetta	S&S KN
Danielle Fein	UA	Gigi Mitchell-Velasco	R&D QS	Diana Christopher	S&S KN
Tasha Fonseca	UA	May 21 University of Washington		Ted Hewlett	S&S (EAE) KN (EAE)
Kathleen Heverin	UA	Geoffrey Alm		Regina Keane	S&S KN
Shane Lacoss	UA	Aaron Blakely	R&D UA BS	Earl Kim	S&S KN
Megan Lanzanne	UA	Samantha Cole	R&D UA BS	Vanessa Passini	S&S KN (EAE)
Lindsay Mack	UA	Hannah Franklin	R&D UA BS	Alex Potanos	S&S KN
Nicholas Magill	UA	Brian Jones	R&D UA BS	Ernest Ray	S&S KN
Courtney Miller	UA	Jennifer Ludwigsen	R&D UA BS	Eric Santman	S&S KN
Jane Qualey	UA	Robert Olquin	BS	Jonathan Vaughn	S&S KN
Melissa Rittman	UA	Richard Sloniker	R&D UA BS	June 3 Freehold Theatre Lab	
Carina Scott	UA	Thomas Stroppel	R&D UA BS	Geoffrey Alm	
Kate Tasker	UA	Amanda Zarr	R&D UA BS	Drew Fracher	
Lisa Tosti	UA	May 24 North Carolina School of the Arts		Cara Anderson-Ahrens	R&D UA BS
May 13	Preferred Arms	Dale Girard		Leila Baldwin	R&D UA (EAE) BS
Robb Hunter	Michael Chin	Kristopher Alexander	UA QS (EAE) KN	Talena Bennett	R&D
Kayce Allison	SS	Lindsey Atwood	UA KN	Rob Broadstreet	R&D UA (EAE) BS
James Campanella	SS	Nick Bailey	UA KN	Stacey Bush	S&S
Brian Farrell	SS	Desmond Bing	UA KN	Lee Ann Hittenberger	S&S
Scott Kerns	R&D SS S&S KN	Ro Boddie	UA KN	Kate Kraay	R&D UA BS
Craig Lawrence	R&D SS S&S KN	Chris French	UA KN	Jason Marr	R&D UA BS
Andrew Pecoraro	SS	Ben Gunderson	UA KN	Louise Penberthy	BS
Megan Reichelt	SS	Andy Hassell	UA BS (EAE) KN	Paul Ray	S&S
Alison Richards	SS	Crystal Heffernan	UA KN	Ron Richardson	UA BS
Karen Schlumpf	SS	Farris Huehls	UA KN	Justin Tracy	UA BS
Tom Wedemire	SS	Zack Hyman	UA KN	Amber Wolfe	UA BS
Thomas Wood	SS	Sam Mandelbaum	UA KN	June 3 Lincoln Square Arts Center	
May 14	Niagara University	Dan Marino	UA KN	Brian Letraunk	
Steven Vaughan	J. Allen Suddeth	Amanda McDonald	UA KN	Christopher Hibbard	SiS
Andrea Andolina	R&D UA QS	Josh Morgan	UA KN	Brita Morland	SiS
Preston Cuer	R&D UA QS	Brynne Morrice	UA BS (EAE) KN	Christopher Ordanez	SiS
Joe Fratello	R&D UA BS QS	Aleque Moseley-Coulter	UA KN	June 4 Wright State University	
Cassie Garniewicz	R&D (EAE) UA BS (EAE) QS	Casey Sudovic	UA BS (EAE) KN	Bruce Cromer	
Jon Klatt	R&D UA BS QS (EAE)	Brian Sutow	UA KN	Kevin Day	R&D SS UA
Tara Lawton	R&D UA QS	Trevor Swann	BS (EAE)	Mark Hess	R&D SS UA
				Ryan Imhoff	R&D SS UA
				Claire Kennedy	R&D SS UA
				Matt Neal	R&D SS UA

Heather Schmidt	R&D SS UA	Jonathan Jolly	BS S&S KN	John Lynch	R&D
June 4 American Musical and Dramatic Academy		Caleb Keese	SiS UA (EAE) QS	Maggie Macdonald	R&D SS UA BS
Mike Mahaffey	J. David Brimmer	Alex Klumper	SiS UA (EAE) QS (EAE)	David McCormick	R&D UA (EAE) BS (EAE)
Robert Hamilton	KN	Christina Linza	R&D S&S KN	Jason Peregoy	R&D (EAE) UA BS
		Justin Mangan	UA BS	Amie Root	R&D UA BS
June 22	Private Lessons	Alexandria Marshall-Brown	R&D SS KN (EAE-All)	Mark Rosenthal	R&D UA BS (EAE-All)
Geoffrey Alm	Drew Fracher	Elijah Martinez	SiS UA (EAE) QS (EAE)	Pamela Sears	R&D UA BS
Brooks Farr	S&S	Dayron Miles	SiS UA	Rick Sheski	R&D (EAE) UA BS
Rich Lewis	S&S	Tracy Moore	SiS UA QS	David Simmons	R&D UA BS (EAE)
June 29	Muhlenberg College	Conrad Newman	R&D UA QS S&S KN	Trevor Swann	R&D UA BS (EAE-All)
Michael Chin	J. David Brimmer	Benjamin Porch	SiS UA (EAE) QS	Alaric Toy	R&D UA BS
John Esslinger	R&D	Andrew Ray	R&D (EAE) UA QS (EAE) KN	Heidi Wolf	KN
Cameron Gosslin	UA	David Reed	R&D SiS UA BS QS S&S		
Melinda Gross	R&D	Mark Register	SiS (EAE) UA QS		
James Ludlum	UA	Shawn Rice	SS S&S (EAE-All)		
Margaret Newcomb	R&D	Derek Rommel	SiS UA (EAE) QS		
Joshua Rosenblum	R&D	Jason Skinner	SiS UA BS		
Bruno Wu	R&D	Dara Tiller	R&D (EAE) UA BS QS KN (EAE)		
		Richard Walker	SiS UA QS		
		Kyle Weishaar	SiS UA (EAE) QS (EAE)		
July 2007				August 2007	
July 3	The Swordlady League	July 27 National Stage Combat Workshops-UNLV		August 20	Mary Baldwin College
Regina Cerimele-Mechley	Chuck Coyl	Chuck Coyl / Geoffrey Alm / Michael Chin / Drew Fracher		Colleen Kelly	Joseph Martinez
Talia Amatulli	UA	Stephen Anderson	R&D SiS UA KN	Cassandra Ash	SiS
James Atkins	R&D UA	David Bunce	R&D SiS UA BS KN	Benjamin Curns	SiS (EAE)
Jonn Baca	R&D SiS (EAE) SS UA BS QS S&S KN	Brandon Burk	R&D SS UA BS S&S KN	Kat Hermes	SiS
Jeff Batchler	SS S&S	Matthew Creider	SiS SS UA QS KN	Jesse Manson	SiS
Melissa Bennett	R&D SiS SS UA BS QS S&S KN	Adam Critchlow	SiS SS UA BS S&S KN	Tyler Moss	SiS (EAE)
Melanie Braxton	SS (EAE) S&S (EAE)	Cameron Devictor	R&D SiS SS UA BS KN	James O'Connell	SiS
Erin Carr	SS	Christopher Elst	R&D SiS SS UA BS KN	Chelsea Phillips	SiS
Robert DeHoff	SS UA BS S&S	John Evenden	R&D SiS SS UA BS KN	Solomon Romney	SiS
Maria Henriksen-Dehoff	SS UA S&S	Charlton Gavitt	SiS SS UA BS KN	Christopher Salazar	SiS
Brooke Howard	UA	Maria Gonzalez	SiS SS UA KN	Lauren Shell	SiS
Benjamin James	R&D SS UA S&S	Lisa Kopitsky	R&D SiS (EAE) SS UA BS KN		
Mike Kasten	R&D SS UA BS QS KN	Marianna Kozij	SiS SS UA KN		
Kevin Macku	R&D SS UA BS S&S	David Lefkovich	R&D SiS SS UA BS KN		
Sarah Moravec	SS S&S	Tonya Lynn	R&D SiS SS UA BS KN		
Josh Pikar	R&D SiS (EAE) SS UA BS QS S&S KN	Lance Martin	R&D SiS SS UA BS KN		
Bryan Schmidt	R&D SiS SS UA BS QS S&S	P. Kalob Martinez	SiS SS UA BS QS KN		
Brittany Spurlock	R&D UA	Jamie McCoy	SiS SS UA KN		
Scott Sullivan	S&S	James Messenger	R&D SiS SS KN		
Dustin Welch	S&S	Catherine Moore	R&D SiS SS BS QS S&S KN		
Matt Weldon	SS (EAE) S&S (EAE)	Sarah Pitard	SiS SS BS QS KN		
Christopher Ziegler	R&D UA S&S	Elizabeth Ritchie	R&D SiS SS QS S&S KN		
		Carlo Rivieccio	SiS SS BS QS KN		
July 15	Private Lessons	Melissa Ruchong	R&D SiS SS BS QS S&S KN		
Geoffrey Alm	Brian Byrnes	Robert Smith	R&D SiS SS UA BS QS (EAE) S&S KN		
Molly Boettcher	R&D BS	Mike Speck	SiS SS UA S&S KN	September 29	Private Lessons
Casey Brown	BS	David Sterritt	R&D SiS SS UA BS KN	Ian Rose	J. Allen Suddeth
Ky Dobson	R&D UA BS	Sterling Swann	R&D SiS SS UA QS S&S KN	Giselle Chatelain	SS
Brooks Farr	R&D UA BS	Nathan Unsworth	R&D UA KN	Kimberly Cruse	SS KN
Lee Ann Hittenberger	UA BS	Jason Whicker	R&D SiS SS QS KN	Shoshanna Hill	SS
John Lynch	R&D	Matthew Wilson	R&D SiS SS UA BS QS S&S KN	Cynthia Janzen	SS BS
Adam Noble (Larmer)	UA			Margarita Ruiz	SS
Brandon Petty	R&D UA BS			Doug Thomas	SS (EAE) KN
Paul Ray	R&D UA BS				
Ryan Spickard	R&D UA BS				
Sam Tsubota	R&D UA BS				
July 22	Blue Jacket-Xenia, Ohio	July 27 National Stage Combat Workshop-NCSA		September 1	Rockland Community College
Mark Guinn	Brian Byrnes	J. Allen Suddeth / Erik Fredricksen / Richard Raether / J David Brimmer / Dale Girard		Richard Ryan	J. David Brimmer
Lucas Ackerman	SiS UA QS	Luke Aeschleman	R&D UA BS	Jacob Andrews	UA BS
Bethany Anderson	SiS UA	Jamieson Alcorn	R&D UA (EAE) BS (EAE)	Patrick Birmingham	UA (EAE) BS (EAE)
Jarred Baugh	SiS (EAE) BS (EAE) S&S KN	Tatsuya Aoyagi	R&D UA BS QS	Annette Garcia	UA BS
Jake Beamer	BS (EAE) S&S (EAE) KN	Jacqueline Avitable	R&D UA BS	Jon Hill	UA BS
Caren Carson	UA QS	Danette Baker	R&D UA BS	Basil Hussein	UA BS
Brianna Case	SiS UA BS	Matt Beman	R&D UA BS (EAE)	Raymond James	UA BS
Emily Cooper	UA QS	Collin Bressie	R&D (EAE) UA BS	Meghann John	UA BS
Charlie Cromer	R&D SS S&S (EAE-All)	Roger Casey	R&D (EAE) UA BS	Nancy Kane	UA BS
Dayna Damron	SiS UA (EAE) QS	Sean Chin	R&D UA (EAE) BS	Vincent Langan	UA BS
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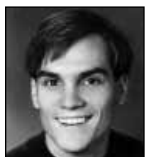
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THE FIGHT MASTER

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.

Certified Teacher

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.

Fight Director

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.

Fight Master

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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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:

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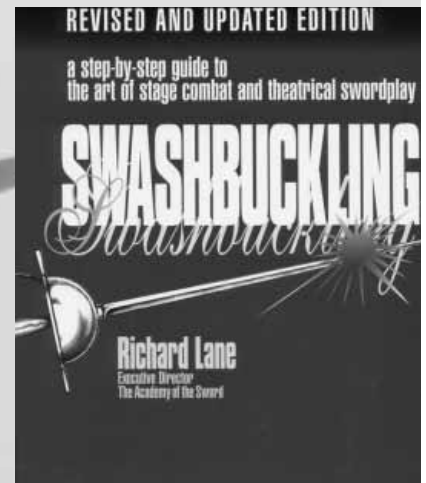
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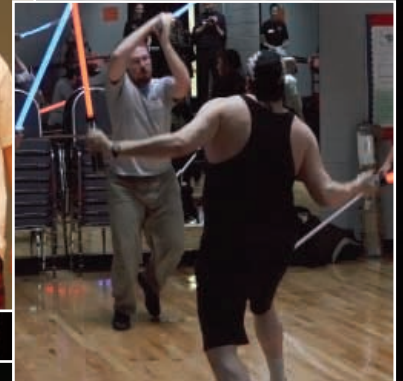
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