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Fight Master Magazine

The Society of American Fight Directors

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Winter 2008

## **The Fight Master, Fall/Winter 2008, Vol. 31 Issue 2**

The Society of American Fight Directors

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# The FIGHT MASTER

www.safd.org  
Fall/Winter 2008

Journal of the Society of American Fight Directors

**Dynamic Gunplay**

**The Sounds  
of Violence**

**Towards A Dramaturgy  
of Stage Combat**

**David Boushey:  
Closing Distance**

**Swashbuckling for  
the Silver Screen**

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# THE 2009 NATIONAL STAGE COMBAT WORKSHOPS

presented by

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The University of North Carolina School of the Arts

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# THE 2009 ACTION FILM WORKSHOP

• DIRECTORS • FIGHT ARRANGERS • ACTORS • EDITORS •

## August 1 – 15, 2009

### North Carolina School of the Arts Winston-Salem, NC

The AFW is an Action Film Boot Camp that offers hands-on instruction and practical experience in action filmmaking, with a focus on fight arranging, stunt-player/acting, cinematography and post production.

Students receive training from working professionals through a variety of camera studio exercises and on-location production work. Each exercise demonstrates another component in the craft of action film work. Last year's students completed 5 short films in 10 days!

Our student/teacher ratio of 3 to 1 means you'll never be turned loose to work it out alone. Teaching professionals monitor all exercises and film production.

Each workshop produces a variety of short films and action sequences that are screened at a local theatre as an Action Film Festival. The screenings are open to the public. All students receive a professionally produced DVD of their work.

"Our mission is not only to train you but to make you look good in the process!"

*Who Attends the Workshops?*

The AFW attracts participants from around the globe including students, post grads and working professionals who want to broaden their skills in action filmmaking. SAFD and BASSC actors and fight directors, college teachers, theater & TV directors, stunt-players, screenwriters, cinematographers, film & TV editors are all included in past workshop alumnae.

#### Prices and Information:

- **Deadline to apply: June 1, 2009** •
- **Application fee: \$250 (due with application)** •

**Actors/Stunt Players** - \$150/day (includes housing) = \$2,250  
(*\$750 deposit due 6/1/09*) (*Balance \$1,700 due 7/1/09*)

**Directors** - \$175/day (includes housing) = \$2,625  
(*\$875 deposit due 6/1/09*) (*Balance \$1,750 due 7/1/09*)

**Fight Arrangers** - \$200/day (includes housing) = \$3,000  
(*\$1,000 deposit due 6/1/09*) (*Balance \$2,000 due 7/1/09*)

**DP's and Editors** - \$125/day (includes housing) = \$1,875  
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*Housing: Students are housed in campus apartments. Housing is double occupancy, gender specific, air-conditioned, two bedroom, two bathroom, laundry & full kitchen. Apartments are furnished (with linen, and kitchen supplies).*

*Discounts: Current SAFD, or BASSC members in good standing receive a 10% discount on tuition (not housing).*

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

**WWW.ACTIONFILMWORKSHOPS.COM**



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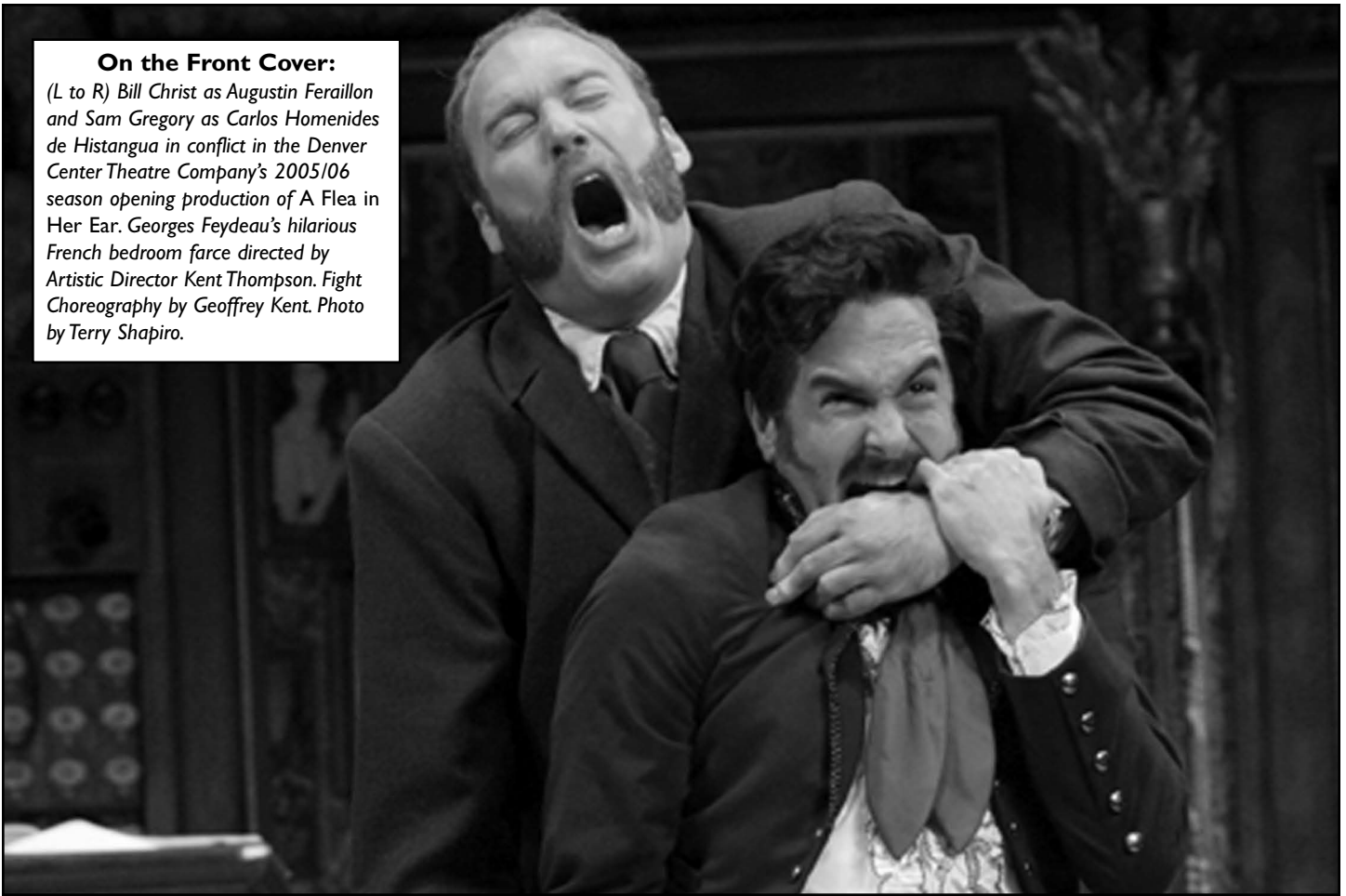


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**On the Front Cover:**

(L to R) Bill Christ as Augustin Ferailon and Sam Gregory as Carlos Homenides de Histangua in conflict in the Denver Center Theatre Company's 2005/06 season opening production of *A Flea in Her Ear*. Georges Feydeau's hilarious French bedroom farce directed by Artistic Director Kent Thompson. Fight Choreography by Geoffrey Kent. Photo by Terry Shapiro.



**THE FIGHT MASTER**

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# EDITORIALY SPEAKING

**T**his issue explores audience reactions to various forms of staged violence for film, television and the stage.

Fight Master Dale Girard explores how one orchestrates the sounds of violence for stage, film and television, thus enhancing the viewer's response. While this material has been covered at many of his workshops, he has agreed to let *The Fight Master* publish his paper in order to share information on the impact of sound on staging violence.

Kevin Inouye began with the SAFD with a passion for swords, martial arts, armor and history. As his choreography assignments expanded into film, he found himself being asked many more questions about gunplay than the weapons he had studied for his Skills Proficiency Tests. Thus he decided to take a look at the use of guns on stage and in film and offers some guidelines for gun safety, and what works on stage in contrast to what works in film for the audience.

Last March the White Sands International Film Festival opened with a presentation on *Swashbuckling for the Silver Screen*. This involved a presentation on sword fighting along with two short films involving sword fights. Former Fight Master JR Beardsley along with Danish Stuntman and film director Claus Hulak led a discussion moderated by Don Finn of Mali Finn Casting. Ray Delgato looks at the two contrasting films which generated an intense discussion by those in attendance. With so many diverse opinions on what was actually seen and experienced, the reader may gain some insights into what needs to be considered in staging fights for the general public.

Meron Langsner offers some thoughts on the dramaturgy of stage combat. Using assignments given to his students, Langsner briefly shares how to approach the script's dramatic structure and analyze what is needed. Part of his approach is also considering how alternatives may impact the script.

And last, but hardly least, is Christopher DuVal's colorful interview with David Boushey who in founding the Society of American Fight Directors in 1977 is responsible for starting the whole interest in staged violence and the concept of a fight director in the United States. Boushey shares some of his background in getting it all started and addresses the direction the SAFD needs to take in the future.

Please note the change of address for submissions to *The Fight Master*. Articles for the Fall/Winter 2009 issue are due June 1, 2009.

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*  
PO Box 218, Blue Diamond, NV 89004-0218  
E-mail: lindamccollum@live.com

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.

## CONTRIBUTING WRITERS

No  
Photo  
Available

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



**Chris DuVal** is currently employed at the Oregon Shakespeare Festival as the Associate Fight Director where he has spent the past ten seasons working as an actor and fight captain. He has also acted, fight directed and guest taught at regional theatres and universities throughout the west. He holds an MFA in Acting, is recognized as a Full Instructor with Dueling Arts International and holds a 1st degree black belt in Aikido. In August of 2009, Chris will start a tenure track position teaching Acting Shakespeare, Voice, and Stage Combat at the University of Idaho.



**Dale Anthony Girard** ([www.imdb.com/name/nm0320646/](http://www.imdb.com/name/nm0320646/)) An award winning Fight Director, Stunt Coordinator and author of the stage combat manual *Actors On Guard*. His credits include productions at the Metropolitan Opera, New York City Opera, Folger Theatre, Signature Theatre, Yale Repertory Theatre, Hartford Stage, Denver Center Theatre, Florida Grand Opera, American Repertory Theatre, Opera Carolina, Long Warf Theatre, Pioneer Theatre, Studio Arena Theatre and Chautauqua Opera. Recent film credits include "Eyeborgs," "The Key Man," "Fall Down Dead" and the critically acclaimed "Junebug."



**Kevin Inouye** is sole proprietor of Fight Designer, LLC, providing fight choreography, prop weapons rentals, gun wrangling, and related services in Seattle, Washington. He has been recognized as an Advanced Actor/Combatant through the Society of American Fight Directors and trained with both the SAFD and the International Order of the Sword and Pen since 1998.



**Meron Langsner** is currently a doctoral candidate at Tufts University writing his dissertation on the representation of martial arts on the American stage. Last season he was one of three writers in the country to receive an inaugural National New Play Network Emerging Playwright Residency. This is his second article in *The Fight Master*.

# GRAPHICALLY SPEAKING

**T**he 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:**

- |                             |                              |
|-----------------------------|------------------------------|
| <b>Cover Photographs:</b>   | <b>Interior Photographs:</b> |
| ◆ 1200 dpi (dots per inch)  | ◆ 300 dpi (dots per inch)    |
| ◆ Vertical orientation      | ◆ Any orientation            |
| ◆ .tif or .jpg file formats | ◆ .tif or .jpg file formats  |

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

**Nigel Delahoy**  
232 Emanuel Cleaver II Boulevard, Unit 2E  
Kansas City, MO 64112

If there are any questions, please feel free to call (816) 728-2947 or e-mail [nigel0013@gmail.com](mailto:nigel0013@gmail.com). Again, exciting photos are encouraged from all levels of the SAFD membership.

Nigel Delahoy

## Workshop Coordinators and Advertisers

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

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

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

Nigel Delahoy  
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[nigel0013@gmail.com](mailto:nigel0013@gmail.com)

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

Visit the **NEW SAFD** Merchandise Website!  
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# THE FIGHT MASTER

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Cara Rawlings, Assistant Professor, Virginia Tech

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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# DYNAMIC GUNPLAY

by Kevin Inouye

**G**iven their prevalence, it is surprising that firearms seem so frequently overlooked in many people's stage combat training—not just actors, but choreographers and directors as well. Many people using prop firearms in their show assumed there was nothing to firearms but pulling the trigger, and thus felt no need to bring in a professional fight choreographer as they might have for a short swordplay sequence, or knife fight. Others, on the other hand, have been so uncomfortable with the very idea of firearms that they have intentionally avoided realism of props or staging, in a way that detracts from the scene in question.

We have all seen sword fighting done on stage in which an actor clearly looked like they did not know how to handle a sword, despite portraying a trained duelist or seasoned knight. One could venture to guess that we have also all seen numerous examples of equally bad gun handling on stage and screen, but may not be informed enough to know it when we see it, and may have made the mistake of assuming nobody in the audience will either. Even when the audience does not know good habits from bad, treating a prop gun like a real one (as much as possible) will help bring that sense of danger back into the scene.

When firearms have been covered in theatrical stage combat workshops it has been couched as “firearms safety” more than firearms use. While not in the least intending to belittle the importance of safe firearm handling, that is really only the beginning. Imagine taking rapier and dagger and only learning “sword safety”; you would feel cheated, if you knew how much else was out there to learn. Furthermore, when our instruction does not include how to stage an exciting and dynamic gunfight, the desire of a director to produce a dynamic and interesting fight scene is likely to come in direct conflict with our limited repertoire. This sets up a false dichotomy of safety versus entertainment, or safety versus artistic expression, or safety versus realism. No matter who wins that fight, the production and the audience both lose. On the other hand, if we can show how safe gun handling can also be shown and performed in a way that is fun and dramatically engaging, the only conflict is between doing something well or not doing it well - a much easier question to answer.

While not claiming to know the firearms curriculum that we have long been told is coming from the SAFD, having a firearms curriculum will do wonders to help the relevance of the SAFD within the modern stage combat industry. In the meantime, I would like to share some of my own experience, tips, tricks, and rules developed over the past five or six years in dealing with prop firearms and their use. This information here is intended to address the common ground between actors and choreographers, and will not go extensively into the actual mechanics of firearms, the types of props involved, or the other technical aspects of safe and effective theatrical firearms use.

First, while they are already commonly known, here are a few basic safety rules to begin as a foundation for everything else discussed in this article.

## **Do not handle firearm props you are not required to!**

While etiquette and professionalism would suggest that you not mess with props unnecessarily anyway, this is especially important with firearm props. You cannot always tell from looking at a firearm prop whether it is inert, capable of firing blanks, or even a real firearm. You usually cannot tell from just looking at one if it has a round in the chamber. The only way that the actors, stagehands, and others involved in safely staging these scenes can know for sure that something is safe and ready for them is if it has been checked and not touched in the meantime. If you are rushing on stage with a firearm prop, you need to have the safety and peace of mind of knowing that it will do what it is supposed to if you pull the trigger and nothing more. Firearm props can be dangerous, can be fragile, can be complicated devices, and even if they may happen to be just spray-painted toys in your production, once they become theatrical props they are no longer toys, and should not be treated as such.

## **Know your props.**

You need not know the full name and history of the model of firearm your character carries, or be able to field strip and clean it. But, you should know what your prop is capable of doing—and which levers and buttons to use or avoid so you do not accidentally drop a magazine mid-scene. What parts need to be able to move for the prop to function? What parts might pinch, burn or otherwise hurt you? The most common blank firing guns in this country vent the hot gasses and powder residue out to the top or side, not straight out the barrel, so the dangerous areas may not be what you would expect.

## **Keep your finger off the trigger until you intend to fire.**

This is one of those rules that we have to adjust from real firearms safety practice. By *you*, I mean both you the actor when not performing, as well as you the character when on stage. The best place for your finger when not about to shoot is generally extended alongside the frame of the firearm, just above the trigger area, as though pointing in the direction of the muzzle. From here, it is a very quick and easy motion to pull the trigger, but you are much less liable to do so by accident.

This is not just an actor and audience issue, but a character issue. If your character is trained in firearms (police, military, so forth) then they should not be waving around a firearm with their finger on the trigger while giving their monologue. Granted, you may be portraying characters who are not supposed to have firearms training, or who are supposed to be a little dumb and unsafe, so of course in those situations it is up to the actor, choreographer, and director to decide how to handle the situation. Safe and properly-trained firearms handling should be your default, though, just as safe and intelligent sword handling should be.

## **Do not point the muzzle at anything you do not want to shoot.**

Here is one rule that is paramount in real gun handling, but needs some flexibility in theatre. There will be times when you need to point a firearm prop directly at someone, when no amount of cheating the angles will get you out of that. At these times it is vitally important to know that you have a prop that makes it safe to do this.

This rule should be a bit more concrete for any trained characters; if someone friendly passes through your field of fire, you should drop your muzzle to the ground until they are clear. The best place to have a gun pointed when not actively targeting someone is towards the ground in front of you. The cliché is of a gun held close to the head, aimed straight up; a cliché for which we can thank mostly film and TV, since directors love that tight shot that can get the gun next to an actor's face in close-up. Down at the ground is much safer though, both with real firearms and especially with something like top or side venting blank firing guns. It is standard practice for military and police gun handling. Do not forget the audience, either. Pointing guns directly at the audience is a strong choice to make them feel uncomfortable, and should not be undertaken lightly or without the best assurances of safety.

### **Do not be afraid to use hearing protection when firing blanks.**

It is not macho to have bleeding ears and tinnitus. Especially when indoors, and/or up against a solid wall to reflect the noise, blanks can be extremely loud. I was recently working with twelve gauge shotgun blanks on a film set and had the plastic face fall off a clock on a wall some thirty feet away, just from the shockwave of the noise. Those cheap, disposable foam earplugs work well, and can be trimmed down to size so they don't stick out conspicuously.

Now on to the fun stuff!

First and foremost, remember that a gunfight is a fight. It is not a shooting range, it is not a carnival game, it is a fight, and to tell that story in a way that is believable and exciting to watch, we have to be able to see that in your body language and gun handling. If you do not carry yourself and your weapon as though there were potential for deadly harm to yourself and to others at any moment, you are not telling the audience that there is a real threat to the characters. Sure, you could perhaps just casually reach out and pull the trigger, and that is a valid character choice if made for the right reasons, but it is usually not the right choice if your character is in a real fight and not just an execution.

Take a look at the posture in the following picture, demonstrating a typical combat stance with a M4 carbine. This is a universal close-



combat firearms position, such as might be used in a police raid or by American soldiers in Iraq.

Take away the weapon and it becomes clear what the feeling of the posture is all about. This is a fighting stance,

make no mistake; wide, low base, guard up and extending from the center line with the elbows in close (one is reminded of Wing Chun and other close-fighting systems there). Modern firearms design and tactics have enabled close-quarters firearms combat to become more ergonomic, and allow more natural fighting stances comparable to those in other martial arts. Holographic sights, shorter bar-

rels, and forward grips facilitate leaving both eyes open, the head relatively upright, and the arms in a good fighting position. Look around and you will find similar stances in just about every martial art, from Chinese spear techniques to *Codex Wallerstein*, *Fiore dei Liberi*, and other longsword manuals.

The stance to the left assumes the target is being actively engaged. When sweeping a room before any shots have been fired, searching for a target, or otherwise on the suspense end of the action continuum, you probably want to be in more of a low ready stance as pictured earlier with the barrel pointing down at an angle and the weight more centered. It is worth developing a good *low ready* stance; this is your *en guard*, your ward, your *kamae*, it is the place where you ideally start the fight and end it. You should look alert, prepared, on balance, but without the tunnel vision that looking down your sights can give you. This is the position from which you are scanning the environment for threats or targets, or trying to identify friend from foe. The head is up scanning the horizon for threats. From a theatrical standpoint, it also gives you somewhere further to go when the fight begins. Putting it into sword terms; If one started smallsword fights with the sword fully extended on target before you even came into measure, it would be hard to signal to your partner and to the audience when the attack begins. We are used to being able to signal intent by extending. Same in boxing; you can throw a strong punch by just moving your body towards your opponent while your arm is already extended...but it would look silly to stay that way through the whole fight. Boxers snap back to their guard. Gunfighters should snap back to their low ready stance.

Keep in mind that what begins as a gunfight may not end as one, and vice versa. Some staged fights begin with gunplay, but then characters either ran out of ammunition or were disarmed. Often the biggest danger in close-quarters fighting involving a gun is that your gun may be taken away from you and used against you. Many police officers who are shot get shot with their own sidearm. Your stance should be geared around balance, control, ability to move well and use cover, and weapons retention. You may need stack up with your team-mates, run through doorways, shoot from behind cover, or move quickly over uneven terrain, all of which is easier with a stable but compact posture.

Also, think about recoil. The force of recoil comes from a basic physics phenomenon we are all familiar with; every action has an equal and opposite reaction. Thus it is the mass and momentum of that mass being fired out the barrel of a gun that creates recoil. This force pushes back directly opposite to the path of the projectile, which generally means it is pushing back into the shooter's grip along a line about an inch or more above their grip. This creates a lever such that the recoil is generally seen to be both a backward force (kick) and an upward movement of the barrel (muzzle flip) as it pivots around the axis of your wrist, the latter being most pronounced in higher caliber and compact handguns where high power and shorter barrels amplify the effect.

To compensate for this, most combat gun handling tries to brace against the backwards force (either through solid arm positioning on a handgun or placing the butt stock of a rifle or shotgun firmly against the shoulder prior to firing) and minimize the muzzle flip, since that takes you off target. Some people, when picking up a

heavy firearm, will tend to lean back to counterbalance the weight held out in front of them. This makes you especially susceptible to recoil, as well as otherwise off balance for fighting, and does not visually read well as a fighting stance. A more aggressive, forward leaning stance both helps control recoil and gives you a better looking, better working platform. The better you can control your muzzle flip, the faster and more accurately you can squeeze off multiple shots on target. Trained gunfighters can land a *double tap* (two quick shots in succession, usually to the center of mass) in very short time and within an inch or so of each other. Those who forget about muzzle flip do so at their own peril.

Given that our props are not launching any mass out the barrel at high velocity, why should this matter? Because that is what we are asked to convey. A good combat stance is one that will minimize recoil. If you casually hold a large-caliber firearm out in one hand and fire it without any recoil, people will know that it is fake. On the other hand, if you have got a really good and solid stance and fire the same prop with no recoil, it is much more believable, selling the reality of the prop and action as well as giving the actor a more dynamic and powerful presence on stage. It is akin to using lightweight aluminum broadswords- the safety and comfort of having lighter, duller swords is nice, but you have to more consciously sell the heft and power a bit to make the fight look right.

You could just fake recoil, but that has its own hazards. With blank firing props, this can potentially increase jams. Recoil is like an accent—if you can do it well, it can add to the overall production, but if you cannot do it well...best not to even try.

You may need to portray a character with bad gun handling prac-

tices, just as you may need to portray a bad swordsman, but even as Viola in *Twelfth Night*, you still need to preserve the illusion that the swords are dangerous and have the proper heft, and you need to maintain a basic control of the weapon. You have to separate the elements of good weapons handling that are about illusion for the audience from the parts that are about looking like you know what you are doing, making deliberate choices about which you keep and which you discard for comedic and dramatic effect. Of course, at all times you also have to maintain the elements of weapons handling that are about safety.

How a character holds their gun can speak volumes about them. Would a 1930s gumshoe, a modern SWAT team officer, a *gangsta* thug, a cowboy, and one of Napoleon's troops all hold their firearms the same? Of course not, and neither would a superhero, an alien, and a cyborg, for that matter. Most of what has been mentioned above comes from modern police, military, and security protocol, but there are plenty of other options and genres out there, as there is more to swordplay than single-sword.

There is a whole other world of martial arts and sciences out there to explore, everything from muskets and bayonets to old-west gun spinning, Special Forces tactics to laser blasters. And, as with swordplay, knowledge of real-world skills used by combatants can only help in the staging of scenes of conflict. The best results require combining that knowledge with the artistic sensibilities of a director, the character insight of an actor, and the flow and physical narrative and downright trickery of good fight choreography.

Have fun, play safe, and look good!



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# THE SOUNDS OF VIOLENCE: A Detailed Look at the Process of Orchestrating Sound in the Staging of Fight Sequences for the Professional Theatre

by Dale Anthony Girard

**W**hen one thinks of the “sounds of violence,” one frequently conjures up images of foul words, screams, and yells of hate and fury. There is, however, a great deal more that is distinctive about violence, or the impression thereof, and the numerous sounds that surround it. In a survey conducted at the University of Hartford (1999) a group of students were asked a series of questions concerning real and staged acts of violence. The survey did not ask the students to rate the degree of violence, or to pass any form of judgment on the acts, but to merely cite their immediate emotional response to the violence at the time it was viewed. Although the survey included in its categories news footage (such as the Rodney King beating or the Los Angeles riots) and talk show violence (such as the mauling and brawling that regularly appears on shows like “Jerry Springer” and “Geraldo Rivera”), 34% of the students had a greater emotional reaction to the staged violence of film and television. In fact, the only form of violence that had a greater effect of those surveyed was violent encounters the student had personally experienced.

What then gives fight sequences that are staged for film greater clout than real human encounters captured in the same medium? In his essay “When Screen Violence is Not Attractive,” Clark McCauley puts forth that it is the viewer’s ability to make intellectual distinctions about the reality or non-reality of viewed violence which then directly affects their physical and psychological response to the violent footage (McCauley). Film and theatre theorist Dr. Aaron Anderson answers the question this way: “For instance,” he says, “viewers are very likely to be disgusted by documentary footage of mutilations (either animal or human), but conversely likely to be entertained or amused by basically the same visuals when displayed in a horror film. This has everything to do with the “frame” of the depictions. In this example, the frame of the documentary footage signals to the viewer the ‘reality’ of the representation, while the ‘frame’ of the horror film signals ‘fiction’ to the audience, thus allowing them to enjoy what is essentially the same spectacle” (Anderson, 1).

Does this then mean that the only deciding factor between real and non-real violence is the viewer’s known perception therefore? Is our knowledge of the violence’s “frame” the only factor that allows the viewer to enjoy staged film violence? No. According to the survey conducted at the University of Hartford, the filmed violence isn’t just enjoyed more; it has a greater emotional impact.

What else then gives fight sequences that are staged for film greater clout than real human encounters captured in the same medium? Is it the ability to manipulate the camera angle, control the eye of the viewer, showing them an overwhelming arsenal of special effects? The answer to this is yes, and no. The use of editing in controlling what a viewer sees, when they see it, and for how long it is seen is well documented in most books on film directing and editing. The work of the Kuleshov Workshop in early 1920’s

(a group of students under the tutelage of Lev Kuleshov in the State Film School in Moscow who developed a primer of cutting techniques that allowed them to manipulate filmic space in such a way that the juxtaposition of different pieces of film, even pieces shot for other purposes, could convey both action and meaning while having a specific emotional impact on the view (Konigsberg), paved the way for film editing as a tool for audience emotional manipulation.

Add to the film editing process such effects as slow motion, freezes, matting, and computer imaging and the viewer cannot help but see the violence not as it is, but as it is intended to be seen. Further special effects such as pyrotechnics, blood bags and bullet hits only add to the graphic depiction of the violence. So yes, the ability to manipulate the camera angle and to control the eye of the viewer, bolstered by an ever growing supply of special effects, does give film fight sequences a larger emotional impact than real human encounters captured in the same medium. How could it not?

The graphic depiction of violence, and the number of such encounters seen in today’s film and television productions is said to be desensitizing viewers to real acts of violence. According to a 1992 report from the Center for Media and Public Affairs, “The average American child will witness over 200,000 acts of violence on television including 16,000 murders before the age of 18.” According to the University of Hartford survey, the students were not desensitized to acts of violence that involved them, but rather they were only less receptive to news reels and live footage of actual events. Perhaps this is in direct relation to the “frames” of the violence expressed earlier by Dr. Anderson. This may also be due to how Hollywood has raised our expectations of violence. It is probably more than likely a combination of the two: the audience’s ability to properly frame the violence within its fictional boundaries coupled with Hollywood’s various forms of image manipulation. In this, the presentation of staged film violence has conditioned the public to “believe” what is seen on the movie screen and therefore respond less passionately to true acts of violence. According to the study, violence still affects the observer, but perhaps film violence has raised expectations to the point that in the case of real violence the audience is relegated to the position of passive observer.

Although theatrical violence is not real, it is witnessed live and presents an element of human contact that film cannot. If Dr. Anderson’s comments on Mr. McCauley’s theory are correct, then a theatrical audience would apply their “suspension of disbelief” and “frame” the violence accordingly. Yet again, of the students surveyed, 54% had a greater emotional response to the film violence than staged theatrical violence. In fact, theatrical violence offered within a dramatic construct, had less impact on the students than filmed footage of actual physical violence. Hollywood’s passive observer has ceased to respond to events devoid of expected content.

This then brings us back to the previously stated question: what then gives fight sequences that are staged for film greater clout? Is it only the ability to edit a film and control the eye of the viewer? If so, then there is no hope for the dramatic stage. No matter how “cinematic” the style of a production, there are no close-ups, quick cuts, reactions shots or montages on stage. There are only areas of light and dark and the audience has the freedom to look outside a scene, at one individual over another, at the whole stage, or at their program—the director has no real control over where the audience looks.

Resigning to the fact that stage is stage and film is film, there are still elements that can be addressed and improved to better effect the theatrical audience. In regarding film, filmmakers lessen the distance between reality and its recorded depiction by altering a scene before it is shot. Actors are treated with makeup to look better before the lights, lights themselves are used to help establish the specific mood, space and place of the scene, to manipulate a viewer to feel a particular emotion that would not be present unless they were personally involved in the events depicted. This could further explain why real acts of violence are less effective to the viewer—they also lack proper makeup and lighting. The participants’ physical appearance is not addressed in news or documentary footage, nor is there appropriate lighting for the fight’s proper mood. The stage, however, does have makeup and the possibility for some of the most complex lighting designs, and yet fights on the dramatic stage still have little emotional impact.

Is the camera the key? This brings us to the answer provided earlier—yes, and no. It cannot be argued that editing plays a great role in manipulating the emotional state of an audience. But it is not the only tool. Makeup and lighting (both good and bad) are a constant in both mediums. Further, both stage and screen have the use of certain special effects (including explosions, blood and bullet hits, etc.) that can be used to make staged violence more graphic than reality. What is missing from both real violence and that of the stage is sound—film sound. Visual content, no matter how well edited, cannot have as dramatic effect on the viewer as that which is accompanied by the appropriate sound effects.

It is in the concept of sound support for violence that Mr. McCauley presents his strongest arguments. He agrees that a variety of things can act as framing devices to distance the viewer from the “reality” of the violence; and that sound can serve as a very effective framing or distancing device. His studies found that if a musical score was added to the gory documentary visuals, viewers were much less likely to be disgusted by the mutilation (McCauley, 144-162). “For instance,” Dr. Anderson says, “background music signals a degree of distance from ‘real’ violence and in essence frees the viewer to appreciate the movement as entertainment. This works on top of the other framing devices at work in film and onstage that all signal ‘entertainment, relax, enjoy; interestingly, though, music also seems to add to the heightening of emotions—to the ‘reality’ or intensity of feelings in horror films and fight scenes. So music can be said to both make the fight ‘feel’ more real while at the same time contradicting it as ‘reality’” (Anderson, 1).

It is really no surprise that sound is a key element in the movie industry—and to the selling of film violence. It is an element that

is not in live action and news footage. Yes there is sound, but not sound that is manipulated to provoke a specific emotional response. In fact, much of the real violence aired in news productions and in television shows such as *COPS*, need to add subtitles to clarify any spoken dialogue. Sounds that appear in real life are incomprehensible or boring when directly transferred onto film. Due to the nature of the recording process and the psychological distance of the viewer, sound materials must be edited into a form that, in conjunction with the completed film itself, leads the viewer down the emotional path that the director wants the audience to travel (Taub, 167).

In contemporary film and television the violent acts contain every sound (or silence) deemed necessary for the fight sequence. This includes not only the thump and “pow” of the actual fight but also the sounds of the weapons, armor, costumes, props, set, crowd, and combatants themselves. Although this practice is an established constant in the film industry, there has been little integration of the concept of fully orchestrating sound into the production of violence on the dramatic stage. This is one reason why stage fights presently have such a limited impact on the viewer.

In five of the most recent publications on the art of staged conflict (Girard, *Actors On Guard*; Hobbs, *Fight Direction for Stage and Screen*, Lane, *Swashbuckling*; Martinez, *The Swords of Shakespeare*; and Suddeth, *Fight Direction in Theatre*), the sounds of violence are barely addressed. Three of the five manuals mention the topic and acknowledge the importance of sound, but a detailed examination of how and why is generally neglected. In response to preceding data, and the obvious need for comprehensive treatment of the subject, this thesis will present a point-by-point overview of the sounds of violence; defining the proper orchestration of sound for theatrical fights in order to better draw the proper emotional response from the viewing audience.

#### *SOUNDS OF THE SILVER SCREEN*

As demonstrated earlier, the reception of cinematic violence is not as simple an act as it may first appear. In analyzing violence on both the contemporary stage and screen, spectators tend to primarily discuss the act—i.e., the image and its effects. That, however, is not sufficient. As indicated earlier, the data in Mr. McCauley’s research showed much of the dramatic impact of violence derives not from the frame of image presented but from the sound that supports that image. That portion of his work demonstrates how dependent audiences have been on the sounds of violence in stimulating mood and comprehending the story being told.

Ever since the silver screen converted to “talkies,” production teams have attempted to add dynamic sound to the action taking place in front of the camera. More recently, the creation of the “proper” sounds necessary for physical encounters has become such an integral part of film and television productions that specialists—like that of the sound editor (sound-effects editor), a specialist who works primarily on assembling and synchronizing special sound-effects (Konigsberg, 335), and the foley artist, a specialist who recreates the sounds of movement and other sounds in a recording studio after a film has been shot, has been developed (Singeleton, 68). Within the controlled environment of their studio, the sound editor and the foley artist “manipulate” every sound

to be included in a film, attempting to create the exact sound needed to accompany every act or action of the fight sequences (Konigsberg, 335). Through the use of computers and digital recording, pitch (the relative “highness” or “lowness” of a particular sound); rhythm (the temporal pattern produced by the grouping and balance, or conversely, the imbalance and unpredictability, of sounds and dialogue during a fight); duration (the length of time for which a sound or silence is sustained); volume (the magnitude of a sound); quality (the essential character or distinguishing attributes of a sound); and intelligibility (the identification and clarity of a sound and its ability to convey a certain meaning, emotion, or message) are controlled precisely (Raphael, 1: 12-15). Such control of these elements, however, is something that cannot easily be transferred to live performance in the theatre. Consequently, the fight director in the theatre must take the time to actively listen to the sounds of violence within staged fights.

### *KNOWING WHAT YOU HEAR*

The “conditioning” of today’s movie audiences through sound makes the believable presentation of stage violence considerably more difficult. Even with highly trained actors, countless hours of rehearsal, and a flawless performance, without the addition of appropriate sound-effects audiences most likely would respond to a staged fight with incredulity. This fact is demonstrated in the minimal emotional response to theatrical violence in the students surveyed at the University of Hartford. It can be further exemplified in a simple experiment. Try viewing a favorite film fight with the sound muted. Generally, the overall impact of the sequence will be greatly diminished.

Such facts pose the question of discernment between “real” sound and “reel” sound. Film sound does not resemble what the audience would hear in real life; rather, it approaches the audience’s impression of how that sound should be perceived (Taub, 171). This manipulation of sound has created a “knowledge” or “truth” based on the editor’s opinion and experience, and not on reality. Therefore, when a modern audience member observes a theatrical fight, a fight that may contain a variety of “real” sounds, subconsciously they compare that experience to expectations conditions by film and television fights, and most likely they leave the theatre dissatisfied. To paraphrase an old saying: film audiences may not know the truth, but they know what they like!

A fight onstage, however, is not intended to be real in a strict sense. Rather it is intended to move the plot forward, saying what needs to be said about the characters and their circumstances in a way that the audience can accept and understand. In a real fight sound is the “sloppy” by-product of the immediate physical action. If stage violence is to compete with film fights, generating specific emotional responses from the viewer, the sound must be planned and not just a sloppy by-product. Sound, as such as any other part of the production design, is necessary to tell the story effectively. Therefore, ignoring the sounds of physical conflict, as presented in filmed violence, at a critical moment in a production can destroy communication and the meaning of a particular dramatic moment, confuse an audience and decrease the emotional impact of the scene. It has been proven over time that for modern spectators believability is determined by the plausible representation of what seems to be actually occurring, and not necessarily the truth.

### *LIVE SOUND AND VOCAL ORCHESTRATION*

In film and television, live sound is the sound that is recorded from its original source as opposed to sound derived from a recording (Konigsberg, 194). Onstage it is sound presented from its original source at the point of observation, as opposed to any prerecorded sound. Although this category could cover a breadth of live sounds including the clash of swords, thunk of armor, or the thump and bump of any two colliding bodies or objects onstage, all of these sounds can also be artificially produced and played back later. The common element of “live” sound in both stage and screen performance is the actor’s voice. It is the one variable controlled, at least to a certain extent, by the actor. Whereas most sound effects could be reproduced artificially, the problems of lip synching vocals during a staged fight would be astronomical. Therefore, in this section we will treat the actor’s voice as the primary element of live sound.

When considering the voice in regard to live sound, it is important to look at the contributions above and beyond that of conveying meaning through spoken dialogue. The inherent traits of the voice must be explored. This very subject was the topic of Bonnie Raphael’s series of workshops and articles on “The Sounds of Violence.” She explored the use of actor’s voice in relation to how its pitch, duration, volume and quality could be used to better tell the story of the fight onstage. Her articles, however, dealt with the issue more from the viewpoint of a voice teacher and coach than from that of a fight director. Because of this she did not address the full potential of the voice as a tool for manipulating the audience’s emotional response to the violence they see onstage.

In considering the voice then, its addition to the sound design of a fight sequence must be considered beyond that of the vocal techniques presented by Raphael. The inherent traits of the voice and their relation to aggressive physical activity must be investigated. As pitch, duration, volume, and quality of the voice are generally related to the specific activities of the fight, rhythm (and to a lesser extent volume) is an independent, artistic variable that can be controlled live onstage. These variables can, of course, be altered in a studio, but onstage there is no post production mix. Changes in breath, sound, silence, and delivery of lines onstage are live, and proper orchestration of these can make a critical difference in a fight’s presentation.

Even when the traits of the actor’s voice are identified and added to a fight, they can be lost, or muted if not orchestrated properly. There is a great potential for overlap, where one actor’s voice covers that of another actor’s either by accident or intention (Singleton, 118). If unplanned, such an overlap could work against the designs of a fight sequence. Therefore, the essential characteristics of the actor’s voice must be carefully orchestrated with the other voices and sounds of conflict, much the way they are in the movie sound studio. Consequently, the actor must remain aware of how and when he and she is using the voice, while simultaneously conveying the feelings, thoughts, emotions, and clarity of imagination experienced by the character being portrayed.

To avoid misleading or misinforming the audience, both the actor and the fight director must focus on the full spectrum of natural vocal sounds within a fight. Finding the natural vocal sounds of a fight involves significantly more than simply developing a “grunt-per-move ratio.” Rather it involves exploring sound patterns that

reinforce the movement of the fight. It is imperative then that the sounds be “character specific,” not actor specific. These sounds come from the world of the character, much like a specific dialect or physical mannerism. Character-specific sounds must fully support the activity, situation, and circumstances of the play, character and the conflict.

#### *VOCAL SOUNDS*

As expressed in my book *Actors on Guard* (447-448), there are generally two types of vocal sounds within a fight: voluntary and involuntary. Voluntary sounds are those that the combatant releases by choice and include lines of dialogue; aggressive, threatening chatter; challenging, taunting sounds; and intentional moments of silence. All voluntary sounds result from intention or desire, not accident. Because of this, voluntary sounds generally emanate from the aggressor. They are more predictable and controlled than involuntary sounds and can vary widely in pitch, volume, and quality. Because the character controls voluntary sounds, they generally consist of a combination of closed and open sounds, with consonants used to break up the open vowel sounds, which produces a “logical” series of sounds (Berry, 101).

In contrast, involuntary sounds are reactive, resulting more from accident or impulse than from the conscious exercise of will. Involuntary sounds include the natural sounds of the working body and include grunts, groans, sighs, and other unintentional phonations on exhalation. They can also be reflexive responses to unexpected stimuli such as wounds to the body, hard physical contact, startling or aggressive actions by an opponent, or anything that catches the combatant by surprise. Because they are reactive, involuntary sounds generally come from the victim. Since these sounds are unpredictable, spontaneous resonances not subject to control of the will, they tend to exhibit a great diversity in pitch, volume, and quality. And because these sounds are quick physical responses, the sounds produced are generally open and possess instinctive, primitive qualities (Berry, 101).

Within the structure of the fight, it is important to find the contrasts between voluntary and involuntary sounds and to explore their many variables. Through an understanding of the nature of the sound (whether active or reactive), the actor develops a better and more dynamic presentation of a character in conflict.

#### *REACTIVE PHYSICAL VOCAL RANGE*

In a perfect world all sounds would be “organic” (truthful to the action being presented); unfortunately, the onstage world is less than perfect, and not all sounds can be organically created onstage. For example, an actor cannot react organically to a cut wrist if no cut exists, nor a blow to the stomach or a sword in the chest if these actions have not actually taken place. The “involuntary” sounds generated by these actions, which are produced naturally in the real world, then, must be created voluntarily in the theatre. For this it is important to understand the “reactive physical vocal range,” the correspondence between the relative vocal pitch and the part of the body being attacked.

In developing the sound design for the punches in the *Rocky* films, sound editor Frank Warner divided the body into three parts, upper, middle, and lower, and constructed a different sound recipe for each section. Each section was then broken down further into vari-

ations on individual punches (Taub, 172). The idea of this sound recipe is here developed into the following Reactive Physical Vocal Range.

Like the ripples undulating from a stone dropped in a pond, the vocal register of the voice rises by degrees. The lowest vocal register starts at the body’s middle, or physical center (around the diaphragm) and builds in pitch outward from that point. When we stub our toe or receive a paper cut on a finger, the involuntary sound emitted is in our higher vocal register; but when we are struck in the stomach or hit in the crotch (both men and women), the pitch drops. Simply put, as the stimulus for the involuntary sound moves away from the center, the pitch rises; conversely, as the sound moves closer to the body’s center, it becomes lower in pitch.

*The Cosmic Inversion.* It is interesting to note that the reactive physical vocal range is used quite differently in comedy. One of the basic techniques of comedy is to establish a particular pattern, and then to break it, thereby subverting the realistic effect. In respect to vocal technique in stage combat, comic inversion is the process of offering contradictory vocal reactions to real and believable physical injuries. In his book on fight directing, J. Allen Suddeth refers to the comic inversion as “vocal opposites” and suggests that a fight director should explore such things as a big masculine character who reacts with falsetto voice or a female who uses her lower register for comic effect (Suddeth, 117). Cartoons provide perhaps the best examples of such vocal opposites when they show characters who, when hit in the head with a frying pan or anvil, emit a slow, deep vocal response. Other characters may react with sharp, high pitch when kicked in the groin, and still others may not respond at all on being hit hard in the stomach. Contrasts and/or reversals established by the performer’s seemingly inappropriate reactions to a hit could be quite humorous if used selectively and unpredictably.

#### *DEPICTING AN INJURY*

Depicting an injury presents unique problems for the actor. When a person is injured, he or she emits an involuntary sound at the time of impact; but that is not the sole effect of the injury. Continued and/or specific movement can aggravate the wound; the beating of the heart can cause it to throb, loud sounds can cause an injured head to ache, heavy attire or armor can further injure a bruised or battered body, and so on. All of these can generate involuntary sounds that result from various levels of pain. The pitch of the sound generated is determined by its location on the body; its volume and duration depend on the intensity of the injury; and its quality and rhythm (generally most evident in breathing and vocal patterns established after the injury) depend on the nature of the wound.

Again, although the actor’s reactions may not be “real,” they must appear real and must remain truthful to the action. It is important to find the “correct” vocal response because every member of the audience has in some way experienced and/or heard the involuntary sounds of pain whether in reality or in films and television. If the sound chosen is not perceived as truthful, the audience will sense a falsehood (if only on a subconscious level), and this reaction will invariably diminish the effectiveness of the fight. Correctly and skillfully developed vocal orchestration, on the other hand, can create the illusion of spontaneity and real danger.



### PLAYING THE PAUSES

So far in the process of isolating and controlling the vocal sounds in fight orchestration, the focus has remained on sounds in response to specific actions and reactions, not upon the sounds of inaction. Between the actions, activities, beats, and phrases of a fight, there are moments of rest. These, however, are not necessarily moments of vocal rest. In other words, the effects of an injury sustained can still be heard, the fear and tension of the characters may be audible, or the characters' physical strain and fatigue might be heard in the rhythm and sound of their breath. During these breaks in the physical action the tension generated by what has come before must be sustained, carrying the listener into the next sequence of action. The sounds during a pause in the action should "summarize" the previous action and should inform the audience who is in control, losing control, out of control, or being controlled. They are, therefore, frequently bridges to a greater understanding of the physical encounter for the audience.

### VOCAL VARIETY

As the voice is explored and used within the fight's orchestration, it is important to remain aware of the differences and similarities in the actors' voices. Differences render them distinctive in the orchestration, whereas similarities allow them to blend with other voices. To best emphasize each actor, the fight director must strive for the greatest difference in sound, while remaining aware of the demands of character and circumstances. If the combatants sound too much alike, the intelligibility of the story diminishes because of the loss of clarity about who is being affected and in what manner. Hence, the actors' voices must differ enough in pitch, rhythm, volume and quality to allow the audience to identify characters' actions and reactions by sound as much as sight.

### THE SOUND OF IMPACT

In addition to the actors' voices, the orchestration of a fight consists of the sounds of body against body, fist to flesh, bone on bone. Such sounds are essential to a fight because they convey not only that contact has been made but also the strength or degree of that contact as well. The problem in conveying this information is twofold: first, an actor cannot be subject to an actual array of contact blows, and second, many real contact strikes and blows sound quite similar. For an audience to hear the same sound over and over would quickly become boring. And even if the audience could accept the fact that many real punches sound the same, they'd never accept the sound. According to sound-effects editor Frank Warner, "actual punches sound tinny and weak, possessing none of the strength, power, and bone-crunching anticipation that film punches have (Taub, 172)." In creating the sound of impact for the *Rocky* films, he believes that it shouldn't resemble the sound as an audience would hear it in real life; rather it should approach the audience's impression of how that sound should be perceived (Taub, 171).

Whether these sounds of impact are created manually or mechanically, they must create the impression of truth. Like the reactive physical vocal range described earlier, the sound of impact on the body has a different pitch depending on the part of the body being attacked. Similar to vocal reactions, contact made to the center of the body generates a lower pitch than a blow made to a limb or to the face. As contact moves away from the physical center, the pitch of the blow rises.

In orchestrating a fight this factor is significant. The wrong sound at the wrong time can create the impression of a "fake" fight, destroy the illusion the director has constructed, and seriously damage the story being dramatized. If the intention is to show the truth of a character's circumstances and the underlying relationship between actions, the sounds of those actions must match the expected sounds. Sound for sound's sake or inappropriate sounds can distance an audience from the world of the play as quickly as a poorly choreographed or poorly executed fight sequence.

### KNAPPING THE BLOW

In the studio the desired sounds of impact can be created easily, but in the theatre it is considerably more difficult to achieve believability because actors onstage generally must create the sounds themselves as they perform the fight. These self-made sounds of impact are known as knaps (Martinez, *Combat Mime*, 86). The term is used to represent the various ways in which a combatant can safely create the sound of a punch, stroke, blow, or kick in order to heighten the illusion of violence. Knapping can be achieved in a number of ways: by either combatant clapping his or her hands together, by light contact of one combatant's hand, foot, or fist with a designated muscle group on the other fighter; by the combatants striking each other's hands; or by a fighter slapping muscle groups on his or her own body (Lane, 112-116). Someone else onstage can even execute the knap. Not only do these techniques keep the trick hidden from the audience, but they also provide the fight director with much-needed variations in the pitch, duration, volume, and quality of the overall sound of the fight.

### FOLEYING THE FIGHT

The clapping of hands and other knapping techniques provide a spectrum of impact sounds that is greater than that of actual combat, but the sounds that these actions actually generate is fairly limited. The live sound aspect of a knap can only vary so much in pitch, quality, volume, and duration. This limits the scope or range of impact of the sound effect. Technology and the magic of modern theatre can alleviate many of these problems. Multi-track digital recorders, compact discs, and the digital keyboards can be used to do for the stage what the foley artist has done for film. The specific sound of impact can be designed in a studio in the same manner that Mr. Warner developed the hundreds of punch effects for the *Rocky* films. Once the technical staff and fight director are armed with such a vast array of prerecorded sound effects, a member of the sound team can "foley" the fight, adding the required sound as the action takes place onstage.

To insure that the sound effects appear indigenous to the actions taking place onstage, the foleyed sounds must be generated live and not be set on tape or CD in apparent synchronization to the fight sequence. Because the fight is performed live and not set on film there is a great likelihood that the time and tempo of the performance may vary. If the sound is recorded and then played through the fight, the actions onstage and their accompanying sounds will be out of synch—much like when a film's sound track is not synchronized to the action on the screen. New technology such as digital recording helps alleviate this problem, but no matter how the sound is cued up, the sound must be in synch with the action it is intended to support or the dramatic integrity of the piece is lost.

With synchronized sound, a foleyed fight must also see that the

sound is indigenous to the action. The sound crew must strategically place small speakers around the set in areas where the violence is to take place. This gives the audience the impression that the sound of impact is generated from the action onstage. Such a process removes knaps from the actor's responsibility and opens the stage to the infinite possibilities of film fight sound effects.

#### NOISES OFF

"Noises off," or offstage sound effects are another variable that needs to be explored when developing the score of a stage fight sequence. Off screen sound effects are a staple in the film industry. These sounds cover anything not originating on the screen but known to be a part of the scene or near the location where the scene is taking place (Konigsberg, 242). Such sounds add to the overall ambiance of the piece, giving the action on film greater depth. Although the term noises off generally refers to offstage sound effects such as the thunder sheet, recorded rainfall and indistinguishable voices (Mobley, 100), it can also be the honky-tonk jazz of New Orleans and the rattling of the offstage streetcar heard in the background of the "rape" scene between Stanley and Blanche in Tennessee William's *A Streetcar Named Desire*. These offstage sound effects can also be the rumble of battle for fight scenes in many Shakespearean dramas, automobiles and sounds of the city for the rumble in *West Side Story* the fog horn and bells in the final act of Eugene O'Neill's *Long Day's Journey into Night*, and so on. Simply put, fights and other acts of violence do not take place in a vacuum. Noises off can be used to present the specific environmental noises behind the dominant sounds of violence in a scene. As in film, the sound effects can be added to a theatrical production in order to give atmosphere, depth or further realism to a fight scene.

In addition to the atmospheric sounds of noises off, a vast array of other sound effects can also be added to a theatrical fight. Crashes (from crash boxes), whistles, buzzers, slaps (generated by slapsticks), sirens, gunshots, the clanging of steel on steel, and a plethora of other sounds can all be easily added into a fight's orchestration. Noises off, like any sounds recorded for film, can be manipulated and mixed to provide a great variety in pitch, volume, quality, and duration.

Because so many sounds are available, it is important to know what is needed and why. Although the main thrust of this paper is the incorporation of film sound structures into theatrical violence, it does not promote sound for sound's sake. Noises off, like any element of a fight, must be chosen carefully. Such sound effects are not random or meaningless; they are like notes of music that help make up the entire score of an orchestra. These "notes" must be selected for their ability to contribute to the whole, placed where they add to the score and not where they detract from it. William Hobbs drives this point home in the two short paragraphs he assigns to sound effects and music backing. He says that "sound backing can accentuate and heighten the mood and stimulate the audience's imagination. Its function is to reinforce the overall concept but the sound accompaniment must never become more important than the action which must always be the senior partner, although one must compliment the other" (Hobbs, 90). The "sound backing" must then be blended into the overall orchestration so that the encounter is clarified, precise character statements are made, the audience is manipulated to the proper emotional

environment, and the plot of the play is advanced.

#### MUSIC IN THE BLADES

In his book *Fight Directing for the Theatre*, J. Allen Suddeth refers to the rhythmic patterns of the cuts, parries, footwork and vocal exchanges of the performers as the "music in the blades" (Suddeth, 77-79). This music is another point to consider in the orchestration of a fight sequence. In one sense, however, Suddeth's definition is not fully descriptive, for the "music" to which he refers may be created by any objects used in a physical encounter, whether used for offensive or defensive purposes, and may include sounds produced by sticks, bottles, knives, chairs, etc. As with the other elements of live sound previously discussed, how these objects are used and the nature of the sound developed in their use (or in creating the illusion of their application) are critical factors in how they complement the physical dialogue and orchestration of the encounter.

Because anything is possible within a real fight, anything should be possible in a stage encounter. The music of the encounter, then, does not emanate solely from the weapons or props used (although that does affect the pitch and tone emitted); rather, it is the value of the action performed (with the prop or weapon) that determines this portion of a fight's orchestration. Because every movement within a fight possesses a specific value or significance to the character executing it, its ultimate value is established by the motivation for the action, the objective of the action, the character's commitment to that action, and its relative worth or utility. Obviously, because not every action carries the same value for the character performing it, the resulting sounds will be perceived as different by an audience. A "false" or trick attack, for example, has a different value than a thrust intended to hit home. As a consequence, the false or trick attack will sound distinctly different from the thrust, despite the use of the same weapon.

#### RHYTHM

Seldom do fights have a single steady beat where each action and reaction have the same regulated weight and speed. Rather fights are as varied and variable in tempo as the emotions that drive them. Consequently stage fights should be fast at times, slow at others, sometimes predictable, sometimes sporadic and unpredictable. The rhythm and duration of the actions within the fight are first established by the emotions and the objectives of the characters and then carried out through their actions.

#### MUSIC

Although there can be "music in the blades," there is almost certainly music in a film. Music has been a part of the motion-picture experience since the days of silent films when a piano, organ, or small instrumental group accompanied the action on the screen. The reason for the music at first may have been pragmatic: to cover up the noise of the projector. It did not take long, however, to discover that music added considerably to the emotional mood of the film. Once a sound-mixing process was developed that permitted music to be recorded separately from dialogue, motion-picture studios began to capitalize on the benefits of film music. Now, film fights and action sequences nearly always have some form of music to underscore and point the conflict on screen (Hobbs, 86). Because film fights depend so heavily on music to help bolster the audience's response to the depicted violence, the theatre should

better utilize this important part of the dramatic medium.

### *BACKGROUND AND FOREGROUND MUSIC*

In looking at the music presented in film fight sequences, it can be divided into two categories: background and foreground. Background music is music that accompanies the action of the film but does not come from any visible or implied source within the film. Such music creates for the audience a continuity to the film's visual images and also heightens the emotional quality of the various scenes (Konigsberg, 23). It is placed behind a fight sequence to help heighten the mood of the sequence, stimulating the audience's imagination. Despite its volume, which can be quite low or quite high, background music is not a part of the world of the characters. It is placed behind the scene to help push it forward, reinforcing the overall concept of the fight. Such music cannot become more important than the action; it is merely there to create a dramatic atmosphere appropriate to the action on the screen.

In contrast, foreground or source music is music that derives from a source seen on the screen such as someone singing, a radio, band or orchestra (Konigsberg, 135). The music is not in the background, but originates directly from the scene itself and is heard by both the characters and the audience. Such music can be used in the same manner as background music, to evoke in the viewer the correct emotional state for reacting to the action on the screen, or it may be used as a counterpoint. An example of this would be the lighthearted "Singing in the Rain" number sung by the character of Alex as he brutally rapes, and subsequently murders, a woman in the stage adaptation of *A Clockwork Orange*. Such music, known as "contrapuntal" music or sound, works in counterpoint to the image on screen to change the viewer's initial perception of the image.

Of course, background music can also be contrapuntal. An example of this can be found in Helen Edmundson's play *The Clearing*. In Act III, scene 1, there is Christmas music heard in the background while a soldier beats the character of Killaine unconscious and drags her body off stage. By presenting music that is a direct opposite to the fight sequence the hope is to provoke in the viewer a more complex and intellectually stimulating form of disharmony. Whether consciously or subconsciously, the contrast or juxtaposition of the music and the violence creates a feeling of uneasiness or discomfort in the viewer.

### *LIVE AND CANNED MUSIC*

In the theatre there are generally two types of music: live and canned. Live music is simply that, music that originates from the stage or surrounding area as opposed to music derived from a recording, which is "canned." Although the term "canned music" in the film industry refers to prerecorded music that is not written and recorded for a specific film and therefore generally used in a film as background music (Konigsberg, 41), the term is often applied to all prerecorded music, specifically arranged or not, used in the theatre.

Both types of music can be used in either the background or foreground. A piano player can play through a rough and tumble barroom brawl live onstage, or the same type of music can emanate from the pit or various speakers onstage or in the house. Although operas and music theatre are more commonly known for their use

of live music and straight theatre for its use of canned, any medium can use either—or even both within the same production.

### *ADDRESSING A FIGHT WITH MUSIC*

In addressing a fight with music it is important to determine if the fight is to be set *to* the music or *with* the music. Setting a fight *to* music is basically dance choreography, such as the ballet *Romeo and Juliet*. This is where the movements of bodies and weapons adhere strictly to the rhythm of the music (Hobbs, 85). Setting a fight *with* music means the fight begins and ends with certain musical cues and the rest of the routine moves with the general theme and mood of the music. This is the style most often used in opera, such as Gounod's *Romeo et Juliette*. Within this medium certain moments or actions of the fight can be accented by the music, or even set to particular notes within the score, but the larger part of the fight fits within the music rather than moving in time with it.

When a fight is set to music, the process is generally a collaboration between the fight director and the dance master/choreographer. There is little acting exploration in this form of fight, as the music and choreography are the primary means of expressing the story and the range of emotion experienced by the characters. It is important to note that when a fight is set to music like this, it will generally become unrealistic in appearance (Hobbs, 86). When the bodies and weapons move in time with the rhythm of the music, the music becomes paramount and the fight, no matter how realistic the actions, becomes a complement to the music. In most cases, therefore, if the intent of using music is to bolster the intended mood and atmosphere of the fight scene, the fight must be set with the music.

### *KNOWING THE SCORE*

If a fight is to be set with prearranged music, whether live or canned, the actions of the fight must either match the scope and color of the composer's music or be set in counterpoint. To achieve the dynamic effect of film music a fight cannot just coexist in time and space with the music. The wrong sound or music can take away a whole set of perceptual cues; lessening the fight scene's emotional impact on the audience. A great deal of care, therefore must be taken in not just finding music for a fight sequence, but in selecting and/or composing the appropriate music for each specific fight scene.

Selecting such music is generally not the job of the fight director. Although they, and the director may have a good idea what the fight may need, there are experts who can find or create what specifically is needed. Depending on the theatre, this may be the sound designer, sound technician, or possibly a composer. In any event, the first thing is to recognize the power of music to help influence the mood of the audience, and then to know how or what the audience should be feeling. Once this is decided, music can be found or created to fit the bill. Utilizing someone who knows such musical scoring can make all the difference in backing a fight with music.

In speaking about how such music affects a film, Frank Warner says, "Once music comes on a picture, it's a whole different shot." He later adds "When the music comes on, the picture blooms. It's like the difference between black-and-white and color" (Taub, 175). This is true of stage fights, they not only need color—they

need the right color for the scene being painted.

### NEGATIVE SOUND

Up to this point this thesis has drummed the need for sound within staged fight sequences. It has concentrated on a great variety of ways to address the sounds of violence and how to bring them up to the expected standards of film and television. This, however, should not be construed as a campaign for complete sound inundation. One can have too much of a good thing. Sound should not be added purely for the sake of adding sound. It is important to remember that any sound added to a staged fight sequence is added with the intention of better affecting the audience's emotional response to the action taking place. Because of this, sometimes the best sound is no sound at all.

Negative sound, or minus sound, is the term used in the film industry for the lack of sound—or silence. “Silence,” says Mr. Warner, “can itself actually be a very strong note at the end of a symphony of sounds” (Taub, 170). This is something that should not be dismissed. Although the removal of all sound takes away all the natural ambient noises in and around a fight—which in turn takes away a whole set of perceptual cues (fewer sense involved - lessened physical sensation). Negative sound is not “no” sound (Anderson, 6). The idea of negative sound is not to work without sound, or to operate in total silence, but to select moments of rest where there is no sound. Such acts of silence, used with selection and moderation, can have a dramatic effect on an audience. Like all the other aspects of a fight's orchestration, silence can play a crucial role.

### ORCHESTRATING THE SOUNDS OF VIOLENCE

As discussed throughout this paper, the control of pitch, rhythm, duration, volume, and quality exercised by the sound effects technician and/or Foley artist in the sound design of a movie fight helps to shape the story of that fight. Although the theatre is not yet as sophisticated as a motion picture recording studio, high-quality sound design is essential to producing a good stage fight. This is true whether the piece is comic or dramatic, contemporary or classic. Regardless of the social class(es) of the fighters or the culture or period in which a physical encounter takes place, there are appropriate and specific sounds to the violence. Each fight is as unique as the characters involved, their circumstances, and their surroundings, and the artists involved must understand the world of the fight, “visit” that world and then listen to the fight. If the theatre wants to affect their audience in the same way, and with the same impact as film fights do, it is imperative that each theatrical fight sequence be orchestrated both visually and aurally in the same way that film sequences are. Proper sound design and orchestration must be used to coordinate and support every aspect of the violence within the world of the play.

Whether these sounds are created in a studio or produced live onstage; it has been shown that they can effectively shape the audience's perception of the fight. As explained in this paper, to properly orchestrate the overall sound of the fight, all variables involved must complement, not compete with, one another. The selected sounds and music must be strategically mingled with one another to help the audience understand the characters, their motives, and the story of the fight—for that is the purpose, after all,

of the sounds of violence. The orchestration of sound within a stage fight, therefore, is necessary. For proper effect, however, the orchestration of a fight's sound should be done in such a way that if it were recorded, and played back or “observed” with the eyes closed, a listener could still understand the “story” of the encounter.

The need for proper orchestration of sound and silence in the presentation of fights on the dramatic stage must never be underestimated. There is certainly a basis of truth in the cliché that actions can, and do, speak louder than words; and the specific sounds of and around those actions are necessary to enhance and clarify them for the observer. It has been shown that without the proper emphasis on the audible portion of a violent act, a valuable part of the story can be misunderstood or even lost. If violence is to remain a useful tool for the theatre artist, the artist must not only address the act itself—its image and effects—but the sounds of violence as well.

In his book on fight directing, the famous fight director William Hobbs brilliantly sums up the tenor of this paper. He says that “Obviously the majority of stage skirmishes cannot be enacted truthfully and effectively if the only sound to be heard is the faint clash of weapons wielded by silent combatants....for without sound of some kind the effect can be like a silent film of the Keystone cops—all dash and go, with no piano in the pit” (Hobbs, 54). Mr. Hobbs is correct, and the data proves this—without the proper sound support, stage fights cannot compete with the film industry and will be relegated to the realm of passé classics. All dash and go, with no piano in the pit.

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# TOWARDS A DRAMATURGY OF STAGE COMBAT

by Meron Langsner

In the pursuit of including a useful and viable scholarly element to stage combat courses that would enable students to understand how the techniques they are learning fit into a production as a whole, I've put the following assignment on my syllabi for stage combat courses at Tufts University in the past three years:

*A 4-7 page paper on a play with a significant fight in it. You may pick a play from They Fight! or find one on your own.*

*First, explain how the fight or fights fit into the plot structure of the play as a whole and how character relationships are different before and after the fight and explain what character conflicts manifest in the fight. Remember that the characters affected are not limited to those who fight (for example, Juliet has a lot at stake when Romeo & Tybalt face off).*

*Second, if there are clues about how the fight might manifest itself in earlier parts of the script or descriptions of the fight later in the script that might influence how actors would execute them, detail those.*

*Third, come up with three different executions of the fight and describe how each one would change the overall arc of a production. This could be as simple as how things might be different if one character sustains an unscripted (but logical) injury that would change the actor's portrayal of them later in the play or as complex as exchanging swords for firearms and thus changing the entire world of a play.*

*There will be a brief in class lecture/analysis of Romeo & Juliet that will demonstrate what is required in this assignment.*

*They Fight!* is a book of scenes edited by Kyna Hammill and published by Smith & Kraus. *Romeo & Juliet*, having been the subject of a lecture, was off limits. The goals of this assignment are both scholarly and creative. Students are required to complete an in depth script analysis focusing on the motivations and repercussions of violence that in most cases includes characters beyond those in the fight. In addition, the requirement to explore different staging possibilities makes them realize the endless possibilities in interpreting a play. It is important that the students know that what is being sought here is not fight notation, but various explorations of staging options.

On the whole, this assignment has produced some of the best writing I have seen from undergraduate students. The tendency has been that they are trepidatious about the assignment as it approaches but almost all report that it is a fun paper to write. Since students are free to pick any play of their choosing, I've been treated to interpretations of violence that take on authors from Shakespeare to modern times. And often with surprising results.

I would add also that in one case the result of this assignment was part of a successful application to a prestigious dramaturgy internship for one student.

The best way to help students understand how stage combat fits into the structure of the play is to make them actively explore it. Not all performers fight in every play, but all participants in a play should understand dramatic structure. And, all students of stage combat should be able to articulate how what we do fits into the bigger picture.



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# DAVID BOUSHEY: Closing Distance

by Christopher DuVal

**O**n his way to perfecting his *dance of death*, Maestro David Boushey has earned scores of honors. For more than thirty years, he has been a leader in nearly every organization, or matter, pertaining to fight direction. He is one of twelve Fight Masters—and the only American to choreograph Shakespeare’s entire canon. Winner of three Los Angeles Critic’s Awards for “Best Fight Choreography”; he is Founder of The Society of American Fight Directors and The United Stuntman’s Association. He has coordinated more than three hundred fifty productions for such theatres as Mark Taper Forum, ACT, and the Oregon Shakespeare Festival. His film and T.V. credits include *Blue Velvet*, *Drugstore Cowboy*, *Twin Peaks*, *X-Files*, and *Highlander*. The list of Hollywood elite he has worked with range from Keith Carradine to Elija Wood, Mary Tyler Moore to Heather Locklear. Academically, Boushey has served more than 15 years as Master teacher at the University of Washington and has taught combat and movement at some hundred colleges and universities throughout North America. Inducted into The Hollywood Stuntman’s Hall of Fame, he has served as President of the SAFD and Treasurer to the International Order of the Sword & Pen. The interview that follows is a reverence to Duncan Ross and Duncan MacLeod, to William Hobbs and Ian McKay, to Cappel Ferro and Bob Fosse—to all who have shared in the *dance of death*, in David Boushey’s unyielding efforts to close the distance between him and immortality....

**Duval:** What are the challenges of being one of the nation’s top fight directors?

**Boushey:** Time! Never enough time! Most directors have no concept of how long it takes to do this work. Richard Ryan<sup>1</sup> got a few weeks on *Troy*, but that is rare. When I worked on *Highlander*<sup>2</sup> in Canada, the lead actor, Adrian Pall,<sup>3</sup> could do anything — instantly—but then we struggled finding the time to keep his various costars up with him!

**D:** How do you deal with actors of varying skills—or temperaments?

**B:** I hone my fights to the level of each actor. I try to make them look and feel good about what they are doing. Someone like Adrian Pall - his level of expertise - I might give him more advanced choreography: a good challenge. I never tell an actor, “So much for that, we better try something simpler!” Instead, I might say, “You know, I’m not happy with this move, let’s try this one.” This approach makes them feel better. I am not in this business to crush egos. I prefer leaving actors with the feeling they would like to work with me again. When you have been choreographing as long as I have you get the gist of an actor’s skill level fairly quickly—and keep some perspective as to how difficult it is to execute a fight.

**D:** Do you go into a production with the fight already worked out, or do you work *on the spot*?

**B:** I never create choreography until I work with the cast, get a feel for what they know, speak with the director, find out the details of the set design, costumes, lights, etc. The first few days I also review basic techniques with the cast: lunges, cuts, and parries. I advise that fight directors get a feel for things first: will characters be wearing capes descending to their ankles in this production of *Romeo and Juliet*? If so, that will certainly limit their movement and affect the choreography.

**D:** How many times have you choreographed *Romeo and Juliet*?

**B:** I have done fifty professional productions – and never the same way twice!

**D:** When you work on a production, with an unfamiliar group of actors, do you initially lay down groundwork – or do you get right to the choreography?

**B:** Usually, I stall a little bit: the first couple of days I tell actors “we’re going to spend some time learning basic techniques, how to lunge, how to cut.” What I’m really doing is buying time – finding out what the actors are capable of doing, clarifying what the director wants....that reminds me of Jon Jory, used to drive me nuts at Louisville, bless his heart. First day in, Jon would say, “Ahh, Mr. Boushey, please come here...actors, here is the finest choreographer in the country. Mr. Boushey is going to start now with the opening fight...” I would think, ‘Damn it!’ He would make me start working, never having worked with, even spoken with, the actors—he would do that every time. Ideally, you do not want to do it this way; you want to go into a rehearsal at least having seen the scene first.

**D:** How did you first get involved with fight directing?

**B:** I began by training as an actor in the United Kingdom, Acting Academy, at East 15. My first teacher was Ian McKay. At that time, he was one of the foremost fight directors in the world. I remember my first day: McKay laid several swords on the floor and said, “Pick one!” I did; it felt natural to me. I have always been physically capable and confident, but there was something special about holding that sword, like another life. I worked with Ian McKay for the three years, from 1971-74. I named my son after him. He continues to be a huge inspiration to me, though he recently passed away....a good teacher and friend...gone, not forgotten.

**D:** What else stands out from your days at the acting academy?

**B:** How quickly I took to it in my first year! When Mr. McKay went on professional gigs, he left me to teach his classes. I think

my classmates resented it. I cannot say I blame them; we were all in the same year, yet, there I was, teaching the class.

**D:** Tell me about your first certification. As I understand, it was particularly auspicious.

**B:** Normally, I try not to flatter myself, but I thank you for the opportunity to do so now! I certified with the SBF<sup>4</sup>; William Hobbs<sup>5</sup> certified me with recommendation. Later, I heard about a comment Hobbs had made, something to the effect of, “David Boushey performed one the best fights ever performed by a student at the British Society!” From the likes of William Hobbs, that was flattering—it took a while to come down from that compliment.

**D:** You enjoyed similar success in your first season at the Oregon Shakespeare Festival – what was that like?

**B:** Quite a rush! I got huge accolades, applause, tremendous reviews, everyone reviewed me: *The New York Times*, *The Washington Post*, *The LA Times*, everybody was talking about the “kid” in Ashland: “Go see his work! There is no one like him, the way he puts moves together!” Until that time, audiences had never seen action like mine onstage, perhaps in film, but never on stage. (I will not take all the credit, two guys named William Hobbs and Ian McKay deserve some credit for training me!) The trend had been to hire Fencing Masters; fencing moves can be subtle—to say the least. My fight direction was highly theatrical!

**D:** You are a fencer; I mean fencing influenced your style, yes?

**B:** I have fenced in the past, but not so much anymore. In London, while training with Ian McKay, we would go to the gym twice a week—where he would humiliate me time after time. He taught me to appreciate fencing! I see fencing more as of a sport than an art. Fencing provided me with a foundation. Beyond that, I would not say it influenced my style.

**D:** What movement disciplines *do* you recommend?

**B:** Dance! Gymnastics and Martial Arts are fine, however dancers, dance choreographers, particularly impress me. They have a keen awareness of their bodies, the ability to flow and to connect moves; dancers smoothly transition from one move to the next. My advice: take fencing, acquire an understanding of blade positioning, but definitely take dance.

**D:** Is it movement style, or movement proficiency, that separates good choreography from bad?

**B:** There is no magic! Fight moves are finite. The moves we perform now only mimic moves created hundreds of years ago! Good choreography, from whatever discipline it originates, depends on how the techniques are ordered, the way one strings together those “same old moves.” Thrust, spin, *volte*,<sup>6</sup> do what you will, but arrange your choices as no one who came before you and you will be noticed—you will climb to the top of your profession.

**D:** What was your first play as a professional fight director?

**B:** My first opportunity came in Seattle Repertory’s production of *Hamlet*. I approached the Artistic Director Duncan Ross and said, “Mr. Ross I would like to be your Fight Director!” He replied, “What the hell is a fight director?” I said, “He’s the guy who choreographs the fights!” Mr. Ross answered, “Alright then, let’s give it a go!”

**D:** Up until that point time, no one had coined the title “Fight Director” in the United States.

**B:** They had fight directors in England, but not in the United States.

**D:** Besides being your first job, what else was special about that production of *Hamlet*?

**B:** The quirky actor playing Hamlet was an unknown by the name of Christopher Walken. He had not yet appeared in *The Deer-Hunter*. An ex-Broadway dancer, he and his brother teamed-up as “The Walken Brothers,” a play on the phrase “Walk-In” brothers. What a dancer! He did his own dancing in *The Cotton Club*.

**D:** He is amazing in the *Fatboy Slim* music video, *Weapon of Choice*<sup>7</sup> as well. How did he do in *Hamlet*?

**B:** He picked up the fights fast! Talk about an actor who knows his left foot from his right.

**D:** I assume his acting was equally proficient.

**B:** He needed no acting help from me.

**D:** How do you approach those who lack Walken’s excellence?

**B:** Technique should precede acting; I don’t stress acting until technique is solid, I just tell them “say the lines where you can” and so forth....

**D:** How long until you do focus on acting?

**B:** That depends on the actor...I explain it this way: stage combat is like running the hundred meter hurdle, first you hit the early hurdles, the ‘technique’ hurdles. Then you build speed - technique gets stronger - there are fewer hurdles to overcome, but you cannot relax yet. Even one hurdle can keep you from the finish line; that last hurdle is acting the fight—truly making it your own.

**D:** That is a helpful analogy: does historical accuracy make the course – do you consider it a viable hurdle?

**B:** Historical accuracy is another matter. I flavor my moves with a particular period; however, if I choreographed strictly in the style of Cappelletti<sup>8</sup>—my fights would be bland as dishwater.

**D:** Then, a combination of styles - rather than strict historical accuracy - is best?

**B:** Exactly! I know history. I understand the realities of historical swordsmanship, but I take liberties. Anything to make fights more theatrical.

**D:** Do you have an example?

**B:** Well, *Hamlet*, for instance, true to history, could not contain fights with advances and retreats. Can you imagine a production of *Hamlet* - anything-containing only passes and no advances? Boring! I like quick moves: advance lunges. Feints to the low line, then, quickly, rising to the high line. These techniques look great, but they have little to do with historical reality; they came along in the late 1800's, well after the 1400's, the period in which *Hamlet* takes place. At the same time, I never take the easy way out either. I would not choreograph stage action strictly as a modern fencing match—where everything is advance-lunges, and nobody passes forward. This would be oversimplifying, paying *no* attention to history. Theatricality take precedence but this does not mean sacrificing history all together.

**D:** How do safety standards apply to teaching and fight directing?

**B:** They are nearly the same: In a classroom, safety is paying attention to details, keeping an eye on everyone and everything, keeping students from getting sloppy. When I conduct a class of thirty students, I study everyone: their feet, hands, every single move. You cannot let anything slide! You cannot let anyone develop a single bad habit.

**D:** Which safety concerns are similar for the fight director?

**B:** All I just mentioned apply to the theatre as well, especially when working with a cast the size of *Romeo and Juliet*. In addition, fight directors must continually check distance: distance is critical! Combatants must stay out of distance; they must never be able to touch each other with their swords. Second: they must keep points low and maintain proper control at all times. Never allow your point anywhere near your partner's face! When making a "feint," aim towards the chest, not in the direction of the face. It is disconcerting, to say the least, to see a point coming at your face. Third: do not get carried away and go beyond the set speed. Stage combat moves at three-quarter—never full!—speed; stage combat is an illusion; it looks like full speed, but is not. The fourth matter is concentration: whenever executing moves, simple or complex, you must mind the dangers inherent to the craft. Waving around a sword and losing concentration, even if only for an instant, could mean taking out someone's eye.

**D:** A stage combat teacher must have a clear methodology!

**B:** Teaching is methodical. Good teachers have a method, a technique that enables them to do several things all at once. They must go from one move to the next, conveying logical sequencing, without being monotonous (speaking so students understand) and impressing their techniques in ways such that, when students are ready to choreograph their own moves, they have developed an understanding of what is theatrical. Working with actors, instructors need to understand how actors think, how they communicate; they need to speak their language. Fight teachers should have an acting background.

**D:** Tie-in your teaching philosophy to the SAFD: what was your motivation for creating the SAFD?

**B:** It seemed natural. There was a British counterpart already in place, pursuing the interests of fight choreographers in England. There was no comparable organization in the United States. I started an American Society so that we could enjoy the same benefits as our British counterparts.

**D:** What are your hopes for the SAFD?

**B:** Stage fighting is an art form not an academic endeavor. I founded the SAFD because I never again wanted to hear the question, "What the hell is a Fight Director?" SAFD Presidents have come and gone, moving us towards academia. We started certifying, that is all good, however, to my thinking, our primary concern must be the professional theatre, film, and TV industries. The SAFD must remain a professional organization furthering the image of fight choreographers in the professional theatre. I never intended the SAFD to be purely academic.

**D:** What motivated your efforts in helping to create the position of fight captain<sup>9</sup> in the theater?

**B:** I helped "Fight Captain" become both a title, and a paying position partly for safety reasons – fight directors needed someone to monitor the fight, make sure it did not change, when they had to leave to their next job. Fight captains still do not make much money—dance captains get more!—but at least the title exists—at least they get something.

**D:** Why do you suppose dance captains make more money than fight captains do?

**B:** Why have any of us gone so long without recognition? How many Technical Merit awards have we won? How many Tony's for "Outstanding Fight Choreography" do we have? Combat choreography is as complex as dance, or any choreography for that matter, it is dance in addition to potential death—waving a blade around!—it is a dance of death. We have been working under risk and duress for nearly thirty years, yet we continue to go unrecognized—have yet to earn so much as a cup of coffee. I remain baffled and frustrated by it all.

**D:** Why has it taken so long for fight directors to gain recognition?

**B:** People do not understand the complexity of our work. They think we just swing our swords around and everything comes together like magic. They do not understand how critical we have been to the creation - the proliferation - of stage action. People know Bob Fosse; he won Oscar and Tony awards for choreography but we never got opportunities or recognition. I'm not taking anything away from Fosse; don't get me wrong, he was brilliant; I learned from him—but I was damn good, too. In my time, I was, my colleagues and I were—William Hobbs—all right there with Fosse. Yet we felt that as Fosse's star rose, we languished in anonymity.

**D:** You have a history of speaking your mind. Do you think this fact has ever hindered your career?

**B:** Perhaps, on occasion, honesty has gotten the best of me. I wear

my heart on my sleeve, people know that about me. I remember one fight I worked, two combatants, tied at the wrist, fighting with *gladius*.<sup>10</sup> One of the men did not always “pull” his blade as completely as he should;<sup>11</sup> bit of a “loose cannon,” you had to watch this one, close. One evening, the producer attends a rehearsal. The fight begins; the producer demands we dim the lights. As the lights dim, I stand up and yell, “Stop! We cannot do this fight in the dark! These fighters have got to see each others’ blades!” The producer got angry and never invited me back to the theatre company again. Did I speak too passionately? I never claimed to be the most subtle person in the world, but I did my job. I prevented two actors from getting hurt.

**D:** What do you predict for the future of fight directing and the SAFD?

**B:** I see the fight director getting more recognition. Richard Ryan gave us all a boost when he worked on *Troy*. I would love to see more SAFD people get involved in film—get higher profile work in general. We need to show the film industry that we can dominate film, just as we have dominated the stage.

**D:** What is next for you?

**B:** I have opened a stunt school.<sup>12</sup> Physically, I may not be up to where I was in my twenties, but when it comes to choreography, I am better than ever. My choreography is better than ever!

**D:** Any last advice you care to offer?

**B:** Where would I be if not for McKay and Hobbs—the many teachers who have guided me through the years? To anyone who wants to pursue the tradition of fight directing I encourage you to work with the Masters—Sordelet, Martinez, Leong, Girard, Fracher, Ryan<sup>13</sup> —the list goes on!—they can help you develop your own style. Learn from us! Learn from where we have been and from what we have done.

**D:** Thank you, Maestro Boushey, for your insights and advice!

**B:** Thank you!

1 Richard Ryan is a Fight Master in both the Society of British Fight Directors and Society of American Fight Directors.

2 English language fantasy/sci-fi television series and offshoot of the *Highlander* movies, starring Christopher Lambert as Connor MacLeod.

3 Lead actor who plays Duncan MacLeod of the Scottish Clan MacLeod in the above named series.

4 Society of British Fight Directors.

5 Legendary British Australian fight master whose film credits include *The Duellists*, *Dangerous Liaisons*, *Musketeer* films, *Rob Roy*, and *Shakespeare in Love*, *The Count of Monte Cristo* and whose stage productions are nearly countless.

6 A method of effacing the body from an attack by displacing the rear foot.

7 British big beat musician, born Quentin Leo Cook, July 31, 1963, also known as Norman Cook.

8 An Italian Master of Fence of the 1500’s.

9 Actors’ Equity rules stipulate that a Fight Captain is present at pre-show fight rehearsals prior to every performance and is the person who maintains the integrity of a staged fight, in the absence of the fight director.

10 Early ancient Roman swords were similar to those used by the Greeks, from the 3rd century BCE, adopted by the Romans considered good for both cutting and thrusting.

11 A safety measure in which the energy of a cut is sent past your partner’s body.

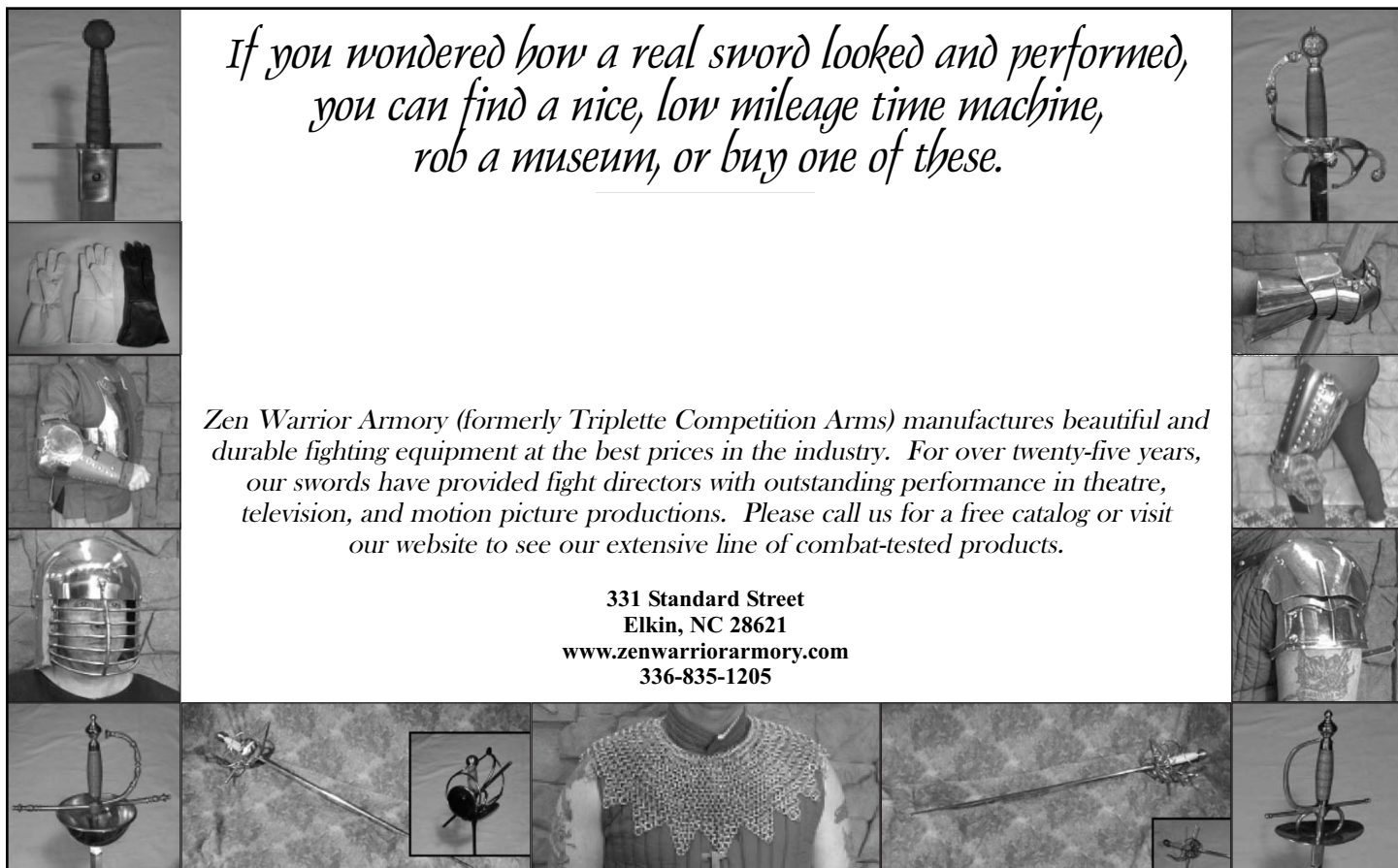
12 United Stuntman’s Association Stunt School – [www.stuntschool.com](http://www.stuntschool.com)

13 Current SAFD Fight Masters, see index and [www.safd.com](http://www.safd.com) for complete biographies.

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# SWASHBUCKLING FOR THE SILVER SCREEN

by Raymond Delgado

The Fourth Annual White Sands International Film Festival opened on March 16, 2008 at the magnificent Spencer Theatre in Ruidoso, New Mexico with two short films involving sword duels along with a sword fighting demonstration. The commentators at the opening night event were J.R. Beardsley of Touche International, Claus Hulak, a stuntman and film director from Denmark who had a short film entered in the competition, and Don Finn of Mali Finn Casting and adjunct professor at California State University Fullerton. The two featured films were *El Tercer Dia*, a Spanish film by Conga Productions and *Le Defi* a French film directed by Mike Andrews and featuring Jamison Jones and Ken Merck.

*El Tercer Dia* (Third Day) was filmed in Segovia in 2004 and involved the third day law that came into effect during the Court of Castillo, giving total impunity to those who fought a duel if they waited three days. The whole idea being that time would resolve the situation by annulment of friendship without having to fight and kill someone.

Fernan catches his wife Isabel with Indigo who flees out of the window, but because of the third day law he cannot legally fight a duel with total impunity to revenge his honor for three days. Since Fernan is an inexperienced swordsman, he is terrified about facing Inigo who has fought in the army. He is advised by friends to stay away from Isabel and drinking and get some training before he fights the duel. He has until 11:00 a.m. on the third day.

The film is a political statement with the sword fighting scene just one of the components in the political statement. Fernan's training with his instructor is filmed from his teacher's point of view and shows how wild and out of control Fernan is compared to the small, controlled movements of his instructor. Fernan's technique is so bad that his instructor shows him how to use the dagger in close range. He also has a swordsmith, Alonso, create a sword for him which is christened Joan II after the swordsmith's wife.

The action parallels the power of words with the fight. In the end, before the duel has been fought, it is being called a cuckold that triggers Fernan, who has been drinking despite his friends' advice, to kill Indigo with a dagger in a tavern thinking the three days have passed to the hour. Fernan is to be tried. As it turns out, it is the scribe/lawyer who has set his clock ahead and in the end he takes over the care of Isabel. The moral at the end is that justifying capital punishment does not make much sense.

This short Spanish film was an expensive film to make in contrast to the French film *Le Defi* (The Challenge) which was done on video and shot in the Sierra Nevada Mountains. In *Le Defi* the whole film is a duel from the start. None of the characters have names and information is revealed to the audience as the film and the fight move on. This film's story structure made it slightly confusing to the audience as to who the characters were and what was actually happening.

The film takes place in France in 1710. It begins with a man telling a woman that he is leaving to go protect her honor. The audience assumes this is her husband. She gives him a handkerchief. The next scene has the young man in a blonde wig meeting another man in the country. While there seems to be some tension between them it is

assumed that this is his second who is going with him to the site of the duel. As it turns out, these are the two men who are going to duel without any witnesses. The fight, which was outdoors on a beautiful day with spectacular scenery, was well executed making the entire film the fight. The audience does not know that the man met by the first man is the husband of the woman seen at the beginning of the film. It is only when the first man tosses the handkerchief to the second man to wipe the blood from his cheek, after having received first blood, that the audience realizes he is the woman's husband. The fight could have ended here but he smells the scent of his wife on the handkerchief which provokes the continuation of the duel.

The film plot was just a swordfight. In the discussion after the viewing, it was pointed out that the action needed to take the audience somewhere.

Before the duel began, the swordsman/husband had thrust his smallsword into the ground to establish the site of the duel, and the other swordsman pointed out that such action is a good way of blunting the instrument. Later, it is this blunted sword that wounds the first opponent when it is run through his gloved hand. The first swordsman then disarms the second, runs him through, takes the handkerchief and wipes his blade before wrapping up his wounded hand and leaving.

The film ends with the camera on the young woman toying with her wedding band while she waits for the outcome of the duel. As the door opens, she looks up and seems to smile but one questions whether she is smiling because the man entering is the one she was with at the beginning of the film and he is alive, or smiling because her husband is obviously dead? So many unanswered questions exist which makes this part of the charm of the film. Different members of the audience perceived different ideas based on the fragments of evidence given.

Claus Hjuler's short film *The Savior* was presented later in the film festival and won the best short film. Hjuler who is a member of the Danish Film Directors and Danish Actors Union has written and directed fifteen short films and documentaries and worked as a stuntman on more than a hundred productions.

His film, *The Savior*, involved domestic violence. It begins with a young man who is moving into a new apartment and his encounter with the couple who live upstairs. As the film progresses, the young man overhears what sounds to be domestic violence going on upstairs. When he later encounters the woman and offers her help, he is put off at first and then later subtly encouraged. He later breaks in to the apartment to help the victim and accidentally kills the attacker. This thirteen minute film ends with an ironic twist and leaves the audience hanging.

The film was shot in a subtle artistic manner with the lines of the stair banister, shelves, clothing, and angles creating a subliminal composition to the viewer who might not even be aware of it. Just as the main character, as well as the audience, was unaware of what was really happening upstairs.

The White Sands International Film Festival takes place in a really spectacular area of New Mexico and is well worth attending, not only for the films but the location.



# PUT TO THE TEST

## Results of the SAFD's Skills Proficiency Tests

Date	Location
<b>Instructor</b>	<b>Adjudicator</b>
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

### March 2008

March 9	The Actor's Gymnasium
<b>Chuck Coyl</b>	<b>Dale Girard</b>
Katherine Herrera	R&D UA QS KN
Laura Lone	R&D UA KN
Stephen Anderson	R&D SS UA QS KN
Nathan Weiland	R&D UA KN
John Luzar	R&D UA KN
Patrick Doolin	R&D UA KN
Ross Travis	R&D UA KN
Jamie Stires	R&D SS UA QS KN
Amy Harmon	SiS KN
Gillian Humiston	KN
Christopher Elst	QS
James Ballard	R&D SiS UA KN
Daniel Wilson	R&D UA KN

March 9	North Carolina School of the Arts
<b>Dale Girard</b>	<b>J. David Brimmer</b>
Alan Tyson	SiS (EAE)
Aleque Moseley-Coulter	SiS SS
Andy Hassell	R&D (EAE)
Desmond Bing	R&D
Chris French	SiS BS&S (EAE-All)
Nick Bailey	SiS BS&S
Christy Young	SiS BS (EAE)
Lindsey Atwood	R&D SiS
Amanda McDonald	R&D SiS BS&S
Crystal Heffernan	R&D SiS (EAE) BS&S
Sam Mandelbaum	R&D
Michael Van Der Westhuizen	R&D SS

March 11	The Actor's Gymnasium
<b>Nicolas Sandys</b>	<b>Chuck Coyl</b>
Jessica Allen	UA
Stephen Anderson	R&D UA KN
Chris Brown	R&D UA KN
Joseph Bunke	R&D UA KN
Annie Calhoun	R&D UA KN
Ian Custer	R&D UA KN
Kroydell Galima	R&D UA KN
Edward Karch	R&D UA KN
David Monagas	R&D UA KN
Derek Peru	R&D UA KN
Clayton Sanderson	UA
Hudsen Schuchart	R&D UA KN
Kevin Bigley	R&D UA KN

March 11	New York City
<b>Rick Ravitts</b>	<b>J. Allen Suddeth</b>
Russ Haywood	R&D
Matt Klan	R&D
Eric Loscheider	R&D
Sean O'Toole	R&D

March 14	Swordplay Stage Combat
<b>Joseph Travers</b>	<b>J. Allen Suddeth</b>
Adam Alexander	SS KN
Meryn Anders	SS
Doug Castillo	SS
Nathan DeCoux	KN

Kourtney Flour	SS KN
Jessica Geguzis	KN
Matt Klan	SS KN
Kathryn Lawson	KN
Eric Loscheider	SS
Jessica Weiss	SS KN
Kriota Willberg	KN

March 15	AMDA-LA
<b>Mike Mahaffey, Lacy Altwine</b>	<b>J. David Brimmer</b>
Kyle Buckland	KN
Kirk Figgins	KN
Liz Bassford	KN
Ashley Valentine	KN
Carrie Huneycutt	KN
Alexandra Oliver	KN
Paul Romero	KN
Brandie Konopasek	KN
Pedro Mendoza	KN
Ryan Mercado	KN
Nicholas Nealon	KN
Brett Nichols	KN
TJ Marchbank	KN (EAE)
Kassidy Serbus	KN (EAE)
Trey Alley	KN
Matt Muench	KN
Steph Baca	KN (EAE)
Hanelle Miklavcic	KN (EAE)

March 15	AMDA-LA
<b>Payson Burt</b>	<b>J. David Brimmer</b>
Michael Arazi	R&D UA
Akanni Ayodeji	R&D UA
Diego Bastidas	R&D UA
Shane Cervantes	R&D UA
John Chambers	R&D UA
Giovanna Contini	R&D UA
Tina Curtis	R&D UA
Mick Feinman	R&D UA
Barrett Hill	R&D UA
Katherine Knott	R&D UA
Brett Nichols	R&D UA (EAE)
Pedro Mendoza	R&D UA (EAE)

March 15	AMDA-LA
<b>Mike Mahaffey</b>	<b>J. David Brimmer</b>
Sam Arnold	R&D UA (EAE)
Timothy Bell	R&D UA
Jessica Berkman	R&D UA
Carrie Blasgen	R&D UA
Danielle Devane	R&D UA
Benjamin Gould	R&D UA
Melissa Gratia	R&D UA
Pete Koester	R&D UA
Christian McRee	R&D UA
Christian Roeber	R&D UA
Canaan Raymer	R&D UA (EAE)
Hanelle Miklavcic	R&D
Carrie Huneycutt	R&D UA

March 15	AMDA-LA
<b>Robert Hamilton</b>	<b>J. David Brimmer</b>
Tom Nyman	R&D (EAE) UA
Joseph Zinsman	R&D (EAE) UA
Jessica Whalen	R&D UA
Cody Miller	R&D UA
Ryan Ratcliff	R&D (EAE) UA
Geoff Longo	R&D UA
Brittni Evosevich	R&D UA
Roger LeBlanc	R&D (EAE) UA
Brandi Huzzie	R&D (EAE) UA

March 15	AMDA-LA
<b>Lacy Altwine</b>	<b>J. David Brimmer</b>
Yasten Burton	R&D UA (EAE)
Justin Dent	R&D UA (EAE)
Chris Edwards	R&D UA (EAE)
Daleray Edwards	R&D UA (EAE)
Marinna Engwall	R&D UA
Jessica Ferree	R&D UA
Precious Holloway	R&D UA
Hannah Long	R&D UA
Mathew Turner	R&D (EAE) UA
Kyle Buckland	UA (EAE)
TJ Marchbank	R&D UA (EAE-All)

March 16	Denver Center Theatre Academy
<b>Geoffrey Kent</b>	<b>Chuck Coyl</b>
Dale Girard	R&D SiS UA (EAE) QS KN
Robert Westley	SiS SS UA (EAE) BS QS KN
Geoffrey Kent	R&D SiS SS UA (EAE) BS&S KN

March 23	Louisiana Tech Stage Combat Workshop
<b>Robert Hamilton</b>	<b>k. Jenny Jones</b>
Alan Hutton	BS
Andrea Graves	BS

March 24	The Lee Strasberg Inst./NYU
<b>J. Allen Suddeth</b>	<b>J. David Brimmer</b>
Basilica Bliachas	UA
Alesny Morales	UA
Sanzhar Sultanov	UA
David Asavanond	UA
Catherine Powell	UA
Joshua Bowman	UA
Aleksandar Filimonovic	UA
Rachel Hansen	UA
Aleksandra Nather	UA
Lorenzo Marinoni	UA
Gusztav Bodor	UA
Franziska Huber	UA
Maria Arenlind	UA

March 24	Seattle, WA
<b>Geoffrey Alm</b>	<b>David Boushey</b>
Rich Lewis	SS
Molly Boettcher	SS
Heidi Wolf	SS
Casey Brown	SS
Sam Tsubota	SS
Rob Bradstreet	SS
Stacey Bush	SS
Jason Marr	SS
Kate Kraay	SS
Amber Wolfe	SS
Paul Ray	SS
Orion Protonentis	SS
John Lynch	SS
Lee Ann Hittenberger	SS

March 28	Regent University
<b>Dr. Michael Kirkland</b>	<b>Michael Chin</b>
Derek Martin	UA
Kevin Stidham	UA
Chad Razor	UA
Ryan McIntire	UA
Michael Woods	R&D BS
Tory Helgeson	R&D BS

March 28	Stage Combat Germany
<b>Neil Massey</b>	<b>Chuck Coyl</b>
Annette Bauer	R&D
Gunther Stegmaier	R&D
Alexander Beck	R&D

Glen Arriola	R&D	Michael Driscoll	SiS	Jorge Diaz	SiS
Marcus Neissen	R&D	Nick Cardiff	SiS	Bryan Chang	SiS
Mathias Kunzler	R&D	Nick Demeris	SiS	J.C. Martinez	SiS
Zakaria Benhamza	R&D	Celeste Burns	SiS	Christian Briones	SiS
Helge Landmesser	R&D	Matt Kerrigan	SiS	Julisa Gonzalez	SiS
Matthias Fittkau	R&D	Conor Burke	SiS	Miguel Roman	SiS
		Melanie Kibbler	SiS	Luke Fedell	SiS
		Chris Ciesla	SiS		
		Melinda Ryba	SiS		
		Justin Stewart	SiS		
		Samuel Sion	SiS		
		Steve Wisegarver	SiS		
		Kyle Rehder	SiS		
		Nathan Martin	SiS		
		Gabriel Sweet	SiS		
		Diana Christopher	R&D		
		Nathan Van Dam	R&D SiS UA		
		Nick Harden	SiS UA		

**April 2008**

**April 4**  
**Colleen Kelly**  
 Ben Curns

**Renewal**  
**David Woolley**  
 R&D KN

**April 4**  
**Robert Walsh**  
 Perry Jackson UA  
 Julie Foh UA  
 Adam Kern UA  
 Liz Wilson UA  
 Delance Minefee UA (EAE)  
 Daniel Le UA (EAE)  
 Joseph Almanza UA  
 Kunal Prasad UA  
 Megan Hill UA  
 Sarah Jorge UA  
 Rocco Lapenna UA  
 Elizabeth Power UA  
 Angela Nahigian UA  
 Sarah Baskin UA  
 Thomas Kelley UA  
 Gardiner Comfort UA

**A.R.T./M.X.A.T. Harvard**  
**J. Allen Suddeth**

**April 13**  
**Ray Rodriguez**  
 Galway McCullough SiS  
 Alec Barbour SiS  
 Michael Hagins SiS  
 Rebecca Overholt SiS  
 Sean-Michael Wilkinson SiS  
 Kai Martin SiS  
 Kenneth Nicholas SiS  
 Pedro Gonzalez SiS  
 James Hutchison SiS (EAE)  
 Barbara Seifert SiS (EAE)  
 Sarah Moravec SiS  
 Alexandra Devin SiS

**Combat, Inc.**  
**Michael Chin**

**April 13**  
**Robb Hunter**  
 Christopher Niebling BS&S  
 Karen Schlumpf BS&S  
 Brian Farrell BS&S  
 Elizabeth van den Berg BS&S  
 Andrew Pecoraro BS&S  
 Rachel Gelfeld BS&S  
 Sean Jeffries BS&S  
 Erin Cotton-Rowland BS&S  
 Megan Reichelt BS&S  
 Frank Michael Toperzer IV BS&S

**Washington, D.C.**  
**J. Allen Suddeth**

**April 14**  
**Matthew Ellis**  
 Ryan Claxton SiS  
 Matthew Altobelli SiS  
 Amy Brown SiS  
 Morgan McCann SiS  
 Jillian Robertson SiS  
 Marlowe Holden SiS  
 Kyle Curry SiS  
 Steven Walton SiS  
 Paul Stuart SiS  
 Denis Pimm SiS  
 Jordan Callerman SiS  
 Gregory Rottman SiS  
 Meghan Caves SiS  
 Michael Pasvar SiS  
 Jonathan Contreras SiS

**University of Oklahoma**  
**David Leong**

**April 26**  
**Paul Dennhardt**  
 Daryle Wolpa

**Illinois State University**  
**David Woolley**  
 SiS

**April 26**  
**Paul Dennhardt**  
 Erin Daly BS  
 Thomas Duncan BS  
 Steven Gonabe BS  
 Evan Kasprzak BS  
 Hannah Kramer BS  
 Tim Martin BS  
 Chris Olmstead BS  
 Alexander Pagels BS  
 Kevin Schuering BS  
 Neil Stratman BS  
 Mike Yarnell BS

**Illinois Wesleyan University**  
**David Woolley**

**April 27 Univ. of Houston-School of Theatre/Dance**  
**Brian Byrnes**  
 Adam Van Wagoner SiS UA QS  
 David Millstone SiS QS  
 Annie Rubino SiS UA QS  
 Miranda Herbert SiS UA QS  
 Darnell Benjamin SiS UA QS  
 Brian Hamlin SiS UA QS  
 Roland Ruiz SiS UA QS

**Richard Ryan**

**April 27 Univ. of Houston-School of Theatre/Dance**  
**Brian Byrnes**  
**Leraldo Anzaldua**  
 Elissa Levitt QS  
 Alexandra Bellisle QS  
 Emily Brock QS  
 Jessica Wilson QS  
 Rian Slay QS

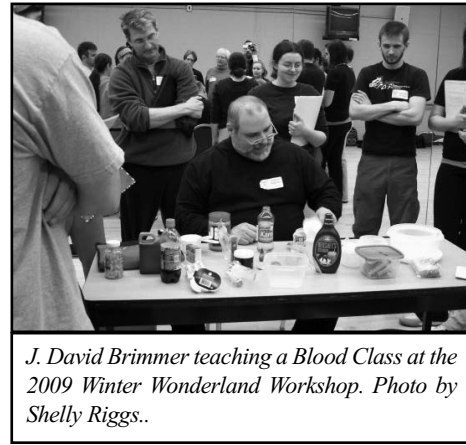
**Richard Ryan**

**April 27 Univ. of Houston-School of Theatre/Dance**  
**Leraldo Anzaldua**  
 Daniel Gordon UA

**Richard Ryan**

**April 27 Univ. of Houston-Downtown**  
**Brian Byrnes**  
 Robyn Smith SiS  
 Carlo Magana SiS  
 Justin Jenkins SiS

**Richard Ryan**



*J. David Brimmer teaching a Blood Class at the 2009 Winter Wonderland Workshop. Photo by Shelly Riggs..*

**April 28**  
**DC Wright**  
**Brian LeTraunik**

**Western Illinois University**  
**David Woolley**

Glen Wall R&D QS  
 Lily Blouin QS  
 Steve Svec R&D  
 Joshua Murphy R&D

**April 30 University of Illinois at Urbana-Champaign**  
**Robin McFarquhar**  
**David Woolley**

Catherine Allen SiS UA  
 Amy Anderson SiS SS (EAE) UA  
 Alex Berg-Jacobson SS UA  
 Anthony Bianco SiS SS UA  
 Chris Daley SiS SS UA  
 Amanda Drinkall SiS SS UA  
 Justin Gordon SiS SS UA  
 Eleni Pappageorge SiS SS UA  
 Stephanie Sexauer SS UA  
 Adam Shalzi SiS SS UA  
 Drew Shirley SS UA  
 Chris Silcox SiS SS UA  
 Elanor Smith SiS UA  
 Eric Smith SiS SS UA  
 Zev Steinberg SiS SS UA

**April 30**  
**Tiza Garland**

**University of Florida**  
**Brian Byrnes**

Jennifer Hutton BS KN  
 Nickolas Ptschelinzew BS KN  
 Daniel Austin BS KN  
 Binh Hoa Nguyen BS KN  
 Michelle Karst BS KN  
 Nick Travato BS KN  
 D. Christopher Wert R&D UA  
 Marcus Thomas R&D UA  
 Joe Coffey R&D UA  
 Kislyck Halsey R&D UA  
 Chris Kite R&D UA  
 Daniel Flores R&D UA

**April 30 Rutgers Univ., Mason Gross School of Arts**  
**J. Allen Suddeth**  
**J. David Brimmer**

Aaron Ballard UA  
 Guisepppe Diomede UA  
 Joey Gambetta UA (EAE)  
 Mara Gannon UA  
 Anjanett Hall UA  
 John Keller UA  
 Paul Kite UA (EAE)  
 Kristen Lazzarini UA  
 Kohler McKenzie UA (EAE)  
 Greg Perri UA (EAE)  
 Krys Perry UA (EAE)  
 Markita Prescott UA  
 Jennifer Ring UA

**April 30**  
**Jeff Jones**

**Duke University**  
**Chuck Coyl**

Heather Hackford UA QS  
 Frank Jeffreys UA QS  
 Michael Bergen UA  
 Heather Collins UA  
 Marguerite Elmore UA  
 Colby Johnson UA  
 Addison Nuding UA  
 Rebecca Leshin UA  
 Owen Williams UA  
 Christie McDonald UA  
 Dylan Parkes UA

## May 2008

### May 1

**Ian Rose**  
Margarita Ruiz  
Owen Timoney  
J. Donahue  
Giselle Chataleine  
Scott Franco  
Jacqueline Holloway  
Shoshanna Hill  
KimberlieCruse  
Ken Sandberg  
Anna Duch  
Amanda Greco  
Meredith Boring  
JaQuinley Kerr

**Arcadia University**  
**J. Allen Suddeth**  
SiS BS&S  
SiS BS&S (EAE-All)  
BS&S (EAE)  
BS&S  
SiS BS&S (EAE)  
SS BS&S (EAE)  
UA BS&S  
UA BS&S  
UA  
BS  
R&D BS  
R&D UA BS  
UA

### May 1

**Ian Rose**  
Noah Drew  
Joe Guzman  
John Lopes  
David Blatt  
Ross Beschler  
Catalina Medina  
London Summers  
Sean Lally  
Krista Apple  
Armina Lamanna

**Temple University**  
**J. Allen Suddeth**  
SiS UA  
SiS UA  
SiS UA  
SiS UA  
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SiS UA  
SiS UA  
SiS UA  
SiS UA  
SiS UA  
SiS UA  
SiS UA  
SiS UA

### May 3

**Jill Matarelli Carlson**  
Abby Spann  
Steven Kmiec  
Sergio DeJesus  
Dylan Smith  
Heath Perkins  
Mason Walters  
Jamie Faussett  
Oliver Smith  
Amanda Tice  
Erin Bartley  
Tim Price  
Sean Hildreth  
Erinn Nelson  
Chris Timmons

**East Carolina University**  
**Dale Girard**  
R&D UA BS  
UA BS  
R&D UA BS  
R&D UA BS  
UA BS  
UA BS  
UA BS  
BS  
R&D UA  
R&D BS  
UA  
UA  
UA  
UA  
UA

### May 3

**Bruce Lecure**  
**Lee Soroko**  
Amir Abdullah  
Anthony Comis  
Sophie Hewitt  
Alex Kaplan  
Jessica Kaufman  
Stephanie Olson  
Mark Ramos

**University of Miami Florida**  
**J. David Brimmer**  
R&D UA  
R&D UA  
R&D UA  
R&D UA  
R&D UA  
R&D UA  
R&D UA  
R&D UA

### May 3

**Darrell Rushton**  
Steve Custer  
Sean Jeffries  
Tom Cutler  
ErinRose Sincevich  
Ian Hoch  
Ben Arden  
Mark Bowling

**Frostburg State University**  
**Chuck Coyl**  
SiS KN  
SiS KN  
SiS  
SiS  
SiS  
SiS  
SiS  
SiS

### May 3

**Geoffrey Alm**  
Heather Roberts  
Nichole Szaniawski  
Benjamin Burris  
Diana Huey  
Jonathan Hoonhout  
Janessa Cummings  
Gaving McLean  
Caleb Penn  
Tina Myers

**Cornish College of the Arts**  
**David Boushey**  
R&D UA BS  
R&D UA BS (EAE-All)  
R&D UA BS (EAE-All)  
R&D UA BS (EAE-All)  
R&D UA BS  
R&D UA BS  
R&D UA BS  
R&D UA BS  
R&D UA BS  
R&D UA BS

Noah Benezra  
Shawna Smith  
Terra Jones  
Erica Neils  
Zach Adair  
Dustin Eastman  
Victoria McDowell  
Jordan Laroya  
Lara Lahiya  
Joseph Luckhurst  
Ben McFadden  
James Rudy  
Zachary Stowell  
Jamie Rush  
Constantin Hangiu

### May 3

**Brent Gibbs**  
Jonathan Kobritz  
Joel Pellini  
Katlin McGrath  
Celia Madeoy  
Alison Klemp  
Shannon Corrigan  
Tyrel Good  
Matthew Wagner  
Kristina Sloan  
Christopher Gorman  
Kris Yancey  
Greg Nix

### May 5

**Michael Chin**  
Dana Bielecki  
Michael Brown  
John Esslinger  
Cameron Gosselin  
Melinda Gross  
Michael Kite  
James Ludlum  
Edward "Ted" Lytle  
Gabriel Martinez  
Lauren Minnich  
Paul Pelullo  
John "Jack" Powers  
Patrick Prince  
Scott Rodriguez  
Monique St. Cyr  
Jonathan Evans

### May 6

**Regina Cerimele-Mechley**  
Tiffany Groen  
Anthony Lioi  
Nick Losekamp  
James Gerner  
Alison Troundt  
Stephanie Lund  
Chris Stobart  
Michael Corbett  
Lisa DeRoberts  
Issac Berger  
Rachel Mock  
Ray O'Brien  
Marc Pengal  
Kevin Brandenburg  
Michael Gunter

### May 6

**Robert Westley**  
Dan Rolph  
Matthew Weaver  
Jessica Hackett  
Casey O'Keefe  
Emma Servant  
Crista Jackson  
Allison Stock  
Charles Rohlfs  
Patrick Marran  
Adam Burgess

R&D UA BS  
R&D UA BS  
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R&D UA BS  
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R&D UA BS

### University of Arizona

**David Woolley**  
R&D UA BS  
R&D UA BS  
BS  
R&D UA BS  
R&D UA BS  
BS  
UA BS  
R&D UA BS  
R&D UA BS  
R&D UA BS  
R&D UA BS  
R&D UA BS

### Muhlenberg College

**J. David Brimmer**  
BS  
BS  
BS  
BS  
BS (EAE)  
BS (EAE)  
BS  
BS  
BS  
BS  
BS  
BS  
BS  
BS  
BS

### Xavier University

**Chuck Coyl**  
UA  
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UA  
UA

### Hofstra University

**Dale Girard**  
UA  
UA  
UA  
UA  
UA  
UA  
UA  
UA  
UA  
UA  
BS&S  
BS&S  
BS&S

### May 6

**Michael Chin**  
Sarah Fritz  
Laura Krouch  
Rachel Nelson

### Indiana University of Pennsylvania

**Michael Hood**  
R&D UA BS  
R&D UA BS  
R&D UA BS

### May 7

**Gregg Lloyd**  
John O'Malley  
Chris Blake  
Timothy Bartlett  
William Harley  
Michelle Polera  
Hannah Vaughn  
Rachel Beeman  
Christopher Ross  
Jamie Monahan  
Joshua Hopkins  
Kat Dahms  
Melanie Boyd  
Cate Carney  
Lauren Angwin  
Jordan McArthur  
Jamie Weaver  
Anna Hemphill  
Katie Parker

### Christopher Newport University

**Chuck Coyl**  
SiS UA BS  
SiS UA BS  
SiS UA BS  
SiS UA BS  
SiS UA BS  
SiS UA BS  
SiS UA BS  
SiS UA BS  
UA BS  
SiS UA BS  
SiS UA BS  
SiS UA  
SiS UA  
SiS UA  
SiS UA BS  
UA  
SiS UA BS  
SiS UA BS

### May 8

**Michael Chin**  
**Michael Johnson**  
Drew Valins  
Scott Barrow  
Alexandra Devin  
James Hutchison

### Fights4

**J. David Brimmer**  
SS  
SS (EAE)  
SS  
SS (EAE)

### May 8

**J. David Brimmer**  
Kevin Little  
Drew Longo  
Lisa Dooley  
Eli Bosnick  
Melissa Delgado  
Alexandra Taffany  
Kate Eastman  
Dayle Towarnicky  
Montgomery Sutton  
Travis Blumer  
Tim Reinhart  
Phillip Rossi  
Turner Smith  
John Robichau

### New York University

**Michael Chin**  
R&D (EAE)  
R&D  
R&D UA (EAE)  
UA  
R&D UA  
R&D  
R&D  
UA  
R&D  
R&D  
UA (EAE)  
UA (EAE)  
R&D  
R&D

### May 9

**Robb Hunter**  
Rachel Holt  
Whalen Laurence  
Matt Dewberry  
Elizabeth France  
Brian MacDonald

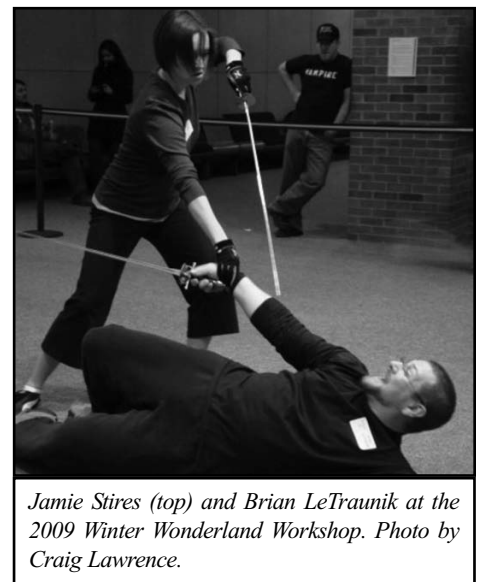
### The Catholic University of America

**Michael Chin**  
R&D  
R&D  
R&D  
R&D  
R&D  
R&D



*Michael Chin (right) and Melissa Ruchong in Michael's Shaolin Kicks Class at the 2009 Winter Wonderland Workshop. Photo by Adam Noble.*

Elizabeth Sibley	R&D	<b>May 12</b>	<b>Niagara University</b>	Chloe Payne	R&D UA BS
Matt "Slice" Hicks	R&D	<b>Steven Vaughan</b>	<b>J. Allen Suddeth</b>	Matt Rehwoldt	R&D UA BS
Thomas Wood	R&D	Kevin Craig	R&D UA QS	Eric Reithel	R&D UA BS
		Preston Cuer	SS BS&S KN (EAE)	Francesco Scaro	R&D UA BS
<b>May 9</b>	<b>Roosevelt University</b>	Ralph Donatelli III	R&D QS	Marcus Davis	R&D UA BS
<b>Chuck Coyl</b>	<b>Richard Ryan</b>	Cassie Gorniewicz	R&D (EAE) SS BS&S KN (EAE)	Mathew Davis	R&D SS (EAE) UA BS
Steve Lenz	UA (EAE)	Jared Hoyt	R&D UA QS (EAE)		
Adam Verner	UA (EAE)	Jon Klatt	R&D (EAE) SS BS&S KN	<b>May 15</b>	<b>Columbia College Chicago</b>
Abigail Misko	UA	Candice Kogut	R&D UA QS	<b>David Woolley</b>	<b>Chuck Coyl</b>
Douglas Tyler	UA	Susan Laxton	R&D UA QS	Josh Ballard	SiS SS QS
Kevin Crowley	UA	Lisa LeCuyer	R&D (EAE) UA QS (EAE)	Ryan Bourque	SiS (EAE) SS QS (EAE)
Scot Butler	UA	Holly Lowden	R&D UA QS	Colleen Condon	SiS SS QS
Jeff Trainor	UA	Teresa Miller	R&D UA QS	Val Fox	SiS (EAE) SS QS
Danielle Davis	UA	Corey Pelczynski	R&D UA QS	Jon Kurtycz	SS UA QS(EAE-All)
Neil Huff	UA	Adam Rath	R&D UA QS BS&S KN	Andrew Luckenbill	SiS SS QS
Brandon Ford	UA	Will Vaughan	R&D BS&S KN	Mikkel Hamik	SiS QS
Paul Cosca	UA	Charles Wahl	R&D UA QS	Paul Martino	SiS SS
Brent Abens	UA (EAE)	Whitney Walker	R&D QS	Samantha McDonald	SiS SS QS
Alejandro Cordoba	UA (EAE)	Elizabeth Warden	QS BS&S KN	Anne-Marie Sears	SiS SS QS
		Dave Avery	R&D UA QS	Matt Steffan	SiS SS QS
<b>May 9</b>	<b>Roosevelt University</b>	Chris Ballard	R&D UA QS	Trista Wallace	SiS SS QS
<b>Neil Massey</b>	<b>Richard Ryan</b>	Brendan Cataldo	R&D UA QS (EAE)	Catherine Wiitanen	SiS SS QS
Brian DiLoreto	SiS				
Nick Horst	SiS	<b>May 13</b>	<b>Bay State Fencers</b>	<b>May 15</b>	<b>University of Puget Sound</b>
Shane Kenyon	SiS	<b>Adam McLean</b>	<b>k. Jenny Jones</b>	<b>Geoffrey Alm</b>	<b>David Boushey</b>
Allie Long	SiS	Karl Steudel	BS	Rachel Wolfe	SiS
Jess Lyons	SiS	Robert Haas	BS	Matthew Jackson	SiS
Benjamin Muller	SiS	Tom Giordano	BS	David Wolf	SiS
Greg Poljacik	SiS	Chris Campbell-Orrcock	BS	Daniel Deuprey	SiS
Trevor Reusch	SiS	Matthew Martino	BS	Julia Welch	SiS
Thomas Sparks	SiS KN	Julie Constantino	BS	Joey Fechtel	SiS
Laura Escobar	UA	Olivia Rizzo	BS	Sophie Lowenstein	SiS
Sarah Latin-Kaspar	UA	Tatsuya Aoyagi	BS&S	Bryan Sullivan	SiS
Melissa Martin	UA			Kate Stone	SiS
Anthony Stamilio	UA (EAE)	<b>May 13</b>	<b>Elgin Community College</b>	Pat Casados	SiS
Anna Vernier	UA	<b>Stephen Gray</b>	<b>Richard Raether</b>	Janine Roddey	SiS
		Jessica Pederson	R&D	Bowman Leigh	SiS
<b>May 10</b>	<b>University of the Arts</b>	Alissa Pienkowski	R&D	Matt Beman	SiS
<b>Charles Conwell</b>	<b>J. Allen Suddeth</b>	Patrick Linder	R&D	Peter Frost	SiS
Grace Ameter	R&D UA BS KN	Marietta L'anglais	R&D	Emily Cohen	SiS
Alyssa Appleton	R&D UA BS KN	Tony Pellegrino	R&D	Thomas Dewey	SiS
Hannah Gavagan	R&D UA BS KN	Sean Jaster	R&D		
Michael Harris	R&D (EAE) UA BS (EAE) KN (EAE)	Stetson Cross	R&D	<b>May 15</b>	<b>Louisiana Tech University</b>
Joseph Matyas	R&D UA BS KN	Ross Frawley	R&D	<b>Mark Guinn</b>	<b>k. Jenny Jones</b>
Haley McCormick	R&D UA BS KN			Matt Bass	QS KN
Jennifer Mitchell	UA BS	<b>May 13</b>	<b>Elgin Community College</b>	Ansley Bice	KN
Johan Patten	R&D UA BS KN	<b>John Tovar</b>	<b>Richard Raether</b>	John Keenan	KN
Raymond Roberts	R&D UA BS KN	Justin Legel	R&D KN	Michaela Madison	R&D QS KN
Andrew Rodgers	R&D UA BS KN	James Gibble-Keenan	KN	Joselyne Oktabetz	R&D QS KN
Chaz Rose	R&D (EAE) UA BS (EAE) KN (EAE)	Dylan Urban	KN	Rebecca Riisness	R&D QS BS&S KN
Anne Rossman	R&D UA BS KN	Mattie Redmer	R&D KN	Sarah Spivey	R&D QS KN
Ethan Rundell	UA KN	Brian Cherry	KN	Sean Stevens	R&D QS BS&S KN
Dariella Sanchez	R&D UA BS KN	Clarissa Yearman	KN	Katy Swann	R&D QS KN
Marianne Smith	R&D UA (EAE) BS KN	Mark Hardiman	KN	Natalie Weaver	R&D QS KN
Brian Cowden	R&D UA (EAE) BS KN				
Sean Bradley	SiS SS BS&S	<b>May 13</b>	<b>SUNY-Fredonia</b>		
Emily Kirkwood	SiS (EAE) SS QS BS&S (EAE)	<b>Edward Sharon</b>	<b>J. Allen Suddeth</b>		
Robert Stineman	SiS SS QS BS&S	David Ebert	BS		
Matthew Strool	SiS SS QS BS&S	Joanna Hernandez	BS		
Jonathon Walker	QS BS&S	Katharine Fahey	BS		
Ryan Walker	SiS QS BS&S	Aaron Muserallo	BS		
		Caitlyn Herzlinger	BS		
<b>May 10</b>	<b>University of Wisc.-Stevens Point</b>	Roger Mulligan	SS BS		
<b>Russ Brown</b>	<b>Richard Raether</b>	Adam Kane	BS		
Tyler Axt	R&D UA	Amy Van Deusen	BS		
Joe Nowinski	R&D UA QS	Jean Liskiewicz	BS		
Erik Champion	R&D UA	Karson LaForce	BS		
Allyson Krause	R&D UA	Sanford Holsapple	SS BS		
Dan Klarer	R&D UA QS	Matthew Hughes	SS BS		
Casiena Raether	R&D UA				
Sarah Roser	R&D UA	<b>May 14</b>	<b>Columbia College Chicago</b>		
Lauren Shimulunas	R&D UA	<b>John McFarland</b>	<b>Chuck Coyl</b>		
James Freer	R&D UA BS QS	Alaina Andzelewski	R&D UA BS		
Arne Parrott	R&D UA	Nora Broz	R&D UA BS		
Maxx Miller	R&D UA QS	Emily Dahm	R&D UA BS		
Amie Root	R&D UA QS	Todd Garcia	R&D UA BS		
Patrick O'Donnell	QS	Cory Hanlin	R&D UA BS		
Jesse Cyr	QS	David Marlowe	R&D UA BS		
Grant Brown	BS	Max Moss	R&D UA (EAE) BS		
Joel Heimerman	QS	Jacquis Neal	R&D UA (EAE) BS		



Jamie Stires (top) and Brian LeTraunik at the 2009 Winter Wonderland Workshop. Photo by Craig Lawrence.

**May 20 North Carolina School of the Arts**  
**Dale Girard Richard Ryan**  
 Ail Bill UA KN  
 Brandon Harris UA KN (EAE)  
 Drew Perrin UA KN  
 Gus Heagerty UA KN (EAE)  
 Ian Antal UA KN (EAE)  
 Jasmine Osbourne UA KN  
 Joshua Brocki UA BS&S KN  
 Martha Blagdon UA KN  
 Matthew Jellison UA KN  
 Rebecca Wolf UA KN (EAE)  
 Trevor Swann UA (EAE) BS&S KN (EAE)  
 Wesley Rice UA (EAE) KN  
 Spencer Trinwith QS (EAE)  
 Andy Hassell QS (EAE)  
 Jared Thompson UA KN  
 Andrew "Ace" Jernigan UA KN  
 Molly Carden UA KN  
 Andrew Burleson UA KN  
 David Brown UA KN  
 Madison Griffin UA KN  
 Drew Madland UA KN  
 Alex Hoessler UA KN  
 John Reece UA KN  
 Magdalene Vick UA KN  
 Ryan Roets UA KN  
 Wayne Bennett UA KN  
 Erica Hernandez UA KN

Amanda Goldrick R&D  
 Andy Mellen UA  
 Anita Harkness R&D  
 Benaiah Anderson R&D UA  
 Brian Springer UA  
 Cameron Keluche UA  
 David Graham UA  
 Earl Kim R&D  
 Fang Du R&D  
 Gregg Adams R&D  
 Jeff Bull R&D  
 Jessica Alverson UA  
 Jillian McNally R&D  
 Kat Michels R&D  
 Luke Terry R&D  
 McKenzie Bolt UA  
 Mike Mcneil R&D  
 Nathan Cooper R&D  
 Nyle Kenning UA  
 Sara Schlagenhauff UA  
 Seth Maisel R&D UA  
 Sarah Johnson UA  
 Shaun Rakhshani UA  
 Stuart Barr R&D  
 T. David Rutherford R&D  
 Zach Andrews R&D

**May 31 New York City**  
**Ricki Ravitts Michael Chin**  
 Eric Loscheider BS  
 Matt Klan BS  
 Russ Haywood BS  
 Pedro Gonzalez BS

**June 2008**

**June 1 Wright State University**  
**Bruce Cromer Drew Fracher**  
 Jason Bobb R&D SS UA  
 Sarah Elder R&D SS  
 Chrissy Fallon R&D UA  
 Shelby Garrett SS UA  
 Dayron Miles R&D SS  
 Tyler Parsons R&D SS  
 Stephen Thompson R&D SS UA  
 William Webber R&D SS UA  
 Bruce Cromer R&D SS UA

**June 4 Seattle, Washington**  
**Robert Borwick J. Allen Suddeth**  
 Anna-Marie Devine R&D UA BS  
 Jim Gall R&D UA  
 Angela Johnson UA  
 Kevin Inouye R&D UA BS

**June 6 Seattle, Washington**  
**Geoffrey Alm David Boushey**  
 Adam Noble (Larmer) R&D SS  
 Casey Brown R&D

**June 7 College Conservatory of Music at U of C**  
**k. Jenny Jones Richard Ryan**  
 Kendall Karg R&D UA QS  
 Britany Middleton R&D UA QS  
 Katelyn Groh R&D UA QS  
 Alison Vodnoy R&D UA QS  
 Jonathan Silver R&D UA QS  
 Benjamin Newell R&D UA QS  
 Sara Vaught QS  
 Eric Vosmeyer QS

**May 22 University of Washington**  
**Geoffrey Alm David Boushey**  
 Marianna DeFazio R&D UA BS  
 Patrick Cullen R&D UA BS  
 Carl Kennedy R&D UA BS  
 Andrea Snow R&D UA BS  
 Gwendolen Morton R&D UA BS  
 Amy Harrison R&D UA BS  
 Wesley Ziegler R&D UA BS  
 Nicole Buckenmeyer R&D UA BS

**May 27 UW Parkside**  
**James "Jamie" Cheatham David Woolley**  
 Chris Baker BS  
 Dan Kroes BS  
 Peter Mol BS  
 Aaron Verbrigghe BS  
 Luke Leonhardt BS

**May 29 DePaul University**  
**Nicolas Sandys Chuck Coyl**  
 Stephen Anderson BS QS  
 Kevin Bigley R&D UA (EAE) BS QS KN  
 James Lusk R&D UA BS QS KN  
 Lauren Malara R&D UA BS  
 Derek Peruo R&D UA (EAE) BS QS

**May 29 Savannah College of Art and Design**  
**Martin Noyes J. Allen Suddeth**  
 Adrienne Hite SiS UA  
 Josh Nunn R&D SiS UA  
 Whitney Stallworth R&D SiS UA  
 Kerron Streater R&D SiS UA  
 Daniel Troyano R&D SiS UA  
 Jasmine Vizena R&D SiS UA  
 David Sterritt QS BS&S

**May 30 Eureka College Workshop**  
**D C Wright Chuck Coyl**  
 Robert Westley SiS QS  
 Daniel Laird SiS QS  
 Atty Siegel SiS QS  
 Aaron Ruder SiS QS  
 Phillip Meece SiS QS  
 Todd Edwards SiS QS  
 Matthew Laird SiS QS  
 Steven Schwall SiS QS  
 Elaine Wesolowski SiS QS  
 Alex Miller SiS QS  
 Erik Tylkowski SiS QS  
 Mike Speck R&D  
 Robert Westley R&D (EAE)  
 Jamie Stires R&D (EAE)



(L-R) Angela Bend, Dan Granke and Leland Burbank at the 2009 Winter Wonderland Workshop. Photo by Craig Lawrence.

**May 20 Brooklyn College Graduate School**  
**Michael Chin J. David Brimmer**  
 Tai Bosmond UA  
 Bianca Bryan UA  
 Fatih Genckal UA  
 Roger Miletic UA  
 Latonia Phipps UA  
 Jennifer Wallace UA  
 Eugene Solfanelli UA  
 Jason Zheng UA

**May 21 Swordplay Stage Combat**  
**Joseph Travers J. Allen Suddeth**  
 Meryn Anders BS&S  
 Kourtney Flour BS&S  
 Russ Haywood BS&S  
 Matt Klan BS&S  
 Eero Laine BS&S  
 Eric Loscheider BS&S  
 Ace Nakajima BS&S  
 Jessica Weiss BS&S

**May 21 Denver Ctr. Theatre Acad./Univ. of Denver**  
**Geoffrey Kent Dale Girard**  
 Alex Ngo UA  
 Alex Reed UA



Jonn Baca (top) and Robert Najarian (bottom) at the 2009 Winter Wonderland Workshop. Photo by Craig Lawrence.

**June 9 Western Oregon University**  
**Ted deChatelet Geoffrey Alm**  
 Colton Ruschiensky SiS UA QS  
 Gregory Hartley SiS UA QS  
 "J" Lee Parker SiS UA QS  
 Michaela Tometczak SiS UA QS  
 Jeffrey Leep SiS UA QS  
 Gavin Christensen SiS UA QS  
 Alyssa Bond SiS UA QS  
 Bobby Nove SiS UA QS  
 Joseph Baker SiS UA QS  
 Mike Chapman SiS UA QS  
 Caitlin Bauer SiS UA QS

Thomas Slater  
McKenna Twedt  
Brandon White  
Jake Dannen  
Samuel Benedict  
Lisle Pederson  
Paul Malone  
Alec Wilson  
Justin Tissue  
Brandon Woodard  
Alexander Knapton  
Curtis Glaccum

SiS UA QS  
SiS UA QS  
SiS UA QS  
SiS UA QS  
SiS UA QS  
SiS UA QS  
SiS UA QS  
SiS UA QS  
SiS UA QS  
SiS UA QS  
SiS UA QS  
SiS UA QS

Solomon Romney  
Lauren Shell  
**June 28**  
**Darrell Rushton**  
Sara Hodges  
Craig Lawrence

R&D  
R&D  
**Frostburg State University**  
**Chuck Coyl**  
SiS UA  
SiS UA QS

Ben Thomas  
Shawn Ergler  
Steven Schwall  
Christine Zagrobelny  
Julia Welch  
Frank Michael Toperzer IV  
Dustin Vandenberg  
Jule Nelson-Duac  
Cat Johnson  
Lauren Cafrelli  
Katharine Moeller  
Stacy Horning  
Charles DelRisco  
Phillip Meece  
Sarah Wahl  
Barrett Doyle  
Stephen Michel  
Sidney Schwindt  
Jess Jones  
Shawn Worthington  
Mathew Cole  
Claire Nickerson

R&D UA (EAE) BS (EAE)  
R&D UA (EAE) BS (EAE)  
R&D UA BS  
R&D BS  
UA BS  
R&D UA BS  
R&D UA BS  
R&D UA  
R&D UA  
R&D (EAE) UA (EAE) BS  
R&D (EAE) UA (EAE) BS  
R&D UA BS  
R&D UA BS  
R&D UA BS  
R&D UA (EAE) BS  
R&D UA BS (EAE-All)  
R&D UA BS (EAE)  
R&D UA BS  
R&D UA BS  
R&D UA BS (EAE-All)  
R&D BS

**July 2008**

**July 3**

**Regina Cerimele-Mechley**  
Jeff Batchler  
Rachel Mock  
Nichole Zare  
Amber Ballard  
Jason Speicher  
Chris Ziegler  
Brittany Spurlock  
Matt Weldon  
Kevin Brandenburg  
Justin Stewart  
Chad Weddle  
Melanie Braxton  
Tonya Lynn  
Adam Rutledge  
Josh Metz

**Swordlady Cincinnati**  
**Chuck Coyl**  
R&D SiS UA QS KN  
R&D SiS SS BS QS BS&S KN  
SiS QS  
SiS QS  
R&D SiS SS UA BS QS BS&S KN  
QS  
SiS QS  
SiS QS  
SiS QS  
R&D SiS UA BS&S  
R&D SiS UA QS (EAE)  
SiS UA QS KN  
R&D SiS UA QS (EAE) BS&S  
SiS UA QS



Adam Noble (left) being wounded at the 2007 Winter Wonderland Workshop. Photograph by Deb Fialkow.

**June 13**  
**Denise Hurd**  
Timur Kocak  
Jessica Weiss  
Elizabeth Belonzi  
Colin Ryan

**Actors Shakespeare Company of NJ**  
**Michael Chin**  
SiS  
SiS  
SiS  
SiS

**June 15**  
**Geoffrey Alm**  
Danielle Daggerty  
Krista Erickson  
Caleb Slavens  
Jay Loomis  
Carson Shelton  
Morrie Bills  
Amber Wolfe  
Richard Lewis  
Paul Ray  
Casey Brown  
Stacey Bush  
Brooks Farr  
Molly Boettcher  
Sam Tsubota  
Orion Protonentis  
Brandon Petty

**Seattle, Washington**  
**Geoffrey Alm**  
R&D UA BS  
R&D UA BS  
R&D UA BS  
R&D UA BS  
R&D UA BS  
R&D UA BS  
R&D  
KN (EAE)  
KN (EAE)  
KN  
KN  
KN  
KN  
KN  
KN  
KN

**June 16**  
**J. Allen Suddeth**  
Eric Mamann  
Kelly Evans  
Stephania Ayiotou  
Takae Kawabe  
James Gill  
Babsbritt Kaan  
Fernando Lista  
Isfandior Aiubov  
Romchat Tanalappipat

**The Lee Strasberg Institute / N.Y.U.**  
**J. David Brimmer**  
UA  
UA (EAE)  
UA  
UA  
UA (EAE)  
UA (EAE)  
UA  
UA (EAE)  
UA

**June 17**  
**John Schedler**  
Nolan Carey  
Daniel Kennedy  
Matthieu Chapman  
Lauren "Kitty" Keim  
N. Victoria Reinsel  
Paul Reisman  
Josh Carpenter

**Mary Baldwin College**  
**Joseph Martinez**  
R&D  
R&D  
R&D  
R&D  
R&D  
R&D  
R&D

**July 15**  
**Brad Waller**  
Adam Fristoe  
Scott Westerman  
Jason Reiff  
Molly Hood  
Sheila Landahl  
Matt Wilson  
Melissa Brown  
Jared Mercier  
Brandon Mears  
Andrew Matthews

**Academy for Classic Acting**  
**Chuck Coyl**  
R&D SiS UA BS QS KN  
R&D SiS UA BS QS KN  
R&D SiS UA BS QS (EAE) KN  
R&D SiS UA BS QS KN  
R&D SiS UA BS QS (EAE) KN  
R&D SiS UA BS QS KN  
R&D SiS UA BS QS KN  
R&D SiS UA BS QS KN  
R&D SiS UA BS QS KN

**July 19**  
**Mark Guinn**  
Mike Battiest  
Joshua Buehler  
Benjamin Cole  
Payton Guthrie  
Regan McLellan  
David Millstone  
Dustin Napier  
Rebecca Riisness  
Reece Roark  
Liz Vosmeier  
Ashlee Wiseman

**Oklahoma Shakespearean Festival**  
**Chuck Coyl**  
R&D UA  
R&D UA  
R&D BS KN  
R&D UA  
R&D SiS UA  
R&D UA  
R&D UA  
R&D UA  
SiS UA  
R&D BS KN  
R&D UA  
R&D UA

**July 25**  
**J. David Brimmer, k. Jenny Jones, Richard Ryan, Paul Dennhardt, Angela Bonacasa, Todd Loweth, Martin Noyes, Robert Hamilton**

Jessica Dunne  
Sara Hodges  
Jennifer Male  
Tonya Lynn  
Elizabeth Styles  
Diego Villada  
Kelly Mizell-Ryan  
Jared Peterson  
Gretchen Breslawski  
Sean Richards  
Arya Arabshahi  
Mirle Criste  
Carl Brandt Long  
Ben Kahre  
Shelley Johnson  
James P. Henry IV  
Lee Stockman  
Melissa Delgado  
Sarah Beckerman

**NSCW East-NCSA**  
**J. David Brimmer k. Jenny Jones Richard Ryan**  
R&D SiS SS (EAE) UA BS  
R&D UA BS  
R&D SS (EAE) BS (EAE)  
R&D UA BS  
R&D UA BS (EAE) QS BS&S  
R&D SiS UA BS  
R&D UA BS BS&S  
R&D UA BS  
R&D UA BS  
R&D UA BS  
R&D UA BS (EAE)  
R&D UA BS  
R&D UA BS (EAE)  
R&D (EAE) UA (EAE) BS  
R&D (EAE) UA (EAE) BS  
R&D UA BS  
R&D UA BS  
R&D UA  
R&D UA BS

**July 25**  
**Brian Byrnes, Michael Chin, Drew Fracher, Dale Girard**

**NSCW West-UNLV**  
**Brian Byrnes, Michael Chin, Drew Fracher, Dale Girard**  
Jessica Allen  
Danette Baker  
Nicole Craft  
Michael Daw  
J. Donahue  
John Esslinger  
Brian Evans  
John Evenden  
Jayme Green  
Candace Hackett  
Brian Hamlin  
Jeremy Earl  
Jonathan Jolly  
Marianna Kozij  
David McCormick  
Catherine Moore  
Camelia Poespowidjojo  
Toby Pruettt  
Cara Rawlings  
David Reed  
Adam Rutledge  
Travis Sims  
Jamie Stires  
Sterling Swann  
Trevor Swann  
Rusty Tennant  
Robert Whitson

R&D SS UA BS&S KN  
SS BS&S KN  
R&D SS UA BS BS&S KN  
R&D BS QS BS&S KN  
R&D BS KN  
R&D BS&S KN  
R&D SS UA BS BS&S KN  
R&D SiS UA BS QS KN  
SiS SS BS QS BS&S KN  
SS BS&S KN  
R&D SS BS&S KN  
R&D SS UA BS BS&S KN  
R&D SiS SS UA BS QS BS&S KN  
R&D SiS SS UA BS QS BS&S KN  
SS BS&S KN  
R&D SiS UA BS QS BS&S KN  
R&D SiS SS QS BS&S KN  
R&D SS UA BS&S KN  
BS QS KN  
R&D UA BS QS BS&S KN  
BS BS&S

**August 2008**

**August 2**  
**Brian LeTraunik**  
Sarah Pitard  
Stephen Anderson

**Chicago, Illinois**  
**Chuck Coyl**  
BS&S (EAE)  
BS&S (EAE)



Morning Group Warmups at the 2009 Winter Wonderland Workshop. Photograph by Craig Lawrence.



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[www.geocities.com/cincymarchmadness/index.htm](http://www.geocities.com/cincymarchmadness/index.htm)

## **The 6th Annual Virginia Beach Bash**

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Virginia Beach, VA  
(757) 352-4730

[www.regent.edu/acad/schcom/theatre/beachbash/](http://www.regent.edu/acad/schcom/theatre/beachbash/)

## **The 5th Annual Central Illinois Stage Combat Workshop**

May 18 - June 5, 2009  
Eureka, IL  
(309) 467-6580

[www.eureka.edu/arts/theatre/stagecombat.htm](http://www.eureka.edu/arts/theatre/stagecombat.htm)

## **Intro to Stage Combat Actor Combatant Workshop Advanced Actor Combatant Workshop**

July 5 - July 24, 2009  
Winston-Salem, NC  
(336) 734-2834  
[www.safd.org](http://www.safd.org)

## **International Stunt School**

July 27 - August 15, 2009 (*Standard Class*)  
August 17 - 22, 2009 (*Master Aerial Class*)  
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(425) 290-9957  
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## **Action Film Workshops**

August 1 - 15, 2009  
Winston-Salem, NC  
(973) 509-2952

Email: [allen@actionfilmworkshops.com](mailto:allen@actionfilmworkshops.com)  
[www.actionfilmworkshops.com](http://www.actionfilmworkshops.com)

## **2009 British National Stage Combat Workshop**

August 3 - 15, 2009  
London, ENGLAND  
Email: [info@bnscw.org](mailto:info@bnscw.org)  
[www.bassc.org](http://www.bassc.org)

## **The 6th Annual Fight Directors Forum and Texas Intensive Stage Combat Workshop**

September 5 - 6, 2009  
Houston, TX  
(713) 419-9321

Email: [SWRegRep@safd.org](mailto:SWRegRep@safd.org)

## **The 10th Annual Philadelphia Stage Combat Workshop**

2009 - Dates TBA  
Philadelphia, PA  
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[www.philascw.org](http://www.philascw.org)

## **The 15th Annual Winter Wonderland Workshop**

January 15 - 17, 2010  
Elgin, IL  
[www.winterwonderlandworkshop.com](http://www.winterwonderlandworkshop.com)

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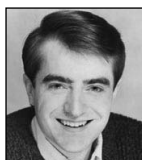


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dgirard@NCARTS.edu



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martinezj@wlu.edu



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kj\_jones@msn.com



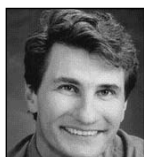
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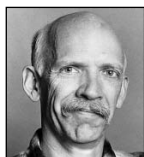
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BByrnes@UH.edu



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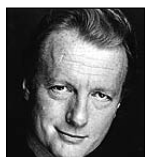
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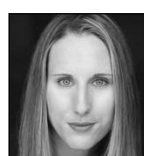
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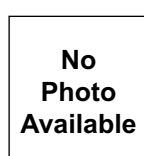
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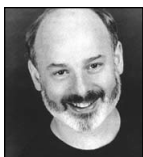
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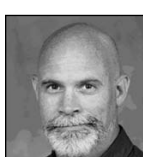
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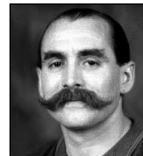
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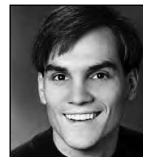
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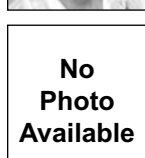
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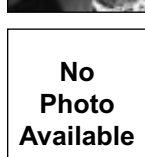
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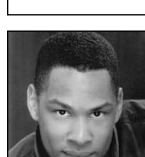
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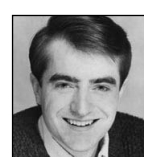
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# THE FIGHT MASTER

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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[www.safd.org](http://www.safd.org)

# Society of American Fight Directors

DEDICATED TO IMPROVING THE QUALITY AND SAFETY OF STAGE COMBAT



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

Actor/Combatant ♦ Teacher ♦ Fight Director

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

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

**The Society of American Fight Directors**

1350 East Flamingo Road, #25  
Las Vegas, Nevada 89119

Dues are \$45 annually. (For members outside the U.S., annual dues are \$55)  
Your enclosed check will cover dues for the current year.

Please make checks payable to **Society of American Fight Directors.**

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Instructor: \_\_\_\_\_

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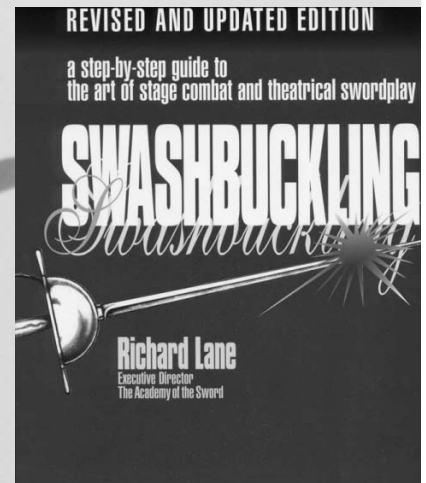
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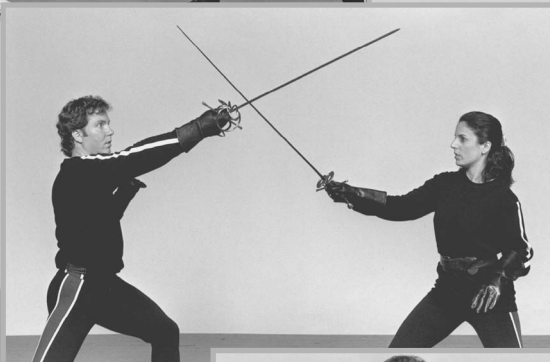
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