

Marshall University

**Marshall Digital Scholar**

---

Fight Master Magazine

The Society of American Fight Directors

---

Summer 2010

## **The Flight Master, Spring/Summer 2010, Vol. 32 Issue 1**

The Society of American Fight Directors

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



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

---

# THE FIGHT MASTER

THE SOCIETY OF AMERICAN FIGHT DIRECTORS

- **FEATURED ARTICLES.**
- **A PERSONAL APPROACH TO CORIOLANUS**
- **RANDOM ACTS:**  
USING CHANCE IN THE CREATIVE PROCESS
- **WUSHU WEAPONS**  
IN THE BEIJING OPERA
- **MAKING A THEATRICAL**  
CLEARING BARREL

WWW.SAFD.ORG

Forwarding & Return Service Requested

PSRT STD  
US Postage PAID  
Bartlett, IL  
Permit No. 51

SPRING • SUMMER 2010



# FIGHTING SOLVES EVERYTHING!



*The Sixteenth Annual*  
**WINTER  
WONDERLAND  
WORKSHOP**

January 14-16, 2011

[www.winterwonderlandworkshop.com](http://www.winterwonderlandworkshop.com)

2 weeks of hard hitting SPT training  
skills tests in UNARMED and SINGLE SWORD

**MAY 18-29  
2010**

The Oregon Knockout is **BACK**



[www.oregonknockout.com](http://www.oregonknockout.com)



WILLAMETTE

TO ADVERTISE IN

THE  
**FIGHTMASTER**  
THE JOURNAL OF THE SOCIETY OF AMERICAN FIGHT DIRECTORS

CONTACT NIGEL DELAHOY  
[FMARTDIRECTOR@SAFD.ORG](mailto:FMARTDIRECTOR@SAFD.ORG)

[WWW.SAFD.ORG](http://WWW.SAFD.ORG)



# CONTENTS

Spring/Summer 2010 • Vol XXXII • Number 1

## FEATURES

### 10 A PERSONAL APPROACH TO CORIOLANUS

Allowing trained killers to choose their moves in staging violence may not seem like a good idea, especially when the you are on the receiving end of their attacks, but Daniel Kucan's experimental approach created method to the madness of *Coriolanus*.

### 20 RANDOM ACTS

Using John Cage's approach to the concept of chance in the creative process, T. Fulton Burns has enabled his students to invent innovative choreography with a variety of weapons. His work pits spontaneity against logic and reason with surprising results.

### 24 WUSHU WEAPONS IN THE BEIJING OPERA

Eastern and Western cultures have always struggled to understand one another. Through his personal experience and research, Stewart Hawley attempts to bring increased awareness and understanding to the violence and weapons depicted in the Beijing Opera.

### 34 MAKING A THEATRICAL CLEARING BARREL

Jay Peterson describes the step-by-step process of creating a portable backstage unit for safely discharging live theatrical firearms.

## STANDARDS

### 5 SUBMISSION GUIDELINES

### 6 PRESIDENTIAL LETTER

### 8 EDITORIAL SPEAKING

### 36 PUT TO THE TEST

### 47 MEMBERSHIP APPLICATION

### 48 GOVERNING BODY

### 49 REGIONAL REPRESENTATIVES

### 49 FIGHT MASTERS

### 50 FIGHT DIRECTORS

### 51 CERTIFIED TEACHERS

## THE FIGHTMASTER

Published bi-annually • Copyright ©2010, SAFD

### EDITORIAL STAFF

<b>Editor</b> Michael Mueller	fmeditor@safd.org
<b>Art Director</b> Nigel Delahoy	fmartdirector@safd.org
<b>Advertising Director</b> Nigel Delahoy	fmartdirector@safd.org
<b>Consultants</b> Willie Meybohm: Testing/Dir.	secretary@safd.org
<b>Advisor</b> Drew Fracher	vern10th@fuse.net

### GOVERNING BODY

<b>President</b> Geoffrey Kent	President@safd.org
<b>Vice President</b> John Tovar	Vice-President@safd.org
<b>Secretary</b> Willie Meybohm	Secretary@safd.org
<b>Treasurer</b> Lee Soroko	Treasurer@safd.org
<b>AAC/AC/Friend Rep.</b> Mike Speck	ACRep@safd.org
<b>Certified Teacher Rep.</b> DCWright	CTRep@safd.org
<b>Fight Director Rep.</b> Michael Johnson	FDRep@safd.org
<b>Fight Master Rep.</b> Richard Ryan	FMRRep@safd.org

### ADVISORY BOARD

<b>Chairman</b> Jeffrey Koep, Ph.D.
<b>Board Members</b> Dale Girard Robert L. Hobbs Lisa M.K. Jones Kim Zimmer

### HONORARY MEMBERS

Rod Colbin Anthony De Longis Richard Gradkowski Dale Kirby
---

### ON THE COVER

Jamie Cheatham (back to the camera) as the title character and Chris Baker as Macduff fight to the finish in the University of Wisconsin Parkside 2007 season production of "Macbeth," directed by Gale Childs-Daly. Fight Choreography by Jamie Cheatham. Photo by Don Lintner.

### Submission Guidelines

Editorial and graphic content featured in *The Fight Master* is the product of contributions from SAFD members of all levels. Participation is greatly encouraged and submissions are accepted on a rolling basis, with deadlines for the Fall/Winter and Spring/Summer editions occurring on June 1 and January 1 respectively. For submissions by traditional mail, please send a shipping address request by email.

#### Articles

Submitted material will be edited for clarity and length with the assistance and approval of the author. Articles should include a short biography, 150 words or less, about the author as well as contact information. By submitting material to *The Fight Master* it is assumed the author agrees the following:

- All submissions are subject to editorial discretion
- All work submitted is assumed to be the original work of the author and the author, not *The Fight Master*, will assume all copyright liabilities and publication rights
- Submissions must include any and all necessary supporting documentation (bibliographies, etc.)
- Before publication, author must approve all changes beyond grammar and conventions
- Submissions must be written in a clear and professional manner
- No submissions defaming individuals by name will be published
- Authors are assumed to be working toward the betterment of the SAFD and, thus, will not be paid for submissions

Please forward submissions and questions to:  
Michael Mueller - Editor  
fmeditor@safd.org

#### Graphics

Both digital and traditional photographs are accepted; however, resolution will play a factor in where, or if an image is used. All photos should be accompanied by the names of the performers w/ roles (if fewer than five are pictured), photographer, play, playwright, fight director, theatre company, and year of performance. Without this information, we can not give proper credit to the contributors and the picture will not be used.

- Traditional images/negatives submitted by mail be sent in an envelope clearly labeled "Photos - Do Not Bend," with larger photos secured between cardboard or foam core. Submissions should also include a return self-addressed, stamped envelope.
- Digital images must be submitted in an uncompressed format (RAW, TIFF, PNG or TGA) on a CD or DVD if possible. Images that have been reduced in size to send by email will also be considered as long as a larger version exists that can be requested later. Please do NOT crop or alter photos. Touch-ups and color correction will be performed as needed.

Please forward submissions and questions to:  
Nigel Delahoy - Art Director  
fmartdirector@safd.org

May 17 - June 4, 2010



**Certified instructors**  
DC WRIGHT & H. RUSS BROWN

- Skill Proficiency Tests in Knife and Quarterstaff
- 10 hours of instruction in UNARMED, RAPIER & DAGGER & BROADSWORD
- free Evening & Master Classes including: GROIN SHOTS ARE FUNNY, FIGHTING FOR FILM, BLOOD AND GUTS, ETC.
- Includes automatic enrollment in UNREHEARSED SHAKESPEARE
- register online at EUREKA.EDU/STAGECOMBAT

The Central Illinois  
**Stage Combat Workshop**  
At Eureka College  
& Western Illinois University

Regional Workshop sanctioned by SOCIETY OF AMERICAN FIGHT DIRECTORS



# PRESIDENTIAL

• **Goodbye to the oughts, hello 2010 and welcome to a long awaited Fight Master Magazine.**



First, the Governing Body and I want to welcome our new Fight Master team: Editor Michael Mueller and Art Director Nigel Delahoy. Michael and Nigel are excited to bring a new look and style to our bi-annual manifesto, and I am excited to have them on board. Expect to see big changes in the next few issues as we add new articles and new writers. Working to expand our readership for this magazine would not be possible without the work completed by our previous team. Thanks to art director John Tovar and my immeasurable respect and gratitude to exiting editor Linda McCollum who has worked on this publication for more years than many of us have been members.

Outside of the magazine we are making great leaps on SAFD.org. I struggled a bit with our initial rollout as we attempted to make SAFD.org ... well everything at once. 2010 brings a new focus to developing tools on the site for members and visitors both. Regional rep and teacher lists have been overhauled as has our NSCW page with the ability to apply for scholarships, apply for TA & Intern positions and TCW applications all online. In the future we can look forward to a detailed FAQ, the ability to report SPT results online (with faster processing of new members), a tool granting dues paying members access to their testing history and the ability to apply for AC and AAC status, and an online library of the entire Fight Master magazine library, indexed and searchable for our members.

Our new SPT results, basic & recommended (below) enter their second year and we still welcome your feedback.

#### BASIC PASS:

"students must demonstrate a technical proficiency, create a sense of tension and the illusion of danger."

#### RECOMMENDED:

"students must demonstrate a technical proficiency, create a sense of tension and the illusion of danger, but have also to perform with a strong sense of character and demonstrate a high level of acting or performance technique."

The SAFD Theatrical Firearms Safety course is off and running. I am excited to see us offer training in a weapon that is all too frequently thrust into an actor's hands at tech with little or no explanation. This 14 hour course is designed to help the actor, technician, stage manager or director confidently handle a loaded and unloaded theatrical firearm. Teacher requirements are also defined and we expect to see this group of theatrical firearms safety instructors expand soon.

What can you expect from the SAFD in the coming year? The Governing Body is interviewing grant writers and marketing directors to add one of each to our team. One to help us underwrite scholarships and training opportunities for you and others, the other to help us get the word out on the NSCW and the SAFD to the world at large. This is a great organization with excellent teachers, fight directors and performers, let's make sure professional theatre and theatre education know about us!

The NSCW, helmed by our new shiny coordinator FD Mike Mahaffey, is also expanding with a plan in the works to add a Fight Director Workshop to our National Workshop model in 2011. We also hope to make significant progress with SDC (formerly SSD&C) with regards to union representation for Fight Directors. This would be for professional FD's both within and without the SAFD, something even bigger than our organization that requires collaboration with all active members in the field. I look forward to pursuing it and building bridges for the SAFD.

That's how it looks from Denver, Colorado today. Like many of you, I'm off to rehearsals and classes. Hope to catch you in person at a workshop in the coming year!

*Geoffrey P. Kent*  
Geoffrey Kent • President, SAFD  
president@safd.org

## The Philadelphia Stage Combat Workshop



wants to thank everyone who came and shared the fun at our 10 Year Anniversary!

"Best weekend so far this school year. I love the Philadelphia Cheesesteak Workshop!" A.J. Gagliardi



Past Classes have included: French Cane Fighting-Bullwhip-Fighting in Skirts and Heels-Custer's Last Stand-Twirling Sticks of Doom-Tomahawk  
Lots of fun AND your tuition includes continental breakfast, cheesesteak lunch and a weekend of classes.

Hosted by the University of the Arts in the heart of Philadelphia.

Make us a part of your fall.

For more information see our website:

philascw.org or e-mail-rosefights@comcast.net



# THE LINCOLN ASSASSINATION

## STAGE COMBAT WORKSHOP

JOHNNY CARSON SCHOOL OF THEATRE AND FILM  
UNIVERSITY OF NEBRASKA - LINCOLN  
LINCOLN, NE

APRIL 10<sup>TH</sup> & 11<sup>TH</sup>, 2010  
**\$100 / WEEKEND**  
TESTING FEES ADDITIONAL

FEATURING CERTIFIED TEACHERS  
IAN BORDEN    HARRIS SMITH  
PAUL STEGER    D.C. WRIGHT  
...AND MORE!

FOR MORE INFORMATION, CONTACT  
IAN BORDEN - IBORDEN2@UNL.EDU

WWW.LINCOLN-ASSASSINATION-FIGHT.COM

SPTs, SPRs, & CLASSES IN...  
WEAPONS AND UNARMED FIGHTING FOR STAGE AND FILM  
GUN SAFETY  
POLICE TACTICS  
BLOOD EFFECTS

# EDITORIAL

Any challenge that is easy to achieve can not be considered a challenge.



We face tasks of many kinds on a daily basis, and while they may be considered challenging at the time, they are forgotten almost as soon as they are overcome. The truly daunting challenges however, are those worth remembering because of the amount of struggle and sacrifice that went into their accomplishment. For the Society of American Fight Directors (SAFD), fostering growth, even maintaining stability, has been a challenge for our leaders over the past 33 years. Today is no different. The struggle continues, but the success of our organization rests in how our membership rises to meet these challenges.

Personally, I am overwhelmed by the challenge presented by this publication and awed by the work of past Editor in Chief, Linda McCollum. The tireless efforts she has exhibited over the past twenty plus years to enhance, expand, and improve *The Fight Master* is inspirational. She is irreplaceable and will be sorely missed, but I'm sure that she is already on to more challenges worthy of her many talents.

Besides being extremely overwhelmed by the scope and expectations that accompany *The Fight Master*, I am very excited to be part of a publication that has such a rich history and deep value to this organization. I was honored to be asked by President Kent to help guide this publication into the next decade, and promise to continue to provide the in depth, timeless, high quality articles and reporting that has become expected.

This issue contains some fantastic articles that explore a variety of challenges faced within the stage combat community. From a historical and functional exploration of weapons and styles used in the Beijing Opera to the integration of John Cage's chance techniques in the stage combat classroom, the authors in this edition strive to illuminate new areas of both theatre history and teaching techniques. There are also personal approaches to staging and firearm safety that demonstrate how specific challenges can be overcome. Finally, we have an expanded Put To The Test section, listing hundreds of members achieving success in a variety of skills proficiency tests.

In order to maintain the stature of this publication, I am going to need your help. This publication can only survive with your contributions, your effort, and the sacrifice of your time and talents. We all have areas of stage combat that are close to our heart, and there are many more discoveries to share as well as past information that must be rediscovered for a new generation of SAFD members. We are closing in on updating the website with an extensive archive of past issues of *The Fight Master*, which will serve not only to honor the work of past staff members and contributors, but also to bring past lessons and history back to the membership.

Information in *The Fight Master* is timeless, so if you have theories, knowledge, and/or experiences that will help inform and enlighten the stage combat community, I want to hear from you. Email me your thoughts, ideas or rough drafts. I promise to work with you in honing your thoughts and ideas into articles that will stand the test of time. This may seem daunting, but no challenge was ever more rewarding than the one that seemed impossible at the start. Just as I have accepted the challenge to continue the proud tradition of this publication, I challenge you to join in this tradition through your contribution.

*Michael Mueller*  
Michael Mueller • Editor  
fmeditor@safd.org

## THEATRE VCU MFA IN MOVEMENT PEDAGOGY

# Want to get a job teaching movement at the university level?

**David S. Leong**

Fight Master, Movement Coach

**Patti D'Beck**

SSDC, Choreographer, Director

**Aaron D. Anderson**

Fight Director, Movement Teacher

movement analysis

mask work

physical comedy ■ mime

business of theatre

period & contemporary unarmed

dance choreography ■ directing

teaching movement for actors

Call or write:

**David S. Leong, Chairman**

804.828.1514 ■ dsleong@vcu.edu

<http://www.pubinfo.vcu.edu/artweb/theatre/>

... a comprehensive movement program focused on the application of various movement disciplines to the craft and pedagogy of acting. I developed a keen sense of pedagogical structure and artistry that contributed to my employability and success in academic theatre.

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

### Other recent movement/pedagogy graduates:

Robin Armstrong - Collin County Community College

Jonathan Becker - Ball State University

Tonia Campanella - Oklahoma City University

Matt Ellis - Univ. of Oklahoma

Jenny Male - Howard County Community College

Adam McLean - Emerson College

Darrell Rushton - Frostburg State University

*Theatre VCU*

AT VIRGINIA COMMONWEALTH UNIVERSITY

Member of NAST - National Association of Schools of Theatre

922 Park Ave. ■ P.O. Box 842524 ■ Richmond, VA 23284-2524

Metamorphoses, Movement Coaches,  
Jonathan Becker & Tonia Campanella



# A PERSONAL APPROACH TO

# CORIOLANUS

By Daniel Kucan

**D**o you remember the first time you read Shakespeare's *Coriolanus*? You don't, because you never have; no one has. I honestly believe this to be true. Now I'm no expert (unless you count the fact that I'm the one person in the civilized world who has read this dog), but I think *Coriolanus* is less popular than, say, *Richard VI* because, and this is the universally accepted opinion of the entire academic world, *Coriolanus* sort of blows.



Coriolanus Act V Scene III - Painting by Gavin Hamilton - Etched by J. Caldwell

It's one of Shakespeare's final plays and it feels kind of like he took all the really bad parts of *Titus Andronicus*, mixed them with all the boring parts of *Julius Caesar* and then decided to make the whole thing entirely incomprehensible with really, really heavy language about politics. Finally, just for fun, he made the lead character a fascist lunk-headed meat-monkey.

But *Coriolanus* is ultimately an extremely timely piece of work. It's about a soldier, exceptionally good at killing people in large numbers, who comes home to Rome and is shoved into politics with disastrous results. This vast oversimplification is a bit like saying that Hamlet is sorta fickle, but the parallels between our current political climate and the backdrop of *Coriolanus* are nothing short of startling, as Shakespeare often is.

So I get a call from Stephan Wolfert of the Veteran's Center for the Performing Arts. Stephan and I had done a few Shakespeare Festivals together, some really good, some pretty catastrophic. Anyhow, turned out he was directing *Coriolanus* at a new annual festival in Santa Monica and needed a leading man and a fight director, and there you go.<sup>1</sup>

Ah, summertime Shakespeare in LA: three weeks rehearsal time, no money to speak of, actors who miss rehearsals because they have a big, big audition for an under-five on *Gossip Girl*, and of course, it's *Coriolanus*, which as I mentioned, sort of blows. What could go wrong?

Now I'm an experimental theater kind of guy. I graduated from New York University and was one of a very few who spent all four years at the Experimental Theater Wing. I also grew up in a very experimental conservatory. (what else do you call a theater that does *Voyzeck* with 10 year olds wielding broadswords?) Most people fallaciously believe that "experimental theater" means "new" or "avant-garde" or just "weird", but the truth of the matter is that experimental theater merely refers to a process of work that proceeds THROUGH EXPERIMENTATION, the same way one might conduct a science experiment through trial and error. The end result of most experimental theater that I've known has not been overly different from that of traditional approaches, except that I find the performances more definitive (or dead-on, as it were) and the narrative often less bound by conventional methodologies.

The one common notion about experimental theater that I find absolutely true is that it takes an enormous amount of time, which, as we all know, is more and more

<sup>1</sup> One quick word about Stephan: he's a killer. Seriously, he was in the army for eleven years in like a super ninja ranger unit kind of thing and has been "in-country" when things have gone completely psycho on a number of occasions. His eyes sometimes get that "look," you know? We used to laugh a little uneasily at how quickly he could tell us what kind of helicopter was flying overhead without looking, based only on the sound of the rotors, as well as if it was carrying cargo or munitions. He left the service after he saw a production of *Richard III* while on leave, which changed his life, and he decided to go back to school to get his MFA. He is now my total hero. He started the Veteran's Center for the Performing Arts, or VCPA, to give combat vets an opportunity to perform, speak, emote, whatever; and thus an easier transition back to civilian life. We had two vets in *Coriolanus*, and while they weren't the most seasoned actors, they were game, enthusiastic and made me proud again to be an actor, something I've not felt for a long time. AND he can snap me in half like a twig, which is cool.



of a luxury in today's result-driven performance market. Experimental theatrical processes are, without question, emotionally indulgent, extremely personal, and profoundly grounded in the kinesthetic awareness of each performer. Some experimental performance groups, like the Wooster Group in New York, are famous for year long rehearsal periods, culminating in several revisions, more rehearsals, and finally, maybe, a performance.

With a stage fight, the action is really just a heightened bit of dialogue but, you know, with punches and kicks and stuff. Any line of text can generally be broken down into either an attack or a retreat, in the same way that any bit of choreography can likewise be seen. This is why most of us bristle at attacks to unclear targets or blind impossible parries: it all just feels like bad acting; or, and this is the one thing that experimental, and more specifically kinesthetic-gestural based, acting works so hard to overcome, non-specific acting.

This begs a couple of questions. The first is whether or not an experimental approach to stage violence even makes sense. Kinesthetic emotional explorations are one thing, but when steel and slaps are involved, a failed acting experiment can result in a splattered

eyeball or broken pelvis. Image work, or emotional plastiques (as coined by the great acting teacher Jerzy Grotowski) can only get one so far. True, through the use of image and kinesthetic exploration, one can begin to glean how one feels about a particular violent act or impulse or motivation, and thus can physically elucidate a corresponding gesture, but it is still very difficult to transition from this stage of exploratory work to that of a performance based nomenclature.<sup>II</sup>

The second question is whether or not this approach makes any sense in a time sensitive environment. When one is hustling to learn lines, build sets, find weapons, teach blocking/choreography/acting/voice/dance, does it behoove a choreographer to spend precious rehearsal hours in exploration? Especially when, as most good fight directors know, choreographing and teaching a fight is not unlike writing and coaching a scene: generally twice as much work as that for which credit is given. I have found that the answers to these two questions are "certainly" and "certainly," respectively.

II This is ultimately the big gremlin in most of Grotowski's work: how to shape the discoveries made during kinesthetic exploration into something do-able, repeatable, on stage. Stephen Wangh writes with grace and clarity on this subject in his wonderful acting book *An Acrobat of the Heart*.

I think it is helpful to view dramatic material, either text or movement, as a series of "containers." The lines on the page, the blocking, the choreography of a fight or dance, or even something as simple as a gesture are really just containers into which a good actor will pour emotion. It is the job of the actor to make these containers transparent enough that the audience can see the emotion inside. "Technique" is the term referring to how precise one's containers are.

This could be either a remarkable singing or character voice, or one's unique physicality; but, the most amazing containers in the world aren't very compelling if they aren't transparent, and even then their transparency only matters as far as the emotion inside. The greatest gymnast on the world will almost never make me cry, and Mariah Carey, with all her vocal

acrobatics and embellishments is, to me, not remotely as alluring as, say, Nina Simone.<sup>III</sup>

We were fortunate in that our *Coriolanus* was largely non-realistic, having elements from several time periods as well as the slightly bombastic disregard for representative pragmatism, that I find makes many amphitheater performances come off as bland or prosaic. This, however, demanded a strongly stylized method of killing one another, one that made

III There is an interesting discussion possible here about the difference between Western style (or Olympic) gymnastics and, say, Capoeira. Olympic gymnastics are very stoic (even with the synthetic smiles of the women...) and almost fetishistic in their devotion to spinal elongation, pointed toes, pronounced ribcages, etc. There is an inherent "sky father" worshipfulness in their idiom. Contrast this with Brazilian Capoeira which is bent knees, rolled pelvises, and hunched shoulders; it is much more "Earth mother." Moreover, Capoeira seems to have a greater tolerance for emotionality and physical, gestural transparency. While both are equally mind blowing to watch, I am more likely to be impressed by the high jumps and staggering athleticism of Olympic gymnastics, but more emotionally compelled by Capoeira. This to me represents the major differences between technique and content. I'm not saying one is any better than the other, so go ahead and hit cancel on the email you're currently writing me. I'm just illustrating a difference.

EMOTIONAL sense, but not necessarily confined by historical accuracy or even logic.<sup>IV</sup>

On the first night of rehearsal, we armed ourselves with bamboo cudgels of a length one might assign a gladius, taped one end to form a handle, and endowed the other end with sharpness by way of attitude. As *Coriolanus*, I wielded two such "swords" to give myself the advantage I would need to fight off multiple attackers (and it had the added advantage of making

me look exceedingly cool). After a short warm up, I limited all of the performers to just five targets: both shoulders, both thighs, and the ol' brainpan, and we set about gleefully eviscerating one another through a series of extremely slow motion bouts, made up as we went along. Sometimes one on one, sometimes with multiple attackers, we all got to channel our inner Jet Li as we


tricked ourselves into developing an entire movement vocabulary without ever having to say things like "aesthetic" or "negative space." We found that since we were creating a "society of the sword" as it were, there would be no body to body contact, no punches or kicks, no actual hand to hand at all, just sword on sword. We also found, very organically, that it took much less energy to simply get out of the way than to actually parry, so avoids and ducks took on a pervasive role.

The best thing that happened, however, was also the sneakiest. In these couple hours of play, each of the


IV Logic, let's be honest, is largely overrated in fights. Obviously a strong sense of inner logic must be transparently evident in the actions of the performers on a moment-by-moment basis. Meisner has made that clear in his groundbreaking acting studies, but I believe far too much weight is given by choreographers to the logic of realism that one attains through table work. In all my ring bouts, there is always at least one moment at which my trainer will point and say, "What were you thinking right there?" Generally, I shrug like a punk and say, "Dunno... made sense at the time."



Daniel Kucan as Coriolanus (center) puts the smackdown on Jody Astrom (left) and Bruce Cervi as Tullus Aufidius (right). (photo courtesy VCPA)





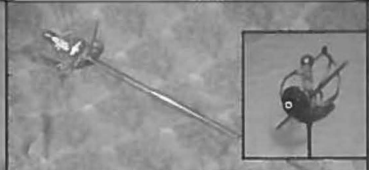



**If you wondered how a real sword looked and performed, you can find a nice, low mileage time machine, rob a museum, or buy one of these.**



Zen Warrior Armory (formerly Triplette Competition Arms) manufactures beautiful and durable fighting equipment at the best prices in the industry. For over twenty-five years, our swords have provided fight directors with outstanding performance in theatre, television, and motion picture productions. Please call us for a free catalog or visit our website to see our extensive line of combat-tested products.

331 Standard Street  
Elkin, NC 28621  
www.zenwarriorarmory.com  
336-835-1205





performers, some very experienced fighters<sup>V</sup> and some complete novices, all became experts in the couple of moves that their bodies had come up with. After each play fight, I would stop them, and have them try to recreate the fight move by move, which of course they never could. But it forced them to start thinking specifically. After a while, they each had a couple of moves, or containers, that they kept coming back to, moves that their bodies felt very comfortable doing. Mike Allen, a wonderful performer and terrific actor, found himself always beginning with an overhand cut to his opponent's left shoulder. Cameron Robertson, who is a kinetic whirlwind with an extensive background in physical theater, discovered a running lunge, often accompanied with his screaming bloody murder. Ian Casellberry, one

of our vets and a heavily muscled and dauntless physical demon, liked to stand and hack: one, three, four, two. Jody Astrom, whose beauty queen physique just barely concealed her taekwondo black belt, was most comfortable flying through the air and dropping on your bucket like a hammer.

Once they had these specific containers in their arsenal of moves, half our work was done. Through these very slow motion bits of exploration, they not only came away with wonderful moves that could translate directly to the stage, with a little tweaking for safety, but they also gained a priceless confidence

<sup>V</sup> Like I said, two of our performers were military vets, and our director has seen more combat than a level 70 warrior with a fury spec. Now I've fought competitively in both hemispheres for 20 years and can proudly say I've had my ass kicked in nearly every major city in America, but there is a certain hesitancy that comes when trying to talk violence with guys who understand it on a far more visceral level than all my bloody ring bouts put together could ever give me. I might be able to talk about the logic of it, the chess-like, move-for-move lexicography of it; but seriously, these guys brought a gravid sense of understanding, a bone deep grasp of the humanistic price behind every move. I can also remember very clearly when Renje, another one of our vets, would bark "YES, SIR!" at me when I would give him notes, which I found utterly unnerving. Still, I always appreciated the relentless precision of his diligence.

that, if fairly placed, goes further in preventing injury than hours of technical training. Likewise, since these moves or containers were achieved organically, they were already inherently filled with the performer's emotion, thus eliminating another step in our acting work. If I had simply given them moves, it would have taken hours to learn and then hours to fill them. This way, the containers were filled the moment the actors organically conceived them.

At this point, the actors had a certain number of usable, do-able, repeatable actions that they could use, all of which originated through very basic kinesthetic exploration or plastiques. This means that the moves they were using had an inherent emotional logic to them. Emotion, however, doesn't tell a story, action tells a story; emotion merely gives a story depth. One can never "sadly" their way to the castle; one must "run" to the castle. One can also "run sadly" to the castle if one cares to, and now we're cookin'.

Fortunately, the fights are all between Coriolanus (me) and everyone else.

Coriolanus is pretty much the greatest soldier who ever lived; and, in the opening battle, he conquers an ENTIRE CITY by himself because the Roman army that he is leading chickens out and runs away.

Now we've all had to choreograph giant battle scenes between

mammoth armies with eight actors before, and this was no different. How was I going to show the super, awesome, kickassery of Coriolanus using just a handful of performers? Tricky.

The gates of the city were set up center, and exits were located down right and left. Since the opposing army came pouring out of the gates up center, I could stand down center with my back to the audience and kill them in groups of one, two, three and on a couple of particularly ambitious occasions, four. They could then die their way offstage at one of the two downstage exits, run around offstage to the up center city gates and come back on as a whole new set of soldiers. It was like a big assembly line. Since they were all in hoods that covered their faces, it looked like I was fighting dozens and dozens of soldiers.

The hardest part of this for me, and I knew this at the outset, was going to be remembering the zillion moves as these guys came running at me. Here again, the work we had done at the outset proved to save us time. Since each actor had developed their own "signature" moves, I had them use these moves to start each phrase. This way, as soon as I saw who was running at me, I would at least know how the fight was going to begin. Mike would always cut left shoulder, Cameron would scream like a woman and run/lunge, Ian would hack away, Jody would elevate, and so on. Not only did it help them remember their choreography, but at that moment in the fight, and it always happens, when I was on stage and thinking more about the cake in the lobby, I would catch a glimpse of whoever was running at me and know in

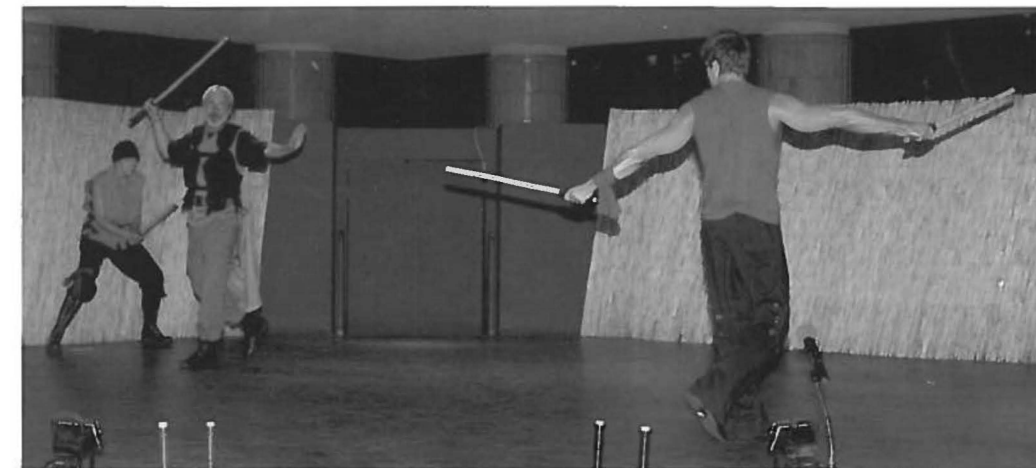
a flash what they were going to do. They could make the moves different enough to avoid looking repetitive, but I would always know where to fling up a block.

This opening battle was a big hit and could have been a little longer, but was limited by my own athleticism. Since there was a lot of running around backstage, occasionally I would spend several moments with a single adversary, which gave the recycled solders backstage a few moments to catch their breath before running back out at me. Fitting the genius that I am, I never gave myself the same courtesy.<sup>VI</sup> I could only go for several minutes, hacking away, shouting lines, before I was seeing dots and doing soliloquies from *Romeo and Juliet* or *Long Days Journey into Night*. One does all the usual tricks: crafting pauses for breath, holding static poses, faking tension, but ultimately it's like a triathlon; hack, dodge, yell.

As I'm sure you all remember from your grades school studies, Coriolanus's big adversary is a general named Aufidius. Aufidius and I had a couple fights, the first being the largest, when he and I meet on the battlefield in the middle of a much larger encounter between armies. Aufidius was played by a fantastic

<sup>VI</sup> By opening night, and this is no lie, I was down six pounds and coming in at a solid 5 percent body fat. I'd seriously like those pounds back please, as I'm currently in danger of blowing away in a stiff breeze.

actor named Bruce who also happened to be a black belt in taekwondo.<sup>VII</sup> I armed him with a preposterously long "sword" which he swung like Babe Ruth swinging for the fences. But to make Coriolanus look even more formidable, Aufidius always had three soldiers fighting with him, called Antiates, kind of like his personal guard. So whenever he and I fought, I would have to cut through the Antiates to get to him. It also gave him a



From left: Jody Astrom, Bruce Cervi and Daniel Kucan square off in the epic fight between Tullus Aufidius and Caius Martius Coriolanus. (photo courtesy VCPA)

great acting opportunity because he could shove them into me, cut them down himself if they got in his way, and generally be dastardly towards his own guys in his single-mindedness to kill me.

These fights turned out to be tricky in that they had to be timed and executed with extreme precision to keep their story clear in a visual sense. Four-on-one means that, without careful attention being paid to focusing the audience's attention, it is easy for things to look muddy. I was fortunate to have two whole nights very early in the rehearsal process to teach them, and I did it in a very specific way. While teaching the choreography to the actors, we would all switch roles (with the exception of Aufidius) as we were learning it. One run through, I would be one of the three Antiates, one of them would be me, and the other two would swap roles. The next time, we would all rotate. By the end of the first night, we all knew each other's roles as well as our own. Generally, I find this way of working a little too "training conservatory", but in this case, since all of us had to have such a tight clockwork, it gave us particular insight into each other's needs. This paid off in a number of ways that I can hardly quantify, but

<sup>VII</sup> Who isn't nowadays? Seriously, you can't swing a dead cat without hearing about subak or taekkyeon, or how hapkido is way better than aikido.



the result was a miraculously tightly woven dance of shared parries, multiple attacks, symphonic grunts, and above average acting.

By the end of the second night, the three Antiates chose which part they wanted, and we settled in for the run. But hardly a preshow fight call went by without them switching roles just to remind themselves of what the others were going through. Generally they could do so with such seamlessness that I wouldn't even notice.

Looking back, I see that allowing the actors the freedom to bring their own kinesthetic individuality to the fights facilitated not only their memorization of the choreography but their alacrity in filling the moves with emotional life. Without the imposition of traditional sword moves or the codified strictness of a standard fight system, they were much freer to explore their own "warrior-ness" and ultimately, bring greater life to these fights.

In a more traditional setting, say with rapier and dagger in a strict Elizabethan context, I would never try this. The safety issues alone would prove daunting, and the

notion of characters trained to fight being played by actors trained to "emote" would make the whole thing implausible, if not downright silly. But in a case where the logic of the fights, the containers, can be dictated more directly by the actors themselves, I remain committed to a gestural, exploratory approach.

At the end of our production, the Veterans involved presented me with a set of dog tags with my name on them that I wear to this day. I can't say for certain, but I feel strongly that the exploratory approach we took in this production, the experimentation and the trial and error, all added to the emotional logic and guts of the show that table work can't really achieve. Even though it seems counter intuitive, I think it saved us time as well.



Daniel Kucan began studying swordplay at the age of 12 under Linda McCollum and certified at 18. He is also a multiple black belt and was adopted in Lama Pai under the legendary Sifu Chan Tae San. Additionally, he holds a BFA in acting from the Experimental Theater Wing at New York University and is probably best known as one of the carpenters on the Emmy winning ABC reality show *Extreme Makeover: Home Edition*.

# THE UNITED STUNTMEN'S ASSOCIATION IN CONJUNCTION WITH ON EDGE PRODUCTIONS

PRESENTS ITS 2010

## INTERNATIONAL STUNT SCHOOL

Standard 3 Week Session: AUGUST 2 - 21, 2010

Aerial Intensive 1 Week Session: AUGUST 23 - 28, 2010

The UNITED STUNTMEN'S ASSOCIATION will conduct a one week master aerial class and a three week intensive training class with an emphasis on.....

- PRECISION DRIVING
- WEAPONRY
- UNARMED COMBAT
- FOOT FALLS

- FIRE BURNS
- MINI TRAMP/AIR RAM
- HIGH FALLS
- STAIR FALLS

- WIRE WORK/RAPELLING
- MARTIAL ARTS
- HARNESS WORK/RATCHET
- DECELERATOR

### LIMITED ENROLLMENT

- 150 Hours of Instruction (6 day weeks)
- Instruction from 12 stunt specialists
- All cars and equipment provided
- Video-taped critiques
- Acting action for the camera
- Seminars on networking the industry
- Certificate upon completion
- Affordable housing (\$33/night with breakfast included)

### REGISTRATION

To register for the workshop, call or e-mail  
**UNITED STUNTMEN'S ASSOCIATION**  
2723 Saratoga Lane • Everett, WA 98203

**(425) 290-9957**

### Standard 3 Week Session:

TUITION .....\$4000.00  
DEPOSIT .....\$1000.00  
Balance Due.....August 1, 2010

### Aerial Intensive 1 Week Session:

TUITION .....\$1800.00  
DEPOSIT .....\$600.00  
Balance Due.....August 22, 2009

Cashier's checks, money orders, & credit cards accepted.  
(Mastercard and Visa, please)

### NOTICE TO APPLICANTS

With your deposit, submit a **Full Body Picture** and **Resumé** including height, weight, acting training, and any special skills you may have.

The United Stuntmen's Association reserves the right to refund any deposits and exclude any applicant who the Association feels is not suitable for such a physically demanding profession.



The International Stunt School is now an accredited vocational school in the state of Washington

SEE OUR WEB SITE: [www.stuntschool.com](http://www.stuntschool.com)  
Download our application form or call/e-mail and request one.

## Savage Mountain Summer Arts Academy

AT FROSTBURG STATE UNIVERSITY

## Stage Combat Workshop

June 20-26, 2010



A week-long workshop for students interested in learning stage combat and pushing their physical acting skills

Frostburg State University, Frostburg MD

### OFFERING CLASSES IN

- UNARMED
- BROADSWORD
- ACTING SHAKESPEARE

Previous instructors include Certified Teacher Darrell Rushton, Cara Rawlings, Craig Lawrence and Sara Hodges

### CONTACT INFO

Darrell Rushton, Camp Director  
301.687.4487 • [dsrushton@frostburg.edu](mailto:dsrushton@frostburg.edu)  
[www.frostburg.edu/savagemtn/combat/sfighting.htm](http://www.frostburg.edu/savagemtn/combat/sfighting.htm)



# Random Acts of Violence

## Bringing John Cage's Chance Techniques to Fight Choreography and Stage Combatant Acting.

By T. Fulton Burns

Photos by Nigel Delahoy

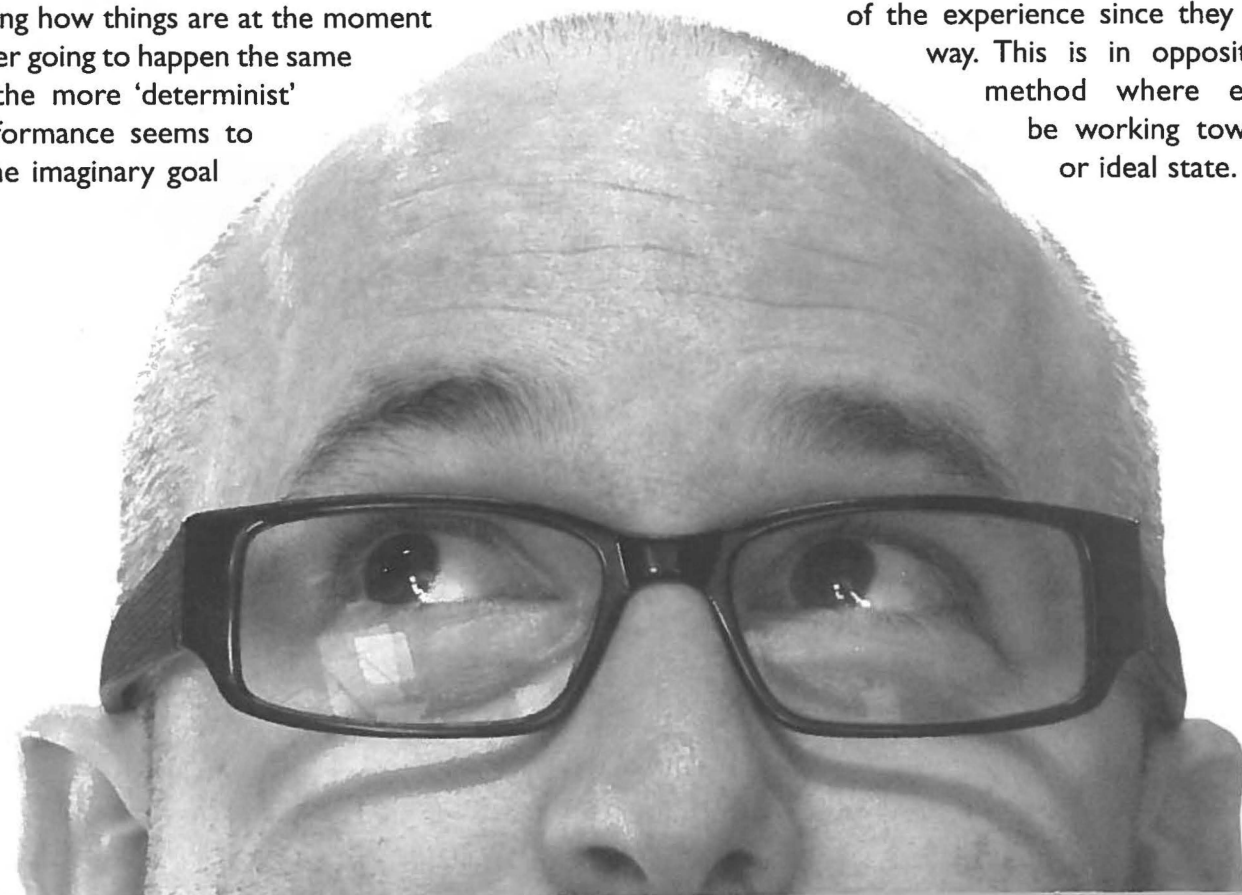
The concept of chance utilized by John Cage is a frightening, exciting, and liberating process for any artist. It was so effective that other musical artists such as Morton Feldman, Earle Brown and Christian Wolff used it. In the world of theatre these concepts are constantly used today by the Neo-Futurists in Chicago and New York in their production of *Too Much Light Makes The Baby Go Blind* and by Improv Troupes throughout the country.

John Cage is identified, by University of Massachusetts - Amherst Music Theory PhD. candidate Melissa King as being:

A 'sonic innovator' with his inclusion of sounds not typically considered musical, for his explorations with electronic technology, for his development of the prepared piano in which objects are added to and between piano strings for new effects, and for his methodology of chance processes that continue to structure even his most modern compositions. It has been proposed that he is the single leading figure in art, poetry, and aesthetics during the latter half of the 20<sup>th</sup> century and is also said to have had more impact on music in the 20<sup>th</sup> century than any other American composer.

Taking influence from Zen philosophies and the idea of less composer involvement, using chance methods for determining aspects of his compositions seems a logical progression in his compositional development. The *I-Ching*, a Chinese oracle text in which images are selected at random from a set of 64 by means of tossing yarrow sticks or coins is probably the most notable source from which Cage derived his chance methodology. Besides all but removing the composer from the compositional process, chance also allows one to break any typical processes of thinking and thus produces something that the artist might never have thought of on their own. Utilizing chance or indeterminate methods, the goal is to focus on seeing how things are at the moment never going to happen the same to the more 'determinist' performance seems to some imaginary goal

of the experience since they are way. This is in opposition method where each be working toward or ideal state.



Just as Cage influenced many other musicians his ideas also influenced my own work as an instructor. In fact, during a recent semester I had the privilege of instructing intermediate acting students in techniques and master classes, inspired by my experiences at regional workshops, all of which built towards creating fight choreography. This class provided me, as it would any instructor, with ample amounts of challenges in stage violence.

One challenge in particular that was worth noting was the actors in the class requested a mixed weapons class. I had first been exposed to a mixed weapons process at the 2000 National Stage Combat Workshop in Las Vegas, but the techniques resurfaced over the years at regional workshops throughout the U.S. Finally, I was privileged to utilize these techniques in assisting Denise Hurd at the Winter Wonderland Workshop in 2006. These previous classes served as the basis from which I was to teach my own mixed weapons class; but, as with all growing teachers and ideas in pedagogy, I was searching to put my own spin on this technique and help advance the world of stage combat.

Rather than looking for guidance from other fight instructors I chose to take a page out of the world of dance; specifically, the time I trained with Sandra Neels, former company member with Merce Cunningham and collaborator with John Cage. Cage would create, with Cunningham, pieces that truly possessed the essence of live theatre. Together they capitalized on the idea of using dice, clocks, and other objects of chance prior

to a performance to determine the music/sounds and choreography for the evening. The die would determine not only choices in pitch material, rhythmic duration, and instrumentation but also the duration of time. The goal was that a performance was intended as a singular event and would never be explored the same way.

The creative result I found was the creation of a Chance-Mixed Weapons class that was the combination of fight work and Cage's chance process for bringing together strong acting choices while creating new choreography. The basis for this approach was the same as Cage's music, which "varied from piece to piece but typically involved choosing the gamut of elements to be included, planning how they were to be selected, and then using chance operations

to do the selection." (Grout 932) This article contains one variation of a strategy for you to discover the use of Chance-Mixed Weapons for yourself and your students.

Please Note: The information provided within this article should always involve the safety standards consistently taught throughout the Society of American Fight Directors; Maintain safe distance, check in with your partner through eye contact and positive communication, as well as observe a safe speed while effectively controlling both body and weaponry.

Also, whenever possible please have a SAFD qualified stage combat instructor or choreographer available to provide a safe outside eye. Most importantly, remember to take a chapter from FM J. Allen Suddeth: Safety First – Safety Last – Safety Always.



Justin Legel (left) and Julianne Allen (center) share a well earned laugh while developing their choreography in Fulton Burns' (right) Cage Mixed Weapons class at the 2010 Winter Wonderland Workshop.

**The Elements** - "[The] use of random procedures in the generation of fixed compositions." (Sadie 237)

The first step in the process is selecting and preparing the fixed compositions much in the same way that Cage formulated a common language to convey his needs to musical artists. He devised charts of possible sounds; and, making use of bodily quadrants such as high, low, inside, and outside lines, we can use our common language for creating chance choreography.

**Step 1:** Place various weapons for the class in which no partners will have the same opposing weapons in a fight. (Another option could be the use of found weapons.)

**Step 2:** Use three small boxes, bags, hats, etc. and label them one, two and three

**Step 3:** Print off two copies of the following list on plain white paper:

Quantity	Quadrant
5	High Outside
5	High Inside
5	Low Outside
5	Low Inside

One set of directional targeting should have the letter "A" printed on them and the other should be labeled with the letter "B".

**Step 4:** Cut, fold and place the "A's" inside of the first box. Repeat the process with the "B's", placing them inside the second box.

**Selection process** - "[Methods] of notation, which reduce the composer's control over the sounds in a composition." (Sadie 238)

Much of the idea of chance was adopted from Zen Buddhism and the ancient book of prophecy known as *I-Ching (Book of Changes)*. Methods that were used by Cage included coin tossing and die rolling to determine "dynamics, durations, and tempos...filling in a formal structure based on units of time." (Grout 932-933)

**Step 1:** Actors choose a weapon and then pair up with another actor with a different type of weapon. (If possible, try pairing single weapons such as Broadwords or Quarter Staffs with a partner holding two weapons such as Case Rapiers, Rapier & Dagger, or Double Sticks. If you are so inclined you could even devise a way to randomly select the weapons.)

**Step 2:** Each actor is assigned either "A" or "B" to identify which attacks apply to them. (A coin could be tossed to decide this selection process as well.)

**Step 3:** Each actor will select four slips of paper from their appropriate box, totaling eight slips per pair.

**Step 4:** Partners will take turns selecting five slips from the third box.

**Step 5:** The 13 slips must be placed face down and scattered much in the same way that scrabble or domino pieces would be.

**Step 6:** Selecting one at a

**Step 5:** Print off two copies of the following list on plain white paper:

Quantity	Quadrant
3	High Center Head
3	High Center Chest
3	Low Center Stomach
3	Low Center Crotch

One set of directional targeting should have the letter "A" printed on them and the other should be labeled with the letter "B".

**Step 6:** Cut, fold and place both sets inside of the third box.

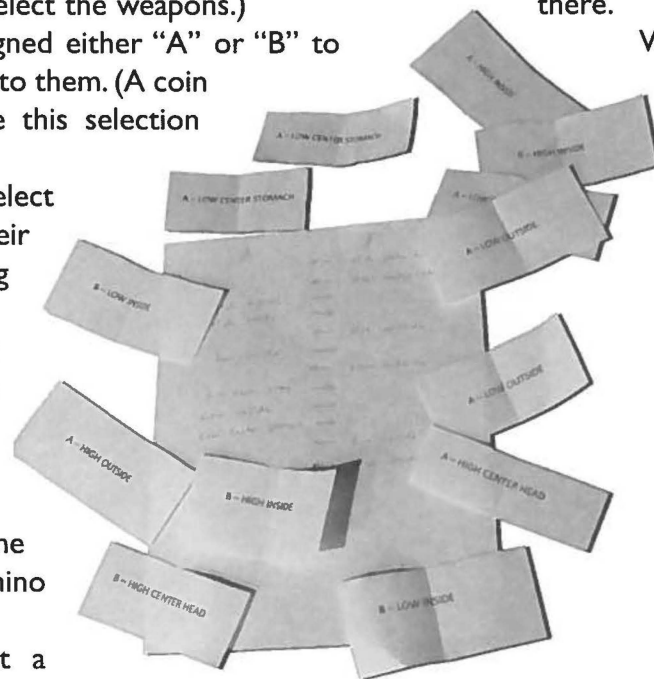
time and keeping them face down, take the 13 slips and create a line either from left to right or top to bottom.

**Step 7:** Once the 13 slips are in place flip them over to reveal the order and targets for the mixed weapon choreography.

This random map for choreography impressed Erin Cote', a theatre graduate from The University of Montana, who felt that "[the] process we used was like having training wheels - it was perfect for first time choreographers because it gave us a railing to hold on to and places to get to, yet we were able to be as creative as we wanted when trying to get there."

Whether using Erin's idea of a railing or Cage's concept of a map, an example list of Chance-Mixed Weapons may read as follows:

1. A - High Center Head
2. A - Low Inside
3. B - High Center Chest
4. A - Low Inside
5. A - High Inside
6. B - Low Outside
7. A - High Center Head
8. A - Low Center Stomach
9. B - Low Outside
10. B - Low Outside
11. B - High Outside
12. A - Low Inside
13. A - High Center Chest



Wherever an "A" exists the actor who represents this letter will attack "B's" target area and vice versa. For example: For number 13 "A" is to attack "B's" High Center Chest target area.

Temptation may exist for the students to place their cards in a preference order, which is why it is important to stress that the purpose of the exercise is to work with the order established by chance. Aaron Bartz, an actor in New York and participant from the Chance-Mixed Weapons class, states "[inherent] to the style of Chance-Mixed Weapons, the immediate

**Using Chance Operations** - "[The] allowance of choice to the performer(s) among formal options stipulated by the composer." (Sadie 237)

Implementation may begin in a variety of ways. I recommend that students write down the order, determined by chance, and keep it close as they begin to work with attacks and parries. In all likelihood, students will initially rely upon the weapons for the bulk of the choreography; however, the beauty of this exercise is that it provides a different technique for creating choreography and activates the fighter/actor's creativity. "The mind, though stripped of its right to control, is still present" and it is this presence that will allow the actor to truly take off and create. (Cage 22-23)

If the choreography works out completely, then have the actors go back through to look for stronger and more dynamic options. Still, as strange as this may seem, I do hope for the students that some brick walls will occur and they will not be able to free the weapons for the next move. These blocks will cause the actors to dig deep and find creative ways to continue the choreography. Remember that in a true fight anything and everything serves as a weapon and any target counts too. Now we have rules for safety in the Society of American Fight Directors, which should not be ignored, but we can still learn from our current choreographic problems and these brick walls are exactly what we want for actor training because now creativity begins.

problem all of us faced was 'how do I attack and parry with a different weapon than my opponent?' The answer was found in our ability to understand how to safely try different combinations of moves while maintaining communication with our partner." This action has the potential to free actors to make creative discoveries; and, as "chance is a way to determine certain aspects of the music without imposing the composer's intention"; we also can create choreography without imposing a fight director's (internal or external) ideas. (Grout 933)

Encourage the actors to look at other weapons at their disposal. Much like Cage made use of ambient sounds that existed in the space, students have the opportunity to use what they have as well. Targets may be limited but not the actor's options. Erin Cote' acknowledges that the "limitations are freeing." Hopefully they will soon realize they have their hands, feet and other unarmed options. This is a great start to the next stage in the creative process. As they become comfortable with the process, ask them what else is available to them and their work?

I have seen students accomplish many other ways to use their weapons, such as pummel attacks or unconventional parries. At one point I saw a student take the weapon from their partner to create a new dynamic move because the chance process forced them to live in the moment. These moments of discovery are what occur in a real fight, and must be found in both the attacks and reactions. We cannot plan out moves or ask our attacker to wait while we make better decisions. By living in these moments the action cannot be contrived since it is coming from an organic place.

Aaron Bartz adds that the "[understanding] of this structure is important because it was this limitation which freed our creativity. It was essentially a list of 13



Raquel Rangel (left) and David González (right) review the choreography map for the broadsword vs spear and shield fight they created as Matt Wilson (center) supervises at the 2010 Winter Wonderland Workshop.



problems which we had to work together to answer, instead of looking at each other, wondering how to start the fight or where to attack. Throughout the remainder of the class, we discovered things that were choreographically unique. For example, the physical anatomy of the Chance-Mixed Weapons allowed for different types of attacks and parries. Knowing I had to go from parrying an attack on my low inside line to attacking my opponent's high center provided me with just the amount of basic direction to make a really fun, artistic choice as to how I would connect those dots. The mixed weapons also allowed for new types of disarms and binds, new ways of changing levels, as well as the option of trading weapons mid-fight, which is something both audiences and combatants enjoy! Also, the fact that we were fighting with combinations of weapons audiences hadn't necessarily seen before nullified any chance the audience had of predicting the fight."

With the excitement of Aaron's testament it is important, as a teacher, not to choreograph for the students because the possibilities are limitless and an observer may even learn new moves. Let's consider

that for move #3 (B attacking A's High Center Chest area) any of the possible options may be as follows:

1. "B" Thrusts at "A's" Chest
2. "B" Cuts at "A's" Chest
3. "B" Pommel Strikes "A's" Chest
4. "B" Punches "A's" Chest with a Fist instead of the weapon
5. "B" Attempts an Elbow to "A's" Chest
6. "B" Kicks "A's" Chest

Now the possibilities for A's reactions (#4 - A attacks B's Low Inside) could be any of the following options in relation to B's attack:

1. "A" may Parry "B's" attack
2. "A" may Beat Parry "B's" attack
3. "A" may Jump Back Evade "B's" attack
4. "A" may Duck Evade "B's" attack
5. "A" may Duck Evade "B's" attack while almost immediately returning the attack
6. "A" may Parry "B's" attack while also attacking to "B's" Low Inside line (Think Talhoffer Techniques where the defensive moves are also attacking moves)
7. "A" may receive the wound or blow

Even with these options there are still several we cannot foresee, and the ideas for choices are almost limitless. The importance of Chance-Mixed Weapons is that no one can predict what kind, or type, of creativity will be found within this process. When a choreographer approaches the process with a standard routine, one they have tried time and time again, there is an eventual state of stasis. Chance techniques break us from our monotonous choices and force us to be creative by way of necessity.

As a teacher in this class the role is similar to that of the composer "involved with the composition of experimental music, [finding] ways and means to remove themselves from the activities of the sounds they make. Some employ chance operations, derived from sources as ancient as the Chinese *Book of Changes*, or as modern as the tables of random numbers used by physicists in research. Or, analogous to the Rorschach tests of psychology, the interpretation of imperfections in the paper upon which one is writing may provide a music free from one's memory and imagination. Geometrical means employing spatial superimpositions at variance with the ultimate performance in time may be used. The total field of possibilities may be roughly divided and the actual sounds within these divisions may be indicated as to number but left to the performer or to the splicer to choose. In this latter case, the composer resembles the maker of a camera who allows someone else to take the picture." (10-11 Cage)

This empowering of the students is the final key to the success of this process. They will eventually find levels and the elements we often stress in choreography, including varying rhythmic patterns. Still, if any of these elements have not yet been found, then feel free to side coach, or remind, the students of these options for the actor improvements. This reminder is not the same as choreographing the work for them, but hopefully opening their eyes to the new possibilities. What is important is that the performers are making choices that the instructor/choreographer/composer has not predetermined or imposed upon the work.

### A Final Thought on the Process

With good reason a person may be concerned about using a technique like this with just any class. This is intended for more advanced students. Once you have the right group with whom you can work, try this technique and see what ideas may be found and developed. What the students will experience will take place this one and only time. Perhaps the best part is how this process will inspire your students or your own future work. •.....•

(Complete Works Cited on page 49)

Fulton Burns is an Advanced Actor Combatant and the Director of Acting & Performance at the University of South Alabama's Department of Dramatic Arts.  
(Special thanks to Aaron Bartz, Erin Cote, Dr. Anne Fletcher, Melissa King, and the University of South Alabama's Department of Music for all of their contributions to this article.)



# Rogue Steel



## Superior Stage Combat Weapons

Neil Massey – Sword Cutler

3215 Madison Avenue  
Brookfield, IL 60513  
708 485 2089

[www.roguesteel.com](http://www.roguesteel.com)

## Visit the NEW SAFD Merchandise Website!

[www.companycasuals.com/safd/start.jsp](http://www.companycasuals.com/safd/start.jsp)

Questions or Special Orders?

Email Lee Soroko at [treasurer@safd.org](mailto:treasurer@safd.org)

T-Shirts, Polos, Sweatpants,  
Swordbags and much more!



# WUSHU WEAPONS IN THE BEIJING OPERA

BY  
STEWART HAWLEY

*Dedicated to Grandmaster Wang Jurong  
November 4, 1928 - December 25, 2005*

For me, the most striking feature of Beijing Opera occurs in its fight scenes. The fast paced acrobatic moves of the performers on stage are exciting with their skill and athleticism; however contemporary authorities on traditional Chinese theatre such as Colin Mackerras, Elizabeth Wichman-Walczak, Jo Riley, Oscar Brockett and others often neglect this area. Instead, they focus their attention on the different roles seen in the opera, the music, the elaborate costumes, the makeup or the training of the actors. Little attention has been given to the use of stage props used by Beijing Opera performers and more specifically the weapons used in the plays. In this article I hope to begin to fill in the gap left by other scholars and speak about the history, training and usage of two Wushu weapons utilized in the Beijing Opera. The two weapons I have chosen to investigate, because of my personal experience with them, are the *qui mei gun* and the *guan dao*. Before delving into the specifics of these two weapons, it is important to understand the close relationship of Beijing Opera and Chinese Martial Arts.

The Beijing Opera, according to Wichman-Walczak, "did not emerge fully as an independent influential theatre until the mid 19<sup>th</sup> century," but many weapons used by its actors, such as the *qiang* (spear), *ji* (halberd), and *gun* (staff), can be traced back to the eighth century BCE and were adopted by Shaolin monks in

the Han Dynasty and early Chinese military in the early Qing Dynasty (Wichman-Walczak 146-78; Henning 173-79). Traditional Beijing Operas are based on Chinese cultural traditions of dress, mannerisms and martial arts derived from famous historical novels and legends in the Qing and Han Dynasties. They focus on stories when China was split into three kingdoms: Wei, to the north and Wu and Shu to the south. The kingdom of Wei, ruled by Cao Cao, was known to have better martial skills than the southern regions of Wu and Shu, and its leader Cao Cao was often cast in the role of the villain while the southern areas were characterized as raising up heroes by many Chinese literary scholars. The history of the northern kingdom is noted for being raided by "barbarians" and ruled by a "villainous" leader named Cao Cao (Morton/Charlton 70). Chinese historians Scott Morton and Charlton Lewis have interjected how the northern kingdom of Wei was inundated with immigrants from Turkey, Mongolia, and Tungusic. As fierce tribal leaders and nomadic tribes invaded Wei, the aristocrats in the north slowly moved to southern parts of China (Scott/Lewis 72). It appears that the northern kingdom, during the Han Dynasty, was multicultural while the southern parts tended to be more regional Chinese. The best troop members of Cao's army were the former nomadic herdsman of the steppes. They were the most skilled mounted bowmen in the region. This use of different ethnic groups resulted in an assimilation among the northern people that had not occurred before. These assimilated nomads would eventually form independent kingdoms in North China. Compelling evidence from Chinese historians John King Fairbanks and Wolfram Eberhard suggest that northern parts of China had larger military forces and were better trained in martial arts, namely because of their assimilation with the Mongol tribes (Eberhard 50; Fairbank 43). It also seems that showing the southern styles as heroic may have been due to the fact that the northern lands were infiltrated by raiders while southern China remained native. It would be understandable how the constant war from outsiders and the mixing of culture in the north caused many scholars and writers to flee Wei for the southern kingdoms.

In *Xi you ji* (Journey to the West) and *San guo yan yi* (Romance of the Three Kingdoms) the southern style of Wushu<sup>1</sup> can be noted by the weapon wielded by the performer as well as the technique used.

Both dynasties are known for their epic battles aimed toward expanding China's power or uniting the country under one central government. Celebrated warriors such as Guan Yu, Chao Yun and the battles of the three-kingdom period are depicted on stage, written about and taught in schools, making them as familiar to Chinese citizens as Robin Hood and King Arthur are to their western counterparts. Because of this relationship between the Beijing Opera and Chinese culture, there is also an affinity with the form of Chinese martial arts called Wushu. A. C. Scott acknowledges how the visually engrossing combat forms performed in the Beijing Opera have been adapted from Chinese martial arts, and scholar Jo Riley describes how in some regions of China the martial-arts schools often serve to train actors for opera performances (Scott 118-45; Riley 17). In figures 1 through 6 typical stances in Wushu are shown, which are the basis for stage movements and mannerisms in the Beijing Opera. I contend that by understanding the elements and function of Wushu, one can better grasp the styles and weapons used in Chinese operas, as well as gain a deeper understanding of the character's motivations, and thus their actions, on stage.

Wushu, literally meaning "martial art," is comprised of over one hundred different systems and over eight hundred unarmed forms and weapons routines as seen in the oldest extant Chinese training manual by General Qi Ji Guang in 1584 (Henning 174). Today there is an ongoing argument about the true martial arts' origins. Chinese military scholars such as Stanley E. Henning date the origins from the second century BCE, whereas others, such as martial art historians David Chow and Richard Spangler

<sup>1</sup> Wushu can be distinguished from other martial arts by its circular movements. Rather than meeting a force head-on, Wushu practitioners utilize spins, twists, and sweeps to propel an opponent away from his point of attack. Riley discusses the circular movements of the Beijing Opera further in her book *Chinese Theatre and the Actor in Performance*.





Figure 1: Du Li Bu.  
This stance is often used as a transition between Shi Bu and Ma Bu. Either the right or left leg is lifted as close to the chest as possible while the standing leg remains slightly bent for support. Balance and strength are important in this stance. The upper body should remain straight while the arms can be either outstretched or one arm raised above the head and the other positioned across the chest.



Figure 2: Shi Bu.  
The legs are crossed in this stance. For the left cross stance the left leg is in front of the right leg, and for the right cross stance the right leg crosses over the left. Both legs are bent so that the person sits on their ankles. For both sides the foot that is in front must remain flat on the ground. The legs must be completely crossed (i.e., the knees should pass over rather than come behind one another). Otherwise the knees push into each other while going down into this stance, resulting in an unstable stance. The lower knee does not rest on the ground, and the person's weight is carried only by the feet. Again the upper body should remain straight, the fists at the waist, the shoulders relaxed, and the elbows tucked tight to the body.

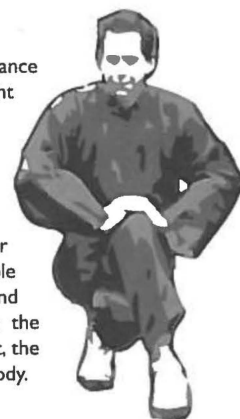


Figure 3: Gung Bo.  
As the name implies, this stance resembles an arched bow. The front leg is bent, and the thigh is parallel to the ground while the shin is perpendicular. Ideally the legs should form a 90-degree angle. The front foot, which carries half of one's weight, is turned slightly inward. The back leg is straight but not locked. The back foot is also turned inward, but at 45 degrees to the line of the stance. For a right bow stance the right foot is in front and points toward the left side. Vice-versa for a left bow stance. It is important to keep in mind that both feet must be planted firmly on the ground (i.e. either foot should not tilt off the ground but lie flat). The upper body, regardless of position is Wushu style, should remain straight, the spine elongated toward the direction of one's focus.



Figure 4: Pu Bu.  
Because this stance requires a great deal of flexibility, beginners should go only as low as their bodies allow. Similar to a bow stance, one leg is completely bent while the other remains straight. The front leg is extended in the direction of one's focus while the back leg is bent with the knee facing in the opposite direction as much as possible. Both feet again must remain flat on the ground at all times and be perpendicular to the extended leg. Ideally the front leg is so low as to be completely level with and almost lying on the ground. In a left drop stance the left leg is extended with one's weight on the right leg. Both feet point inward (i.e. face toward the front). The back should remain flat and straight while the body leans forward toward the extended leg. The chest and face should be turned in the direction of one's focus, but the body overall should be as low as possible.

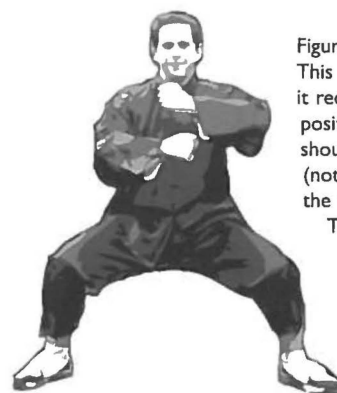


Figure 5: Ma Bu.  
This is one of the more common and difficult stances because it requires a great deal of leg strength. The stance resembles the position in which you ride a horse. Both feet are about 1½ times shoulder-width apart with the toes and knees pointed forward (not outward) to the best of one's ability. As in the bow stance, the thighs are parallel to the ground and the shin perpendicular. The feet must remain flat at all times. The upper body also must remain straight as though you were sitting on a stool against a wall. A common error is to lean forward and/or extend your posterior to balance your weight. This denotes that more training is required to build strength in the legs. The posterior must be tucked forward with the spine completely perpendicular to the ground.

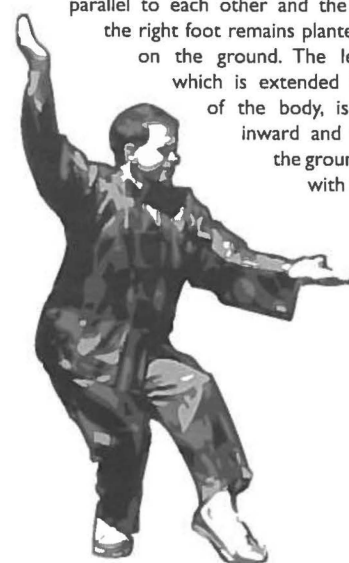


Figure 6: Xi Shi Bu.  
This stance requires a great deal of strength from the legs and knees in particular. Beginners should stand high and then work their way gradually down to the proper height. In a right empty stance one's weight is completely on the right (back) leg with the left (front) leg carries no weight and hence is empty. Both legs are bent with the knees forward and the thighs parallel to each other and the ground, the right foot remains planted firmly on the ground. The left foot, which is extended in front of the body, is turned inward and touches the ground lightly with the toe.

contend that martial training developed in China over four thousand years ago: "Elements of Kung Fu (Wushu) can be traced to the Neolithic age [...]. The earliest form of martial arts appears in a story in which legendary Emperor Hunag Ti fought and defeated his enemy, Chi You, by using classical wrestling methods. This incident occurred in the first half of the third millennium B.C." (Chow/Spanglor 2).

Given the rich history, Wushu is a complex fighting style that can be categorized into three classifications: 1) power distinction (external and internal styles); 2) religious and philosophical modes (Taoism, Buddhism); and 3) geographic origin (North, South, Northwest regions, Udan and E-mai mounts, Shaolin temple and so forth).<sup>11</sup> Although sometimes Wushu will combine these elements together within their own routines, the preceding categories are generally discrete. Chinese Wushu also involves practice with weapons as well as the standard bare-hand skills. Weapons fall into four categories including: long, short, soft, and projectile, which, when all are combined from each category, constitute what is known as the eighteen types of martial arts.<sup>12</sup> These eighteen weapons changed and

II One of the clear differences between southern and northern styles of Wushu is how the feet are used, both in stances and in kicking techniques. It is widely accepted that in the Northern stances are wider, patterns more mobile and kicks higher than in the South. While there are exceptions, the influence of history and environment can explain the marked differences between the northern and southern schools. Northern styles tend to use more one-leg stances while southern styles stay low and grounded (Dong). The internal style involves gentle movement and uses both inertia and qi to conquer movement. A. C. Scott acknowledges only one of these classifications; however, I argue that the system of Wushu is much more complex than conceived by Scott. Buddhist styles include Chinese martial arts that originated within Buddhist temples and later spread to the lay community. These styles often include Buddhist philosophy, imagery and principles. The most famous of these are the Shaolin styles—e.g., Shaolin quan, Luo han quan, Hung Gar, Wing Chun, Dragon and White Crane. Taoist styles include Chinese martial arts that were created mostly within Taoist temples or by Taoist ascetics which later spread to laymen. These styles include those developed in the Wudang Temple and often include Taoist principles, philosophy and imagery. Some of the arts include Taijiquan, Wudang quan, Bagua zhang and Liuhebafa. The Taoist emphasis was on internal styles. T'ai Chi, often attributed to Taoism, had a slightly different origin. It was designed to be a martial art for soldiers. As a result, Taoist martial artists mimicked animals in their quest for techniques. This classification is based more on philosophical theory or the personal religion of the fighter than on a distinct set of movements.

III Long: weapons that are five to eight feet in length. Short: weapons that are between two to four feet. Soft: weapons jointed or easily bent. Projectile: weapons that can be thrown, spitted, or fired from a spring or string.

evolved over time as new weapons were introduced or older weapons went out of style. The Weapons table 1.1 provides a historical overview of these weapons.

Most of these weapons have been adapted from traditional military use for Wushu competitions and the Beijing Opera, hence the term "eighteen military weapons." This phrase was widely used during the Song Dynasty, and the Ming novel *Outlaws of the Marsh* mentions it frequently.<sup>14</sup> Beijing actors using any of these eighteen weapons are specifically trained in the techniques for brandishing them.

Both A. C. Scott and Wichman-Walczak have suggested that actors have taken years to study for their parts in the Beijing Opera, and even the Shanghai Academy of Arts advertises that to train for the Beijing Opera takes from three to five years. During my training with Grandmaster Madam Wang Jurong<sup>15</sup>, I learned several Wushu weapon routines. However,

IV One version of the book records the eighteen military weapons as the lance, mallet, long bow, crossbow, jingal, jointed bludgeon, truncheon, sword, chair, hooks, hatchet, dagger-axe, battle-axe, halberd, shield, staff, spear and rake. Today the term generally refers to the broadsword, lance, rapier, halberd, hatchet, battle-axe, shovel, fork, jointed bludgeon, truncheon, hammer, harrow, trident, staff, long-blade spear, cudgel, dagger-axe and wave-bladed spear. This is only a general term since military weapons were never restricted to just eighteen kinds. Other weapons frequently used included the rope-dart, Emei dagger, bent-handled club and hook. Today the wide variety of weapons used in Wushu fall into four groups: 1) long weapons (i.e., longer than the height of a person and wielded with both hands during practice, including the lance, staff, great broadsword, spear, halberd, fork, trident and spade); 2) short weapons (i.e., shorter than the height of a person and wielded with one hand, including the broadsword, rapier, hatchet, hammer, truncheon, jointed bludgeon, dagger and shield); 3) soft weapons (i.e., rope, chain or rings used to create linked weapons wielded with one or both hands, including the nine-sectioned chain, three-sectioned flail, fling hammers, rope dart, flying claw and ordinary flail); and 4) twin weapons (i.e., a pair of weapons wielded one in each hand, including twin broadswords, handled clubs, twin lances, twin hatchets, twin daggers, double-bladed daggers, Panguanbi and duck-and-drake battle-axe).

V Wang Jurong was the daughter of famous martial artist Wang Ziping, one of two masters of Chang Chou in the late 1800s and early 1900s. Madam Wang served as Director of the Chinese Martial Arts Association and the Archery Association, was Vice Chairman of the Shanghai Wushu Association, head of the Judging Committee, Vice Chairman of the Shanghai Archery Association, President of the Chinese Martial Arts Research Institute and Advisor to the Wu Dang Research Association and the Shanghai Chi Gong Research Association. Additionally, Wang wrote and edited many books and articles on Tai Chi Chuan and was involved in the development and promotion of the new standardized Tai Chi. In China she was a member of the government-appointed council to organize official rule books for the new Wushu standardized competition routines and was personally involved in developing the Double Sword Competition routine. Wang was a founding professor of the East China Physical Education College (Shanghai Physical Education College), focusing on the techniques and theories of Shaolin, Wu-Dang, Taijiquan, Bei Quan and Nan Quan.

Table 1-1. Eighteen Representative Weapons.  
(Shi Ba Ban Wu Qi)  
十八般武器

Spring and Autumn Period and Warring States Period (772-222 B.C.)	Han Dynasty (206 B.C.-220 A.D.)	Song Dynasty (960-1280 A.D.)
	Spear (Qiang- 槍)	
	Halberd (Ji- 戟)	
Long Rod (Gun- 棍)		
Iron Bar (Tie- 鐵)		
Trident (Cha- 叉)		
Horse Fork (Tang- 鎗)		
Hook (Gou- 鉤)		
Eighteen-Chi Tapered Rod (Shuo- 槊)		
Ring (Huan- 環)		
	Saber (Dao- 刀)	
	Sword (Jian- 劍)	
	Crutches (Guai- 拐)	
	Axe (Fu- 斧)	
	Whip (Bian- 鞭)	
	Sai (Jian- 鐃 or Chai- 釵)	
	Hammer (Chui- 錘)	
	Short Staff or Club (Bang- 棒)	
Pestle (Chu- 杵)		
	Bow and Arrow (Gong Jian- 弓箭)	
	Long-Handled Battle Axe (Yue- 鉞)	
	Long-Handled Claw (Zhua- 抓)	
	Sickle (Lian- 鎌)	
	Piercing Spear (Jue- 鉞)	
	Battle Strategy (Bing Fa- 兵法)	
		Cross Bow (Nu- 弩)
		Lance (Mao- 矛)
		Shield (Dun- 盾)
		Harrow, Rake (Ba- 鉞)
		Flat-Head Halberd (Ge- 戈)

[Weapons Table]  
In this table the eighteen representative weapons span three different eras. The common classification is long, short, soft and projectile. Shi Ba Ban Wu Qi refers to any person who has mastered all eighteen weapons (Yang,3).

my training in weapon styles was solely dependent on my years of training with her as a student. After three years of studying the basic movements of Wushu, the first weapon taught to me was the staff, which took approximately four weeks to learn the movement and purpose of the weapon. When the basics were learned and having practiced them for several months more, I was able to master the art of the gun. The same applies, I believe, in the training for the actor in the Beijing Opera. Once the basics are mastered, learning any weapon is a combination of basic steps and exposure to specific techniques unique to each weapon. The first weapon that will be discussed is the gun because it is the traditional first weapon that is taught to students of Wushu.

Chinese Wushu historian Li Xiaoxiang suggests that the gun is a very ancient weapon, initially used by peasants in protecting their homes. Also, as legend has it, a traveling Shaolin scholar during the Ming Dynasty named Zhu Yua created a method for handling the weapon (Xiaxiang, 134). Zhu Yua's gun routine was supposedly so well known in the early Qing Dynasty that it was included in General Qi Ji Guan's *New Book of Effective Disciplines* (1561), in which he recorded the well-known boxing and weapons style of his day (Henning, 174). General Qi Ji Guan details how experienced soldiers were issued long spears while neophytes were issued guns. This appears to imply two things: 1) that the basic beginner's weapons was the staff, and, 2) that those who do not become proficient with the staff do not move up in rank or are given more dangerous weapons such as the qiang (spear) or dao (sword). These implications would support my argument that the staff is the basic or fundamental weapon for beginning students. This conclusion is supported by Beijing Opera informational videos that



Sun Wukong demonstrating a "crane like" du li bu stance while spinning the qui mei gun. (Photo by Craig Stephens)

demonstrate children learning staff movements in their classes, as well as Madam Wang's instructional teaching methods to her own students learning the art of Wushu. Despite the gun's foundational attributes, I find it surprising that there are a limited number of

literary instances in which the gun is utilized as a weapon: *Si ji Shui* (Autumn River), *Xi you ji* (Journey to the West), *Zuo Zhan Dong Tian Fu* (Combat in the Heavenly Palace), and *Bai She Zhuan* (Legend of the White Snake). For the purposes of this article I am focusing on use of the gun in *Xi you ji*. In all of these operas the gun is seen but in only two is it used as a deadly weapon, and by the same character, the Monkey King.<sup>VI</sup>

The Monkey King, or Sun Wukong, uses a particular type of gun called a qui mei gun. The qui mei gun or "equal eyebrows rod" comes from the southern fighting styles of China.<sup>VII</sup> The weapon's name signifies its length, which reaches only to the performer's eyebrows. The gun is generally made

of hard white wood and often immersed in oil to increase its strength. Occasionally, which is the case of the Monkey's staff, some guns were made of brass, iron .....

VI The Monkey King, defender of right and justice, is often seen as the companion of the monk Xuanzang and known for his adventures in fighting and winning against gods and demons. He is typically a mischievous fellow who often oversteps his bounds.

VII Hou Quan, or Monkey Fist, can be traced back the Han Dynasty. During the Ming Dynasty Song Taizu described thirty-two forms of Long Fist and six steps of Monkey Fist, a clear indication of its popularity at the time. In fact, there are both northern and southern variations of the Monkey Style. The northern variation utilizes small, compact movements with powerful, damaging short-range techniques. The southern Monkey also emphasizes short, continuous movements, making it quite effective in short-range combat as well. Both styles employ a lot of light jumping and other movements characteristic of monkeys. The modern Monkey style is very vivid, having incorporated even more jumping, aerial techniques and tumbling. In the opera, the southern style can be identified by the Monkey's weapon choice (Ching and Burr 26-31).

A Wushu steel qui mei gun (top) is pictured with a Northern Shaolin gun (bottom). Notice the difference in the lengths and the tapering of the Shaolin staff where it is wider at the bottom than at the top.



or some other type of metal. According to Chinese martial art historian Yang, Jwing-Ming, both types of guns (wood and metal) had the distinct advantage of being invulnerable to bladed weapons because the circumference of the gun is such that the thumb and first finger of its carrier just touch around it (Yang 27). This supposedly keeps the wielder's hands from easily sliding on the staff. The qui mei gun differs from northern guns not only in the length but also in the look of the weapon. It resembles the Japanese bo staff in that both ends are the same diameter, whereas the northern counterpart is longer and both ends differ in diameter. The length of the staff depends on the user's height. Typically the top of the northern staff should be the height of your hand when raised above the head. One end of the staff is smaller or tapered, much like the contemporary billiard cue.

Today the gun usually measures sixty-eight inches, weighs four to eight pounds, and has a diameter of two inches.<sup>VIII</sup> There are two types of metal from which contemporary Chinese weapons are typically made. The first is called Wushu steel, which is light forged steel that has a weight of four pounds or less.<sup>IX</sup> The lightness of the weapon allows the actor to show off speed and dexterity. The second material is combat steel, which is high-carbon steel or stainless steel with a weight nearly twice that of its counterpart. No matter the weapon's composition or length the same basic techniques govern use of the gun. The fundamental movements involve brushing, sweeping, striking, thrusting upwards, and spinning, or what I prefer to call a Chinese molinet; a whirling cut executed from the wrist or elbow.

Brushing techniques are defensive and entail a sweeping circular motion to gain control of the

- Hold the staff with your right hand in front of you. The left hand only supports the swing while the right hand holds the staff more firmly. The right hand grasps with the area between your index finger and thumb called the hukou. Keep your hands and the staff close to your trunk.
- Place your right foot firmly in front with the toes pointing straight ahead. The left foot should be flexibly positioned about one shoulder-width behind the right foot with only the toes touching the ground.
- Let the top of the staff fall in front of you. The end of the staff passes outside the right side of your right elbow. Keep the staff and your hands very close to your body. The left hand only guides; the right hand executes most of the movement.
- The top of the staff then passes down the right side of your legs and goes under the right shoulder.

VIII This information is gleaned from several weapon suppliers: Tiger Claw, Wing Lam Enterprises, Kung Fu Direct, and ChinaTown.

IX Ibid.

opponent's weapon. In the opera *Xi you ji*, the Monkey King, after brushing away attacks, often ends by standing on one leg with the other leg bent, the knee almost touching the chest. Pursuant to executing a brushing technique, the performer frequently raises his hand in what looks like a backwards salute.

The second skill a performer is required to perform with the gun is called a sweeping technique. This movement can be performed in two different ways but both have the same result, to cause the opponent to fall to the ground. The move can be executed by crouching down in a low pu bu stance and then swinging the gun across the ground aimed at the opponent's legs. Another method requires one to start in a gung bo stance, catch the opponent's leg with the tip of the gun and then rise from the low stance on one leg with the other close to the chest at the same time picking up the opponent's leg.

Striking and thrusting with the gun are two other foundational techniques. The striking skill involves jumping forward from a gung bo, raising the foot while holding the gun with both hands horizontal to the user's head, and then slamming the staff down while landing in a pu bu stance. The noise of the staff's hitting the ground is meant to distract one's opponent. The thrust, in comparison, is a relatively easy maneuver to execute. It involves sliding the gun through one hand while propelling it with the other to utilize both ends of the staff in striking the opponent.

The last basic movement is the most difficult to learn and explain. What I term the Chinese molinet consists of a constant spinning, wheel-like motion with one or two hands controlling the staff as you walk, run, or jump. The sequential steps are as follows<sup>X</sup>:

X Disclaimer: Techniques listed in this article should only be attempted under the supervision of a trained instructor.

- Turn your torso slightly to your left so that the shoulder opens up so the staff can pass (that's why the back foot has to be loose) but keep looking straight forward as you turn to your left. The butt-end of the staff should pass on the left side of your legs right over your feet; then the top end of the staff passes over your feet because the staff is kept close to the body. This is the only time when the staff briefly touches the back or left hand.
- Rotate the staff 180 degrees on your left side so that the top points up again and twist your upper body back to the beginning position (the position of staff and hands are exactly the same as in the starting posture).
- Let the top of the staff fall downwards in front of you but not as at the beginning. Now the end of the staff passes on the left side of your left elbow, and the top falls to the right side of your legs. This is the only time that your hands are crossed. Relax the right hand more than normal so that the staff lies loosely in the hukou. If you do not do this, the staff will not pass close to the legs and the whole twirl will be hampered.
- Twist the staff 180 degrees on your right side so that the end points down and the top up.

Other more advanced moves using the gun include: Flipping the gun from the floor to the shoulders, posing and balancing at the top of the gun and doing a cartwheel with the gun. Flipping the gun may be performed thus: Stand in front of the monkey staff and make sure two-thirds of the staff are on the right side of your right foot. Put your right foot on the staff. Slide the foot back with the foot sole pressed on the staff so that the staff starts rolling backwards. Let the staff roll onto your right foot and then lift the toes so that the staff stays on the shovel of the foot. Then step over the staff with your left foot. Lift the staff with the right foot so that the shorter end of the staff (left side of the staff) bounces off from the shin of your right leg.

Another advanced feature, posing and balancing the gun, can be done while in the process of a flying front kick. Step forward placing one end of the staff on the ground then jump as almost pole-vaulting. Wrap your right leg around the middle of the staff while grasping the top. The left foot is placed on the staff to provide counterweight and balance for the rest of the body.

Executing a cartwheel with the gun requires the performer to hold the staff with both hands. Both thumbs point up while the left hand is over the right hand. The distance between the hands is approximately one shoulder width. Start with the left leg behind the right leg or run forward. The shorter the distance from the left hand to the end of the staff the easier (the longer, the better). Step forward with the left foot and put the upper end of

the staff on the ground. (Distance from left leg to the staff: approximately two shoulder widths or one step length). If you are using a wooden staff, make sure you put the thicker end of the staff on the ground. (So you would have to start with the thick end pointing up). It is very important that your hands are still in the same position as in the beginning. Swing the legs up vertical and keep the staff vertical too. The chest must stay close to the staff. To give this technique a special kick, extend your elbows a bit more in the middle of the cartwheel then land on your right leg.

These basic fighting and advanced techniques for the gun are seen in the elaborate skills of the Monkey King. He is often seen in the shi bu stance and his rolling and tumbling suggest the ground fighting style he is known for. This style of combat could be considered southern based upon the tumbling and rolling techniques as well as the agile footwork. Another feature exemplifying the southern style is the type of gun the Monkey King uses, the qui mei gun.

As stated earlier, it requires time to become proficient in the basic skills that Chinese weapons require. Students must have leg strength, balance, and flexibility in order to perform the choreographed

movements with the gun, but once these basics are mastered the same elements will reoccur throughout a performance involving each weapon.

Another weapon often seen in the operas *San guo yan yi* (Romance of the Three Kingdoms), *The Huarong Guan* (The Huarong Pass), and *Mulan* is the guan dao, a long handled sabre with a notch or hook in the blade



Tom Lai demonstrating the monkey staff pose.

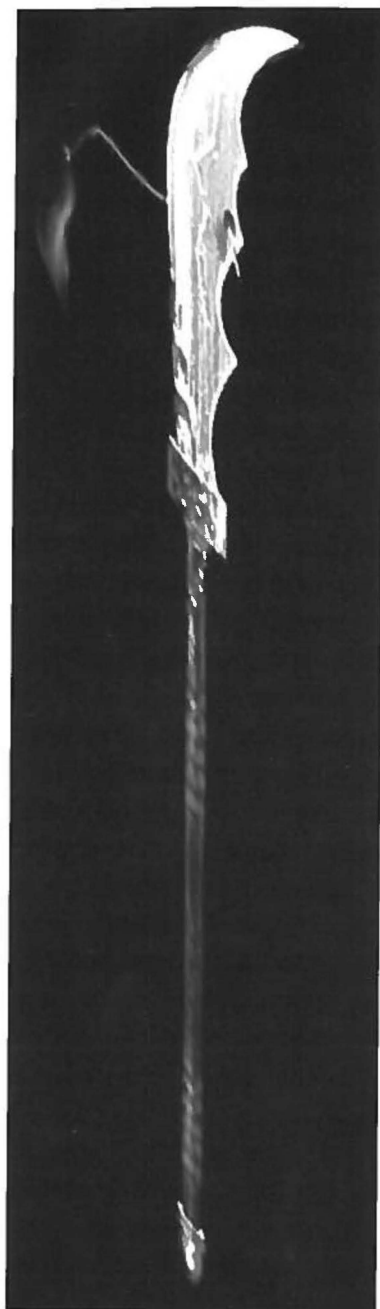


for parrying an enemy's weapon. On the blade hangs a tassel supposedly there to confuse the opponent while fighting. Historically the tassel could have been weighted with brass or lead and used to whip at an opponent, or entangle an opponent's weapon. I believe it might also contain small hooks or blades that could cut as well as impact an opponent. The other end has a spear-like metal point or ball. The guan dao was generally used in horse-to-horse fighting; however, sometimes it was used in ground combat to cripple the legs of horses.

According to legend, the guan dao was invented by a famous general, Guan Yu, during the early third century CE. Madam Wang once stated that Guan Yu's original guan dao weighed between ninety and a hundred pounds. While this fact can't be confirmed, it is the consensus of scholars such as Jwing-Ming Yang, that the weapon has the reputation of being extremely heavy. Guan Yu's guan dao was called the "Green Dragon Crescent Blade (Yang 27), and occasionally in the operas the weapon's blade is decorated with green lines to suggest a dragon. Because of General Guan Yu's large stature and great strength, he was able to wield such an imposing weapon and developed it into a versatile tool.

Today the guan dao is made of either Wushu or combat steel. The first has a broad blade of twenty-two inches, an overall length of seventy-five inches, and the weight is approximately four pounds. The second has a blade of twenty-four inches, an overall length of eighty-three and a half inches, and weighs thirteen pounds, still much lighter than the original military weapon. In the Beijing Opera, it appears that performers prefer to use the lighter version of the guan dao, based upon how the performers are so easily able to manipulate the weapon. Before the use of the guan dao for performance-based martial arts such as Wushu and the Beijing Opera, this weapon conferred prestige in military service.

Historically the guan dao was deployed exclusively



A decorated guan dao. Typically in the Beijing Opera the guan dao is green based upon General Yi's name for his weapon, which was called the Green Dragon Crescent Blade.

by military officers in the southern parts of China on open fields during the Qing Dynasty. In terms of military applications, both the guan dao and the qiang are capable of engaging cavalry and infantry alike. However, due to the swinging motion of the guan dao, its wielder requires more space, making the weapon difficult to field in large numbers. In addition, according to Madam Wang, the qiang is cheaper to produce and requires less training. Therefore, the qiang was distributed to regular infantry and the guan dao was reserved for high-ranking officers. The latter consequently became a symbol of military rank, which is why it is used mostly by jing characters, who typify courage and resourcefulness. Often playing the part of an army general, the jing actor resembles a warrior with his gruff bass voice, grotesquely painted face, and swaggering self-assertiveness (Scott 125).

In many ways the guan dao shares similar movements with the gun such as the spinning, thrusting, and brushing techniques, but, for the most part, this is where the similarities end. Because of its blade, the guan dao has three unique movements that I label a beat, chop and slash. The beat, performed with the blade, is used to deflect the opponent's weapon in order to expose his body for an attack. The beat is usually followed by a chop or downward cut. At times the chop is combined with a jumping, spinning action that brings the guan dao down with more speed and deadly force. The slash is a three hundred sixty degree horizontal swing at the head or legs of the opponent. Other ways of

handling the weapon include what I call a helicopter<sup>XI</sup>

XI The helicopter swing is a long weapon technique where you swing the dao in horizontal layers (head and hip height). Start with the weapon in your right hand and swing it in front of your forehead. Grab the stick with the left hand (very close to the right hand) and keep swinging the sword. Then tuck and swing the weapon behind the back. Try to swing the sword as horizontal as possible. Put your left hand with the weapon on your lower back (the hand should be very close to the lower back) and change hands now. These are two variations how you can change hands.

swing technique. With the spear on one end of the guan dao one would expect that it would be used for thrusting, slashing or blocking your opponents. In Wushu, the spear is seldom used in this manner. After using the weapon I believe that the spear-like end has more value as balance for the weapon than for actual combat.

Before learning the guan dao from Madam Wang, mastery of the gun was expected. Learning the specific movements for the guan dao took approximately four weeks, but perfecting those techniques requires months of practice. This weapon does not permit as much acrobatic flair as with the southern gun style used by the Monkey King, simply because the stance work is wide and low, as opposed to the short and high stances of the gun routine. For the most part, because of the original weapon's weight, the guan dao's footwork demands that both feet remain grounded, and little time is spent in the single-leg stance.

Despite a few minor differences, both the gun and guan dao focus on ground fighting, and are two prime examples of

the southern fighting style illustrated within the Beijing Opera. The representation of these two weapons, as used by two of China's heroic fictional characters: The Monkey King and General Guan, demonstrate how southern weapons and styles were viewed as heroic during the Three Kingdom period. It is also interesting to see how the weapons have changed from heavy iron, which took incredible strength to yield, to Wushu or combat steel to drastically reduce the weight. Through understanding the weapons and their history it is possible to obtain a deeper appreciation of Chinese martial arts as well as the stage actors' rigorous training to perform with these weapons. •

(Complete Works Cited on page 49)



Stewart Hawley is PHD (ABD) in Theatre from Bowling Green State University. He is currently working on his disserataion, which involves the Spanish, Italian and English Fencing schools during the 16th and 17th century. He has just recently published an article in the Journal Quidditas entitled the "Italian, Spanish, and English Fencing Schools in Shakespeare's England". He is currently an adjunct professor at Kingwood College.

# Rumble in the Rockies IX

## KUNG FU CRAZY

Saturday, March 27 & Sunday, March 28  
2010

**DENVER, COLORADO**  
FEATURING  
Geoffrey Kent, Chuck Coyl and Jon Cole

REGISTRATION AND MORE INFO  
[www.rumbleintherockies.com](http://www.rumbleintherockies.com)

Sponsored By:  
  
Denver Center Theatre Academy  
an affiliate of the Denver Center for the Performing Arts



# MAKING A THEATRICAL CLEARING BARREL

By Jay Peterson

## • NOTE •

While blank-fire solid-barrel guns are very cool and provide hours of quality entertainment, they are dangerous tools and can cause burns, abrasions, and other injuries if used in an unsafe manner. The author, editor, and publisher of this article assume no responsibility, liability, or anything else for injuries occurring from any abuse or misuse of theatrical firearms of any kind. The clearing barrel shown in this article is intended for use with blank-firing solid barrel firearms ONLY.

On any military base, usually close to firing ranges and armories, you will find clearing barrels. They are fairly simple devices, being little more than old oil drums half-full of sand. Their purpose is to give shooters a safe place to aim their weapons while loading, unloading and clearing. In the worst-case scenario, the shooter accidentally fires the weapon into a barrel of sand. The errant shooter looks foolish, but nobody gets hurt.

Using theatrical guns, we don't have the safety issues of flying lead; however, the burning gunpowder caused by shooting blanks is still a fire hazard. A clearing barrel creates a definitive area backstage where handoffs, loading, unloading, and clearing can be done in a way that minimizes that hazard.

I took the idea of a portable downrange area and designed a version useable for blank-firing solid barrel firearms.

## CONSTRUCTION



Here's what you'll need:

1. An old welding blanket
2. Red and black spray paint
3. Stencils
4. A steel garbage can



Take the welding blanket and cut it to line the interior of the can. A set of EMT shears will easily cut the welding blanket.



With the adhesive of your choice, glue the blanket firmly to the inside of the can. For those of you who prefer not to glue it in, you can sew the blanket into a duffel bag shape.



This works well, so long as the bag fills the whole interior of the can and hangs securely inside it.



Paint the entire outside of the can in bright colors.



Using the stencils and a contrasting color, paint whatever warnings you need to convince actors and crew not to dump their trash in what ostensibly looks like a trash can.

## USAGE

Before using, check the interior to make sure nobody has ignored your painted warnings and dumped their garbage into your clearing barrel. Besides the obvious distasteful use of your gear, any paper in the clearing barrel is yet another fire hazard.

Although space backstage is often at a premium, try to keep cast or crew not involved with using the clearing barrel at least an arm's length from the barrel. This prevents a shooter from being jostled from behind.



"CLEARING BARREL: NO TRASH" works for me. Be sure to allow both the glue and each paint color to dry overnight before using.



The can I used to make the barrel displayed here is 31 gallons. This gave me plenty of room to load, unload, clear jams, and pass the weapon between two people.



Although I wore gloves when initially testing this barrel, I don't recommend them. The danger of burns from the venting gases is there, but minimal.



Aim the muzzle down, towards the bottom of the clearing barrel. When possible, hold so that the venting of the pistol is as far away from the wall of the barrel as possible.



Avoiding the vent direction the same way you would during normal use alleviates it. Also, the manipulation of tiny parts needed to load, unload, and solve any problems caused by the firearm usually precludes using gloves anyway. Ear protection, on the other hand, is always necessary. Hanging a set of muff-type ones on the rim keeps them always on hand.

## CARE AND FEEDING

- Keep your clearing barrel accessible backstage with the lid on whenever possible.
- Keep the interior of the barrel dry.
- Check the lining periodically for wear, tear, and loosening adhesive.
- Remember to pick up any spent or unfired rounds from the bottom of the barrel.
- Touch up the painted warnings as needed.
- Have some fun shooting.



AC Jay Peterson is an actor and fight choreographer hailing from Atlanta, Georgia. Jay is a Marine Corps veteran and served as a machine gunner in both Iraq and Afghanistan.

## NOTE

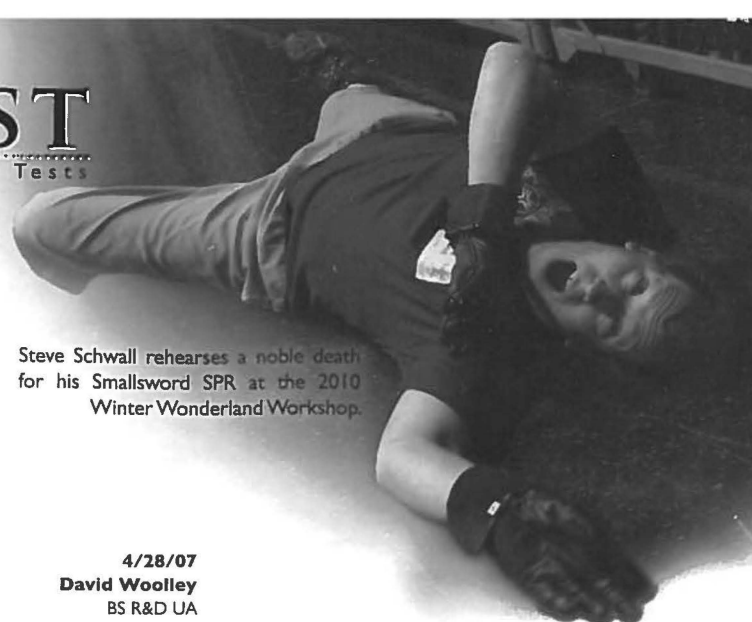
Firing 8mm blanks didn't leave so much as a soot mark on the lining.

# PUTTOTHETEST

Results of the SAFF's Skills Proficiency Tests

Location	Date
Instructor	Adjudicator
Person Tested	Weapons Proficiency
BS Broadsword	KN Knife
QS Quarterstaff	R&D Rapier & Dagger
SIS Single Sword	SS Smallsword
BS&S Broadsword & Shield	UA Unarmed
TFS Theatrical Firearm Safety	
* Examiner's Award of Excellence	

Steve Schwall rehearses a noble death for his Smallsword SPR at the 2010 Winter Wonderland Workshop.



## 2006

### University of Florida

<b>Tiza Garland</b>	<b>5/4/06</b>	<b>Brian Byrnes</b>
Chris Aruffo	KN QS	
Eddie Gomez	KN QS	
Kara Hennessey	KN QS	
Alex Zukoski	KN* QS	

### Brandeis University

<b>Robert Walsh</b>	<b>11/20/06</b>	<b>David Leong</b>
Ramona Alexander	QS UA	
Naya Chang	QS* SIS UA	
Matthew Crider	QS SIS UA	
Joshua Davis	QS SIS UA	
Lindsay McWhorter	QS* SIS UA	
Sara Oliva	QS SIS UA	
Robert Serrell	QS SIS UA	
Anthony Stockard	QS UA	
Brian Weaver	QS SIS UA	
Hannah Wilson	QS SIS UA	

### University of Michigan

<b>Erik Fredricksen</b>	<b>12/11/06</b>	<b>Chuck Coyl</b>
Katie Johnston	QS UA	
Alison Velasco	QS R&D UA	
Sara Greenfield	QS R&D UA	
Matt Semler	QS R&D UA	
Kate Garfield	QS R&D UA	
Alex O'Dell	QS R&D UA	
Marc Paskin	QS R&D UA	
Alex Polcyn	QS R&D UA	
Ali Kresch	QS R&D UA	
Dan Kane	QS R&D UA	
Wyatt Ewing	QS R&D UA	
Nick Lang	QS R&D UA	
Brian Holden	QS R&D UA	
Sharif Nasr	QS R&D UA	
Eric Pierce	QS R&D UA	
Rebecca Whatley	QS R&D UA	
John Jarboe	QS R&D UA	
Pat Rourke	QS R&D UA	
Kevin McCarthy	QS R&D UA	

## 2007

### Baltimore Shakespeare Festival

<b>Lewis Shaw</b>	<b>2/27/07</b>	<b>Chuck Coyl</b>
Kara Warr	UA	
Courtney Krimmel	UA	
Ben Gansky	UA	
Benjamin Korman	UA	
Morgan Lowenstein	UA	
Rebecca LaChance	UA	
Brian Harris	KN R&D	
Owen Schmidt	KN R&D	
Cindy Martin	KN SIS UA	
Christopher Niebling	KN SIS UA	
Christopher DiGregorio	KN UA	
Valerie Fenton	KN SIS UA	

### University of Arizona

<b>Brent Gibbs</b>	<b>4/28/07</b>	<b>David Woolley</b>
Aaron Shand	BS R&D UA	
Elizabeth Oates	BS R&D UA	
Lyndsay Brown	BS R&D UA	
Stefanie Brown	BS R&D UA	
Laine Peterson	BS R&D UA	
Julie Garrison	BS R&D UA	
Nate Weisband	BS R&D UA	
Aaron Sosa	BS R&D UA	
Karole Spangler	BS R&D UA	
Ben Gonio	BS R&D UA	
Matthew Bowdren	BS R&D UA	
Richelle Meiss	BS R&D UA	
Tim McKiernan	BS R&D UA	
Scott Thomas Reynolds	BS R&D UA	
Carrie Cole	BS R&D UA	
Kyle Harris	BS R&D UA	

### University of Puget Sound

<b>Geoffrey Alm</b>	<b>12/11/06</b>	<b>Chuck Coyl</b>
Greg Wolfe	QS UA	
David Wolf	QS R&D UA	
Shannon Woods	QS R&D UA	
Jack Sullivan	QS R&D UA	
Carady Madden	QS R&D UA	
Kathryn England	QS R&D UA	
Allegria Libonati	QS R&D UA	
Adam Colton	QS R&D UA	
Maggie Milligan	QS R&D UA	
Matt Bemah	QS R&D UA	
Parakram Singh	QS R&D UA	
Rachel Wolfe	QS R&D UA	
Julia Welch	QS R&D UA	
Emily Cohen	QS R&D UA	
Drew Cameron	QS R&D UA	
Nell Shamrell	QS R&D UA	
Thomas Dewey	QS R&D UA	

### East Lansing, MI

<b>Christina Traister</b>	<b>9/24/07</b>	<b>Richard Raether</b>
Paul Molnar	BS QS R&D SS BS&S UA	

### Combat, Inc.

<b>Michael Yahn</b>	<b>11/30/07</b>	<b>J David Brimmer</b>
Joe Obermueller	UA	
Joan Preston	UA*	
Danny Crawford	UA	
Alexandra Devin	UA	
Kai Martin	UA	
John Forkner	UA	

### Adelphi University

<b>Ray Rodriguez</b>	<b>12/10/07</b>	<b>Michael Chin</b>
Tegan Flanders	UA	
Egle Petraityte	UA	
Lauren Brickman	UA	
Stephanie Juracka	UA	
Lindsay Beecher	BS KN	
Laura Scully	BS KN	
Keating Dirisio	UA	
Colin Murphy	UA	
Samuel Adams	BS KN	
Michelle Silvani	BS KN	

### University of Florida

<b>Tiza Garland</b>	<b>4/28/07</b>	<b>David Woolley</b>
Chris Aruffo	BS R&D UA	
Eddie Gomez	BS R&D UA	
Kara Hennessey	BS R&D UA	
Alex Zukoski	BS R&D UA	
Jennifer Mulligan	BS R&D UA	UA
Katrina Coles	BS R&D UA	UA
Akeemah Codrington	BS R&D UA	UA
Phillip Sann	BS R&D UA	UA
Kaitlin Laurie	BS R&D UA	UA
Kevin Russo	BS R&D UA	UA
James Kelly	BS R&D UA	UA
Nate Foster	BS R&D UA	UA
Laura Spotteck	BS R&D UA	UA
Ben Guralnik	BS R&D UA	UA
John Freeman	BS R&D UA	UA
Sophia Fetter	BS R&D UA	UA
Natalie Margiotta	BS R&D UA	UA
Michael Diffrancisco	BS R&D UA	UA
Kristen Royal	BS R&D UA	UA
Andrew Hardaway	BS R&D UA	UA
Joey Elrose	BS R&D UA	BS KN
Nicole Schalmio	BS R&D UA	BS KN

### University of Florida

<b>Tiza Garland</b>	<b>12/12/07</b>	<b>J David Brimmer</b>
Kymberly Burns	R&D UA	
Jaclyn Moffa	R&D UA	
Brittany Parker	R&D UA	
Matthew Gordon-Martin	R&D UA	
Ryan Keohane	R&D UA	
Binh Hoa Nguyen	R&D* UA*	
Jennifer Hutton	R&D UA	
Loren Omer	R&D UA	
Saie Kurakula	R&D UA	

### Willamette University

<b>Jonathan Cole</b>	<b>12/13/07</b>	<b>J David Brimmer</b>
Joanie Anderson	SIS UA	
Anthony Harvey	SIS UA	
Laura Hoff	SIS UA	
Karen Johnson	SIS UA	
Shannon Levin	SIS UA	
Tara McLauchlan	SIS UA	
Emily McNeilly	SIS UA	
Lesli Okorn	SIS UA	
Jason Panzer	SIS UA	
Ian Petersen	SIS UA	
Kayleena Pierce-Bohen	SIS UA	
Annie Rimmer	SIS UA	
Matt Romein	SIS UA	
Amanda Washko	SIS UA	

### University of Oklahoma

<b>Matthew Ellis</b>	<b>12/15/07</b>	<b>Brian Byrnes</b>
Amy Brown	UA	
Kyle Curry	UA	
Jordan Callarman	UA	
Meghan Caves	UA	
Jenny Satwalekar	UA	
Jeff Nielsen	UA	
Jonathan Contreras	UA	
Ryan Claxton	UA	

### SUNY-Fredonia

<b>Edward Sharon</b>	<b>12/21/07</b>	<b>J. Allen Suddeth</b>
Chelsea Clasier	UA	
David Ebert	UA	
Stephanie Faatz	UA	
Crystal Gramkee	UA	
Joanna Hernandez	UA	
Katherine Hicks	UA	
Adam Kane	UA	
Jean Liskiewicz	UA	
Kate Mulberry	UA	
Roger Mulligan	UA*	
Aaron Muserallo	UA	
Amy Van Deusen	UA*	
John Uitulli	UA*	
Amy White	UA	
Debbie Williams	UA	
Christopher Duval	KN SS	
Sanford Holsapple	KN	
Katharine Fahey	UA	

## 2008

### New Mexico State University

<b>Timothy Pinnow</b>	<b>1/6/08</b>	<b>K Jenny Jones</b>
Tamara Carruthers	BS R&D UA	
Amber Pinnow	BS R&D UA	
Rachel Young	QS R&D UA	
Darin Cabot	QS R&D UA	

### Washington, DC

<b>K.C. Stage</b>	<b>1/22/08</b>	<b>K Jenny Jones</b>
Jana Valentiner	UA	
Ashley Hammond	QS UA	
Cliff Williams	KN QS SS	

### Carver Center for the Arts

<b>Lewis Shaw</b>	<b>2/8/08</b>	<b>Chuck Coyl</b>
Alison Preiss	UA	
Khadija Robinson	UA	
Jaid-Alexandra Cure	UA	
Eric Berey	UA	
Adam Gruzs	UA	
Elle O'Brien	UA	
Alison Evans	UA	
Rachel Lipetz	UA	
Patrick Prodey	UA	
Rebecca Etzine	UA	
Matthew Bowerman	UA	
Jennifer Male	SIS BS&S	
Peter Boyer	SIS BS&S	

### Florida State University

<b>Robert Ek</b>	<b>4/19/08</b>	<b>Chuck Coyl</b>
Natalie Caruncho	KN	
Justin Bowen	KN	
Ben Adams	KN	
Matthew Strickland	KN	
Kate Tanzosch	KN	
BJ Oswalt	KN	
Emily Franklin	BS KN QS	
Jason Tate	BS KN QS	
Michael Stablein, JR	BS KN	
Jake Brown	BS KN	
Joe Heil	KN	
Michelle Mann	KN	
Jedidiah Roe	KN	
Lindsay White	KN	
Megan Tabaque	KN	
Tyler Jones	KN	

### University of Houston-School of Theatre and Dance

<b>Leraldo Anzaldua</b>	<b>4/27/08</b>	<b>Richard Ryan</b>
Daniel Gordon	UA	
<b>Private Lessons</b>	<b>5/3/08</b>	<b>Michael Chin</b>
<b>James Brown</b>	R&D UA	
Andrew Dell	R&D UA	
Adam Kissingier	R&D UA	

### Willamette University

<b>Jonathan Cole</b>	<b>5/9/08</b>	<b>J David Brimmer</b>
Benjamin Hobbs	BS	
Laura Hoff	BS UA	
Tara McLauchlan	BS	
Michael Mueller	BS UA	
Lesli Okorn	BS	
Ian Petersen	BS	
Matt Romein	BS	
Olivia Saccomanno	BS	
Amanda Washko	BS	

### Private Lessons

<b>Lewis Shaw</b>	<b>5/18/08</b>	<b>Chuck Coyl</b>
Peter Boyer	KN R&D* UA*	
Kristin Herseman	KN	
Daniel Buck	KN R&D	
Lauren Danzig	KN R&D UA	
Andrew Pecoraizo	BS* R&D UA*	
Dominique Spencer	UA	
Julia Brandenberry	KN R&D	
Linda Pieplow	KN R&D	
Nancy Flores	KN R&D UA	
Lindsey Nixon	KN R&D UA	
Soneyet Muhammad	KN R&D UA	
Rob Loreto	KN R&D UA*	
Geoffrey Thompson	KN R&D UA	
Alex Kafarakis	KN R&D UA*	
Matthew Wolfe	KN R&D UA*	
Kevin Hasser	KN R&D UA*	
Joseph Grasso	KN R&D UA	
Tanya Hartwell	UA	
Christopher Niebling	BS* R&D* UA*	
Jennifer Male	BS* KN* R&D* UA*	
Thomas Brown	R&D	
Ryan Airey	KN R&D UA	

### Depaul University

<b>Nicholas Sandys</b>	<b>5/29/08</b>	<b>Chuck Coyl</b>
Stephen Anderson	BS QS	
Kevin Bigley	BS KN QS R&D UA	
James Lusk	BS KN QS R&D UA	
Lauren Malara	BS R&D UA	
Derek Peruo	BS QS R&D UA	

### Tecumseh!

<b>Drew Fracher</b>	<b>8/14/08</b>	<b>K Jenny Jones</b>
Trevyn Cunningham	SIS	
Holly Allen	SIS	
Christopher Martinez	SIS	
Miles Villanueva	SIS	
Jonathan Niotis	SIS	
Adam Habben	SIS	
Ross Denyer	SIS	
Joshua Burke	SIS	
Scott Latham	SIS	
Steve Looten	SIS	
Sam Laakso	SIS	
Topher Jordan	SIS	
Ben Tylka	SIS	
Eli Green	SIS	
Daniel Bakken	SIS	
Darrel Cherney	SIS	
Michael Nardelli	SIS	
Caitlin Brock	SIS	
Lizz Molloy	SIS	
Maureen Yasko	SIS	
Sanford Holsapple	SIS	

### Fights4/Combat Inc

<b>Ray Rodriguez</b>	<b>8/16/08</b>	<b>J David Brimmer</b>
Lisa Kopitsky	SIS	
Dan Granke	SIS	

### Fights4 - Summer Sling

<b>Ricki Ravitts</b>	<b>8/16/08</b>	<b>J David Brimmer</b>
Pat Casey	R&D	
Rod Brogan	R&D	
Adam Souza	R&D	
Sarah Moravec	R&D	
Matthew Rini	R&D	

Ryan Bartruff	R&D
Corey Robert Brandeis Pierno	R&D
Galway McCullough	R&D
<b>Fights4</b>	<b>8/16/08</b>
<b>Michael Johnson</b>	<b>J David Brimmer</b>
Rod Brogan	UA
Sarah Moravec	UA
Matthew Martino	UA
Galway McCullough	UA
Ryan Bartruff	UA
Adam Souza	UA

<b>Fights4</b>	<b>8/16/08</b>	<b>J David Brimmer</b>
<b>Robert "Tink" Tuftee</b>	BS	
Adam Noble	BS	
Pat Casey	BS	
<b>Texas Intensive</b>	<b>9/1/08</b>	<b>Brian Byrnes</b>
<b>Russ Brown, Leraldo</b>	QS SIS	
<b>Anzaldua</b>	QS SIS	
Martin Estridge	QS SIS	

<b>Rockland Community College</b>	<b>9/1/08</b>	<b>J David Brimmer</b>
<b>Richard Ryan</b>	QS SIS	
Patty Maloney-Titland	QS SIS	
Nancy Kane	QS SIS	
Elizabeth Meisenzahl	QS SIS	
Christina Schaudel	QS SIS	
Christopher Plummer	QS* SIS*	
Patrick Birmingham	QS* SIS	
Alanna Heraghty	QS SIS	
Leonard Marino	QS SIS	
Christopher Humphreys	QS SIS	
Joseph Coppola	QS SIS	
Matthew Masiello	QS SIS	
Stephen Truax	QS	

<b>London, UK</b>	<b>9/3/08</b>	<b>Drew Fracher</b>
<b>Scot Mann, Mark Guinn</b>	KN BS&S	
Taylor Hohman	KN BS&S	
Robert Sowinski	KN BS&S	
Lauren Headley	KN BS&S	
Stephane Middleton	KN BS&S	
Shannon Kisch	KN BS&S	
Enric Ortuno	KN BS&S	
Doerte Jensen	KN BS&S	
Uta Kraus	KN BS&S	
JOHN LYNCH	KN BS&S	
Cornelia Dworak	KN BS&S	
Evan Ryder	KN BS&S	
Lionel Lustria	KN* BS&S*	
Ailin Conant	KN* BS&S	
Yarit Dor	KN BS&S	
Eirik Bar	KN BS&S	
Henry Nyman	KN BS&S	
Dita Tantang	KN BS&S	
Eugenia Low	KN BS&S	

<b>Swordplay Stage Combat</b>	<b>9/14/08</b>	<b>J. Allen Suddeth</b>
<b>Joseph Travers</b>	R&D	
Meryn Anders	R&D*	
Adam Alexander	R&D	
Nathan DeCoux	R&D	
Kourtney Flouer	R&D	
Curt Foy	R&D	
Lizz Molloy	R&D	
Kimberly Weston	R&D	
Jessica Weiss	R&D*	

<b>Philadelphia, PA</b>	<b>9/20/08</b>	<b>J. Allen Suddeth</b>
<b>Ian Rose</b>	SS UA	
Shoshanna Hill	SS UA*	
Terri McIntyre	SS UA	
Michael Newsham	SS UA	
Doug Thomas	BS R&D	
Jacqueline Holloway	BS R&D	
Jack Pope	SS UA	
Ian McCafferty	SS UA	



Off Square Theatre

Company

Jason Armit

Kelly Bouma

Caryn Flanagan

Andrew Munz

Patrick Nolan

James Reilly

Katy Flanagan

Samantha Jannotta

Lucy Nystrom

Sascha Peralta-Ramos

Sarah Ross

Anna Skrabacz

9/24/08

Michael Chin

UA\*

UA

UA

UA

UA

UA\*

UA

UA

UA

UA

UA

UA

Philadelphia Stage

Combat Workshop

Charles Conwell, Ian Rose

Dan Granke

Zachary Dorsey

Michael Cosenza

Kimberlie Cruse

10/3/08

David Brimmer

KN\* BS&S\*

KN\* UA\*

KN\* UA\*

BS&S\*

Seattle, Washington

Geoffrey Alm

Heidi Wolf

Brynna Jourden

10/9/08

David Boushey

UA

UA

Northwestern State University

Michael Johnson

Ford Haeuser

Mandi Ridgdell

Victoria Oliver

Melissa Ralph

Kendall Judy

Phillip Benson

Tracena Mary Collongues

Kathryn Springmann

Janell Bourgeois

Courtney Murphy

10/18/08

Michael Chin

KN

KN

KN

KN

KN

KN

KN

KN

KN

KN

KN

Shakespeare & Company

Angela Bonacasa

Vanessa Bellew

Andy Markert

Emily Ehlinger

Autumn Elise Henry

Robyn Arrington

Scott Renzoni

Emily Karol

Danielle RoseValley

Sophie Netanel

Angela Sommerfeld

Michael Judson Pace

Erin Elizabeth Peck

11/12/08

David Brimmer

UA

UA

UA

UA

UA

UA

UA

UA

UA

UA

UA

UA

Video

Scott Mann

Jule Nelson-Duac

11/17/08

Chuck Coyl

BS

Swordplay Stage Combat

Joseph Travers

Kourtney Flouer

Curt Foy

Matthew Klan

Megan Messinger

Ace Nakajima

Hannah Sloat

11/19/08

J. Allen Suddeth

UA

UA

UA

UA

UA

UA

UA

Case Western Reserve University

Drew Fracher

A.J. Cedeno

Lindsay Iuen

Sarah Nedwek

Tom Picasso

Leigh Williams

11/21/08

David Woolley

R&D

R&D

R&D

R&D

R&D

Carnage in the Corn

Michael Johnson

Mike Speck

Jason Tipsword

Kaycee Allison

Karla Kash

Michael Frame

Casey Kaleba

Alex Miller

Craig Lawrence

Nathan Mitchell

11/21/08

Michael Chin

UA

UA

UA

UA

UA\*

UA

UA\*

UA

UA

Mary Baldwin College

Colleen Kelly, John Scheidler

Paul Rycik

Sasha Olinick

Sarah Klingbeil

Lauren Shell

Alisha Huber

Sarah Keyes

Alyssa Wilmoth

Solomon Romney

Eliza Hofman

Dawn Tucker

Donald Osbourne

12/3/08

Joseph Martinez

UA

UA

UA

UA

UA

UA\*

UA\*

UA\*

UA\*

UA\*

UA\*

Florida State University

Robert Ek

Mike Bowers

Rachel Cappy

Willie Concepcion

Mary Gundlach

Joe Heil

Tyler Jones

Donna Cross

Ryann Lee

Johnny Machesko

Erin Kirby

Jedidiah Roe

Jacky Marino

Shirley DeSear

Steve Smith

12/6/08

Brian Byrnes

R&D UA

UA

R&D UA

R&D

BS R&D

BS R&D UA

R&D UA

UA

UA

BS R&D UA

R&D UA

R&D UA

R&D UA

University of Michigan

Erik Fredricksen

Tedra Millan

Laura Lapidus

Alexandra Bisher

Tiffany Williams

Sean Britton

Corey Dorris

Yuri Sardgrou

Max Artis

Louis Marino

Torrey Wigfield

Bonnie Gruesen

Jaime Beatty

Bridget Gabbe

Tom Wolfson

Jonthan Christopher

Kelli Rasmus

John Samela

McKean Scheu

12/8/08

Chuck Coyl

QS R&D UA

QS R&D UA

QS R&D UA

QS R&D UA

QS R&D UA\*

QS R&D UA\*

QS R&D UA\*

QS R&D UA\*

QS R&D UA\*

QS R&D UA\*

QS R&D UA\*

QS R&D UA

QS R&D UA

QS R&D UA

QS R&D UA\*

QS R&D UA\*

QS R&D UA\*

QS R&D UA\*

Muhlenberg College

Michael Chin

Stephen Balliet

Michael Bloom

John Esslinger

Melinda Gross

Kyle Hamilton

Seth Hershman

Edward "Ted" Lytle

James Ludlum

Alayna Martin

Lauren Minnich

Joshua Rosenblum

Patrick Scheid

Justin Schwartz

Monique St. Cyr

Joshua Tewell

Imani Williams

12/8/08

J. David Brimmer

UA\*

UA

UA

UA

UA

UA

UA

UA\*

UA\*

UA

UA

UA

UA

UA

UA

UA

UA

Elgin Community College

John Tovar

Tony Pellegrino

Mark Hardiman

Marissa L'Anglais

Patrick Linder

Dylan Urban

Ross Frawley

Nicole Cimino

Mike Mcneil

Jessica Pedersen

Clarissa Yearman

11/21/08

Richard Raether

QS SIS

QS SIS

SIS

SIS

SIS

SIS

SIS

SIS

SIS

SIS

Western Illinois University

DC Wright, Brian Letraunik

Colin Wasmund

Jared McDaris

Susan Brommet

Joshua Murphy

Zack Meyer

Nathan Grant

Sarah Connor

Eric Wilder

Glen Wall

Danny Pancratz

Caitlyn Herzlinger

Jonathan Self

Jeremy Smith

Ashlee Edgemon

Kathleen Myers

12/11/08

Michael Chin

BS

BS

BS UA\*

BS UA\*

BS\*

BS

BS\*

BS

New York University

J. David Brimmer

Steve Olender

Sarah Freeman

Rob Harrington

Trevor Buteau

Richard Valentin

Alexandra Taffany

Dominique Toney

Roberto Aguirre

Kyle Nesbit

Rebecca LaChance

Drew Longo

Danielle O'Dea

Edward Raube-Wilson

12/11/08

Michael Chin

UA

BS UA

BS UA

UA

UA

BS UA

UA

BS UA

UA

BS

BS

BS

McDaniel College

Robb Hunter

David Arnold

Colleen Alford

Brian Farrell

Karen Schlumpf

Marcellus Clement

Elizabeth van den Berg

Brittany Burr

George Moorehead IV

Brittany Robinson

Evan Young

Dana Willoughby

Chris McLaughlin

Margaret Powell

12/11/08

k. Jenny Jones

UA

UA

SIS UA

SIS UA

UA

UA

UA

UA

UA

UA

UA

UA

Roosevelt University

Chuck Coyl

Neil Huff

Paul Cosca

Anthony Stamillo

Brent Abens

12/12/08

David Woolley

KN

KN

KN

KN

KN

Columbia College-Chicago

John McFarland

Alex Farrington

Paige Gordeneer

Michael Harris

Nickel Hays

Nick Lande

Andrew Luckenbill

George Lyons

Katie Mack

Clare Marshall

Danny Martinez

Ana Petersen

Eric Prather

Nick Rozakis

12/12/08

Chuck Coyl

BS\* 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 UA

BS\* R&D UA

BS\* R&D UA

BS\* R&D UA

BS R&D UA

BS R&D UA

Columbia College-Chicago

David Woolley

Alaina Andzelewski

Ryan Bourque

Jacob Carlson

Marcus Davis

Todd Garcia

Cory Hanlin

Val Fox

Andrew Luckenbill

Max Moss

Samantha McDonald

Eric Reithel

Francesco Scaro

Anne Sears

Matt Steffan

12/12/08

David Leong

SS

SS

SS

SS

SS

SS

SS

SS

SS

SS

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

SS\*

THEFIGHTMASTERSPRINGSUMMER10 41





44 SAFD.ORG







# 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.

### 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.

### 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.

### 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.

### 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.

### 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.

## DIRECTORY

### GOVERNING BODY



**President**  
**GEOFFREY KENT**  
Denver, CO  
(307) 877-2670  
president@safd.org



**Vice President**  
**JOHN TOVAR**  
St. Charles, IL  
(630) 330-4293  
vice-president@safd.org



**Secretary**  
**WILLIE MEYBOHM**  
Kannapolis, NC  
(704) 402-0692  
secretary@safd.org



**Treasurer**  
**LEE SOROKO**  
Miami, FL  
(305) 284-9206  
treasurer@safd.org



**Fight Master Representative**  
**RICHARD RYAN**  
London, UK  
(310) 904-0109  
FMRRep@safd.org



**Fight Director Representative**  
**MICHAEL JEROME JOHNSON**  
New York, NY  
(202) 258-1177  
FDRRep@safd.org



**Certified Teacher Representative**  
**DC WRIGHT**  
Macomb, IL  
(309) 333-3438  
CTRep@safd.org



**AAC, AC, Friend Representative**  
**MIKE SPECK**  
Winona, MN  
ACRep@safd.org

### REGIONAL REPRESENTATIVES



**Coordinator**  
**H. RUSS BROWN**  
Whitehouse, TX  
(903) 360-1026  
RegRepCoord@safd.org



**New England**  
**ROBERT NAJARIAN**  
Cambridge, MA  
(617) 413-7817  
NERRegRep@safd.org



**Great Lakes**  
**JIM STARK**  
Hanover, IN  
(812) 866-7262  
GLRegRep@safd.org



**Rocky Mountain**  
**BENAIH ANDERSON**  
Denver, CO  
(785) 776-4590  
RMRRegRep@safd.org



**East Central**  
**RAY RODRIGUEZ**  
Far Rockaway, NY  
(646) 373-8106  
ECRegRep@safd.org



**Southwest**  
**MATTHEW E. ELLIS**  
Norman, OK  
(405) 204-7156  
SVWRegRep@safd.org



**Northwest**  
**HEIDI WOLF**  
Seattle, WA  
(206) 548-9653  
NWRRegRep@safd.org



**Southeast**  
**JOHN CASHMAN**  
Clermont, FL  
H: (352) 394-8522  
C: (352) 208-2449  
SERRegRep@safd.org



**Mid America**  
**DANETTE BAKER**  
Wichita, KS  
(316) 737-0506  
MARRegRep@safd.org



**Pacific West**  
**TRAVIS SIMS**  
Glendale, CA  
(312) 282-9296  
PWRRegRep@safd.org



**International**  
**BRET YOUNT**  
London UK  
44-020-8881-1536  
IntlRegRep@safd.org

### COLLEGE OF FIGHT MASTERS



**Fight Master Emeritus**  
**DAVID BOUSHEY**  
Everett, WA  
(425) 290-9973  
BUSHMAN4@prodigy.net



**Fight Master Emeritus**  
**J.D. MARTINEZ**  
Lexington, VA  
H: (540) 463-3756  
W: (540) 463-8005  
martinezj@wlu.edu



**GEOFFREY ALM**  
Seattle, WA  
H: (206) 365-3870  
C: (206) 920-1047  
gbald@juno.com



**MICHAEL G. CHIN**  
New York, NY  
(546) 246-4061  
mikechin@thestagecombat.com



**ERIK FREDRICKSEN**  
Ann Arbor, MI  
H: (313) 944-0116  
W: (734) 647-6231  
hannis@umich.edu



**k. JENNY JONES**  
Cincinnati, OH  
kj\_jones@msn.com



**RICHARD RYAN**  
C: +44 7973-195887 UK  
C: (310) 904-0109 US  
richard@stagefight.com  
www.stagefight.com



**J. DAVID BRIMMER**  
Yardley, PA  
(347) 512-3932  
jdavidbrimmer@aol.com



**CHUCK COYL**  
Chicago, IL  
(773) 764-3825  
chuckcoyl@prodigy.net



**DALE ANTHONY GIRARD**  
Kernersville, NC  
(336) 993-3255  
FightGuy@earthlink.net  
dgirard@NCARTS.edu



**DAVID LEONG**  
Richmond, VA  
W: (804) 828-1514  
Service: (212) 382-3535  
dsleong@vcu.edu



**J. ALLEN SUDDETH**  
Glen Ridge, NJ  
H: (973) 748-5697  
C: (973) 223-5056  
nyfgtdirctr@aol.com



**BRIAN BYRNES**  
Houston, TX  
(713) 743-1788  
BByrnes@UH.edu



**DREW FRACHER**  
Highland Heights, KY  
(859) 760-6230  
vern10th@fuse.net



**MARK "RAT" GUINN**  
Ruston, LA  
(318) 614-1636  
mdg.ct@mac.com



**RICHARD RAETHER**  
Rockford, IL  
(815) 962-6579  
rraether@mac.com  
www.rraether.com



**DAVID WOOLLEY**  
Chicago, IL  
C: (312) 560-5448  
W: (312) 344-6123  
guido@theswordsmen.com  
dwoolley@colum.edu  
www.theswordsmen.com

## FIGHT DIRECTORS



**JASON ARMIT**  
Atlanta, GA  
(404) 964-1957  
armit@stagecombat.com  
www.stagecombat.com



**DAN CARTER**  
State College, PA  
H: (814) 867-1803  
W: (814) 865-7586  
dhc4@psu.edu



**PAUL DENNHARDT**  
Stanford, IL  
(309) 392-2300  
chefprd@aol.com  
prdenh@ilstu.edu



**MICHAEL JEROME JOHNSON**  
New York, NY  
(202) 258-1177  
mj2rd@yahoo.com



**GEOFFREY KENT**  
Denver, CO  
(303) 877-2670  
geoffrey@thefightguy.com  
www.thefightguy.com



**MIKE MAHAFFEY**  
North Hollywood, CA  
(818) 749-8393  
mike\_mahaffey@hotmail.com



**JOHN MCFARLAND**  
Brookfield, IL  
(708) 955-8767  
mcfarland.john@sbcglobal.net



**RON PIRETTI**  
New York, NY  
H: (212) 675-4688  
C: (917) 385-9750  
ron.piretti@gmail.com



**CHRISTINA TRAISTER**  
Eaton Rapids, MI  
(310) 213-2558  
traimez@gmail.com



**STEVEN VAUGHAN**  
Alexander, NY  
(716) 474-1160  
svsv55@yahoo.com



**JOHN BELLOMO**  
Philadelphia, PA  
H: (215) 334-1814  
C: (215) 262-1591  
jvbellomo@verizon.net



**JAMIE CHEATHAM**  
Pewaukee, WI  
(262) 595-2522  
swordman@wi.rr.com  
jamie.cheatham@uwp.edu



**DEXTER FIDLER**  
San Francisco, CA  
(415) 810-3476  
dexfid@yahoo.com



**JEFF A.R. JONES**  
Raleigh, NC  
H: (919) 325-2842  
C: (919) 539-7476  
jarjones@nc.rr.com



**RICHARD LANE**  
San Francisco, CA  
(415) 957-3622  
ricl@pacbell.com



**ROBERT MACDOUGALL**  
Seattle, WA  
(206) 522-2201  
clanrdmcd@aol.com  
rmacdougall7@hotmail.com



**DR. ROBIN MCFARQUHAR**  
Urbana, IL  
H: (217) 337-0099  
W: (217) 333-1659  
rmcfarqu@uiuc.edu



**RICKI G. RAVITTS**  
New York, NY  
(212) 874-7408  
rickifights@yahoo.com



**JOSEPH TRAVERS**  
New York, NY  
(212) 726-2400  
swordplay98@hotmail.com



**ROBERT WESTLEY**  
Hempstead, NY  
(617) 620-5057  
dpwestley@yahoo.com



**PAYSON BURT**  
North Hollywood, CA  
H: (818) 997-3356  
C: (818) 694-5550  
Payson@4lafa.org  
www.4lafa.org



**CHARLES CONWELL**  
Chester Springs, PA  
H: (610) 827-7707  
W: (215) 717-6454  
charlesconwell@verizon.net



**BRENT GIBBS**  
Tucson, AZ  
H: (520) 622-2143  
W: (520) 621-9402  
BrentG@U.Arizona.edu



**COLLEEN KELLY**  
Staunton, VA  
(540) 885-4078  
colleen@americanshakespearecenter.com



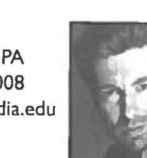
**BRUCE LECURE**  
Miami, FL  
C: (305) 903-9250  
W: (305) 284-5683  
Blecure@aol.com  
Blecure@miami.edu



**SCOT MANN**  
Macon, GA  
(478) 742-7305  
scotmann@stagecombat.com  
www.stagecombat.com



**TIM PINNOW**  
Las Cruces, NM  
H: (505) 647-2667  
W: (217) 333-1659  
Tpinnow@NMSU.edu



**IAN ROSE**  
Philadelphia, PA  
(215) 468-8008  
Rosei@arcadia.edu



**ROBERT "TINK" TUFTEE**  
Brooklyn, NY  
(718) 788-4957  
Tink@fights4.com  
www.fights4.com



**JACK YOUNG**  
Allentown, PA  
(610) 336-4805  
jackyoung59@hotmail.com



**NICOLAS SANDYS**  
Chicago, IL  
(773) 274-0581  
Voice: (773) 398-3034  
npullin@depaul.edu

## CERTIFIED TEACHERS



**LACY ALTWINE**  
North Hollywood, CA  
(818) 749-8394  
lacy\_altwine@hotmail.com



**TIM BELL**  
Orlando, FL  
(954) 401-3445  
stuntbell@earthlink.net



**IAN BORDEN**  
Lincoln, NE  
(402) 472-1601  
iborden2@unl.edu



**H. RUSS BROWN**  
Whitehouse, TX  
(903) 360-1026  
rbrown@lonmorris.edu



**GINA CERIMELE-MECHLEY**  
Cincinnati, OH  
(513) 200-5866  
swordlady@zoomtown.com



**TED DECHATELET**  
McMinnville, OR  
(503) 560-0636  
ted@revengearts.com  
www.revengearts.com



**AL FOOTE III**  
New York, NY  
(917) 710-1226  
alfoote3@gmail.com



**ROBERT HAMILTON**  
Glendale, CA  
(310) 367-7396  
frnv@charter.net



**SPENCER HUMM**  
Burke, VA  
(703) 626-8572  
slashm@aol.com



**DR. MICHAEL KIRKLAND**  
Chesapeake, VA  
(757) 226-4730  
michhil@regent.edu



**AARON ANDERSON**  
Richmond, VA  
(804) 683-3483  
adanderson@vcu.edu



**JACKI BLAKENEY**  
Chapel Hill, NC  
(404) 408-2221  
Jacki@stagecombat.com  
www.stagecombat.com



**BOB BORWICK**  
Seattle, WA  
(206) 683-2267  
bobbyborwick@yahoo.com



**NICOLE CALLENDAR**  
West Orange, NJ  
(201) 679-3175  
calendord@comcast.net



**JONATHAN COLE**  
Salem, OR  
(503) 999-4709  
jon@revengearts.com  
www.revengearts.com



**ROBERT RADKOFF**  
Tallahassee, FL  
(850) 645-1956  
rek@fsu.edu



**TIZA GARLAND**  
Gainesville, FL  
(407) 256-9215  
TizaG1@aol.com



**ANDREW HAYES**  
Greencastle, IN  
(765) 658-4596  
amhayes@depauw.edu



**ROBB HUNTER**  
Fairfax, VA  
(917) 604-3008  
robbhunter@preferredarms.com  
www.preferredarms.com



**MICHELLE LADD**  
Los Angeles, CA  
(818) 438-8342  
HRHmladd@aol.com



**LERALDO ANZALDUA**  
Houston, TX  
(281) 732-4708  
leraldo\_a@hotmail.com



**ANGELA BONACASA**  
Castine, ME  
(207) 326-4381  
goodhouse@hotplate.us



**JAMES N. BROWN**  
Wyomissing, PA  
(267) 258-2341  
JNBrown12153@aol.com



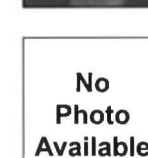
**JOHN CASHMAN**  
Clermont, FL  
(352) 394-8522  
johncashman@cfl.rr.com



**BRUCE CROMER**  
Yellow Springs, OH  
(937) 775-2430  
bruce.cromer@wright.edu  
brucecromer.com/  
BruceCromerHomePage.html



**MATTHEW E. ELLIS**  
Norman, OK  
(405) 325-6053  
mellis@ou.edu



**DR. STEPHEN GRAY**  
Geneva, IL  
(847) 214-7472  
sgray@Elgin.edu



**MICHAEL HOOD**  
Indiana, PA  
(724) 357-2282  
mhood@iup.edu



**DENISE ALESSANDRIA HURD**  
New York, NY  
(212) 243-4867  
DAHurd2000@aol.com



**BILL LENGFELDER**  
Rockwall, TX  
(972) 771-4677  
lengfeld@mail.smu.edu



## CERTIFIED TEACHERS



**BRIAN LETRAUNIK**  
Macomb, IL  
(773) 805-0926  
brian.letraunik@gmail.com



**NEIL MASSEY**  
Brookfield, IL  
(708) 485-2089  
neil@roquesteel.com



**DOUGLAS MUMAW**  
Harrisonburg, VA  
(888) 930-6672  
drmumaw@gmail.com



**DAN O'DRISCOLL**  
New York, NY  
(646) 228-6878  
Dan35051@aol.com



**GREG RAMSEY**  
Hershey, PA  
(717) 448-5911  
kendogreg@aol.com



**JOHN PAUL SCHEIDLER**  
Staunton, VA  
(646) 337-7124  
jpdoe@earthlink.net



**HARRIS SMITH**  
Lincoln, NE  
(402) 489-6977  
hsmith2@unl.edu



**JIM STARK**  
Hanover, IN  
(812) 866-7262  
stark@hanover.edu



**BRAD WALLER**  
Springfield, VA  
(703) 861-3307  
GlobeFG@aol.com



**MIKEYAHN**  
New York, NY  
(832) 928-7577  
yahn.mike@gmail.com  
www.mikeyahn.com



**GREGG C. LLOYD**  
Newport News, VA  
(757) 594-8793  
glloyd@cnu.edu



**JILL MATARELLI-CARLSON**  
Greenville, NC  
(252) 412-7887  
carlsonj@ecu.edu



**ROBERT NAJARIAN**  
Cambridge, MA  
(617) 413-7817  
neregrep@safed.org



**MARK OLSEN**  
New York, NY  
(646) 548-9871  
Meo1005@aol.com



**RAY A. RODRIGUEZ**  
Far Rockaway, NY  
(646) 673-3597  
ranthrod66@yahoo.com



**EDWARD "TED" SHARON**  
Fredonia, NY  
(716) 673-3597  
tlsharon@hotmail.com



**LEE SOROKO**  
Miami, FL  
(305) 284-9206  
lsoroko@miami.edu



**PAUL STEGER**  
Lincoln, NE  
(402) 304-3541  
psteiger2@unl.edu



**ROBERT WALSH**  
West Newton, MA  
(617) 244-9656  
robertwalsh@rcn.com



**BRET YOUNT**  
London UK  
44-020-8881-1536  
swordsman@compuserve.com



**TODD LOWETH**  
Altadena, CA  
(626) 616-8795  
toddloweth@mac.com



**ADAM MCLEAN**  
Boston, MA  
(804) 938-2222  
mcleanab@hotmail.com



**MARTIN NOYES**  
Irvine, CA  
(949) 400-4816  
bignoyes@hotmail.com



**DONALD PRESTON**  
Exeter UK  
(651) 645-2093  
theyfight@yahoo.com



**DARRELL RUSHTON**  
Frostburg, MD  
(301) 687-4487  
dsrushton@frostburg.edu  
www.frostburg.edu/dept/theatre/index.htm



**LEWIS SHAW**  
Baltimore, MD  
(410) 321-6519  
LonnieSC@aol.com



**K.C. STAGE**  
New York, NY  
(859) 492-8215  
kcstage@hotmail.com



**JOHN TOVAR**  
St. Charles, IL  
(630) 330-4293  
john\_tovar@sbcglobal.net



**D.C. WRIGHT**  
Macomb, IL  
(309) 333-3438  
DC-Wright@wiu.edu



### WORKS CITED • WUSHU WEAPONS IN THE BEIJING OPERA (PAGE 24)

Arlington, L.C., and Harold Action, trans. *Famous Chinese Plays*. Taipei: Southern Materials Center, 1984.

Ching, Gene and Martha Burr. "From Shaolin Temple to Bruce Lee: 100 Kungfu Style of the Past Millennium." *Kungfu Qigong* 9.3 (2000): 26-31.

Chow, David and Richard Spangler. *Kung-Fu History, Philosophy, and Technique*. Orange, California: Unique, 1982.

Dong, Ruan. "Development of the Short Stance in Southern Styles." *Real Wushu Scholar*. Accessed 9 March, 2009. <http://www.kungfutaichi.com/servlet/kungfoo/Action/Resource/ResourceKey>

Eberhard, Wolfram. *A History of China*. Berkeley: University of California Press, 1969.

Fairbank, John King. *China A New History*. Cambridge: Belknap Press of Harvard University Press, 1992.

Henning, Stanley E. "The Chinese Martial Arts in Historical Perspective." *Military Affairs* 45.4 (1981): 173-79.

Kennedy, Brian and Elizabeth Guo. *Chinese Martial Arts Training Manuals: A Historical Survey*. Berkeley: North Atlantic books, 2005.

Mackerras, Colin. *Peking Opera*. Hong Kong: Oxford University Press, 1997.

Morton, Scott W. and Lewis Charlton. *China: Its History and Culture*. New York: McGraw-Hill, 2004.

Riley, Jo. *Chinese Theatre and the Actor in Performance*. Cambridge: Cambridge University Press, 1997.

Scott, A. C. "The Performance of Classical Theatre." *Chinese Theatre from Its Origins to the Present Day*. Ed. Colin Mackerras. Honolulu: University of Hawaii Press, 1988. 118-45.

Wichman-Walczak, Elizabeth. "Tradition and Innovation in Contemporary Beijing Opera Performance." *Tulane Drama Review* 34.1 (1990): 146-78.

Xiaoxiang, Li. *Origins of Chinese Martial Arts*. Trans. Laurel teo. Singapore: Asiapac, 2002.

Yang, Jwing-Ming. *Ancient Chinese Weapons: A Martial Artist's Guide*. Boston: YMAA, 1999.

*Introduction to Ancient Chinese Weapons*. Burbank: Unique Publications, 1985.



### WORKS CITED • RANDOM ACTS OF VIOLENCE (PAGE 18)

Cage, John. "'Changes', in Silence: Lectures and Writings" Middletown, CT: Wesleyan University Press, 1961

Grout, Donald Jay & Burkholder, J. Peter & Palisca, Claude V. *A History of Western Music Seventh Edition*. New York, NY: W.W. Norton 7 Company, Inc., 2006

Sadie, Stanley. *New Grove Dictionary of Music and Musicians: Book 1*. London, England: Mcmillan Publishers Limited, 1980.





# More **MOVIE MAYHEM** at: **VIRGINIA BEACH BASH 7**



**March 29 & 30, 2010**

Featuring



**Fight Master**  
**Richard Ryan**  
Fight Coordinator  
*Sherlock Holmes*

&



**Fight Master**  
**Dale Girard**  
Stunt Coordinator  
*Eyeborgs*



**Additional Staff Includes**

FD Scot Mann, CT Jacki Armit, CT Michael Kirkland, & CT Gregg Lloyd

**Price:** \$250.00 for two solid days of instruction (T-Shirt included);  
Various union and professional society discounts available.

For complete information, updated instructor list, and intern opportunities, see our Web Site at:

**www.regent.edu/beachbash**

Or call 757-226-4730



*The Off Square Theatre Company presents Wyoming's first SAFD Sanctioned Stage Combat Workshop*

## **TILTIN' IN THE TETONS (aka The TILT)**

**When:** May 29 - 31, 2010

An SAFD Gun Safety Workshop will also be held May 27 and 28 (Limited to 12 students)

**Where:** The Center for the Arts in Jackson, WY

**Who:** The scheduled Faculty includes:

FD Jason Armit, CT Jacki Blakeney, FM Michael G. Chin, FM Drew Fracher  
FD Geoff Kent, FD Scot Mann, FD Michael (MJ) Johnson

### **Workshop Fees**

Three Day Rate: \$300  
Daily Rate: \$120  
Gun Safety Rate: \$150  
All Five Days: \$450

SAFD-Student-Union Three Day Rate: \$270  
SAFD-Student-Union Daily Rate: \$100  
SAFD-Student-Union Five Day Rate: \$400

**Pre-register by April 1, 2010 and get further discount:**

SAFD-Student-Union Three Day Rate: \$235  
SAFD-Student-Union Daily Rate: \$80  
SAFD-Student-Union Five Day Rate: \$385

For Further Information, and to Register, Contact Michael (MJ) Johnson at:  
[mjohnsonmichael@gmail.com](mailto:mjohnsonmichael@gmail.com)

# Swashbuckling

A Step-by-Step Guide to the Art of  
Stage Combat & Theatrical Swordplay

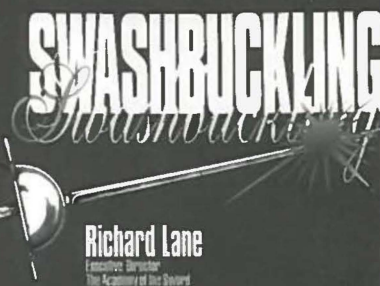
by **Richard Lane**

Executive Director  
Academy of the Sword

It takes more skill than daring to appear a  
genuine swordsman on the stage or screen...

REVISED AND UPDATED EDITION

a step-by-step guide to  
the art of stage combat and theatrical swordplay



"[This book] is more than  
a manual...A necessity! Richard Lane's  
concepts are vital...I raise my sword on high  
and salute you, Richard...Well Done!"

-Oscar F. Kolombatovich, Fencing Master Emeritus

## **Revised & Updated!**



Swaggering swordsmen leap beyond the page in *Swashbuckling*, in words and over 400 pictures that guide the beginning swordsman through warm-up exercises—including stretching, Chairman Mao's in their entirety, and many more—to actual stage combat: footwork, body movement, fighting styles, hand-to-hand and broadsword combat. The invaluable appendices contain a glossary of terms, bibliography, further reading, instructional & educational videos, lists of stage combat training providers, and of weapons, prop, and costume suppliers.

329 Pages

8 x 9 1/2

\$32.50 Paperback

ISBN 0-87910-091-5



*Swashbuckling* is written with wit and patience by SAFD Fight Director/Certified Teacher, Richard Lane, and although he is the first to admit that a book is no substitute for instruction, "a book like this can go a long way toward

preparing you for such instruction, then help you remember and perfect the techniques you've learned, even if they differ slightly from those presented here." With those honest words and many more, Richard Lane has created the most comprehensive manual of its kind available today.

For more information:  
**LIMELIGHT EDITIONS**

118 East 30th Street  
New York, NY 10016

Phone: (212) 532-5525

Fax: (212) 532-5526

[www.limelighteditions.com](http://www.limelighteditions.com)

[info@limelighteditions.com](mailto:info@limelighteditions.com)





The Society of American Fight Directors and the University of North Carolina School of the Arts present:

# THE 30<sup>th</sup> ANNUAL NATIONAL STAGE COMBAT WORKSHOP

JULY 5<sup>th</sup> – JULY 23<sup>rd</sup>, 2010

**Come celebrate 30 years of NSCW Stage Combat this summer!**



## INTRODUCTION TO STAGE COMBAT (ISC)

For high school drama students, educators, collegiate actors, and those interested in a strong foundation of Stage Combat.

## ACTOR/COMBATANT WORKSHOP (ACW)

Perfect for college students and professional actors who wish to study and test in Unarmed, Rapier & Dagger and Broadsword.



## ADVANCED/ACTOR COMBATANT WORKSHOP (AACW)

For students seeking additional weapons, advanced techniques and an emphasis on performance. Previous SPT experience is required.

## TEACHER CERTIFICATION WORKSHOP (TCW)

Our intense testing program required for certification as a teacher by the SAFD. Experience in choreography and teaching are essential.

**Membership scholarships available!**

FOR MORE INFORMATION VISIT  
**WWW • SAFD • ORG**



UNIVERSITY OF NORTH CAROLINA  
SCHOOL of the ARTS

