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Fight Master Magazine

The Society of American Fight Directors

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Spring 2011

## **The Fight Master, Spring 2011, Vol. 33 Issue 1**

The Society of American Fight Directors

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# THE FIGHTMASTER

THE JOURNAL OF THE SOCIETY OF AMERICAN FIGHT DIRECTORS



FEATURED ARTICLES

**FIGHTING BLIND**  
DR. VORDER BRUEGGE

**MUSICAL GUNFIRE**  
JAY PETERSON

**SEX AND VIOLENCE**  
ADAM NOBLE

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SPRING 2011



# FIGHTING SOLVES EVERYTHING!



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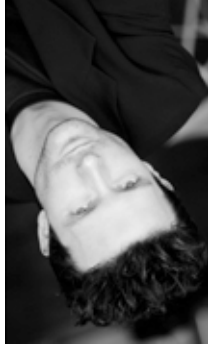
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Does process still have value in our increasingly product-driven society? In conversations with mentors, colleagues, and friends in the entertainment industry, academia, and other areas of employment, I have found that the idea of process is always held in high regard. The point I've come to find interesting, however, is that the practice of this highly valued concept is continually undermined by the demand for product. Even when process is acknowledged and valued by those involved, it is often brushed aside and forgotten both during a project, as well as after completion.

While a specific goal, end result, or product is necessary for a meaningful process to occur, all the bemoaning that I hear, often from myself, comes from simply neglecting to enjoy the struggles of the process. Pressures to produce a quality product in less time, with less money, and less support tend to cloud this enjoyment. Even as I write this, I can think of a dozen examples occurring in the last week where I put on blinders to the process and only focused on the end result. When we add to the mix the multiple projects and the tendency to over commit, the overall picture begins to come into focus. And I'm not alone. Every other week I see articles from various Internet sources addressing the stress we put ourselves under on a daily basis. So, what can be done to reclaim the enjoyment of The Process?

There are plenty of self-help books, magazines, and articles dedicated to reclaiming this enjoyment of The Process, but I've come to find that if I just take a little time to focus on the details of my process, I am forced to recognize, evaluate, and implement changes that might otherwise have been missed in the chaos of the moment. While I admit that this is not a new concept, I continually forget to implement this simple recognition on a regular basis. Lucky for me, and for those of you whose anxiety levels are rising even as you're reading, this issue is packed with details to draw your attention back to The Process. Whether in the classroom or the rehearsal studio, process is not only to be valued, but also enjoyed. The process of bringing this issue to you, the reader, has not made my struggle toward recognition and enjoyment any easier, but the information contained herein has helped to remind me that there are plenty of details to be shared in all of our processes. These details and discoveries give me the greatest enjoyment. I hope that you find similar pleasure in the thoughts and ideas presented on the following pages, and that the details provide you with inspiration for your own work. And please, the next time you feel as though the pressure to produce is bogging down your process, take a moment to remind yourself to enjoy the struggle. Then write it down and send it to me. I need all the help remembering that I can get.

Michael Mueller • Editor  
fmeditor@safd.org



## The Fight Master: Journal of the Society of American Fight Directors is currently seeking to fill the position of Art Director.

The Art Director for the *The Fight Master* works in conjunction with the Editor-in-Chief to shape visual and written content into a cohesive and professional publication that best represents the qualities and mission of the Society of American Fight Directors.

Candidates for the position should be detail oriented, able to complete tasks under tight deadlines, and have a strong proficiency with Adobe Creative Suite (Photoshop, InDesign, Illustrator and Acrobat) and Microsoft Office. They should also have an understanding of image resolution, Pantones, color profiles, color separations, bleeds, crossovers, line screens, registration and other issues involved with the commercial print industry. Experience with photography, illustration, web graphics and 3D modeling a plus.

If you are interested in becoming involved with this great publication, please consider applying for this position. The search process will begin May 1, 2011 and all candidates must have sent their information by July 1, 2011. To apply, please send an updated CV, portfolio and cover letter noting qualifications and your vision the future of *The Fight Master* to Michael Mueller, Editor-in-Chief. His email is [fmeditor@safd.org](mailto:fmeditor@safd.org), and questions regarding this position may be emailed to him as well.

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THE  
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Photo by Robert Day. Composite by Nigel Delahoy.

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Visit the website for The Society of American Fight Directors at [www.safd.org](http://www.safd.org).

## SUBMISSION GUIDELINES

Editorial and graphic content featured in *The Fight Master* is the product of contributions from SAFD members of all levels as well as from the global stage combat community. Participation is greatly encouraged and submissions are accepted on a rolling basis, with deadlines for the Fall and Spring 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, 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 Fight Master* will not assume any of the author's 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 should 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:  
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# CONTRIBUTORS



A martial artist and dancer from an early age, **Adam Noble** began choreographing stage violence in 1992, and in the years that have followed, he has designed the violence for over eighty stage, opera and film productions. Adam has taught master classes nationally and internationally in the Dynamic Presence Training, a technique for physical performance developed by he and his wife Melissa. Adam currently serves on the faculty of Indiana University, where he created the movement progression for the MFA and BA programs in the Department of Theatre & Drama. Adam is a proud member and Certified Teacher with the Society of American Fight Directors.



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.



Over his career as an educator, **Dr. Vorder Bruegge** has taught a wide variety of theatre and dance courses, including acting, directing, theatre history, dramatic literature, playwrighting, script analysis, musical theatre, theatre management, voice and diction, stage combat, and early dance. His directing credits include Arnold Wesker's *Roots*, Jean Racine's *Andromache*, John Webster's *The Duchess of Malfi*. He has directed or choreographed productions of *Oklahoma!*, *The Mikado*, *Anything Goes*, *Venus and Adonis*, *Godspell*, and *The Fantasticks*. He has choreographed stage combat for productions of *MacBeth*, *Romeo and Juliet* and *Cyrano de Bergerac*. His past administrative experience includes five years as the Director of Theatre at Bellarmine College; four years as chair of the Department of Theatre, Film Studies and Dance at St. Cloud State University; and president of the Kentucky Theatre Association. He currently serves as the chair of the Department of Theatre and Dance at Winthrop University.

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**A**t the end of the 2009-2010 academic year, Winthrop University's Department of Theatre and Dance graduated a visually impaired student, Nancy VanderBrink. While a student, Nancy participated in Kung Fu training and took courses in social dance, early dance, directing, acting, makeup, scene painting, and stagecraft, along with all her more traditional academic courses in theatre and across the curriculum. She also performed as a dancer in a Madrigal Dinner performance and designed several productions in the department. Faculty members worked with Nancy to figure out the best ways for her to engage fully in all of her courses and productions. In the spring 2010 semester, Nancy enrolled in the department's basic stage combat course that I was instructing. Based on her experience in the department over the previous three years, both Nancy and I were confident that she could participate in the stage combat course, and I was ready to make any necessary accommodations required by the Americans with Disabilities Act for her to participate.

Nancy's vision has been impaired since her birth. She has always been completely blind in her right eye, and describes her vision from the left eye as "tunnel vision," wherein she sees a kaleidoscope of muted colors and can discern objects as silhouettes against the background. She has navigated her way with the assistance of a companion dog for a number of years. The university's Services for Students with Disabilities office has provided her with an array of support services and technology, including use of digital devices that make it possible for Nancy to read text live on a classroom chalkboard. That office also provided her with a talking tape measure for her to use in her position as a teaching assistant in the department's scenic studio.

The course, THRA 321: Stage Combat, met two days per week

for seventy-five minutes each period over a fifteen week semester (for a total of thirty class sessions). The classroom was a 3000 sq ft. activity room in the university's physical fitness center that

had mirrors on one long wall and a multi-purpose Harlequin surface.

Sixteen undergraduate students were enrolled in the course—most of whom were juniors or seniors. No student in the class had any formal stage combat training prior to this course.

The course syllabus required students to learn and demonstrate skills in unarmed and broadsword stage

combat techniques. They were tested on vocabulary and proper execution of the techniques through a choreographed sequence prepared by the instructor. Additionally, students worked in pairs to create a short phrase of broadsword choreography. Grades were based on their written choreography and the execution of it in performance (both partners each performed both roles). As

an upper-division course, the syllabus also required students to complete a written research project in stage violence.

For the broadsword technique unit, the instructor supplied students with hand-made wasters carved and crafted of oak. They varied in length from about 36" to 54" long (blade length). Partners selected weapons when working on choreographed sequences. A student chose a weapon of a particular length for any number of reasons: to suit her/his individual taste, to serve the choreography, to have maximum facility

in executing the technique properly, and/or to maintain proper distance with her/his partner.

To collect detailed data for this article, Nancy agreed to meet with me over the course of the semester to discuss her specific experiences with the course. Particular emphasis in these meetings was on the challenges each technique presented to her as a visually impaired student.

•••••

# FIGHTING BLIND: INCLUDING A LEGALLY BLIND STUDENT IN STAGE COMBAT TRAINING

BY: DR. ANDREW VORDER BRUEGGE

PHOTOS BY: DR. ANDREW VORDER BRUEGGE



Nancy poses with her companion dog, Doc.



The chart below shows Nancy's observations on the left, and the accommodation made to assist her learning in unarmed stage combat.

<p>Nancy had difficulty in executing a spiral fall. Specifically, she could not properly place her knee on the side of the turn, because she couldn't see the instructor's demonstration to know how to execute the move correctly.</p>	<p>I gave her individual instruction, literally guided her legs, knees and torso through the motions of the fall, so that she could learn the move kinesthetically. (This was not an extraordinary circumstance. Several of the students needed individual kinesthetic instruction to execute this and other various techniques in the semester.)</p>
<p>Nancy was always uncertain about distance, because she has no depth perception.</p>	<p>Nancy depended primarily on her partner to establish and maintain proper distance. I observed that her partners quickly learned to manage this responsibility. So long as she was consistent in her advances, retreats, turns, etc., her partners could learn through practice to move in tandem with her.</p>
<p>As the victim, Nancy had difficulty timing her physical reaction and knap in response to her partner's delivery of an attack to the top of her head. She could not see the blow "landing" on her.</p>	<p>There was no real solution to this problem. Nancy understood what <i>needed</i> to happen, but she could not execute the technique successfully. I used this situation as an example to the class to show how a choreographer using such a blow in a production might position the actors to allow the attacker to execute the knap and mask the poor synchronization of the action and the response.</p>
<p>In executing chokes and blocks, Nancy said that she was grateful for her previous martial arts training.</p>	<p>She had learned specific techniques involving chokes and blocks in martial arts.</p>
<p>Generally, Nancy was confident about executing any unarmed combat techniques if she could have explicit, individual instructions where an instructor was able to move her body through the proper motions. She could learn it kinesthetically.</p>	<p>Nancy always asked me for specific assistance. I would give her individual attention to guide her through the techniques kinesthetically.</p>



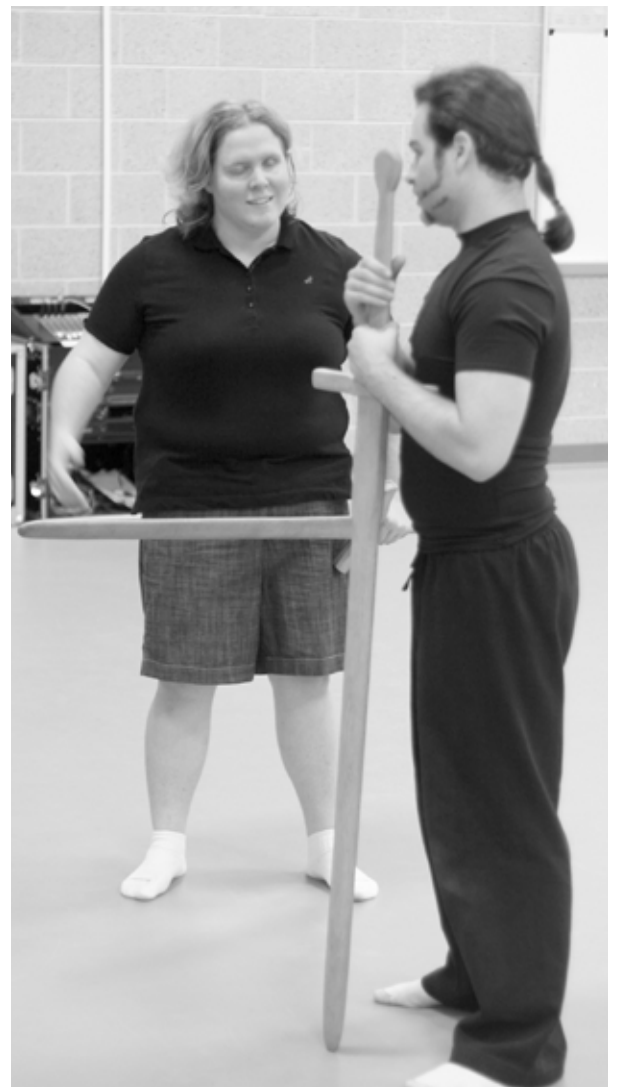
**Top Left - Nancy delivers a right cross to fellow student, Roderice Gilliam-Wheeler.**

**Bottom Left - Nancy delivers a diagonal cut to fellow student, Zade Patterson.**



The chart below shows Nancy's observations on the left, and the accommodation made to assist her learning in basic broadsword stage combat techniques.

Throughout the broadsword training, the instructor led the students through exercises facing the mirrors, so that the students could see themselves executing the proper moves. The mirrors in the studio did not give Nancy useful visual feedback. She was not able to see her body or her weapon clearly enough.	I would give her individual attention to guide her through the techniques kinesthetically. This did not substantially divert my attention from other students in the class. Many of them needed this kind of assistance. Nancy became one of several who needed regular individual attention.
As with unarmed combat techniques, Nancy needed the instructor to guide her kinesthetically through the movements.	I would give her individual attention to guide her through the techniques kinesthetically.
When she first attempted to execute the basic diagonal cuts with the broadsword, Nancy was fearful about losing her grip on the weapon. She found herself tightened up and trying too hard to “control” the blade instead of letting it move with its own momentum.	Practice, practice, practice.
Like other students, Nancy needed to get the technique hardwired into her body in order to feel confident about her skills.	Practice, practice, practice.
As with unarmed combat, Nancy was uncertain about distance.	She depended on her partner to maintain distance through a sequence of moves.
Since Nancy is blind in one eye, she turns her head for better vision out of the left eye. This caused her entire body to torque as well, which changed distance sometimes.	As her partner or I worked with Nancy, we reminded her about proper body facing when they observed this torque occurring.
Nancy was able to see the sword blade because it was a contrasting color in relation to the background—the floor, ceiling and walls.	The wooden wasters did contrast to the color of the room, which was basically white.
When engaging an opponent, Nancy needed to move very slowly through the techniques in order to keep her anxiety level down. (See notes above concerning the tight grip on the grip and her distance problems, for example.) She never reached a “full speed” tempo for broadsword technique.	Nancy attained the best speed she was capable of achieving.
Nancy has to memorize in advance the sequences of the choreography. In class she could not constantly refer to a “cheat sheet” or notes written on a whiteboard in the room.	She relied on her partner to remind her of the next step if she blanked out.
The “cue-reaction-action-principle” (CRAP) was always difficult for Nancy to apply as the attacker in broadsword combat. She could not clearly see her partner’s “reaction” before delivering a blow.	There was no effective solution to this problem. Nancy understood what <i>needed</i> to happen, but she could not execute the technique successfully. Nancy would wait until she clearly saw her opponent move the weapon into parry position before she would execute her action.
When Nancy delivered horizontal cuts, she could not be sure of proper distance.	She used the “long guard” as a ward/ stance that functioned as a surreptitious way to check distance “in character” before a horizontal cut.



**Opposite top - Nancy delivers a cut to the head while fellow student, Kat Hon, avoids by ducking.**

**Opposite bottom - Nancy discusses choreography with partner, Zade Patterson.**



In developing her original broadsword choreography with her partner, Nancy reported the following observations.

- When working with a partner to devise broadsword choreography, there were no movements they envisioned that Nancy could not do.
- It took a long time for Nancy to learn the cues when she switched roles with her partner. She had to memorize it as two different routines.
- Nancy realized that any changes made in the choreography brought changes to the character she was portraying.
- The larger, longer wasters did generate fatigue. She and her partner incorporated that element into their choreography.

Ultimately, Nancy participated successfully in all the drills, exercises, assignments, and projects in the course. The course goals were to provide students with a foundation in stage violence safety protocols and technical skills as well as to provide them with applied practice in a variety of standard stage combat forms. Nancy certainly succeeded in acquiring these foundations and had plenty of applied practice. As a result, I observed that her participation in the class did not differ greatly from the other students. Her need for individual attention did not make her stand out among her peers. Indeed, there were several students in the class whose physical self-awareness was so low that they required substantial individual attention and kinesthetically-based tutoring of the techniques as well.

This experience has led me to two important changes I will make when teaching the course in the future. First, the course will enroll a maximum of twelve students—for general safety reasons, for better classroom management, and to allow more time for individual corrections of all students. As noted above, the semester's work revealed that many of the students needed considerable individual attention to execute the techniques correctly. The course might even need to have an audition requirement added as a prerequisite. Second, I will enroll experienced students, who have already completed the course, in an independent study format to serve as teaching assistants to help with all the above teaching concerns. As our department offers a Theatre Education degree, such a teaching experience would be valuable for any advanced student in that degree program.

In the final analysis, Nancy did not pose any extra challenges to me, or her peers. We were all very accustomed to working with her in production classes, academic classes, in the scenic studio, in dance classes, and on productions. Students knew how to interact with her when they partnered with her, and she knew how and when to ask for assistance. Should an impaired student wish to enroll, that student would need to be one with a profile similar to Nancy—advanced theatre major with successful experience in other movement/activity courses. As the course instructor, I could directly evaluate such a student from previous involvement in the department and determine if he/she could learn safely.



# MUSICAL GUNFIRE

By Jay Peterson

So there I was, in an Iraqi courtyard doing laundry, when a firefight erupted. The skirmish in question was several blocks to the west and therefore some other unit's problem, so I listened while continuing to hang up my socks. As the firefight continued, I listened to the different gunfire patterns to discern how the fight was unfolding. Each type of weapon had its own distinct sound: the light cracks of M16s, the staccato rattling of AK-47s and the low chugging of grenade launchers.

The memory of that firefight has remained with me and become more prevalent in my approach to theatrical firearms. Through this experience, I realized how a theatrical gunfight relies much more on sound than visual presentation. This isn't to say that sound is inconsequential in other forms of combat, far from

it. The sound of clashing blades is definitely a factor in any form of swordplay, just as knaps and vocalizations are an integral part of unarmed combat, but gunplay relies more heavily on sound. A sword cut can be made or a punch thrown in silence with an audience still able to recognize the attack. Not so in a gunfight. A pistol can be drawn, aimed, spun, and manipulated in silence, but these actions are only threats. An attack with a firearm doesn't register with the audience until a gunshot is heard. If an audience member blinks, the muzzle flash can easily be missed. Beyond the first few rows of the house, a revolver cylinder or pistol slide won't be seen moving, but an audience knows instantly that an attack has been made with a firearm when they hear the BANG!

Increased reliance on auditory stimuli demands that more attention be paid toward the ability to manipulate that sound as an important tool in creating theatrical firefights. In a theatrical sense, one of the most explored forms of sound manipulation is music, so I have couched the methods of arranging a large-scale theatrical gunfight in musical terms.

## NOTES ~ CALIBER

Earlier I mentioned how I could tell the difference between various guns by their sound. It's something I've noticed more and more as I began doing research for this article. Although experiments continue as I work toward compiling solid data, I have enough anecdotal evidence to confidently state the following: The human ear can differentiate between various firearm calibers by the sound of the shot. As a firearm's caliber increases, the sound of the shot becomes louder in volume and lowers in pitch.

This is a general statement that doesn't take into account a lot of variables, like half load revolver blanks or suppressors. What this statement does is address description of differing shots. A shotgun blast sounds more like a *boom*, while larger handguns are described as a *bang*, and a .22 pistol comes across as more of a *crack*. The terms are imprecise, but they do get the point across. The following may provide some additional guidance:

**Boom = Do**      **Bang = Re**      **Crack = Mi**

Now, to have different calibers in the same pistol is outside the gunsmithing skills (not to mention budgets) available to most theaters. It is more realistic to have pistols of different calibers used by different characters. A gunfight doesn't react musically like a band playing complex instruments. It's more like a hand bell choir, where each bell ringer is responsible for a single note.

As of this publication's deadline, four different calibers are widely available for theatrical weapons (listed in increasing order of size): .22 short, 8mm, .380 and 9mm PA. It's a small sound range, but it does allow for certain choices to be made. Two examples of these choices could be equipping two sides of a given battle with different caliber weapons or having select characters have a "signature" sound to the shots they fire. It is important for those choreographing with theatrical firearms to take the time during rehearsals to squeeze off a few rounds and listen to how they sound from the house.

## TEMPO ~ RATE OF FIRE

Rate of fire is essentially a measure of how much an individual gunner shoots under different conditions. The terms below are normally used to describe machine gun fire, though I've adapted them for stage use. There are three different rates of fire.

**Sustained:** Sustained is the "marathon" rate of fire. Given enough ammunition and lubricant, the gunner can keep shooting at this rate indefinitely with a minimal risk of malfunction. This is the "default" firing rate for trained shooters. (Example: one round every four beats. "BANG..2..3..4..BANG..2..3..4..BANG..2..3..4")

The emotional tone of the sustained rate is calm and controlled. This rate is the closest a shooter can come to cold or mundane.

**Rapid:** The rapid rate is normally used when something occurs in a gunfight that requires more firepower to be brought into play. This can be any number of things, including but not limited to an ally needing to reload, an increased number of opponents, or another gunner's incapacitation. (example: one round every two beats. "BANG..2..BANG..4..BANG..2..BANG..4") The emotional tone of the rapid rate is one of raised stakes and heightened tension.



**Cyclic:** The cyclic rate fires the weapon as fast as physical capability allows. The cyclic rate is used in dire emergency situations when all possible firepower is immediately needed. The cyclic rate is noted for huge amounts of ammo being used (several hundred rounds per minute in the case of most machine guns) and a much higher probability of a malfunction occurring. (Example: one round every beat. "BANG.BANG.BANG.BANG.") The cyclic rate has an emotional tone of desperation. Literally firing as fast

as possible, the gunner shooting at a cyclic rate is left with no other options.

Rates of fire differ for every weapon, and for many there are no known rates other than a manufacturer's theoretical maximum. For theatrical use, these rates are guidelines more than anything else. Needs will vary based on the demands of a particular production. A good rule to follow, however, would be using sustained and rapid rates during the rising action of a scene, building to cyclic rates at the climax.

## RIFFS ~ DRILLS

Drills are used in the real world to practice possible gun fighting scenarios. A drill in this case is a set pattern of shots used on range targets intended to simulate what may occur in an actual gun battle. Both shooting drills and musical riffs are recognizable and repeatable patterns of individual sounds.

**Pairs-** A pair is exactly what it sounds like: Two shots in succession. In a **Controlled Pair**, the shooter aims, fires, then aims again for the second shot. In a **Hammered Pair** (sometimes called "a double tap"), the shooter aims once and fires twice.

**Mozambique-** A Mozambique (also called a "failure" or a "failure to stop") begins with a hammered pair to the chest of a single target, followed by a single aimed shot to the same target's head.

**Opening burst-** A technique normally used in an ambush, an opening burst of gunfire consists of several rounds fired in quick succession. If used with a pistol, I would limit such a burst to 1/2 of the magazine's capacity. I would also consider this drill as one of the few non-desperation uses of the cyclic rate of fire.

## HARMONIZATION ~ TALKING GUNS

"Talking guns" is a shooting technique in which two shooters covering the same area essentially taking turns firing. The sound of alternating shots (or bursts) resembles a conversation, hence the name. Among other uses, it allows for a greater spread in rates of fire available.

For example, A and B are both shooting in the same area. Both are shooting at the sustained rate mentioned earlier. This means that each shooter individually fires in a pattern: "BANG..2..3..4.. BANG..2..3..4." But using talking guns means that the audience hears a faster total rate. In effect, the audience hears "BANG..2..

BANG.. 4.. BANG..2..BANG..4." This is identical to the rapid rate of a single shooter.

The more shooters involved, "talking guns" and "rates of fire" allow for exponentially larger combinations to use in the firefight. It also allows for a traceable and repeatable sequence to be used, rather than resorting to a cacophony of sound that might otherwise result. This is a definite refinement over such directions as "Just shoot until you run out of ammo or until the blackout, whichever comes first."

## COMPOSITION ~ FIRE PLAN

Now that the tools available have been reviewed, let's take what we've learned thus far and create a firefight around it. Start with two sides to the battle, five shooters apiece. A,B,C,D, and E against 1, 2, 3, 4, and 5. For simplicity, let's have A's side use 8mm weapons (louder and lower, the *Bang* mentioned earlier) and 1's side use .22s (higher and softer, the *Crack* mentioned earlier). Both sides have eight shots available per weapon before reloading becomes necessary.

**Overture:** A begins the battle with an opening burst of four shots.

**First movement:** 1 and her shooters counterattack, firing at the sustained rate using talking guns in a 2/3 pattern. That is to say, B and D shoot, then 1, 3, and 5 shoot. They do this for two volleys. A's side uses the sustained rate also, firing in a 2/3 pattern, 2 and 4 shooting, then A, C and E shooting, likewise for two volleys. During

the last volleys, B and D are killed by 1 and 4, while 3 and 5 are killed by A and E, respectively.

**Second movement:** The deaths of B, D, 3, and 5 up the emotional stakes, and therefore the rates of fire. With only three shooters on each side, it becomes a 1/2 pattern, this time at the rapid rate. Again, two volleys.

**Finale:** at the end of the second volley, A takes a knee to reload. Meanwhile, 1 tracks down E, killing him with a Mozambique drill. A remains on her knee and shoots 1 with a hammered pair from her reloaded weapon. 2 and 4 turn and run, leaving A and C victorious.

This looks simple enough on paper, but what does it sound like? Try drumming your hands on different surfaces to note the sounds of different calibers.

# SMOKE CLEARS ~ CURTAIN CALL

As of this publication's deadline, approximately 2 million Americans are veterans of the Iraq and Afghanistan wars. Even if only a quarter of those people actually fought, that still means that the last decade has brought forth several hundred thousand potential audience members with empirical knowledge of how a gunfight sounds. During the gunfight described in the opening paragraph, the sounds alone told me what weapons were being used, as well as the order they were fired in and how many shots were fired at any given time. Just by listening, I could make a rough but accurate account of the progression of a battle I never saw.

Shots fired in a large-scale theatrical gun battle can be reduced

to a diegetic din, given no more regard than any other marks an actor needs to hit. But given the ability of the sound of those shots to tell the audience about the character's actions, intentions and emotions, those audible cues also become storytelling tools in and of themselves.

While it may be some time before anyone writes symphonies for 9mm and 12ga, we must consider the ideas here for large-scale firefights. By using a musical framework around theatrical gunfights, we can take advantage of the storytelling possibilities inherent in the most noticeable factor to the audience: the sound of the shot.

## FIRE PLAN CHART

Bang (8mm) = ♪ = "G" Crack (.22) = ♩ = "C"


### OVERTURE



### FIRST MOVEMENT

<p>A</p>	<p>Last shot kills 3</p>	<p>1</p>	<p>Last shot kills B</p>
<p>B</p>	<p>Killed by 1's last shot</p>	<p>2</p>	<p></p>
<p>C</p>	<p></p>	<p>3</p>	<p>Killed by A's last shot</p>
<p>D</p>	<p>Killed by 4's last shot</p>	<p>4</p>	<p>Last shot kills D</p>
<p>E</p>	<p>Last shot kills 5</p>	<p>5</p>	<p>Killed by E's last shot</p>

## SECOND MOVEMENT

A 

C 


E 


1 


2 


4 


## FINALE


A  Kills I

C 

E  Killed by I

1  Wounds and kills E.  
Killed by A

2 

4  Flees

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In my years as a violence coordinator<sup>1</sup> and professor of movement for actors, I have become more and more aware of the dangerous gap between an obvious “fight show,” such as *Killer Joe*, *Romeo & Juliet*, or *Lieutenant of Inishmore* and a “show with some sex or violence,” like *Fool for Love*, *Closer*, or *A Streetcar Named Desire*. This latter category of plays often contain limited scenes of horrible violence or sexual extremity, and yet, in the absence of a fight director or movement specialist, these scenes are often fleshed out by an inexperienced director, or even the actors themselves.

In academia, this danger becomes even more glaring, as undergraduate and graduate students are routinely assigned scene work for classes, usually without a director in the process at all. In these cases, the students themselves are expected to create scenarios of intense physicality, often without adequate training or rehearsal.

I have spoken with far too many students who, at one time or another, have felt uncomfortable fleshing out such a scene. Whether it was a love scene that, out of necessity, was rehearsed in a dorm room or apartment, or a violent scene rehearsed without any technique, guidelines or safety net, these students (and the scores of professional actors forced into similar circumstances), deserve to feel safe and supported in the course of creating their work.

To avoid such unfavorable working conditions, I have developed a method of addressing these heightened theatrical moments that I refer to as Extreme Stage Physicality (E.S.P.). This particular technique assumes that the actors are working without a movement coach, so it relies upon their own creativity and impulses; however, it first provides them with a foundation of safety, and a framework in which their creative partnership may

flourish. I believe this is one of the reasons that I have received such energized responses from those<sup>2</sup> who have experimented with this E.S.P. structure: whatever the performers choose to make of their stage moment, it grows from their ideas, their bodies, and their impulses.

Now, please don't get me wrong: I am not looking to replace fight directors. On the contrary, I am only seeking to safely and effectively fill those gray areas in the theatre, where inexperienced actors and directors are left to their own devices.

In my own university setting, where I serve as resident movement coach, fight consultant and safety officer, I realized that I could not possibly be everywhere at once, tweaking student fights at all hours, and in the various strange locales that they found for themselves to rehearse. The necessity of teaching students a way to safely approach scenes containing sexual intimacy or aggression *on their own* became clear. Of course, having a third party in the room was helpful, but not always possible. The approach in question needed to allow room for a director, but not necessitate one.

The principles and exercises that I developed have proved successful, and so I offer them here, to spark discussion with other artists and teachers. But perhaps most importantly, I offer these techniques to the actors or actresses reading, who know that they may have to work through a tough scene without the benefit of a professional fight director.

Whether the scene involves a sexual situation or a violent one, I find the means to approach them quite similar. In either situation, we find that when words are no longer sufficient to express the depth of a character's emotions, the body steps in to fill the void.

Before beginning with the techniques themselves, here are a few principles to consider:

- I. This is not an official title, of course, but rather a succinct classification of what I do. While many would classify my role as a “Fight Director,” because I am a member of the SAFD, I understand that this title is reserved for those who have been recognized for their specific qualifications and the standing of their body of work.
- II. This E.S.P. Technique has been developed with the help of many fine students from Indiana University, Bloomington Stages, Illinois State University, and Earlham College.



# The Foundation of the E.S.P. Technique

## PRINCIPLE ONE: Partnering



When I was a young ballet dancer, pas de deux<sup>III</sup> class in particular made a huge impression on me. The most advanced couple in my class was magnificent to watch, and then suddenly, after more than eight years of partnering together, they “lost their groove.” Though the two never fought nor argued in class, it was clear that something was gone from their dancing. They abruptly stopped partnering, and I approached my teacher to ask why.

Her answer was simple: *trust*. In an advanced evening class, the male of the pair had dropped the female during a lift. She was okay, but badly bruised and shaken. Unfortunately, she never recovered from the experience. Every time he took her in his hands and started to lift her, she would tense, and their poetry together was lost.

To this day, I tell my students this story, and remind them that it only takes one mistake, one hit that lands too hard, one moment where your partner feels you’ve gone too far or lost control, to bring the trust established crashing down, even after years of playing or partnering together. Trust is all too quickly lost, and extremely time and labor intensive to restore, if it can be restored at all.

The caution and restraint necessary to safely execute stage combat or these E.S.P. techniques should not place actors “in their heads,” nor should it make them scared to interact with their partner. They should, however, carry this awareness with them - even one mistake may be too many. Good partnering requires constant mindfulness and vigilance.

## PRINCIPLE TWO: Slow Motion

In my own studies as a performer, I have been blessed by an immersion in the techniques of Ôta Shogo, a Japanese theatre practitioner steeped in the traditions of the Noh Theatre. Mr. Ôta’s work in extreme slow tempo has been incredibly enlightening for me in a myriad of ways, but suffice to say that I now understand on a deep level that anything you can do slowly, you can do quickly... though not necessarily vice versa.

This is hardly revolutionary for teachers of stage combat, who know that slow and technically sound repetition of movement is what solidifies it into muscle memory. But slow tempo provides more than simple *body* control, it gives the *mind* time to assimilate stimuli, evaluate courses of action, remind us of proper technique, warn us of impending issues, and circumvent developing problems. Of course, the famous swordsman and Fight Master Patrick “Paddy” Crean’s maxim “Thoughts Fast, Blades Slow...” also speaks to this.

When coaching students through this process, I advise them that the slow motion necessary for beginning work is in the ballpark of “tai chi” speed, what we might call 10-25% of normal speed. In our world, where speed has been referred to by Mr. Ôta as our “new religion,” this style of working is often deceptively difficult. I assure you, in the techniques to follow, slow motion is the bedrock of safety and the guardian of fully embodied acting. Be vigilant.

## PRINCIPLE THREE: Repetition

Although it has been touched on above, it bears repeating: repetition is the basis of all rehearsal, and the spine of safety in stage combat. Here is my favorite reminder of the benefit of slowness and repetition in training, given by Moshe Feldenkrais in his book, *Hadaka-Jime: Practical Unarmed Combat*:

Hurry creates confusion. Very little speed is gained by trying to go too fast. Real speed is gained by simple, smooth, and well-balanced movements. The only way of acquiring these is repetition – calm repetition – especially in the beginning...

With these principles in mind, let’s get started with the technique:

.....  
<sup>III</sup> From the French, “step for two,” 1) a dance or figure for two performers, 2) an intricate relationship or activity involving two parties or things (*Merriam Webster’s Ninth New Collegiate Dictionary*, 1989).

# The Framework of the E.S.P. Technique

## STEP ONE: Blueprints

Whether there is a director in the room or not, I have found that any in-depth exploration of a scene must begin with the framework of what is happening. These “Blueprints” of extreme physicality must address three perspectives:



1) *The Story* – The physicality being created should exist within the world of the play and further the playwright’s vision. What piece of the story is told through this ballet of bodies?

2) *The Characters* – The physicality being created should clearly forward the objectives of both characters. What specifically is each character after? Is it the same thing? Are they at odds? How would each character approach it? Would it be better for characters to act in keeping with what we have already seen of them in the play, or would it be more interesting to see “another side of them” in this physicality?

3) *The Audience* – What do you want the audience to get out of witnessing this extreme physicality? This ties into “story,” of course, but is also separate. Should the audience be disgusted, amused, or aroused by what they see? Should they be rooting for one character over another? What do you want those watching to feel or understand?

To these three considerations, I would add one overriding mission, which I call *Finding the Juice*. This is the lynchpin of the “Blueprints” section, and yet it seems to be extremely difficult for young actors. Think of it like this: if the E.S.P. moment being explored is an exotic fruit, then, in the course of discussing the “Blueprints” for it, we are looking to squeeze as much “juice” out of it as we can.

Many times, actors abandon the “Blueprints” section when they have an “okay” idea. They have taken the easy way out! The story they have created should incite both partners into action. The “juice” they have found should drive them both to their feet, wanting to try it out. Don’t be content with your first idea. Dig until you have made the boldest, most energized choice possible for the circumstances (See *Finding the Juice*). If, in this process, it becomes clear that the scene is a fight (necessitating punches, slaps, chokes and other advanced techniques), it is time to seek outside help. This is what fight directors are for! That aside, once the actors have discussed specifically what they want to achieve with their physical moment, it is time establish the ground rules.

### \*\*\* Finding the Juice\*\*\*

While working with high school students, I spoke with a young man and woman working on a scene in which they had decided that the woman was leaving, and the man was stopping her. It fit the circumstances of the scene, but failed to elicit any interesting behavior from them once they got on their feet.

I returned them to their “Blueprints,” and asked them a few leading questions: Why are you leaving? What do you want him to do, feel, or understand? Why don’t you let her go? What do you need from her? Gradually, their “Blueprints” got more specific. In the end, the young woman alighted upon: “I want to punish him!” (The young man, recognizing how much harder his job became, proclaimed “Oh! That sucks!”) There was instantly excitement between them, and they wanted me to get out of the way, so they could try it.

This refinement of their “Blueprints” created tons of behavior for the young actress, only some of which involved her original intention to simply leave. The increased tension between them fed the young man’s behavior as well. There was electricity between them. Isn’t that how scene work should always feel? Find the Juice!

## STEP TWO: “No-Fly Zones”<sup>IV</sup>

The actors should sit or stand in close proximity. At this point, they should be close enough to touch, so each may easily hear the other, but not making physical contact yet. This is the time for the participants to speak frankly to their partner about what is NOT allowed in this exploration. Examples of this communication could be, “I don’t want you to touch my neck, or try to choke me,” “you cannot touch my breasts,” “my left ankle is injured,” or “my ears are very sensitive, so please don’t touch them.”

Anything that is deemed a “no-fly zone” may be *acknowledged* or *clarified* (for example: “when you say ‘don’t touch my upper thigh,’ do you mean above the midway point between knee and hip?”), but *not argued*.

IV Although steps two and three are especially important for sexual scenes, I have found them useful in violent scenes as well. Even touchy-feely artists may have body issues, physical hang-ups and other baggage that is not readily apparent by looking them. These two steps help expose issues before a line has been crossed, and allow partners to proceed with a clear understanding established between them.





Depending on the actors, they may have a great many “no-fly zones,” or they may have none at all. Either way, the opportunity has been given to discuss them, and both actors should take this time seriously. Where are your boundaries? How far are you willing to go for this scene? Think about it. In my experience, actors are more comfortable with the heart-rending conflict of the stage than they are sitting and speaking their truth to one another. Somehow, simple honesty is seen as confrontational, or “being difficult.” Many actors go so far as to assume that establishing a clear boundary will somehow limit the scene. Nothing could be farther from the truth! We must make clear, specific choices on stage. The ways in which our characters interact with obstacles creates theatre. Iconic director Anne Bogart refers to these choices as necessary acts of “violence.”

“Only when something has been decided can the work really begin. The decisiveness, the cruelty, which has extinguished the spontaneity of the moment, demands that the actor begin an extraordinary work: to resurrect the dead. The actor must now find a new, deeper spontaneity within this set form. And this, to me, is why actors are heroes. They accept this violence and work with it, bringing skill and imagination to the art of repetition.”<sup>v</sup>

So, be honest. Be clear. Speak your truth to your partner. Let him or her know where the boundaries are. Then, once you are certain as to what may NOT be done, move on to what you MAY do to each other.

**\*\*\*KEEPING AN OPEN MIND: The Case Study of Sam & Frank\*\*\***

Often times, even the most “difficult” partners can create magic together on stage. It’s all a matter of mindset. Obstacles can hinder us, grinding us to an impasse, or they can inspire us to find other choices.

While working with a class of graduate actors (whose names I have changed), I was approached by Sam. He knew that we were working on love scenes that day, and he had been partnered with another man, Frank. Sam confided in me that he was not at all comfortable kissing his partner on the mouth, even though their scene called for kissing in the stage directions. I assured him that this was okay, that no one could force him to do anything he did not wish to, and that he should tell his partner when the time came.

The partnerships in the class separated to discuss the “Blueprints” of their love scenes, their “no-fly zones,” and their permissions. I watched Frank’s face when Sam informed him that kissing was off the table. It was clear that he wanted to argue the point, but when he saw me watching, he just tightened his jaw and nodded to his partner.

After permissions were given, the couples began working. After fifteen minutes of exploration, I asked each partnership to show me what they had come up with, at whatever speed they were currently rehearsing.

Sam and Frank’s scene was, without a doubt, the “hottest” and most passionate of the bunch. Although Sam had clearly outlined several “no-fly zones,” he and Frank had created a passionate, intense love scene within the scope of the permissions Sam offered. The kissing was still there, but now it was on the forehead, the neck, and the chest.

I offer this case study as a reminder to keep an open mind. If Frank had shut down, or allowed his ego to be bruised by his partner’s reticence to kiss him, it would have been a disaster. If Frank had been too attached to an idea of what the scene was “supposed to be,” then the partnership, and the scene, would have failed, but that’s not what happened. Both partners spoke their truth, established their boundaries, and then went about creating the best scene they could with what they had. That singularity of vision and purpose served them very, very well.

**STEP THREE: Permission and Touch**

With the actors still sitting or standing in close proximity, they may now begin to interact physically, in addition to verbally. I have found that it is very powerful to actually take your partner’s hand, and place it where you are giving them permission to touch you. For instance, a participant may take their partner’s hand and place it on their neck: “You may touch my neck.” Or place their partner’s hand on their upper pectoral: “You may touch or push me here on the chest.” Or place their partner’s fingers on their lips: “You may kiss me on the lips.” This is an opportunity to set yourself up for success. Do you know it sends shivers down your spine when someone touches your ears? Give that permission. Send your partner’s attention there. Do you know it makes your temperature rise when someone steps on your shoes? Give that permission to your partner, and help them help you with the scene! As with the “no-fly zones,” actors may have a great many permissions to give out, or just a few. Either way, they know what they have to work with in the scene, and have “broken the ice” of physical interaction (See *Establishing a Safety Word*).



\*\*\*Establishing a Safety Word\*\*\*

At this point in the process, I find it very useful to establish a “safety word.” The safety word should not appear in the text of the scene, and it should be easy to remember. For example, whenever I am working with students who are not from New Zealand, I use the safety word “kiwi.”

When the safety word is spoken, the scene instantaneously stops, and the actors separate by several feet. No exceptions. Though the safety word is very rarely used in my experience, knowing that it’s there can make all the difference.

**STEP FOUR: Ruthless Pursuit**



The actors should now begin to work the physicality of the scene *in slow motion*. Often I will ask students to begin work without the words in the text, since so often what is happening occurs underneath or beyond the language anyway. Each circumstance is different however, and should be handled accordingly.

From the very start, I remind actors to *ruthlessly pursue* their objective. By this I mean that, in my experience, actors are far too nice. They are polite, even if their characters would not be. For instance, when one actor’s character has chosen to leave the room, the actor still won’t do so, knowing that if they do, the scene is finished. Because they don’t actually try to leave, their partner doesn’t actually try to stop them, and everything occurring becomes false. I remind actors to “actually, actually”<sup>VI</sup> do what they would do. That is what I mean by “ruthless pursuit” of an objective. If the character has chosen to leave, the actor must do *everything in their power* to do so (*Remember, we’re working in slow motion!*). This forces their partner to behave accordingly and to actively pursue their own objective, as they are now faced with the true obstacle their partner is presenting. Scenes of extreme physicality that grow from this seed of truth always read as more “realistic” than those that don’t.

**STEP FIVE: Finding your Flow**

As the actors explore the scene, especially early in the process, they must be willing to let bits of movement come and go. Jon Jory, one of my teachers, was fond of reminding me, “ideas are cheap. You can always have another one.” Sometimes, a partnership will find that the “Blueprints” they discovered were not specific or potent enough to carry the scene. Don’t be afraid to go back to the drawing board and reassess what’s occurring. *Find the Juice!*

Through an honest exploration of “ruthless pursuit,” occasionally the actor who is not supposed to “win,” will. This is okay. Do not make concessions for the partner who lost! Try just as hard the next time, and force them to rise to the challenge. Gradually, through a process of slow motion, improvisation and fine-tuning, the flow of the fight or the love scene will emerge. Through the natural impulses of the performers, the physicality of the scene comes to life. Eventually, through trial and error, the actors and/or director will feel that they have accumulated the moves and order that they believe most effectively tells the story. The shape, or “flow” of the physicality is then set and honed through slow repetition.

In this phase of the process, I have noticed a startling tendency to be avoided: As actors begin to hone the flow of their physicality, they tend to want to “smooth it out.” They always seem to want to make the messy parts clean, and the ugly parts beautiful. Resist this urge! It is precisely the messy, ugly, frustrating mess that you’ve created that makes your moment so effective. That is what the audience wants to see! By all means, make it safe, but don’t be in a hurry to make it too smooth or pretty!

Finally, do not worry about speed. The pace of your moment, through the process of rehearsal, will increase all on its own. Concentrate on keeping all your movements slow, energized, and full of intention. Repetition breeds speed. The movements, indeed the scene itself, will find its pace.

For those who are already looking at their watches, wondering how they’ll ever find the time for all this exploration, know this - the flow I’m speaking of comes quite quickly. In my experiments with high school students, undergraduates, and graduate-level actors, most E.S.P. moments grew from “Blueprints” to a moderate flow (just under performance speed) in less than thirty minutes!

My hope is that this framework I have put forth will serve you as well as it has my students. Remember to connect with your partner, work slowly and methodically, speak your truth, and pursue your objective ruthlessly. Collaborate. Don’t rush. Have fun with the sex and violence!

VI A repetition stolen from director Aaron Posner, with respect.

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Results of the SAFD's Skills Proficiency Tests

Location	Date
Instructor	Adjudicator
Person Tested	Weapons Proficiency
BS Broadsword	KN Knife
QS Quarterstaff	RD Rapier & Dagger
SIS Single Sword	SS Smallsword
BSS Broadsword & Shield	UA Unarmed
TFS Theatrical Firearm Safety	
BP Basic Pass	RP Recommended Pass
BR Basic Renewal	RR Recommended Renewal

## 2008

<b>Actors Shakespeare Company of NJ</b>	<b>06/13/2008</b>
<b>Michael Chin</b>	<b>Michael Chin</b>
Elizabeth Belonzi	SiS
Timur Kocak	SiS
Colin Ryan	SiS
Jessica Weiss	SiS

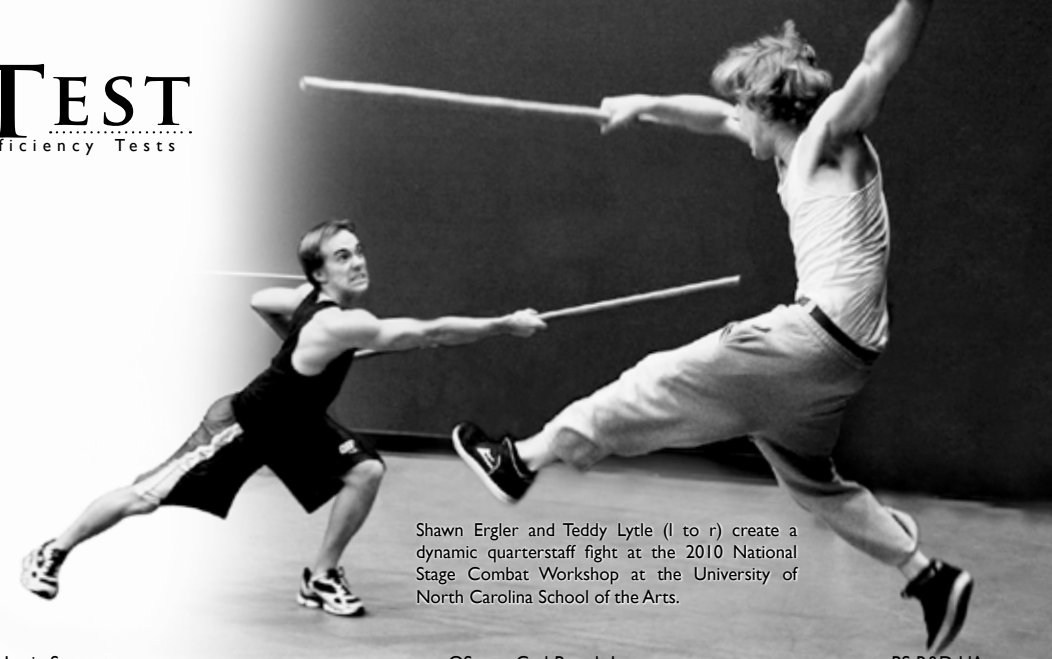
<b>Private Lessons</b>	<b>06/15/2008</b>
<b>Geoffrey Alm</b>	<b>Geoffrey Alm</b>
Morrie Bills	BS R&D UA
Molly Boettcher	KN
Casey Brown	KN
Stacey Bush	KN
Danielle Daggerty	BS R&D UA
Krista Erickson	BS R&D UA
Brooks Farr	KN
Richards Lewis	KN
Jay Loomis	BS R&D UA
Brandon Prottay	KN
Orion Protonentis	KN
Paul Ray	KN
Carson Shelton	BS R&D UA
Caleb Slavens	BS R&D UA
Sam Tsubota	KN
Amber Wolfe	R&D

<b>Lee Strasberg Institute/N.Y.U.</b>	<b>06/16/2008</b>
<b>J. Allen Suddeth</b>	<b>J. David Brimmer</b>
Isfandior Aioubov	UA
Stephania Ayiotou	UA
Kelly Evans	UA
James Gill	UA
Babsbritt Kaan	UA
Takae Kawabe	UA
Fernando Lista	UA
Eric Mamann	UA
Romchat Tanalappipat	UA

<b>Mary Baldwin College</b>	<b>06/17/2008</b>
<b>John Scheidler</b>	<b>Joseph Martinez</b>
Nolan Carey	R&D
Josh Carpenter	R&D
Matthieu Chapman	R&D
Lauren "Kitty" Keim	R&D
Daniel Kennedy	R&D
N. Victoria Reinsel	R&D
Paul Reisman	R&D
Solomon Romney	R&D
Lauren Shell	R&D

<b>Frostburg State University</b>	<b>06/28/2008</b>
<b>Darrell Rushton</b>	<b>Chuck Coyl</b>
Sara Hodges	SiS UA
Craig Lawrence	QS SiS UA

<b>Private Lessons</b>	<b>07/03/2008</b>
<b>Gina Cerimele-Mechley</b>	<b>Chuck Coyl</b>
Amber Ballard	QS SiS
Jeff Batchler	KN QS R&D SiS UA
Kevin Brandenberg	QS SiS
Melanie Braxton	QS R&D SiS UA
Tonya Lynn	KN QS SiS UA
Josh Metz	QS SiS UA
Rachel Mock	BS BS&S KN QS R&D SiS SS
Adam Rutledge	BS&S QS R&D SiS UA
Jason Speicher	BS BS&S KN QS R&D SiS SS UA
Brittany Spurlock	QS SiS



Shawn Ergler and Teddy Lytle (l to r) create a dynamic quarterstaff fight at the 2010 National Stage Combat Workshop at the University of North Carolina School of the Arts.

Justin Stewart	QS
Chad Weddle	BS&S R&D SiS UA
Matt Weldon	QS SiS
Nichole Zare	QS SiS
Chris Ziegler	QS

<b>Academy for Classic Acting</b>	<b>07/15/2008</b>
<b>The Shakespeare Theatre</b>	
<b>Brad Waller</b>	<b>Chuck Coyl</b>
Melissa Brown	BS KN QS R&D SiS UA
Adam Fristoe	BS KN QS R&D SiS UA
Molly Hood	BS KN QS R&D SiS UA
Sheila Landahl	BS KN QS R&D SiS UA
Andrew Matthews	BS KN QS R&D SiS UA
Brandon Mears	BS KN QS R&D SiS UA
Jared Mercier	BS KN QS R&D SiS UA
Jason Reiff	BS KN QS R&D SiS UA
Scott Westerman	BS KN QS R&D SiS UA
Matt Wilson	BS KN QS R&D SiS UA

<b>Oklahoma Shakespearean Festival</b>	<b>07/19/2008</b>
<b>Mark Guinn</b>	<b>Chuck Coyl</b>
Mike Battiest	R&D UA
Joshua Buehler	R&D UA
Benjamin Cole	BS KN R&D
Payton Guthrie	R&D UA
Regan McLellan	R&D SiS UA
David Millstone	R&D UA
Dustin Napier	R&D UA
Rebecca Riisness	SiS UA
Reece Roark	BS KN R&D
Liz Vosmeier	R&D UA
Ashlee Wiseman	R&D UA

<b>National Stage Combat Workshop</b>	<b>07/25/2008</b>
<b>East - NCSA</b>	
Arya Arabshahi	BS R&D UA
Sarah Beckerman	BS R&D UA
Gretchen Breslawski	BS R&D UA
Lauren Cafrelli	BS R&D UA
Mathew Cole	BS R&D UA
Mirle Criste	BS R&D UA
Melissa Delgado	R&D UA
Charles DelRisco	BS R&D UA
Barrett Doyle	BS R&D UA
Jessica Dunne	BS R&D SiS SS UA
Shawn Ergler	BS R&D UA
James P. Henry IV	BS R&D UA
Sara Hodges	BS R&D UA
Stacy Horning	BS R&D UA
Shelley Johnson	BS R&D UA
Cat Johnson	R&D UA
Jess Jones	BS R&D
Ben Kahre	BS R&D UA

Carl Brandt Long	BS R&D UA
Tonya Lynn	BS R&D UA
Jennifer Male	BS R&D SS
Phillip Meece	BS R&D UA
Stephen Michel	BS R&D UA
Kelly Mizell-Ryan	BS BS&S R&D UA
Katharine Moeller	BS R&D UA
Jule Nelson-Duac	R&D UA
Claire Nickerson	BS R&D
Jared Peterson	BS R&D UA
Sean Richards	BS R&D UA
Steven Schwall	BS R&D UA
Sidney Schwindt	BS R&D UA
Lee Stockman	BS R&D UA
Elizabeth Styles	BS BS&S QS R&D UA
Ben Thomas	BS R&D UA
Frank Michael Toperzer IV	BS R&D UA
Dustin Vandenberg	BS R&D UA
Diego Villada	BS R&D SiS UA
Sarah Wahl	BS R&D UA
Julia Welch	BS UA
Shawn Worthington	BS R&D UA
Christine Zagrobelny	BS R&D

<b>National Stage Combat Workshop</b>	<b>07/25/2008</b>
<b>West - UNLV</b>	
Jessica Allen	BS&S KN R&D SS UA
Danette Baker	BS&S KN SS
Nicole Craft	BS BS&S KN R&D SS UA
Michael Daw	BS BS&S KN QS R&D
J. Donahue	BS KN R&D
Jeremy Earl	BS BS&S KN R&D SS UA
John Esslinger	BS&S KN R&D
Brian Evans	BS BS&S KN R&D SS UA
John Evenden	BS KN QS R&D SiS UA
Jayne Green	BS BS&S KN QS SiS SS
Candace Hackett	BS&S KN SS
Brian Hamlin	BS&S KN R&D SS
Jonathan Jolly	BS BS&S KN QS R&D SiS SS UA
Marianna Kozij	BS KN QS R&D SS
David McCormick	BS BS&S KN SS UA
Catherine Moore	BS&S KN QS R&D SiS SS
Ciaran O'Grady	BS KN QS SS
Camelia Poespowidjojo	BS&S QS R&D SS UA
Toby Pruet	BS BS&S KN QS R&D UA
Cara Rawlings	BS BS&S KN QS R&D SiS SS UA
David Reed	BS BS&S KN QS R&D SiS SS UA
Adam Rutledge	BS&S KN SS
Travis Sims	BS BS&S KN QS R&D SiS UA
Jamie Stires	BS&S KN QS R&D SiS SS
Trevor Swann	BS KN QS
Sterling Swann	BS&S KN R&D SS UA
Rusty Tennant	BS BS&S KN QS R&D UA
Robert Whitson	BS BS&S

Those who meet or exceed the standards of the SAFD's Skills Proficiency Test are listed in the Put to the Test section of *The Fight Master* in order to give proper recognition to the hard work that goes into each test. However, PttT is a work in progress and errors may occur in the entry of data. If an inaccuracy is detected please notify the Editor and Art Director so that the discrepancy can be rectified and proper credit restored to the deserving party. The creators of this publication take the accomplishments of their fellow combatants very seriously and wish to show that by representing the most accurate information possible.











**Mid America Regional Renewal Workshop 4/26/09**  
**Ian Borden, Harris Smith David Boushey**

**Paul Steger**  
 Jennifer Allton QS R&D UA  
 Danette Baker KN R&D  
 Jeremy Earl R&D  
 Mike Frame QS R&D  
 Jessica Jacob BS R&D SS UA  
 Karla Kash BS QS R&D BS&S  
 Emily Randa BS R&D SS UA  
 David P. Schneider BS QS SiS BS&S  
 Mike Speck SiS SS BS&S  
 Jason Tipsword BS R&D SS BS&S

**Univ of Wisconsin-Stevens Point 4/26/09**  
**DC Wright Chuck Coyl**

Nathan Fitzwater Butchart SiS  
 Christopher Elst SiS  
 Arwen Fonzen SiS  
 Dan Klarer SiS  
 Allyson Krause SiS  
 Alexander Taylor Mace SiS  
 Maxx Miller SiS  
 Joe Nowinski SiS  
 Patrick O'Donnell SiS  
 Amie Root SiS  
 Zachary Spooner SiS  
 Michael Trudeau SiS  
 Kyle Ulrich SiS  
 Amber Wuttke SiS

**Hofstra University 4/26/09**  
**Robert Westley Dale Girard**

Louis Aguilar UA  
 Rafael A. Benoit R&D  
 Kyle Cheng UA  
 Lauren Cook R&D  
 Maya H. de Bresser R&D  
 Andrew Huber R&D  
 Ashley R. Kotter R&D  
 Alexandra Mandy Laks R&D  
 William M. LeClair R&D  
 Patrick Marran UA  
 Dina C. Massery R&D  
 Jacqueline Nese R&D  
 Nick Pacifico R&D  
 Richard Pepio UA  
 Charles Rohlf UA  
 Steven Spera R&D  
 Dani Thomas R&D

**Illinois Wesleyan 4/27/09**  
**Paul Dennhardt David Boushey**

Erin Daly R&D  
 Chris Feiereisen R&D  
 Taylor Kofron R&D  
 Erika Lecaj R&D  
 Cassie Mallady SS  
 Russell Matthews R&D  
 Alex Pageis R&D  
 Kevin Schuering R&D  
 Carly Stocking R&D  
 Autumn Sutton R&D

**University of Florida 4/29/09**  
**Tiza Garland Michael Chin**

Marie Boyette SS BS&S  
 Aaron Caldwell SS BS&S  
 Elizabeth Dean SS BS&S  
 Jennifer Mathis SS BS&S  
 Kim Mead SS BS&S  
 Loren Omer SS BS&S  
 Angela Petty SS BS&S

**Virginia Commonwealth University 4/30/09**  
**Aaron Anderson David Leong**

Zach Jessie BS R&D UA  
 Mathew McKay BS R&D UA

**East Carolina University 5/2/09**  
**Jill Matarelli Carlson**

Mackenzie Barrett R&D UA  
 Emma Browning UA  
 Kat Derengowski UA  
 Shalen Ennis UA  
 Jamie Faussett R&D  
 Jesse Glanz R&D UA  
 Shania Higgins R&D UA  
 Katie Maiello UA  
 Heath Perkins R&D  
 Steve Stanton R&D UA  
 Chris Timmons R&D  
 Scarlet Van Loon UA  
 Alexandria White R&D UA  
 Brandy Whorley UA  
 Tara Williams R&D UA  
 Lindsay Wright UA

**Indiana University of Pennsylvania 5/2/09**  
**Michael J Hood Michael Chin**

Christopher G. Anthony BS R&D UA  
 Natalie A. Brown BS UA  
 Henry P. Fodor R&D UA  
 Ryan E. Hays BS R&D UA  
 Simone T. Marcus BS UA  
 Geoffrey A. Maus BS R&D UA  
 Matthew T. Oberdoester BS R&D UA  
 Frank C. Perri BS R&D UA  
 Addam J. Wawrzonek BS R&D UA  
 Joseph O. York R&D UA

**University of Arizona 5/2/09**  
**Brent Gibbs David Woolley**

Charlotte Bernhardt BS R&D UA  
 Chelsea Bowdren BS R&D UA  
 Shannon Paige Corrigan BS R&D UA  
 Steve Gaeto BS R&D UA  
 Ruth George BS R&D UA  
 Chris Hixton BS R&D UA  
 Katherine McCarthy BS R&D UA  
 Jonathan McClune BS R&D UA  
 Patrick O'Rourke BS R&D UA  
 Jordan Parsons BS R&D UA  
 Patrick Roberts BS R&D UA  
 Robyn Rocklein BS R&D UA  
 John Shartzter BS R&D UA  
 Amy Shuttleworth BS R&D UA  
 Lauren Stinson BS R&D UA  
 David Vick BS R&D UA  
 Luke Young BS R&D UA

**Lon Morris College 5/2/09**  
**H. Russ Brown Brian Byrnes**

Grant Brown UA  
 Colin Chavez UA  
 Viola Glink UA  
 Christine Haddad UA  
 Mathis Lidiak UA  
 John Lupau UA  
 Matt Miller UA  
 Joseph Whitaker III UA

**Cornish College of the Arts 5/2/09**  
**Geoffrey Alm David Boushey**

Chelsea Anderson BS R&D UA  
 Danielle Guillen Anees BS R&D UA  
 Ryan Brantley BS R&D UA  
 Garth Brewre BS R&D UA  
 Brian Cordoba BS R&D UA  
 Andrew Crooks BS R&D UA  
 Meghan Derr BS R&D UA  
 Ben Dominick BS R&D UA  
 Erika Eie BS R&D UA  
 Jeffrey Frieders BS R&D UA  
 Esra Guler BS R&D UA  
 Tyler Heron BS R&D UA  
 Zachary Hewell BS R&D UA  
 Michelle Johnson BS R&D UA

**5/2/09 Dale Girard**

Ashley Marshall R&D UA  
 Melanie Moser UA  
 Kay Nahm UA  
 Kirstin Nelson UA  
 Marie Neto R&D  
 Lauren Pance R&D UA  
 Cassandra Pittman R&D UA  
 Julian Rios UA  
 Luke Saylor R&D  
 Eric Schonleber R&D UA  
 Dylan Sladisky R&D UA  
 Nicholas Spinarski R&D  
 Alicia Stamps UA  
 Miriah Ware R&D UA  
 Alexandria Wight UA  
 Joetta Wright R&D UA

**Kutztown University 5/3/09**  
**James N. Brown Michael Chin**

Scott Ward Abernethy QS  
 Kyle William Holdsworth QS  
 Anraham T. Kue QS  
 Christopher D. LaRose QS  
 Shoshana Roberts QS  
 Mike F. Smith QS  
 Kirby A. Sybert QS

**University of Houston 5/4/09**  
**School of Theatre and Dance Brian Byrnes**

Kedrick D. Brown SiS  
 Russell Daniels SiS  
 Patrick Damien Earl R&D SiS UA  
 Chris Egging R&D SiS UA  
 Stephanie Holladay R&D SiS UA  
 Kalob Martinez R&D  
 Noe Mendoza III R&D  
 Jon Sprik SiS  
 Demetria Thomas R&D SiS UA  
 Adam Van Wagoner R&D SiS

**Muhlenberg College 5/4/09**  
**Michael Chin J. David Brimmer**

Michael Bloom R&D  
 Jason "Jay" Daniel R&D  
 Kyle Hamilton R&D  
 Grant Harris R&D  
 James Ludlun R&D  
 Edward "Ted" Lytle R&D  
 Lauren Minnich R&D  
 John "Jack" Powers R&D  
 Justin Schwartz R&D  
 Patrick Sheid R&D  
 Monique St. Cyr R&D  
 Samuel Swan R&D  
 Joshua Tewell R&D  
 Anna Treichler R&D  
 Peter Ward R&D  
 Alayna R&D

**University of Illinois/ Champaign Urbana 5/6/09**  
**Robin McFarquhar David Woolley**

Corey Allen R&D UA  
 Anthony Bianco R&D SS UA  
 Christopher Blim R&D SiS SS UA  
 Jennifer Bradford R&D SS UA  
 Carly Churchey R&D SS UA  
 Paige Collins SS UA  
 DeAnne Dubin R&D SS UA  
 Justin Gordon R&D SS UA  
 Ashley Lathrop SiS SS UA  
 Liberty Legds R&D SS UA  
 Elisa Lutz SS UA  
 Daniel McEvilly SS  
 Kathryn Muck SiS SS UA  
 Christa Sablic SiS SS UA  
 Drew Shiffley R&D SS UA  
 Rio Shigeta SiS SS UA  
 Jake Szezezpianiak UA





**Combat, Inc.** 5/17/09  
**Ron Piretti**  
Michael Hagins UA  
Jesus E. Martinez UA  
Rebecca Overholt UA  
Kevin Paul Smith UA  
Rydia Q.Vielehr UA  
Fletcher Young UA

**American Shakespeare Theatre** 5/18/09  
**Colleen Kelly**  
Rick Blunt SiS UA  
Jeremiah Davis R&D UA  
Luke Eddy R&D UA  
Emily Gibson R&D  
Dennis Henry SiS  
Marianne Kubik R&D UA

**Elgin Community College** 5/19/09  
**Stephen Gray**  
**John Tovar**  
Angela Bend BS  
Vince Cortese BS  
Stetson Cross BS  
Catie Early BS  
Erik Enberg BS  
Ross Frawley BS SS  
Mark Hardiman BS SS  
Sean Jaster BS  
Nico Johnson BS  
Marissa L'Anglais BS SS  
Sean McNeil BS SS  
Jessica Pederson BS  
Tony Pellegrino SS  
Rachael Roberts BS SS  
Jason Rutkowski SS  
Dylan Urban SS  
Claire Yearman SS

**UNCSA** 5/19/09  
**Dale Girard**  
Hallie Cooper UA  
Travis Detweiler KN UA  
MacKenzie Hancock KN UA  
Jacobi Howard KN UA  
Tyler Lea KN UA  
Drew Moyer KN UA  
Patrick Osteen KN UA  
Jonny Price KN UA  
Danielle Rennalls KN UA  
Will Schnurr KN UA  
Luke Smith KN UA  
Mary Beth Stanford UA  
Kai Stewart KN UA  
Jennifer Webb UA

**University of Washington** 5/19/09  
**Geoffrey Alm**  
Barry Cogswell BS  
Martin Fogerty BS  
Amy Frear BS  
Stephan Levall BS R&D UA  
Kayla Lian BS  
Marissa Lichwick BS  
Trevor Marston BS  
Heather Rash BS  
Jason Sanford BS  
Camille Thornton-Alser BS

**University of Houston** 5/20/09  
**Jack Young**  
Brian Hamlin BS  
Adam Van Wagoner BS

**Brooklyn College-Graduate** 5/20/09  
**Michael Chin**  
Miriam Ani UA  
Jose Aranda UA  
Fernando Betancourt UA  
Meruan Bonilla UA  
John Isgro UA  
Michael Jones UA  
Rebecca Landis UA  
Jorge Luna UA

**Louisiana Tech University** 5/21/09  
**Mark Guinn**  
Matthew Bass BS  
Hardy Bates BS  
Laura M. Beeman BS QS SiS UA  
Brianna Case BS QS SiS UA  
Andrew Cogswell BS SiS UA  
Kelsie Coker SiS  
Timothy Dickey BS  
Keive Gordon BS SiS UA  
Charles Green BS SiS UA  
John F. Keenan BS SiS UA  
Michaela Madison SS UA  
Jessica Nash SiS UA  
Andrew Ray BS SiS SS UA  
Noelle Smith QS SiS UA  
Sarah Spivey BS SiS SS UA  
Kathryn Swann BS SiS UA  
Amy Updegraff BS SiS UA  
Natalie Weaver BS SiS UA  
Laura Weil BS  
Jami Windham BS SiS UA

**Louisiana State University** 5/23/09  
**Payson Burt**  
Heather Anne Avery R&D UA  
Leigh-Erin Balmer R&D UA  
Joshua Ryan Dawes R&D UA  
Kenneth De Abrew R&D UA  
Jason Duga R&D UA  
Nick Erickson R&D UA  
Andrew Fafoutakis R&D UA  
Michele Guidry R&D UA  
Natalie Mejer R&D UA  
Yohance Myles R&D UA  
Chris Nelson R&D UA  
Nick Rhoton R&D UA  
Tim Rouse II R&D UA  
Scott Lawrence Siepker R&D UA  
Sarah Smith R&D UA  
Scott Woltz R&D UA  
Jessica Wu R&D UA  
Courtney Zimmerle R&D UA

**Savannah College of Art and Design** 5/27/09  
**Martin Noyes**  
Karina Alfaro R&D SiS UA  
Jessica Giannone R&D SiS UA  
Rachel Herrick R&D SiS UA  
Pamela Kozodoy R&D SiS UA  
Ashley McEneny R&D SiS UA  
William Mobley R&D SiS UA  
Sean Moreno R&D SiS UA  
Vanessa Ortiz R&D SiS UA  
Alisyn Reid R&D SiS UA  
Kayla Ricker R&D SiS UA

**The Theatre School at DePaul University** 5/28/09  
**Nick Sandys**  
Jessica Erin Allen BS R&D SS UA  
Stephen James Anderson BS R&D SS UA  
Change Graydon Bone BS R&D SS UA  
Joe Bunke BS R&D SS UA  
Erica Ikeda BS SS  
Josh M. Rowe BS R&D SS UA  
Zachary Shornick BS R&D SS UA  
Joshua Torres BS R&D SS UA

**Rutgers Mason Gross School of the Arts** 5/29/09  
**J. Allen Suddeth**  
Dave Dabney UA  
Lacy J. Dunn UA  
Ashley N. Everage UA  
Christina Gordon UA  
Nathan Jeffrey UA  
Myron Lee UA  
Nitzan Mager UA  
Rowan Meyer UA  
Brandon Nagle UA  
Rachel Lee Rogers UA  
Michelle Seaton UA  
Maria-Itzel Siegrist UA  
Sarah Sirota UA

**Central Illinois Stage Combat Workshop** 6/5/09  
**D.C. Wright**  
Jonh Baca SS BS&S  
Jay Burt SS BS&S  
Blaine Corless SS BS&S  
Charlie Del Risco SS BS&S  
Jay Donley SS BS&S  
Chris Elst SS BS&S  
John Evenden SS BS&S  
Mark Hardiman BS&S  
Caitlyn Herzlinger SS BS&S  
Brian Hesser SS BS&S  
Jule Nelson-Duac SS BS&S  
Claire Nickerson SS BS&S  
Heather Powers SS BS&S  
Amie Root SS BS&S  
Steven Schwall SS BS&S  
Chris Sik SS BS&S  
Glenn Wall SS BS&S

**College Conservatory of Music** 6/6/09  
**k. Jenny Jones**  
LoraBeth Barr QS R&D UA  
Amy Berryman QS R&D UA  
Stephanie Brait QS R&D UA  
Kelvin Chan QS R&D UA  
Evan Charest QS R&D UA  
Trevor D. Day QS R&D UA  
Dione Kuraoka Hardin QS R&D UA  
Sky Heussenstamm QS R&D  
Jonathon Lasch QS R&D UA  
Casey Scott Leach QS R&D UA  
Emily Matlack QS R&D  
Rachel Sleek-Banuelos QS R&D UA  
David Ryan Speer QS R&D UA  
Sarah Beth Tew QS R&D UA  
Gregory Wool QS R&D UA  
Kellen York QS R&D UA

**Private Classes** 6/7/09  
**Robb Hunter**  
James Campanella KN  
Brian Farrell KN  
Rachel Gelfeld KN  
Craig Lawrence BS&S  
Anne Nottage KN  
Kevin C. Robertson BS&S  
Karen Schlumpf KN  
Elizabeth ven den Berg KN

**Wright State University** 6/8/09  
**Bruce Cromer**  
Jeff Newman BS R&D UA  
Robin Smith BS R&D UA  
Matthew Alan Troilett BS R&D UA  
Andrea Young BS R&D UA

**Western Oregon University** 6/13/09  
**Ted deChatelet**  
Joey Baker SiS  
Paul Malone SiS  
"J" Parker SiS  
Lisle Pedersen SiS  
Kayla Rau SiS  
Tom Slater SiS  
Brandon White SiS  
Alec Wilson SiS

**Private Classes** 6/15/09  
**Jim Stark**  
Mike Speck QS

**Swordplay Stage Combat** 6/17/09  
**Joe Travers**  
Dennis Baker SiS  
Erica Gould SiS  
Jacob Grigolia-Rosenbaum SiS  
Matthew Klan SiS  
John M. Kollmer SiS  
Eric Loscheider SiS  
Rocio Mendez SiS  
Renee Rodriguez SiS  
Hannah Sloat SiS  
Eugene Solfanelli SiS  
Jessica Weiss SiS  
Jennifer Zubernick SiS

**Freehold Theatre Lab/Independent class** 6/21/09  
**Geoffrey Alm** David Boushey  
 Leila Baldwin SIS  
 Rob Bradstreet SIS  
 Stacey Bush SIS  
 Krista Erickson BS  
 Brenan Grant R&D UA  
 Kevin Inouye SIS  
 Thomas Maier R&D  
 Gabriela Millilo BS R&D UA  
 John Moore SIS  
 Eleanor Moseley R&D UA  
 Jon Peck BS R&D UA  
 Orion Protonentis SIS  
 Paul Ray SIS  
 Meg Stearns BS R&D UA  
 Jenn Stephens R&D UA  
 Ryan Wallace R&D  
 Kara Whitney R&D UA

**Lee Strasberg Institute** 6/22/09  
**J. Allen Suddeth** J. David Brimmer  
 Maria Alexopoulou UA  
 Shahak Brenner UA  
 Brock William Duke UA  
 Aurelian Johannes Eisele UA  
 Diana Eleonora Gatani UA  
 Emil Jervin UA  
 Anna Bellinghausen Rico UA  
 Maria Rzherskaya UA  
 Oda Alisoy Souig UA

**Mary Baldwin College** 6/25/09  
**John Paul Scheidler** Joseph Martinez  
 Johnny Adkins BS  
 Josh Carpenter BS  
 Matthieu Chapman BS  
 Jeremiah Davis BS  
 Emily Gibson BS  
 Dennis Henry BS  
 Lauren Keim BS  
 Daniel Kennedy BS  
 Sarah Keyes BS  
 Solomon Romney BS

**New York University** 6/25/09  
**J. David Brimmer** J. Allen Suddeth  
 Jose Perez IV UA  
 Adele Rylands UA  
 Lauren Smith UA  
 Amanda White-Graff UA

**Frostburg State University** 6/27/09  
**Darrell Rushton** Chuck Coyl  
 Sara Hodges R&D  
 Craig Lawrence R&D SS

**Los Angeles Fight Academy** 6/28/09  
**Lacy Altwine** J. Allen Suddeth  
**Mike Mahaffey**  
 Jason Baker QS  
 Emma Cawood QS  
 Celeste Chute QS  
 Crystalyn Clawson QS  
 Carlos Duarte QS  
 Jessica Dunne QS SS  
 Chris Edwards QS  
 Daleray Edwards QS  
 Mick Donovan Feinman QS  
 Melissa Gratia QS  
 Barrett Hill QS  
 Nicole Himel QS  
 Shawna Kelley QS  
 Ryan Mercado QS  
 Tom Nyman QS  
 Cristal Reitzel QS  
 Christian Gregory Roeber QS  
 Paul Romero QS  
 Kassidy Serbus QS  
 Travis Sims SS  
 M. Jennings Turner QS  
 Sarah A. VVahl QS  
 Matt True QS

**Northern Kentucky University** 6/30/09  
**Gina Cerimele-Mechley** Chuck Coyl  
 Melanie Braxton BS KN R&D

Rob DeHoff BS R&D SIS  
 Maria Henriksen-DeHoff BS R&D  
 Casey Matteson BS KN QS R&D UA  
 Adam Noble QS UA  
 Scott Sullivan KN QS UA  
 Dusten Welch BS KN QS UA

**Academy for Classical Acting** 7/13/09  
**Brad Alan Waller** David Woolley  
 Michael Bartoli KN QS UA  
 Will Cooke BS UA  
 Morgan Duke BS KN QS R&D SIS UA  
 Madison Dunaway KN QS R&D SIS UA  
 Daniel Flint BS KN QS R&D SIS SS BS&S UA  
 Brit Herring BS KN QS R&D SIS UA  
 Darrell James BS R&D SIS UA  
 Erin Jerozal BS KN QS R&D SIS UA  
 Milan Malisic BS KN QS R&D SIS SS BS&S UA  
 Jason Marr BS QS R&D UA  
 Mary McGloin BS KN QS R&D SIS SS BS&S UA  
 Dan Stearns BS KN QS R&D SIS SS BS&S UA  
 Don Stewart BS KN QS R&D SIS SS BS&S UA  
 Tristan Vaughan BS KN QS R&D SS BS&S UA  
 Rebecca Walters BS KN QS UA  
 Eva Wilhelm BS QS R&D SIS SS BS&S UA

**Private Class** 7/16/09  
**Michael Johnson** Chuck Coyl  
**Michael Kirkland**  
 Shelley Johnson KN  
 Ryan Quinn McIntire KN R&D

**Noble Fool Theatricals** 7/18/09  
**John Tovar** Chuck Coyl  
 Angela Bend KN  
 Catie Early KN  
 Ross Frawley KN  
 David Gonzalez KN  
 Amanda Goodyear KN  
 Tony Pellegrino KN  
 Rachael Roberts KN  
 Nathan Sanders KN  
 Nathan Sirota KN  
 Justin Stewart KN  
 Nicole Zare KN

**National Stage Combat Workshop** 7/24/09  
**J. David Brimmer** J. David Brimmer  
**Michael Chin** Michael Chin  
**k. Jenny Jones** Mark Guinn  
**Richard Raether** Dale Girard  
 k. Jenny Jones  
 Richard Raether

Danette Baker BS KN R&D SS BS&S UA TFS  
 Ed Baker BS R&D UA  
 Chris Beaulieu BS KN R&D SIS SS BS&S UA TFS  
 Sarah Beeson BS R&D UA  
 Sarah Billard BS R&D UA  
 Elia Brovarone UA  
 Alex Burns BS R&D UA  
 Mirla Criste BS R&D UA TFS  
 Trevor Day KN QS SS BS&S UA TFS  
 Paul Dennhardt TFS  
 Ray Eddy BS R&D UA  
 John Esslinger R&D UA  
 Brian Evans BS KN R&D SS BS&S UA TFS  
 Joey Fechtel BS R&D UA  
 Luke Fedell BS R&D UA  
 Charlton B. Gavitt BS KN R&D SS BS&S UA TFS  
 Rachel Gelfeld BS R&D UA  
 David Charles Goyette BS R&D UA  
 Connor Hammond BS R&D UA  
 Angi Hanan UA  
 Jonathan Harvey BS R&D UA  
 Maria Henriksen-DeHoff BS SIS UA TFS  
 Rafael Hernandez-Roulet BS R&D UA  
 Will Honea BS R&D UA  
 Erica Ikeda BS KN QS R&D SS BS&S UA TFS  
 Alex Jeffrey BS R&D UA  
 James Jelkin BS R&D UA  
 Jonthan Jolly SS  
 k. Jenny Jones TFS  
 Marianne Kubik BS R&D UA  
 Craig Lawrence SIS  
 Jenny Male BS KN R&D SS BS&S UA TFS  
 Nathan Mitchell BS KN R&D SS BS&S UA TFS

Michael Mueller BS KN R&D SS BS&S UA TFS  
 Patrick Osteen BS R&D UA  
 Jay Peterson BS KN R&D SS BS&S UA TFS  
 Mark Rosenthal BS KN R&D SS BS&S UA TFS  
 Nick Santata BS R&D UA  
 Trent Saunders BS R&D UA  
 Barbara Seifert R&D BS&S  
 Reid Smith BS R&D UA  
 Elizabeth Styles KN R&D SIS SS BS&S UA TFS  
 Sterling Swann KN R&D SIS SS BS&S UA TFS  
 Trevor Swann BS KN R&D SS BS&S UA TFS  
 Bennett Walton BS R&D UA  
 Ian White BS R&D UA

**Horn in the West** 7/29/09  
**Mark Guinn** k. Jenny Jones  
 Haley Broadway R&D UA  
 Shannon Brown QS R&D UA  
 Rebecca Catalano QS R&D UA  
 Kerry Dunlap R&D UA  
 David Franklin QS R&D UA  
 Andrea Graves KN R&D SS BS&S  
 Jake Guinn BS BS&S  
 Jeff Hatley SIS UA  
 Josh Hodgson QS R&D UA  
 Drew Holden QS R&D UA  
 Adam Johnson QS R&D  
 Nick Kern QS R&D UA  
 Heather Mallory QS R&D  
 Marianne McConnell QS R&D UA  
 Wade Mowles BS R&D UA  
 Christen Orr QS R&D UA  
 Kelsie Owens R&D  
 Ben Porch BS KN BS&S  
 Jennifer Powell QS R&D UA  
 Andrew Ray SIS SS BS&S  
 Luke Robinson QS R&D UA  
 John Stuart R&D UA  
 Stephanie Swift QS R&D  
 Amanda Taylor R&D  
 McKenzie Wicker BS R&D UA

**Western Illinois University** 8/5/09  
**D.C. Wright** Mike Chin  
 Lily Blouin BS KN QS R&D SIS UA  
 Fulton Burns BS KN QS R&D SIS SS BS&S UA

**Colorado Shakespeare Festival** 8/7/09  
**Geoffrey Kent**  
 Laura Been TFS  
 Logan Black TFS  
 Patrick Cooney TFS  
 Robin Grady TFS  
 Crista Henkin TFS  
 Danial Horney TFS  
 Sarah Kristine Kuehler TFS  
 Michael "Mick" Lambuth TFS  
 Valerie Light TFS  
 Charla Mason TFS  
 Megan Marie McDermott TFS  
 Steven B. McDonald TFS  
 Mac Millan TFS  
 David Moore TFS  
 Jessica Noelle Rossway TFS  
 Gary Alan Wright TFS

**Tecumseh** 8/8/09  
**Michael J. Johnson** Chuck Coyl  
 Lee Crouse KN SIS UA  
 Adam Habben UA  
 Jesse Manson KN SIS UA

**British National Stage Combat Workshop** 8/15/09  
**Bret Yount** Mark Guinn  
 Yarit Dor SIS  
 Taylor Hohman SIS  
 James Kiesel SIS  
 Shannon Kisch SIS  
 Katrin Klewitz SIS  
 Eugenia Low SIS  
 Enric Ortuno SIS  
 Hetti Price SIS  
 Ana Brase Rius SIS  
 Mark Simnett SIS  
 Jessica Steel SIS  
 Andrei Zayat SIS

**British National Stage Combat Workshop 8/15/09**

**Mark Guinn** Richard Ryan  
 Lee Bentley UA  
 Sebastiane Brewer UA  
 Alex Crenshaw UA  
 Jon Cuthbertson UA  
 Florian Federl UA  
 Lisa Gregory UA  
 Robert Heard UA  
 Phillip Nottingham UA  
 Sara Reimers UA  
 Andrew Rothwell UA  
 Michael Swain UA  
 Gary Taylor UA

**Combat, Inc.**

**Ray Rodriguez, Michael Yahn** 8/16/09  
 Daniel Crawford Michael Chin  
 Charlie del Risco KN  
 Michael Hagins BS KN  
 Cat Johnson KN  
 Lisa Kopitsky KN  
 Kevin Little KN  
 Kai Martin KN  
 Galway McCullough KN  
 Sarah Moravec KN

**2010****Horn in the West**

**Mark Guinn** 7/28/10  
 Elizabeth Anderson k. Jenny Jones  
 Rob Aronowitz R&D SiS UA  
 Matt Bass SiS BS&S  
 Lawrence Brown R&D UA  
 Ryan Davenport R&D UA  
 Molly Donahue R&D UA  
 Sam Floyd UA  
 David Franklin SiS BS&S  
 Dawn Gottlieb R&D UA  
 Andrea Graves QS SiS UA  
 Jake Guinn R&D UA  
 Jeff Hatley BS  
 Teresa Lee R&D UA  
 Clay Martin BS R&D UA  
 Marianne McConnell BS KN  
 Jon Meyer R&D SiS UA  
 Owen Nichols SiS UA  
 Ben Porch QS SiS UA  
 Callie Rawlins R&D UA  
 Andrew Ray BS R&D UA  
 Dan Rohrig R&D SiS UA  
 Chandler Walpole UA  
 Mackenzie Wicker KN

**Noble Fool Theatricals**

**John Tovar** 7/31/10  
 Angela Bend Richard Raether  
 Catie Early SiS  
 David Gonzalez SiS  
 Emma Olson SiS  
 Nathan Sanders SiS  
 Sean Thomas SiS  
 Jackie Trabilsy SiS  
 Bruce Worthel SiS

**Atlanta Shakespeare Compant**

**Scot Mann** 8/3/10  
 Mike Frame Charles Coyl  
 Paul Hester BS R&D UA  
 Mike Niedzwicki BS R&D UA  
 Matt Nitche SiS UA  
 Drew Reeves BS R&D SS BS&S UA  
 David Sterritt BS KN R&D SiS SS  
 Maureen Yasko QS R&D SiS UA

**Private Classes**

**Nick Sandys** 8/12/10  
 Stephen James Anderson Charles Coyl  
 Adam Miller-Batteau SiS  
 John Tovar R&D SiS  
 R&D

**Private Classes**

**John Tovar** 8/14/10  
 Angela Bend Charles Coyl  
 Adam Miller-Batteau QS BS&S  
 QS BS&S

**University of Idaho**

**Christopher DuVal** 8/18/10  
 Kate Belden Geoffrey Alm  
 John O'Hagan QS  
 QS

**Tecumseh!**

**Jenny Male** 8/18/10  
 Holly Allen Dale Girard  
 Matt Baldoni KN SiS  
 Sarah K. Beeson KN  
 Jayson Belev BS KN  
 Stevyn Carmona KN  
 Destry Cloud KN  
 Lee Crouse BS QS  
 Trevyn Cunningham KN SiS  
 John Goddard KN  
 Adam Habben QS SiS  
 Kraig Kelsey KN  
 Scott Lantham KN SiS  
 Brett Levine KN  
 Steve Looten Jr. KN SiS  
 Josh Razavi KN  
 Chris Smith BS KN SiS UA  
 Jayme H. Thomas KN  
 Rachel R. Thomas KN

**Summer Sling**

**Angela Bonacasa** 8/21/10  
**Denise Hurd** J. David Brimmer  
**Ricki Ravitts** Michael Johnson  
**Ray Rodriguez**  
**Ian Rose**  
**Lewis Shaw**  
**Joe Travers**  
**Robert Westley**  
 Alec Barbour UA  
 Angela Bonacasa SiS  
 Danny Crawford UA  
 Pj Gonzalez R&D UA  
 Daniel Granke SS UA  
 Marianna Kozij UA  
 Galway McCullough BS&S  
 Adam Miller-Batteau SS  
 Corey Pierno UA  
 Adele Rylands SS  
 Robert Westley SiS  
 Mac Young BS&S

**Private Classes**

**Michael Jerome Johnson** 8/22/10  
 Gretchen Breslawski J. David Brimmer  
 Maggie Fero BS&S  
 Tonya Lynn SS BS&S  
 Adam Pribila BS&S  
 Gabe Proietti BS&S  
 Adam Rutledge BS&S

**Los Angeles Fight Academy**

**Payson Burt** 8/29/10  
**Robert Hamilton** Geoffrey Alm  
 Collin Bressie R&D SS  
 Sean Chin R&D SS  
 Charles Currier SS  
 Cameron DeVactor BS R&D SiS SS  
 Carlos Duarte SS  
 Benjamin Gould R&D SS  
 Barrett Hill SS  
 Aaron Pagel BS R&D SiS SS  
 Sean Richards R&D SS

**Texas Intensive Stage Combat Workshop**

**Leraldo Anzaldua** 9/4/10  
**Jason Armit** Brian Byrnes  
**Jacki V. Blakeney** Mark Guinn  
**H. Russ Brown**  
**Matthew Ellis**  
**Jack Young**  
 Mary Carr SiS  
 Bob Chanda UA  
 Matthew Crider KN QS SiS  
 Carlos Duarte UA  
 Adriano Gatto BS QS UA  
 Ann Harlan BS QS  
 Stewart Hawley BS KN  
 Sarah Johnson UA  
 Lance Martin BS KN

**Private Classes**

**John Tovar** 9/4/10  
 Zack Meyer Charles Coyl  
 Adam Miller-Batteau BS KN  
 BS KN

**Temple University**

**Ian Rose** 9/25/10  
 Nick Ciepiela J. Allen Suddeth  
 Oliver Donahue BS QS  
 Dan Dorff BS QS  
 Sean Gibson BS QS  
 Ryan Gibson BS QS  
 Jaquinley Kerr QS SS  
 Josiah Kiehl BS QS  
 James Kiesel BS QS  
 Joshua Markloff QS  
 Terri McIntyre BS QS SS  
 Doug Thomas SiS SS

**Swordplay**

**Joseph Travers** 9/26/10  
 Daniel William Clark J. Allen Suddeth  
 Harrison Derbyshire SiS  
 Louis Fellicciardi SiS  
 Michael J. Gilbert SiS  
 Erica Gould SiS  
 Josey Nicole Housley KN SiS  
 Alicia Rodis KN SiS

**Philly Cheesesteak Workshop**

**Charles Conwell** 10/2/10  
**Alex Cordaro** k. Jenny Jones  
 Kimberlie Cruse BS R&D  
 A.J. Gagliardi BS R&D  
 Jaquinley Kerr KN BS&S  
 Terri McIntyre KN BS&S

**Los Angeles Fight Academy**

**Lacy Altwine** 11/7/10  
**Mike Mahaffey** David Woolley  
 Collin Bressie R&D SiS  
 Payson Burt SiS  
 Alan Cooper SiS  
 Bret Culpepper SiS  
 Greg Dolph SiS  
 Carlos C. Duarte R&D SiS  
 Rhiannon Xylina Fernandez SiS  
 Barrett Hill SiS  
 Amanda Lyn Hill SiS  
 Kenneth Houston SiS  
 Brian McGee SiS  
 Aaron K. Pressburg SiS  
 Kathryn Scott SiS  
 Joe Torres SiS  
 Edward James Trovada SiS

**Carnage in the Corn**

**Jay Burckhardt** 11/20/2010  
**Casey D Kaleb** Michael G. Chin  
 Rachel Baron QS  
 Sarah Beeson KN  
 Melissa Bennett UA  
 Collin Bressie KN  
 Christopher Elst QS  
 Michael Empson UA  
 Steven Looten KN  
 Amie Root KN UA  
 Steven Schwall UA

**Swordplay**

**Joseph Travers** 11/21/10  
 Alexis Black J. Allen Suddeth  
 Eric Chase R&D  
 Rebecca Fey Collins BS R&D SiS  
 Harrison Derbyshire R&D  
 Robert J. Dyckman BS  
 Quincy Ellis R&D  
 Erica Gould BS  
 Eric Loscheider R&D  
 Kenneth Nicholas BS R&D  
 Andy Passidomo R&D  
 Renee Rodriguez R&D  
 Ian Roettger BS R&D SiS  
 Emma Servant R&D  
 Eugene Solfanelli R&D

**Private Classes**  
**Ricki G. Ravitts**  
 Robert J. Dyckman **SS**  
 Kevin Little **SS**  
 T. Renee Rodriguez **SS**  
 Mark James Schryver **SS**

**Mary Baldwin College**  
**John Paul Scheidler**  
 Matthew Charles Carter **BS**  
 Sarah Keyes Chang **UA**  
 Jeffrey Chips **UA**  
 Brian Falbo **BS**  
 Rachel Gabel **BS**  
 Michael Allen Hollinger **BS UA**  
 Devlin Knowlton **BS**  
 Paul Rycik **BS**  
 Andrew John Sclafani **BS**  
 Daniel Trombley **BS UA**  
 Jamie Weaver **BS UA**

**Lee Strasberg Institute of Film and Theater**  
**J. Allen Suddeth**  
 Claudia Rummel **UA**  
 Tedili Hatzinicoletos **UA**  
 Emma McGrath **UA**  
 Alex Nazar **UA**  
 Rita Raider **UA**  
 Gracie Tyrrell **UA**

**Western Connecticut State University**  
**Sterling Swann**  
 Darnell Carpenter **UA**  
 Alana Cauthen **UA**  
 Jason Coombs **UA**  
 Michael Crispin **UA**  
 Maureen Hennessey **UA**  
 Jessica Leslie **UA**  
 Jason Nolan **UA**  
 Joel Oramas **UA**  
 Sean Spencer **UA**

**SUNY Purchase**  
**Ian Rose**  
 Nigel Poulton

**Muhlenberg College**  
**Michael G. Chin**  
 Dean Beckwith **UA**  
 Andrew Clark **UA**  
 Emma Dismukes **UA**  
 Jessica Joy **UA**  
 George Kelly **UA**  
 Lynn Lisella **UA**  
 Harrison Merck **UA**  
 James Morgan **UA**  
 James Patefield **UA**  
 David Rosenblatt **UA**  
 Ethan Sachs **UA**  
 Patrick Scheid **UA**  
 Justin Schwartz **UA**  
 Zachary Shery **UA**  
 Monique St. Cyr **UA**  
 William Truscott **UA**  
 Shannon Wittenberger **UA**

**Noble Fool Theatricals**  
**John Tovar**  
 Diana Christopher **SS**  
 David Gonzalez **SS**  
 Sandra Howard **SS**  
 Gabriel Faith Howard **SS**  
 Stephanie Murphy **SS**  
 Emma Olson **SS**  
 Zev Steinberg **SS**  
 Dylan Urban **SS**  
 Bruce Worthel **SS**

**Western Illinois University**  
**DC Wright**  
 Andrew Behling **SIS**  
 John Brennan Blickhan **SIS**

**11/21/10**  
**J. Allen Suddeth**  
 Anna Cline **SIS**  
 Mary Dixon **SIS**  
 Madgalene Ellsworth **SIS**  
 Nicole Farmerie **SIS**  
 JJ Gatesman **SIS**  
 Caitlyn Herzlinger **SIS**  
 Bailey Holland **SIS**  
 Erin Norlie **SIS**  
 Sandra Ruiz Ortiz **SIS**  
 Mary-Margaret Roberts **SIS**  
 Richard H.B. Sheski **SIS**  
 Tim Sullivan **SIS**  
 Chad Tallon **SIS**  
 Eric Wilder **SIS**

**12/6/10**  
**Joseph Martinez**  
 Richard Douglass **BS**  
 Dan Granke **BS**  
 Mitchell McCoy **BS**  
 Galway McCullough **BS**  
 Megan Messinger **BS**  
 Jose Perez IV **BS**  
 Nigel Poulton **BS**  
 Adele Rylands **BS**  
 Mark James Schryver **BS**

**12/9/10**  
**J. Allen Suddeth**  
 Julianne Boulosa **UA**  
 Shanna Joseph **UA**  
 Chris LaRose **UA**  
 Matthew Samluk **UA**  
 Tyler Schnabel **UA**  
 Alexandria Shermot **UA**

**12/10/10**  
**J. Allen Suddeth**  
**R&D SIS SS BS&S**  
 Keleki Gottschalk **UA**  
 Gordon Granger **UA**  
 Casey Hanley **UA**  
 Margot McGrath **UA**  
 Myles Mersham **UA**  
 April Moreau **UA**  
 Jesse Peri **UA**  
 Kris Reilly **UA**  
 Matthew Socha **UA**  
 Rebecca Spooner **UA**  
 Sanjo Tajima **UA**  
 Andrew Whipple **UA**

**12/11/2010**  
**J. David Brimmer**  
 Travis Artz **UA**  
 Alana Barrett-Adkins **UA**  
 Luke Eisemann **UA**  
 Ryan Ettinger **UA**  
 Katarina Hughes **UA**  
 Madeline M. Lewis **UA**  
 Gabriel Milligan-Green **UA**  
 Abigail Miskowiec **UA**  
 Victoria Myrthil **UA**  
 Jason Suran **UA**  
 Mark Weatherup Jr. **UA**

**12/11/10**  
**Richard Raether**  
 Mark Weatherup Jr. **SS**

**12/11/10**  
**Charles Coyl**  
 Lillian Rodriguez **SIS**  
 Peter Romano **SIS**  
 Hilday Shar **SIS**

**12/12/10**  
**Michael Chin**  
 Richard Douglass **KN**  
 Dan Granke **BS KN UA**  
 Mitchell McCoy **KN**  
 Galway McCullough **QS**  
 Megan Messinger **KN**  
 Jose Perez IV **KN**  
 Nigel Poulton **BS KN QS UA**  
 Adele Rylands **KN SIS**  
 Mark James Schryver **KN**

**12/12/10**  
**Michael Chin**  
 Julianne Boulosa **UA**  
 Shanna Joseph **UA**  
 Chris LaRose **UA**  
 Matthew Samluk **UA**  
 Tyler Schnabel **UA**  
 Alexandria Shermot **UA**

**12/12/10**  
**Michael Chin**  
 Julianne Boulosa **UA**  
 Shanna Joseph **UA**  
 Chris LaRose **UA**  
 Matthew Samluk **UA**  
 Tyler Schnabel **UA**  
 Alexandria Shermot **UA**

**12/13/10**  
**Charles Coyl**  
 Reed Campbell **QS R&D UA**  
 Emma Donson **QS R&D UA**  
 Alex Eden **QS R&D UA**  
 Keleki Gottschalk **QS R&D UA**  
 Gordon Granger **QS R&D UA**  
 Casey Hanley **QS R&D UA**  
 Margot McGrath **QS R&D UA**  
 Myles Mersham **QS R&D UA**  
 April Moreau **QS R&D UA**  
 Jesse Peri **QS R&D UA**  
 Kris Reilly **QS R&D UA**  
 Matthew Socha **QS R&D UA**  
 Rebecca Spooner **QS R&D UA**  
 Sanjo Tajima **QS R&D UA**  
 Andrew Whipple **QS R&D UA**

**12/14/10**  
**Michael Chin**  
 Travis Artz **UA**  
 Alana Barrett-Adkins **UA**  
 Luke Eisemann **UA**  
 Ryan Ettinger **UA**  
 Katarina Hughes **UA**  
 Madeline M. Lewis **UA**  
 Gabriel Milligan-Green **UA**  
 Abigail Miskowiec **UA**  
 Victoria Myrthil **UA**  
 Jason Suran **UA**  
 Mark Weatherup Jr. **UA**

**12/14/10**  
**Michael Chin**  
 Trevor Buteau **BS**  
 Raymond Chu **BS**  
 Kevin C. Gall **BS**  
 Dan Harlan **BS**  
 Katherine Hermann **BS**  
 Ashley Mellinger **BS**  
 Danielle O'Dea **BS**  
 Lillian Rodriguez **BS**  
 Peter Romano **BS**  
 Hilday Shar **BS**

**Sarah Lawrence College**  
**Sterling Swann**  
 Aman Banerji **UA**  
 Jonathon Culver **UA**  
 Laurel Detkin **UA**  
 Shannon Donahue **SIS**  
 Josh Langman **UA**  
 Sarah Lewis **SIS UA**  
 Yiqing Li **UA**  
 Emma Lipshutz **SIS UA**  
 Robert Loughheed-Lowe **UA**  
 Jeremy Pearson **SIS UA**  
 Julia Rahm **SIS**  
 Enoch Riese **UA**  
 Julia Sinclair **UA**  
 Arielle Strauss **SIS**  
 Jasen Vita **SIS**  
 Zach Wagman **SIS UA**

**12/16/10**  
**J. Allen Suddeth**  
 Matt Antar **UA**  
 Elena Box **UA**  
 Steve Brachman **UA**  
 Jonathan DiMaria **UA**  
 Rebecca Edmunds **UA**  
 Kathleen Grace Fiori **UA**  
 Daniel Gerrish **UA**  
 Jillian Gurba **UA**  
 Jacob Kahn **UA**  
 Briana Kelly **UA**  
 Rachel Kodweis **UA**  
 Shannon Mann **UA**  
 Sean Marciniak **UA**  
 Michael Mascari **UA**  
 Lisa Danielle Michaels **UA**  
 Caitlin Molloy **UA**  
 Rachel Mulcahy **UA**  
 Maura Nolan **UA**  
 Richard "Scooter" Rosenthal **UA**  
 Mary Ryan **UA**  
 Claire Walton **UA**

**12/17/10**  
**Michael Chin**  
 Diego Arreaga **UA**  
 Juliana Castro **UA**  
 Lex Daemon **UA**  
 Hadie Dejesus **UA**  
 Rachel Jerozal **UA**  
 Krisanya Johnson **UA**  
 Jeremy Lyons **UA**  
 Paul Millard **UA**  
 Yvonne Murphy **UA**  
 Leslie Rotonto **UA**

**12/17/2010**  
**Paul Dennhardt**  
 Jeb Burriss **R&D**  
 Ware Carleton-Ford **SIS**  
 Jessie Dean **R&D**  
 Mike Gamache **R&D**  
 Mark Hardiman **R&D**  
 Josh Innerst **R&D SS**  
 Elizabeth Keach **SIS**  
 Kristen King **SS**  
 Alex Kostner **SS**  
 Jared Kugler **SIS**  
 Gabriela Labotka **SIS**  
 Cady Leinicke **SIS**  
 Molly Lewis **R&D**  
 Nathan Martin **R&D**  
 Kate McDermott **R&D**

**12/17/2010**  
**Charles E. Coyl**  
 Eliza Morris **SIS**  
 Johnny Oleksinski **SIS**  
 Tony Pellegrino **R&D**  
 Melisa Pereyra **R&D**  
 Zack Powell **R&D**  
 Danny Rice **SIS**  
 Matthew Robinson **SIS**  
 Dustin Rothbart **SIS**  
 Claire Small **SIS UA**  
 Justin Stewart **SIS**  
 Lora Vodika **SIS**  
 Nicole Zare **R&D SIS**

# THE SOCIETY OF AMERICAN FIGHT DIRECTORS



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

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

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

## FRIEND

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

## ACTOR COMBATANT

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

## ADVANCED ACTOR COMBATANT

Any individual who is current in six of eight SAFD disciplines, of which at least three (3) must be recommended passes and is a member in good standing. The SAFD acknowledges Advanced Actor Combatants as highly skilled performers of staged fighting.

## CERTIFIED TEACHER

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

## FIGHT DIRECTOR

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

## FIGHT MASTER

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

# DIRECTORY

# GOVERNING BODY



**President**  
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 Chicago, IL  
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 president@safd.org



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**JOHN TOVAR**  
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 vice-president@safd.org



**Secretary**  
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 secretary@safd.org



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**Fight Director Representative**  
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 Denver, CO  
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**Mid America Representative**  
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NERegRep@safd.org



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**Northwest**  
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**Mid America**  
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PWRRegRep@safd.org



**International**  
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44-020-8881-1536  
IntlRegRep@safd.org

## COLLEGE OF FIGHT MASTERS



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



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



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C: (206) 920-1047  
gbald@juno.com



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(347) 512-3932  
jdavidbrimmer@aol.com



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BByrnes@UH.edu



**MICHAEL G. CHIN**  
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mikechin@thestagecombat.com



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



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



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



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



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



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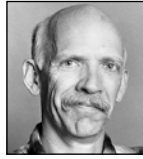
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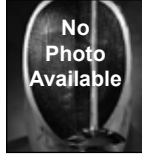
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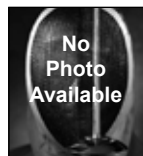
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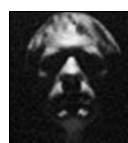
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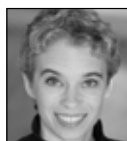
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