

TIPS FOR TEACHERS AND PERFORMERS A STUDY GUIDE

For Unarmed Stage Combat III: Mastering the Techniques F1181DVD

DVD Index

This educational study guide is designed to be used in conjunction with the DVD Unarmed Stage Combat III: Mastering the Techniques.

The following DVD index coincides with the chapter numbers on the main menu on your television screen, as well as the contents of this study guide. Use this key to jump ahead, or review a section, or to locate a particular technique and/or obtain material presented to you in one of the *“tricks of the trade”* sessions.

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The following section is meant to assist teachers and performers when practicing the techniques in this DVD. It may be helpful for teachers to read aloud the information presented to performers both in this next section as well as the additional notes on helpful tips that occur throughout this study guide.

TIPS FOR TEACHERS

1. Work in a clear open space and try to practice on a wooden floor. Use tumbling mats to cushion any accidental falls. Wear non-restrictive, comfortable clothing and supportive and protective footwear. Avoid high heels, boots, slippery shoes or socks.
Remove all jewelry and empty your pockets.
2. Always begin the rehearsal of practice session by having the students select a partner. You may or may not want to assist them in this process depending on the age and experience of the students. It is not important for them to partner with a person of the same sex, but it may be easier to learn the techniques with a partner approximately the same height and weight.
3. Arrange the rehearsal space so that every performer can be seen at all times. This will assist you in coaching them through each of the techniques.
4. Always rehearse in slow motion. By example, set the ideal slow motion tempo and have them practice it along with you. Also demonstrate what it means for everyone to work at the same tempo.
5. Divide the performers into two groups and alternate the practice session if you have too many performers for the size of the room. Each performer should be able to move about freely in all directions for several feet before running into a fellow performer.
6. Organize the performers so that all partner A's face the same direction and all B's face the same direction. Never have two people playing the same part work back to back because it will cause unnecessary traffic problems once they begin moving about the space.
7. Don't try to accomplish too much or too little in practice session. Rushing the learning process can be dangerous and frustrating, and spending too much time on one technique can cause the performers to lose interest.
8. If you are using a television and the DVD during class, make sure that you allow the students to view each lesson several times before getting it on it's feet. Use the pause, or frame by frame button to highlight details.

TIPS FOR PERFORMERS

1. Work in a clear open space and try to practice on a wooden floor. Use tumbling mats to cushion any accidental falls. Wear non-restrictive, comfortable clothing and supportive and protective footwear. Avoid high heels, boots, slippery shoes or socks.
2. Remove all jewelry and empty your pockets.
3. Respect and take care of your partner at all times.
4. Keep on the lookout for accidents that can happen around you and your partner. Watch out for the other performers wandering around you to make sure they don't unknowingly enter your practice space.
5. Work at the same tempo as your partner whether you are working in slow motion while you learn a technique, or whether you are moving at a faster pace when you bring it up to performance speed. If you are uncertain what the tempo is, take a moment and make that decision together.
6. Respect the slower speed if two partners are working at different tempos. Everyone learns at a different rate of speed and it can be dangerous if one performer feels pressured to speed up before they are ready. Remember: STAGE COMBAT IS A TEAM EFFORT. It takes two people to create a stage fight.
7. Listen to each other's suggestions, especially when they come from the partner playing the victim at that time.
8. Give equal weight to what each partner says. Neither one of you should work as the teacher or director unless mutually agreed upon by the performers and/or director/teacher.

CHAPTER 1. EXPANDED TERMS SECTION

These terms help you understand the safety and movement principles that underlie all of stage combat. Understanding them will help you and your partner create the techniques in a manner that is both safe and productive.

Teachers might wish to hand out this list of terms, and/or use the list as the basis for a written quiz.

Attacker

The attacker is the combatant initiating the technique such as a punch, kick, or slap.

Victim

The victim is the combatant on the receiving end of any attack. Combatants can potentially change roles from attacker to victim many times throughout the fight.

Fight Distance

The correct spacing between you and your partner should be at least 3 to 4 feet apart. Check distance by having the taller student (the one with the longer arms)

reach out toward the partner with a straight arm. The hand should be at least 6 – 8 inches from the partner's chest. This allows for maximum safety while maintaining the illusion of reality.

Breath

Remember to breathe throughout the fight no matter how much physical exertion is needed. Since breath and voice are linked, this will help you to vocalize during rehearsals and while performing fight techniques. It will also help the body to relax.

Tension Relaxation

Avoid becoming too tense when performing the fight. Excessive tension gets in the way of body control and quickly tires you out.

Eye Contact

Making eye contact prior to each and every sequence in the fight is a constant reminder to be ready and prepared for the next sequence. For example eye contact is made between the combatants before a slap is thrown to help both the attacker and victim prepare for the next move. The attacker knows the victim is ready to react and the victim knows the attacker is ready to initiate the next move. It is not necessary to maintain constant eye contact, but it is important to “check in” before each technique, and during potentially dangerous moves.

Stance and Balance

Always stand with your weight centered, your legs at least shoulder width apart, and with your knees slightly bent. This stance allows for freedom of movement in all directions. If your weight is leaning on one leg or the other, it will be hard to change directions when needed.

Cueing

The signal given from you to your partner at predetermined times throughout the fight. Cues should be choreographed into the fight at specific places to establish each other's readiness to continue. All cues are made either physically (a touch, or a push for example), vocally (a yell or grunt for example), verbally (a line from the play for example), or through eye contact.

Contact Blow

A blow delivered to a major muscle group that actually strikes the victim and produces a realistic sound. The energy of the contact punch or kick is always pulled.

Pulling the Energy

Pulling the energy of a strike means the quick withdrawal of the punching or kicking action to avoid potential injury to the victim's major muscle group.

Non-Contact

A blow delivered with the illusion of contact, a non-contact punch always misses its target by 6 – 8 inches or more.

Reverse Energy

Reverse energy is the concept of energy moving away from the attacker's target area to protect the victim. For example, when a strangulation is performed the attacker actually pulls the energy away from the victim while the victim holds the attacker's hand in place to stabilize the contact. This "reverse energy" results in a technique that is safe for the combatants.

Masking

Masking is the concept of hiding a moment of contact so that it will look as if the blow has struck its target. This is always true of non-contact blows and sometimes true of contact blows. All techniques need to mask the knap and fighting distance from the audience.

Timing

Good timing is crucial to the effectiveness of a good stage fight. Avoid anticipating the fight moves either by rushing the attack or reacting before the blow is delivered. Reacting too late also makes the fight look unrealistic.

Breaking down a punch

All punches, kicks, or slaps are made up of three parts.

- 1. The eye contact and checking of distance**
- 2. The send up or cocking of the arm, hand or foot**
- 3. The follow through of the action with simultaneous knap reaction**

CHAPTER 2. THE FULL SPEED FIGHT

See DVD Chapter 2.

CHAPTER 3. EXERCISE COMBINATION # 1

ADVANCED STAGE COMBAT doesn't mean that you're throwing punches harder or faster, but that you've reached a level in your training where your fighting skills are so consistent, so controlled that you can perform more difficult moves. Never sacrifice the element of SAFETY. Be as careful as you were when you were just starting out. This DVD covers advanced techniques such as contact punches. We never advocate full contact strikes in stage combat. The contact we refer to is always "pulled" on the surface of the skin. These punches are always delivered to major muscle groups, such as the abdominal muscles, to a partner with sufficient muscle mass. We do not recommend that people with low body weight, or previous joint or muscle injury receive these punches, however these people may certainly learn to throw them. We recommend that you work with a partner of approximately your own height and weight and skill level. As always, clear your space, wear comfortable clothes, and remove any jewelry before starting.

The Backhand Slap (see DVD # 1, CHAPTER 6.)

Attackers face downstage. Victims face upstage.

Check distance so that the slap misses the face by 12 to 15 inches.

The victim prepares the clap knap.

This slap is performed in a 1, 2, 3, rhythm.

1. Eye contact and check distance.
2. Wind up on left side of body, prepare the knap.
3. Follow through with simultaneous knap and reaction, which turns the victim 180° to the left to face downstage.

The Choke Hold from Behind

Attackers approach from behind and cue the victim by placing a hand on the left shoulder. This serves as a physical cue for the technique.

The attacker places the right arm over the victim's right shoulder, coming to rest on the collarbone of the victim and grabs his or her own right hand over the victim's left shoulder.

The victim now grabs hold of the attacker's wrist with the left hand, and right biceps with the right hand for stability.

The victim finally puts the chin over the attacker's elbow to complete the illusion of the choke.

The attacker's arm must NEVER put pressure on the neck.

The victim may now control the energy of the choke, and move right, left, or center.

Be careful not to injure the attacker's face by the victim throwing the head backward forcefully.

If the victim is taller than the attacker, the victim may bend at the knees, or even kneel.

Both combatants should perform this technique with the knees bent, and a wide stance, to maintain good balance.

Helpful tips on the Choke Hold From Behind:

- The choke hold is an illusion; there is NEVER any real pressure on the neck. The victim ALWAYS controls the movement.
- For increased performer safety, the performers should be "off set" so that the attacker's head is never directly behind the victim's, but to one side.

The Elbow Strike (Non-contact)

The attacker winds up with the right elbow, and follows through stopping short of the victim's chest by several inches. Once the elbow stops, quickly reverse the direction.

The victim may release the choke hold and stagger away.

The elbow strike is performed in a 1, 2, 3, rhythm.

1. As eye contact is impossible, a physical cue is necessary, such as a stop in the struggle.
2. Wind up the right elbow.
3. 3. Follow through, stopping short of the chest and quickly reversing direction. The victim reacts vocally, and physically.

Helpful tips on the Elbow Strike:

- Practice stopping the elbow strike on your own flank.
- Don't over cue by extending the arm straight.
- Don't rush the cue, or perform the strike too quickly.

CHAPTER 4. TRICKS OF THE TRADE: "THE VALUE OF STRIKES AND REACTIONS"

Not every punch is created equal. Punches are thrown with differing amounts of energy by different characters. If we assign a 1-10 number value to each move, it can be easier to define, and rehearse them. But what motivates the force of a slap, or the appropriate reaction?

1. CHARACTER

Who is this person?

Are they a trained fighter like a police officer, soldier, or boxer?

Has this person ever fought before?

2. MOTIVATION

Why are they fighting?

Is it a life or death situation, or just horsing around?

How important is the outcome of the fight to the character?

3. PSYCHOLOGICAL/PHYSICAL PROFILE

How old is the character? How healthy? Alert? Intelligent? Agile?

Is this person scared, or confident?

Are they physically imposing or petite?

The answer to these questions will color how hard a blow is thrown. A slap with the value of 2 will be completely different than one with a value of 10.

Remember that reactions sell the move. Make sure that the body part that has been hit moves first, the rest of the body second and that they both follow the direction and speed of the attack.

Value Exercise Drill (Slap)

Practice increasing the energy of a non-contact slap performed with clap knap. Keep these things in mind when you try this drill:

1. Attackers should check distance, and vocalize each slap before initiating it saying, "two" or "four" out loud.
2. Victims should try and increase the sound of the knap while increasing the size of the head and body reaction.
3. Attackers must increase the distance before each larger slap.
4. The drill should progress from the value of 2, through 4, 6, 8, and 10.

CHAPTER 5. EXERCISE COMBINATION # 2

The Clothing Grab with Release

(see DVD # 2, CHAPTER 3.)

The attacker grabs the lapels of the victim.

The victim grabs the attacker's wrists to stabilize.

The victim may now move around, leading the attacker.

To release the hold, the victim releases the grip and brings both arms through the middle.

The attacker gives way to complete the illusion.

Be careful not to bang heads together or hit your partner in the chin with your hands.

Remember to vocalize and breathe!

The Left Hook

(see DVD # 1, CHAPTER 8, or DVD # 2, CHAPTER 5.)

Helpful tips for the Left Hook:

- Always get eye contact and check distance before throwing any punch.
- Prepare the clap knap
- Never throw a punch from the shoulder with a straight arm.
- Attackers should always be facing downstage.

The Duck

(see DVD #2, CHAPTER 5.)

Helpful tips for the Duck:

- Remember "Action–Reaction–Action"
- Victims must bend from the knees, not the waist.
- Maintain eye contact throughout the duck.

The Right Hook Block

There is no such thing as a punch that is really blocked. Any attempt to do so will result in major injury, and should not be attempted. This is an illusion that requires excellent timing and partnering skills.

First, the attacker should practice throwing the right hook alone stopping the punch in mid air.

Practice this isolation many times before adding the partner.

The attacker's forearm must be much straighter than usual, to allow the partner to be able to find it with the hand/s.

The victim must reach out and to the left with the left hand.

Simultaneously step back and sideways with the right leg to avoid the punch, and to give a wider base of support.

The attacker places the forearm into the victim's outstretched hand/s.

The victim's hand must have all fingers closed and parallel.

Never hit the attacker's elbow with the blocking hand.

Practice many times in slow motion before increasing speed.

The (Right) Uppercut Punch with Slip Hand Knap

Set up the slip hand knap by placing the left hand forward, keeping the fingers closed and facing to the right.

The attacker winds up for the punch with a closed fist and opens it at the last second before contacting the “knap hand”, then follows through with a closed fist.

Remember, fist, open hand, fist.

To make a successful slip hand knap, the moving palm must strike the stationary fingers.

The uppercut punch may be straight upward or on a slight diagonal. Always decide before hand that you will perform.

The victim’s reaction must be in direct proportion to the angle and force of the punch.

Never react backwards too violently, as you may injure the neck and spine.

The uppercut punch is performed in a 1, 2, 3, rhythm:

1. Eye contact and check distance.
2. Wind up and prepare the “knap hand”.
3. Follow through, knap, and reaction.

CHAPTER 6. TRICKS OF THE TRADE: “THE FIGHT CAPTAIN AND FIGHT CALLS”

All productions involving staged violence need to have a fight captain. The fight captain helps the fight director during rehearsals, and when that person is not there, the fight captain is responsible for the safety of the actors in relation to the fight. Sometimes the fight director and the fight captain is the same person, and may even be performing in the show. The fight captain must:

- Attend all fight rehearsals.
- Oversee rehearsal when the fight choreographer is absent.
- Check all combat related props and weapons for safety.
- Monitor all performances for safety and precision.
- Oversee the fight call.
- The fight call is a rehearsal 15 minutes before the actors are called to get into costume preceding the performance. This gives the actors the opportunity to go through the fights each night at half speed. Notes should be given at this time. A fight call is not a rehearsal. If there are changes to be made in the routine, or if an understudy is to take over a role, a separate rehearsal needs to be called.

CHAPTER 7. EXERCISE COMBINATION # 3

The Contact Stomach Punch

The contact stomach punch is designed to look as if real contact is made to the target. The energy of this technique is pulled short on the surface of the skin above a major muscle group, in this case the stomach.

The sound (knap) is created by the open hand of the attacker striking the stomach of the victim with pulled energy.

The safest place to receive a contact stomach punch is the major muscle group protecting the stomach area.

Never strike a partner on the solar plexus, on the ribs, or near the groin.

Practice the contact stomach punch alone. Tense the stomach muscles and practice slapping yourself with an open hand. Then start with a fist, open it up for the slap and return it to a fist again as you pull away.

Always pull energy away quickly after striking the surface of the skin, so as not to hurt yourself or your partner.

When you are confident with this, add the partner.

Stand with right shoulders lined up. The attacker should place the left hand on the victim's left shoulder.

When performing the contact stomach punch, the attacker should step to the left on the left leg, so that the right wrist is straight when it makes contact with the stomach.

Never perform this technique with any break in the wrist. It must be straight from the elbow to fingertips, to prevent injury to the tendons and muscles of the wrist and hand.

This punch is performed in a 1, 2, 3, rhythm:

1. Establish eye contact and attacker place hand on the victim's right shoulder.
2. Wind up and the eyes shift to the target, step to the left.
3. Follow through and contact the stomach with the open hand then, with pulled energy, return the hand to a fist. The victim reacts over and away from the attacker with vocal sound.

The Straight Right Punch with Slip Hand Knap

This slip hand knap is slightly different than the uppercut punch earlier in the DVD. It is made when the palm of the punching hand strikes the fingers of the non-punching hand from the right to left of the attacker.

The attacker winds up and steps to the right to gain extra distance for safety.

Simultaneously prepare the left hand by placing it 12 inches from the middle of the victim's chest.

Follow through, opening the punching hand slightly to make the knap sound, and then closing it immediately.

Don't perform this punch close to the victim's head, but below the chin area.

Helpful tips on the Straight Right Punch with Slip Hand Knap:

- Don't draw the non-punching hand toward the punching hand, as the knap will be seen by the audience. Keep the non-punching hand stationary until it is hit.
- Don't rush this technique.

- Victims should be quite erect, not bent over.
- Attackers may practice this move alone several times to get the timing correct and to make it consistent.

Kick to the Stomach with Shared Knap

The energy of this kick must be confined to the knee, the lower leg, and the foot. The kicking action is confined to the extension of the knee. Never kick from the hip joint.

Always point the foot strongly for this kick.

Practice the kick alone several times before adding the partner. Work for consistency. Partners must face each other.

The victim prepares the hands by putting them on top of each other with fingers pointing left and right.

Never let the thumbs point downward, as they could be broken.

Keep hands away from the body at least 12 inches, to eliminate the danger of kicking the body. Keep some tension in the hands and arms, as they should not be too loose!

The attacker starts in slow motion by shifting weight onto the left leg then raising the right leg to place the foot under the hands of the victim. Check distance like this several times when learning this technique. Adjust your distance forward or back as necessary.

Attackers should never be too far back or too close to the victim for safety.

Attackers should work for balance, placement of the foot, and consistency. The shoe of the attacker's foot should make contact with the victim's hands on the last 3 or 4 inches of the toe. Always wear soft shoes to rehearse, or perform this technique. Never wear shoes with any exposed metal parts, or any shoes that might prohibit fully pointing the foot.

As the kick lands, reverse the energy so the victim feels only a small amount of energy. Talk to each other.

Pick up-tempo only when both partners are ready.

The victim must avoid anticipating the knap by removing the hands too early, before the foot has landed.

REMEMBER:

1. Establish eye contact and check distance.
2. Attacker sights target (hands). Victim prepares hands to receive kick.
3. Attacker kicks hands, reversing energy.
4. Victim reacts vocally and sinks to floor, first to right knee, then to left knee.

CHAPTER 8. TRICKS OF THE TRADE “PADDING”

Padding can help protect performers from accidental bumps and bruises. In theatre, film and television, fight directors take advantage of the audience’s inability to second-guess the next event. We take advantage of this to protect, when necessary, the performers’ bodies with padding. The audience isn’t thinking about padding when they are wrapped up in the story of the play.

Always use padding to cushion the performers from any falls and strikes. Padding will not protect you in all situations; it will merely soften the impact to the body.

Helpful tips about Padding:

- Wear kneepads if you have to fall to your knees, or kneel for long periods of time.
- If you fall along the floor, wear elbow pads.
- If you are particularly bony, consider wearing custom pads made from high density, closed cell foam rubber, sewn on an undershirt, or into a pair of pants. Obvious places to pad are:
 - Knees Coccyx
 - Elbows Spine
 - Shoulders Hips
- Costumes may have to be built a size larger to hide pads. If you want to wear them, consult with the Costume Designer in the pre-production phase of the show.
- Plays where performers must struggle on the floor for long periods of time can be tough on the bones. One trick is to hide a layer or two of high density closed cell foam under area rugs secured to the floor so they can’t slip.
- Remember, never be embarrassed to use, or wear padding.

CHAPTER 9. PUTTING IT ALL TOGETHER: UP TEMPO STUDENT FIGHT

Partner A faces stage left.

Partner B faces stage right.

They stand opposite each other right shoulder to right shoulder.

B: Big cue, and large right-handed backhand slap to A’s right cheek.

A: Clap knaps, reacts with one half turn to the left and ends facing downstage.

B: Cues with left handed touch to A’s left shoulder then initiates choke hold from behind over A’s right shoulder.

A & B react right, left, center.

A: Wind up, right elbow to the mid section.

B: React backward with one-quarter turn left exposing right shoulder.

A: Push to right shoulder.

B: React.

PAUSE

A: Grab clothing with both hands.

B: React and grasp A's wrists.

A: Pull one half turn and end facing downstage.

B: React and follow one half turns and face upstage.

Remove hands and break A's hold by sweeping hands up and away.

A: Release.

B: Left Hook.

A: Duck.

B: Right Hook.

A: Block with left hand at same time step back with right foot.

Sweep B's hand down. Right uppercut w/ slip hand knap.

B: React and step downstage a few steps.

PAUSE

A: Approach B's right side and do right contact stomach punch.

B: React with buckle at waist and knees.

A: With left hand, lift B to a standing position, then step to the right, throw straight right w/ slip hand knap.

B: React and step back, prepare for shared knap with hands.

A: Right front snap stomach kick with shared knap.

B: Reacts and then drops slowly first to right knee and then to left.

Helpful tips when Acting Fights:

- Make sure you finish each move of the fight before you move on to the next one.
- Remember: full performance speed is always $\frac{3}{4}$ tempo.
- Vocal warm ups should be done in advance to help keep your throat in good condition.
- React vocally when receiving any punch or kick.
- Be careful of vocally overplaying each reaction so that the fight sounds unrealistic.
- Play the pain of each attack and don't forget it as you progress throughout the fight.
- Take care of each other throughout the fight.
- Stay in character, step back and collect your thoughts if you forget the fight.

LIST OF THE COMPLETE UNARMED STAGE COMBAT DVD LIBRARY CONTENTS

LIST OF TERMS FOR ALL THREE DVDS

Attacker	Cueing
Victim	Contact
Fighting Distance	Non-contact
Breathing	Pulling the Energy
Tension Relaxation	Reverse Energy
Eye Contact	Timing
Stance	Breaking Down a Punch
Balance	

TECHNIQUES CONTAINED IN EACH DVD

DVD 1: Learning the Basics

Push	Back Hand Slap
Pull	Right Hook
Clap Knap	Left Hook
Slip Hand Knap	Back Fall
Shared Knap	Front Fall

Forehand Slap

Tricks of the Trade:

Getting Ready

Staging Fights

Rehearsing Fights

DVD 2: Perfecting the Fundamentals

Wrist Grab w/Release	Non-contact Stomach Punch
Arm Lock behind Back	Uppercut w/ Clap Knap
Push Away	Strangle Hold w/Break
Clothes Grab w/ Break	Hair Pull
Right Hook	Crescent Kick
Left Hook	Knee Drop
Duck	

Tricks of the Trade:

Acting and Intention

Partnering

Safety

Performance Anxiety and Stage Fright

DVD 3: Mastering the Techniques

Backhand Slap	Uppercut w/Slip Hand Knap
Choke from Behind	Contact Stomach Punch
Elbow Strike	Straight Right w/ Slip Hand Knap
Push	Kick to stomach with Shared Knap
Clothes Grab with Break	Knee Drop
Left Hook	Right Hook
Block	

Tricks of the Trade:

Value of Striking and Reactions
The Fight Captain
Fight Calls
Padding

LIST OF THE MOST WIDELY PRODUCED MODERN PLAYS AND MUSICALS WITH FIGHTS

COMEDIES

Bus Stop
Black Comedy
Cloud Nine
A Couple of White Chicks
Sitting Around Talking
A Cry of Players
Digby
Entertaining Mr. Sloan
Escape From Happiness
The Fifth of July
The Foreigner
Geniuses
The Good Doctor
The House of Blue Leaves

Jumpers
Lend Me a Tenor
Mr. Roberts
The Nerd
Noises Off
Picnic
Playboy of The Western World
Private Lives
Ring Round the Moon
Scapino
Stalag 17
Trapper Tanzi
What The Butler Saw

DRAMAS

American Buffalo
And They Dance Real Slow In
Jackson
Ma Rainey's Black Bottom
Aunt Dan and Lemon
The Ballad of the Sad Café
Bent
Blood Knot
Buried Child
Bus Stop
Cat on a Hot Tin Roof
The Changing Room
Cowboy Mouth
Curse of the Starving Class
Danny and the Deep Blue Sea
Dark of the Moon
Death of a Salesman
The Diary of Anne Frank
Deathwatch
Dracula
Edmund
The Elephant Man
Equus
Extremities
Fences

Find Your Way Home
Fool for Love
Frankenstein
Golden Boy
The Great White Hope
A Hatful of Rain
The Hostage
I'm Not Rappaport
An Indian Wants the Bronx
A Lie of the Mind

The Love of the Nightengale
The Lieutenant of Innishmore
The Mad Forest
Look Back in Anger
The Lonesome West
The Maids
Modigliani
A Moon for the Misbegotten
My Sister in This House
National Anthems
No Place to be Somebody
Of Fortune in Men's Eyes
Of Mice and Men
Oleanna
Orphans
The Piano Lesson
Picnic
Pillowman
Requiem for a Heavyweight
The Rimers of Eldridge
Sticks and Bones
Streamers
A Streetcar Named Desire
The Tooth of Crime Scheherazade
Search and Destroy
Short Eyes
A Sleep of Prisoners
A Soldier's Story
Splendor in the Grass
True West
A View from the Bridge
Who's Afraid of Virginia Woolf?
Woyzeck
Zoo Story

MYSTERY THRILLERS

The Bad Seed
Corpse
Dark at the Top of the Stairs
Deathtrap
Dial M for Murder

Murderer
Sleuth
Sorry, Wrong Number
Wait Until Dark
Write Me a Murder

MUSICALS

Brigadoon
Cabaret

Oklahoma
Peter Pan

Carpusel
Chicago
City of Angels
Diamond Studs
The Fantastiks
Guys and Dolls
Man of La Mancha

Pippin
Pump Boys and Dinettes
The Robber Bridegroom
Shenandoah
Sweeney Todd
The Three Penny Opera
West Side Story

A note from the Creative Team:

We hope you enjoyed, and found these DVD's useful and informative. If you are interested in finding out more about stage combat, and training opportunities, please visit: www.safd.org

J. Allen Suddeth

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