

TALKING POINTS

Books and Articles

Looking for a new Stage Combat read? Check out Stage Fighting: A Practical Guide by our very own Jonathan Howell.

http://www.amazon.co.uk/Jonathan-Howell/e/B002662MJS/ref=sr_ntt_srch_lnk_1?qid=1413641153&sr=8-1

News from Abroad

The Paddy Crean Workshop is fast approaching . Organised by The International Order of the Sword and Pen. It's great chance to visit Canada and fight! What a way to spend New Year! Here's a link, registration ends on 19th November

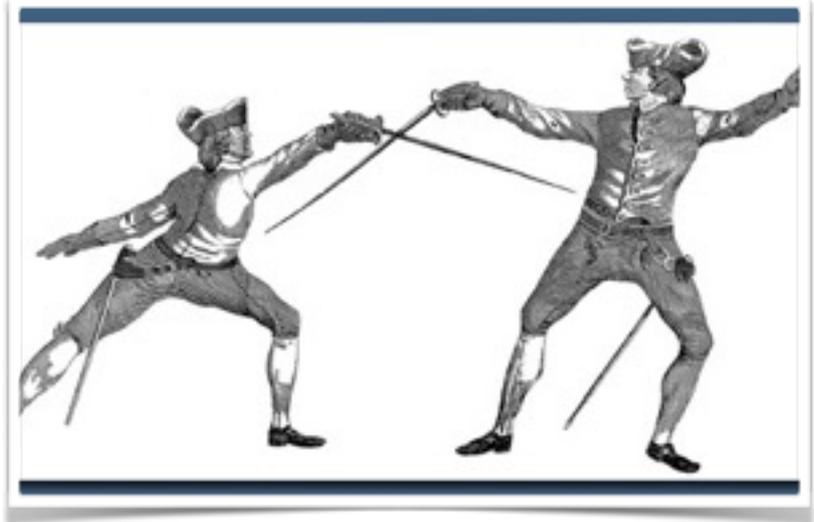
<http://www.paddycrean.com>

Fight the Fight

Which is your favourite?

Check out these great shots of fights from the stage.

<http://www.buzzfeed.com/rsc/11-of-the-greatest-shakespearean-stage-fights-m8dw>



News

Greenwood Workshop and the AGM

Hello!

Welcome to the Autumn edition of Talking Points. I hope you've all had a violent summer (in the stage combat sense that is). It's been a busy time with exams, Rc-Annie, ID, and True Edge have all run courses in the recent months with great results for the students passing. Congratulations to everyone.

The twitter account is gaining followers and the Facebook Page has had a few more likes. Come and find us there if you haven't already.

The Greenwood Teachers Workshop

We had a great day at The Greenwood working out our sign names and making our imaginary playgrounds accessible for everyone. Our second session brought swords, sticks, knives, and lightsabers! The afternoon was hugely informative. Check your email for updates to the pro and prac ready for the AGM. Thanks to our guests and of course to Haruka for organising it.

A little bit of History

From The Vault.

Girard Thibault's *Académie de l'Espée* (1628) puts the art of wielding the sword on mathematical foundations. For Thibault, a Dutch fencing master from the early seventeenth century, geometrical rules determined each and every aspect of fencing. For example, the length of your rapier's blade should never exceed the distance between your feet and the navel, and your movements in a fight should always be along the lines of a circle whose diameter is equal to your height.

The rest of his manual, geared towards gentlemanly readers who took up fencing as a noble sport, is filled with similar geometrical arguments about the choreography of swordsmanship. Thibault's work belongs to the same tradition that produced Leonardo's renowned *Vitruvian Man*.

According to the laws of proportion, the ideal human body could be inscribed in a circle, and one could easily compute the length of the main body parts as simple fractions of the length of the body. The art of fencing reflected the harmonious structure of the human body, and also had astrological and cosmic undertones. Thibault called the basic circle of his fencing rules a *mysterious circle* and, significantly, the second illustration below features the twelve signs of the zodiac together with allegories of the Sun and the Moon on the sides, emphasising how the human body and the stars are governed by the same mathematical rules.

Thibault was not an eccentric. By 1630, when the *Académie de l'Espée* appeared, the mathematical nature of fencing had long been established. In the Netherlands, where Thibault was active, the sport's geometrical foundations were established by the late-sixteenth-century professor Ludolf van Ceulen, who famously calculated the value of π (the ratio of the circle's perimeter to the diameter) to the twentieth decimal.

The AGM

Yes, it's time! The AGM is open to all members, teachers and swashbucklers alike! It's your opportunity to hear all the news, have your say, catch up and join everyone for a drink afterwards. Agenda to be released soon.

Where? TBC Keep an eye out, Jess will be emailing with more details

When? 23rd November 1-6pm

Meet the Committee

Ruth Cooper-Brown - Chair



Ruth is serving her second term as Chair of the British Academy of Dramatic Combat (BADC having joined the committee in 2007). Ruth is a full time fight director and stage combat teacher with Rc-Annie, which she and Rachel Bown-Williams founded in 2005.

Her recent fight directing credits for theatre include: Kill Johnny Glendenning Directed By Mark Thompson at the Edinburgh Lyceum. The James

Plays for NT & NTS directed by Laurie Sansom, Mojo Directed by Ian Rickson at the Harold Pinter Theatre, Once a Catholic directed by Kathy Burke at the Tricycle Theatre, Bracken Moor directed by Polly Teale for Shared Experience at The Tricycle Theatre, Red Velvet directed by Indhu Rubasingham at the Tricycle. Ruth also enjoys creating violence for feature films, recent credits include: Myrrdin Directed by Marco van Belle, HOWL Directed by Paul Hyett, Cryptic for Next Level Films, Down dog for Apropos Productions, Suspension of Disbelief directed by Mike Figgis for Content Film, The Seasoning house directed by Paul Hyett for Sterling Pictures. As well as teaching at ALRA Ruth also teaches at The Court Theatre Training Company and Cygnet Theatre School. Internationally she has taught at the Paddy Crean (IOSP) in Banff, the Winter Wonderland (MACA) in Chicago. The NSFS in Sweden, The Sibiu Theatre Festival Romania, The Southeast Missouri State Uni and The American School in Switzerland.