Department Stage Combat Policy

Rehearsal Time
Each minute of stage fight time receives ten hours of rehearsal with the Fight Director. For example, if the running time of the fight or fights is two minutes, the combatants will be given 20 hours to rehearse with the Fight Director.

This will largely correct the practice of casting students in stage fights that have not as yet taken the stage combat courses.

This time requirement might be satisfied with a longer rehearsal period in number of weeks, days, hours, or at irregular times. A good way of working is conducting a secondary rehearsal while the director is working the main rehearsal.

Choreography
Only a qualified Fight Choreographer may create the fights. Students deemed to have talent in this area would be permitted to do the choreography under the direct supervision of a qualified Fight Choreographer. The Fight Choreographer is Ron Hubbard or a guest artist brought in from outside UAB.

Only the qualified Fight Choreographer will do any change to the choreography. If the choreographer is a student, changes to the choreography can only be done in the presence of Ron Hubbard or a guest artist fight choreographer.

Fight Captains cannot change choreography. Students cannot change choreography. Directors or faculty cannot change the fight choreography. The risk is too great.

Any changes in choreography will require more time for rehearsal. The amount of this time will be at the discretion of the Fight Director.

Scheduling
Like the dances in a musical, the fights should be choreographed within the first two weeks of rehearsal. This is especially important if any of the combatants have not had the stage combat courses.

Fight Call
Before every performance, dress rehearsal, and run-through (one or all acts), the combatants must be given enough time to run the fights twice in their entirety.

This time must also include a proper warm-up and stretching time.

Changes in Design
Two weeks before the show opens is the deadline for changes in any designs that will affect the fight choreography.
Plays Not Film
Directors are asked to remember that the live stage cannot possibly do the things commonly and
easily done in film. Keep the concepts to producing for the theatre, not the cinema.

The human body can only take so much pounding and rubbing against materials like stage floors
and wood. Either use pads in the costumes, or on the stage, or don't ask for the effect. Even
young bodies are still just flesh and blood.

Space
The rehearsal space should be ready to go for the warm-up/stretch-out phase of rehearsal. The
floor needs to be clean and free of debris. The props and weapons set and the set pieces in place.

Safety
The combatants should have the appropriate foot ware from the beginning of the choreography
phase. This means foot ware that is both non-skid and is similar to what will eventually be worn.
The rehearsal costumes should approximate the final costumes and be available from the
beginning of the choreography phase. Set pieces for choreography should be given priority.

Surfaces
Any fighting surface must be non-slippery.

Lights
Lights cannot be in the combatant's eyes. They definitely cannot be in the wings.

*When we, as the faculty, cannot meet these requirements we should pick another show.*