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The Cutting Edge

The Society of American Fight Directors

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THE CUTTING EDGE

Volume 11, Issue 6

Newsletter for the Society of American Fight Directors

November/December 1991

F. Y. I.

Assistants & Journeymen

Certified teachers who want to be assistants and certified actor/combatants who'd like to be journeymen/women should send a letter of intent, resumé and list of combat training to David Leong ASAP! The 1992 NSCW is in Las Vegas July 13-31.

Desperately Seeking David

So, you have decided to write to David Leong (see above). THEREFORE, you need his new address! Here 'tis:

244 W. 54th Street, 8th floor
New York, NY 10019
Ph: 212-685-1271

J.R. Lives!

Not Ewing, but SAFD fight master John Robert Beardsley. Only he, too, is at a new address:

2233 Grant, #13
Berkley, CA 94703
Ph: 415-704-8220

Hand Over Your Money!

'Tis the season to remember to pay your dues. SAFD members owe \$25.00 in dues. Dues should be received by January 31, 1992! Make checks payable to SAFD & mail to Richard Raether, 1834 Camp Ave., Rockford, IL 61103.

Joel Says Thanks

Joel Mason sends thanks to all who sent resumes for the Boston tour of *Cyrano* and *Three Musketeers*. David Engel won the roles of Cyrano and Athos. Stephen "Popeye" Eliasson is Richelieu, among other roles, and Delia Ford is Roxanne and the Queen.

Joel says he's hanging on to all resumes for a possible future tour of *Romeo and Juliet*.

Applicants Sought for 1992 Teacher Training Workshop

The SAFD will offer a Teacher Training Workshop in 1992 at the University of Nevada-Las Vegas, running concurrently with the National Stage Combat Workshop.

The fourth TTW will be headed by President J. Allen Suddeth and Vice President Drew Fracher, and is limited to twelve students only.

Students applying for the TTW must submit the following:

1. Letter of intent, acting resumé, fight resumé, teaching resumé.
2. Three current letters of recommendation attesting to applicant's ability to teach stage combat.
3. Copy of actor/combatant certificate(s) or equivalent (i.e., certification from the British Society of Fight Directors)
4. List of schools attended and degree(s)
5. List of private/university combat training, years, teachers
6. Ten-minute video (1/2-inch VHS) of applicant teaching a class. Tape must be clear, audible, and demonstrate the teaching style/technique of applicant. Tape must be cued up and have applicant's name on it. Tapes will not be returned—don't send a one-of-a-kind.

TTW students will undergo a series of advanced classes including:

- Technique in six disciplines: rapier & dagger; broadsword; unarmed; broadsword/shield; smallsword; quarterstaff
- Fight test choreography
- Syllabus construction
- Leadership skills
- Historical weaponry
- Theatre history
- Performance skills
- First aid
- Coaching
- Acting the fight
- Notation
- Private and university classes

Students will observe teaching techniques of the fight masters, coach NSCW students, work with seven fight masters in special

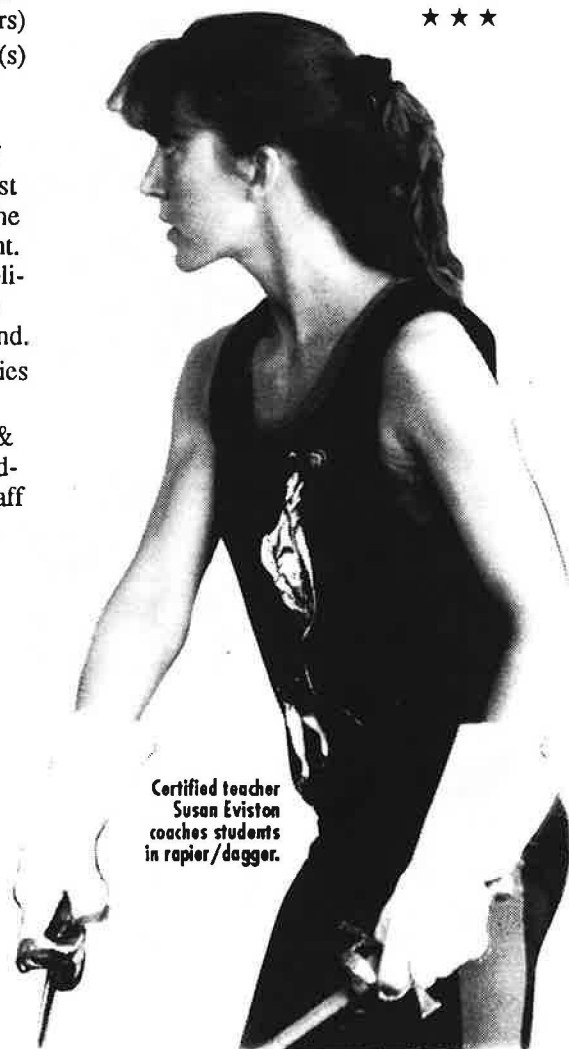
lecture/demonstrations, and choreograph. Students will have access to video equipment to review and critique their work.

Students in the TTW will have the opportunity to become certified teachers within the SAFD. However, acceptance into the program does not guarantee certification. Teacher certification is in three distinct parts: a practical section, an oral section, and a written test.

The SAFD wants and needs trained teachers to carry the torch. The certified teachers are the future of the SAFD.

Send application materials to:
J. Allen Suddeth, President SAFD
131 Linden Ave.
Glen Ridge, NJ 07028

★ ★ ★



Certified teacher
Susan Eviston
coaches students
in rapier/dagger.



What's Happening?

Jack Young has left Duke University's drama program to become artistic director of the Warehouse Theatre, South Carolina's only Equity theatre, in Greenville.

David Boushey recently coordinated stunts for two feature films, *Past Midnight* and *The Hand that Rocks the Cradle*. On stage, he choreographed *Henry V* at the Pioneer Theatre.

Rick Sordelet did fights for *The Vagabond King* at the New England Lyric Operetta. In addition, he played villain Thibault D'Assiney and reports, "I got into a broadsword battle and a knife fight, I killed a pretty girl and got knifed in the stomach and thrown from a seven foot platform onto a table. Man, was that fun!"

Other projects for Rick include *As You Like It* at the Pearl Theatre, *Extremities* for Rutgers University, *Wrath of the Medusa* at the Sanford Meisner Theatre, *Wake Up, Lou Rise* for Circle Repertory, and *Greetings* for the Barrow Street Theatre Company.

Geof Alm spent the fall choreographing *Streetcar* for Intiman Theatre, *The Firebird* with an all-Russian cast for Seattle Children's Theatre, and an adventure-musical entitled (get this!) *Jungle Queen Debutante*.

J. Allen Suddeth kept to a busy summer and fall schedule, staging fights for *Romeo and Juliet* for Hudson Valley Shakespeare, *Julius Caesar* and *As You Like It* for North Carolina Shakespeare Festival, and in New York, *Life is a Dream* for Lincoln Center.

He and **David Leong** spent two glorious weeks teaching stage combat at Celebration Barn Theatre before heading to Vegas for the NSCW. Fall saw him choreographing *Le Bourgeois Gentilhomme*, and staging occasional violence for *The Guiding Light* as well as teaching at Julliard, Lee Strasberg and ACTS (Actors' Combat Training School).

Dr. Robert W. Dillon directed his own adaptation of *The Merry Wives of Windsor* this past summer and directed T.S. Eliot's *Murder in the Cathedral* in historic St. Vincent's Cathedral in Cape Girardeau, MO. Incidentally, Thomas Becket was murdered with Rod Casteel bastard swords.

James Finney says g'day from Australia, where he has been keeping busy doing fights for *Naming the Waves*, *Mad Forest*, *Twelfth Night*, *Macbeth*, and two films—*Loose Ends* and *Collisions*. James has obtained a grant to direct and produce his own play *Body Parts* in October at the Arts Festival in Perth.

Michael Chin staged the fights for *The Rover* at the Quinapalus Theatre Co. in New York.

John Scheidler recently staged a barroom brawl and a railroad rescue for *Wild Oats* at Western Michigan University, as well as teaching some unarmed basics to an acting class.

Payson Burt spent a swashbuckling summer at the Penn. Ren. Faire as Head Armorer, where he was in charge of maintaining all weaponry at the faire, as well as construction of leather belts and hangers. He also performed in a comic swordfighting show entitled *The Duo of Woo*. He's currently portraying Rudyard Kipling in *A Charles Dickens Past*. In between, he's well into his sixth year teaching stage combat at Temple University.

Brad Waller has been in production and has a new baby girl to show for it—Lillian Kathleen, born September 23. Congratulations, Dad.

Jim Robinson has been wearing three hats in *All's Well That Ends Well* in at American Stage in Florida, choreographing, assistant directing, and performing.

Shelly McKnight Russell-Parks and **Tom Laitinen** performed the NSCW rapier/dagger test fight for her theater students at the beginning of the school year and were besieged by requests for more "sword stuff." Meanwhile, she's been designing costumes for a new play called *Beast* and working on a new play about Mary Shelley and *Frankenstein*.

Todd Loweth worked with Chris Villa at the Penn. Ren. Faire and directed *Shakespeare Fighting* and assorted street fights.

Bob Walsh has staged fights for *Good Night, Desdemona . . . Good Morning, Juliet* in Cambridge, MA, *Twelfth Night* for the New Jersey Shakespeare Festival, and *The Circle* for New Repertory Theatre in Boston.

