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The Cutting Edge

The Society of American Fight Directors

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## **The Cutting Edge, April/May 1998, Vol. 9 Issue 2**

The Society of American Fight Directors

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# The Cutting Edge

Newsletter for the Society of American Fight Directors



Volume IX, Number 2 - April - May 1998



## CHANGE OF ADDRESS

Certified Teacher, Bob Walsh has changed his address. His new address is:

Robert Walsh  
60 Tolman St.  
W. Newton MA 02165

## SHORT REVIEW OF WINTER WONDERLAND

Here's just a quick note to say how much I enjoyed the Winter Wonderland Workshop hosted by the Single Action Theatre Co. in Chicago Jan. 23-25. Our hosts were accommodating and went out of their way to provide us with the best possible time. The great lunch spread each day was testament to this.

The classes offered were great. They each provided something new I think we could take home with us. And there seemed to be a real emphasis on the theatrical element of things here... the showy, and acting side of things...more than just on the combat specifics we sometimes tend to fixate on.

At any rate... kudos to the workshop and all the old and new friends that were present there. Keep your swords slinging.

-- Michael J. DiPrizio.

## Membership Rep Election Results

The results from last issue's election are in and the membership representatives are as follows:

Actor/Combatant - Friend:

**Angela Bonacasa**  
10-37 51st Avenue #1  
Long Island City, NY 11101  
(718) 392 3098  
email: mrrhead@erols.com

Certified Teacher:

**K. Jenny Jones**, Certified Teacher/Fight Director SAFD  
2837 Hoff Ave.  
Cincinnati OH 45226  
(513) 321-1612  
email: KJBRI@msn.com

Fight Director:

**Geoffrey Alm**, Fight Director SAFD  
10557 Dayton Ave. N  
Seattle WA 98133  
(206) 361-5179  
email: gbald@juno.com

Fight Master:

**Erik Fredricksen**, Fight Master SAFD  
1425 Textile Rd.  
Ann Arbor MI 48108  
(313) 647-2296 wk  
email: Erik.Fredricksen@  
mailgw.uprod.music.umich.edu

We have listed the addresses of the reps and their phone numbers and e-mail addresses so that you will all hopefully feel enabled to contact your representative with questions, problems or other issues of interest. It probably needs to be stressed that these membership representatives are now VOTING MEMBERS OF THE EXECUTIVE COMMITTEE. So please, do not hesitate to let your voice be heard. Give them a call, or an e-mail or whatever.

## A Note to Fight Directors from Fight Master J. Allen Suddeth

I want to personally invite you to attend the Celebration Barn Annual Performer's and Fight Directors' Workshop. **No other workshop focuses on the practical and business aspects of fight directing like we do.** No other workshop offers you a pool of actors to work with, in-depth scene study, the opportunity to work with two nationally recognized Fight Directors, and personalized guidance for your fight directing career.

As much as this workshop is designed to help you work on your choreographic styles, it is also a **process of self-discovery**. By being able to compare and contrast your efforts against your fellow students' work during nightly critique sessions, and by researching your own approach and style of fight directing, you'll have a unique opportunity to refine your artistic eye.

The environment at the Barn is supportive, and designed to help strengthen, and enliven your skills. Whether you stage fights professionally, or at a University; whether you

work in a small theater, or an Equity A house; whether you have staged hundreds of fights or only a few, this workshop will challenge you and kick the rust off your technique, and send you away with a new appreciation of the art of fight directing.

Finally, what seems to be most exciting to our students, and why some return many times, is that the focus at this workshop is the theatrical experience as a whole. This is not a workshop designed to "slin g steel", but rather one geared to an ever-changing, competitive, real world theater experience. Fight directing is about creating safe, effective scenes of violence for performers, usually under adverse conditions. Our point of view is that the Fight Director's job is not to create complex sequences better suited to the classroom, but to guide actors through the complex process of learning, then performing a fight. It is no longer enough just to be a choreographer, which is why the skill of directing performers in scenes of violence is a rare one.

continued on last page

## Coyote Query...

In the last issue, I asked for descriptions explaining the activity pictured below. The winning entry this issue comes from an individual identified only by his/her e-mail address of "limey@idt.net":

"Contrary to western stereotypes, the Japanese ritual suicide of "hare-kari" was not always a somber event. In this woodcut from the Tokugawan Era, we see a Shogun "hare-ku" pulling his own intestines out while cavorting gayly in his wife's dress - thus introducing some welcome levity into an occasion that might otherwise be depressing and dull."

Thanks limey. For the next Coyote Query, I ask the following question: "What was your most mortifying moment in stage combat?" You can drop me an e-mail at:

ddoersch@machine1.hfn.net, or via snail mail at:

David Doersch  
109 Tendril Court  
Williamsburg, VA 23188

### ANYONE WHO MAY BE INTERESTED IN WRITING AN ARTICLE FOR THE FIGHT MASTER JOURNAL...

THE FIGHT MASTER is published twice a year.

Articles and letters for THE FIGHT MASTER are accepted at anytime.

Articles intended for inclusion in the Spring/Summer issue must be received by Nov. 1.

Articles intended for inclusion in the Fall/Winter issue must be received by July 1.

Submissions to The Fight Master should be sent to

UNLV Dept of Theatre  
Attn: Linda McCollum  
4505 Maryland Parkway  
Las Vegas, NV 89154-5044

Fax 702 895 -0833      mcollum@ccmail.nevada.edu

Submitted material will be edited for clarity and length. Articles will be accepted for consideration on all aspects related to Stage Combat. Regular features will include articles on history, teaching, health and safety, fight direction, techniques, weaponry and book reviews. The Editors encourage articles reviewing fight choreography on stage and in film and television and reports on workshops/activities both here and abroad. Submitted articles average 5,000 words. Articles should be typed, and include a short biography, 100 words or less, about the author. Please include your address, phone/Fax and email address in your correspondence.

### WORKSHOP ANNOUNCEMENTS

The 'Mane' event if taking the Grand Tour this year is 'The Lion in Summer'.

A two day stage combat workshop in London featuring Eric Fredricksen, John McFarland, Richard Ryan and Bret Yount.

Weapons will be many and varied. Come and have a rip roaring time. Workshop dates : August 8th & 9th 1998. Cost 100 GBP

10% discount for SAFD/BASSC members

15% discount for early registration (payment received by July 1st)

For further details please contact : Swordsman@compuserve.com

or phone +44 181 352 0605

### Or in America...

Marymount London Drama Program Stage Combat Summer Workshop

Sponsored by the Marymount College Office of Study Abroad

June 3-7, 1998 at Marymount College, Tarrytown, New York

This workshop, held on the Marymount College campus in Tarrytown, New York, will focus on Rapier and Dagger, Shaolin Staff and Unarmed Combat.

Instruction will be provided by Richard Ryan, Master-at-Arms of the Royal Academy of Dramatic Arts; Wolf Christian, Michael Chin, and guest combat pro Dale Anthony Girard.

The cost of the 5 day workshop is \$350. (Housing and meals are additional.) Combat weapons are provided.

For application, contact:

Melissa J. Martin, Director, Study Abroad Program  
Marymount College  
100 Marymount Avenue  
Tarrytown, NY 10591 USA  
Tel: 1-888-MMC-INTL  
Fax: 914-631-3261

E-mail: martin@mnc.marymt.edu

<http://www.marymt.edu/~studyab/drama/workshop.html>



To All Regional Workshop Coordinators and SAFD Certified Teachers:

I am putting together a packet containing info on all upcoming regional workshops and SAFD recognized classes. This packet will be available to all students attending the 1998 NSCW. If you would like to be included in this packet. Please send me a hard copy either by snail mail or email by July 1st.

Note, only workshops following SAFD guidelines and classes taught by SAFD Certified Teachers and/or SAFD Fight Directors are eligible for this service.

Thanks,  
Michael G. Chin  
NSCW Coordinator  
email: [Kleemcchin@aol.com](mailto:Kleemcchin@aol.com)



T H E C U T T I N G E D G E

# Letter to FD's from FM Suddeth...con't

e people who have attended this workshop over the past 6 years have been unanimous in their praise for this blend of artistic challenge and real-world perspective.

I hope you'll consider joining us for the 1998 session at the Barn. I promise your skills as a choreographer, as a director and most important, as a theatre artist will receive a work-out that will

revive them and send you back into your future work renewed.

- The instructors for this workshop are: J.Allen Suddeth, Rick Sordelet and Mark Olsen, and the dates are June 7-19. For information, call Carol Brett: 207-743-8452.

# USA Stunt Workshop Reminder

**Fight Master David Boushey** and his remarkable cadre of Stunt Professionals are once again gearing up for a dazzling workshop in the Pacific Northwest. The United Stuntmens Association Annual Stunt Workshop is a robust workshop of practical, useful and damned fun offerings, including: rappelling, equestrian stunts, rock climbing, high falls, precision driving, fighting skills, and lots

more.

The workshop will run from June 8-27. The tuition is \$1600 with a \$500 deposit due no later than May 1 to secure a place. Interested parties may contact the coordinator of the workshop, Maestro David Boushey at:

David Boushey  
2723 Saratoga Lane  
Everett, WA 98203  
(425) 290-9957

or via e-mail at:  
BUSHMAN4@prodigy.net

## The Cutting Edge

is concocted bimonthly by  
David Doersch.

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Submissions should be sent to:

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Williamsburg, VA 23188



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