

Marshall University

Marshall Digital Scholar

The Cutting Edge

The Society of American Fight Directors

2-2004

The Cutting Edge, January/February 2004, Vol. 14 Issue 1

The Society of American Fight Directors

Follow this and additional works at: <https://mds.marshall.edu/cutting>



Part of the [Acting Commons](#), [Other Theatre and Performance Studies Commons](#), [Performance Studies Commons](#), and the [Theatre History Commons](#)

Recommended Citation

The Society of American Fight Directors, "The Cutting Edge, January/February 2004, Vol. 14 Issue 1" (2004). *The Cutting Edge*. 70.
<https://mds.marshall.edu/cutting/70>

This Newsletter is brought to you for free and open access by the The Society of American Fight Directors at Marshall Digital Scholar. It has been accepted for inclusion in The Cutting Edge by an authorized administrator of Marshall Digital Scholar. For more information, please contact zhangj@marshall.edu, beachgr@marshall.edu.

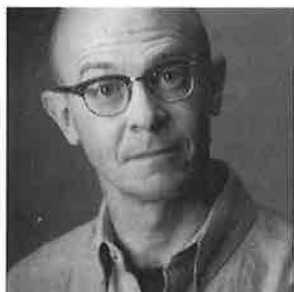
The Cutting Edge

DEDICATED TO IMPROVING THE QUALITY & SAFETY OF STAGE COMBAT



ELECTION RESULTS: 2004-2007 SAFD MEMBER REPRESENTATIVES

The staff of The Cutting Edge would like to congratulate the newly elected 2004-2007 Member Representatives. These individuals are your voices, as Society members, when it comes to decisions involving the directions the organization takes - they are here for you. They attend the annual officers meeting, serve as members of the Grievance Committee and the Governing Body, and provide leadership for their respective membership groups. Please take advantage of their ability to inform the Governing Body of any positive feedback you have, or things you would like to see addressed within the organization. Kindly remember that Member Reps are volunteer positions which, while rewarding, are neither glamorous or easy, and we thank them for their commitment and generosity to the Society of American Fight Directors.



FIGHT MASTER REPRESENTATIVE

DREW FRACHER

Friends and Colleagues,

I am thrilled to once again represent the Fight Masters on the Governing Body and pledge to uphold the best interests of the entire membership in doing so. Thanks to my fellows for their confidence and support.

Drew Fracher, FMRep@saafd.org

DREW FRACHER is a Fight Master of the Society of American Fight Directors. His work as a Fight Director has been seen at theatres throughout the United States, including Actor's Theatre of Louisville, Missouri Repertory Theatre, Cincinnati Playhouse in the Park, The George Street Playhouse, the Repertory Theatre of St. Louis and the Alabama, Georgia and Kentucky Shakespeare Festivals and Shenandoah Shakespeare Express.

Recent fight credits include KING LEAR, MACBETH and HAMLET at the Alabama Shakespeare Festival, MACBETH for the Human Race Theatre Co., HAMLET and ROMEO AND JULIET at the Georgia Shakespeare Festival, THE THREE MUSKETEERS at the Repertory Theatre of St. Louis, OTHELLO and HAMLET at the Actor's Theatre of Louisville and the world premiere of THE DEAD EYE BOY and MEN ON THE TAKE at Cincinnati Playhouse in the Park.

He is a Master Teacher of stage movement and combat, instructing students at training programs and universities across the United States and internationally. Mr. Fracher is an honorary member of the British Academy of Dramatic Combat, the British Academy of Stage and Screen Combat and the Nordic Stage Fight Society. Mr. Fracher served as a Master Teacher at the first International Stage Combat Workshop, held in London, England. He travels to London annually to teach and he was recently an adjudicator for the annual Prize Fights at the Royal Academy of Dramatic Arts. He serves as a Master Teacher for the Nordic Stage Fight Society and coordinated the first teacher training program for that organization.

Also a director, his credits include ZORRO and A SENSE OF PLACE for the Ensemble Theatre of Cincinnati, ALL I NEED TO KNOW I LEARNED IN KINDERGARTEN for the New American Theatre, MACBETH for the Human Race Theatre Co., MACBETH and A MIDSUMMER NIGHT'S DREAM for the Cincinnati Shakespeare Festival and HENRY IV, 1 for the Georgia Shakespeare Festival and BACH AT LEIPZIG at Florida Stage.



FIGHT DIRECTOR REPRESENTATIVE

SCOT MANN

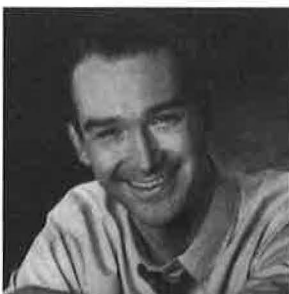
Greetings one and all! I am excited and humbled to serve as Fight Director Representative for another term.

continued on page 2

The growth of the SAFD over the last few years coupled with important developments in union relations are exemplary of an organization that is gaining in momentum. With this momentum comes an ever increasing need for input from you, the membership, the life blood of the organization. At the Fight Director level an important relationship exists between the SAFD and the highly competitive world of the entertainment industry. I believe our pooling of resources and information is unique in this environment, especially in the select field of professional fight direction. I encourage you to contact me often with concerns about not only the SAFD, but relationships with producers, artistic directors, directors, managing directors, and performers. You are our strongest resource!

Scot Mann, FDRRep@safd.org

Scot is a Certified Fight Director and Teacher through the Society of American Fight Directors, Certified Teacher through the British Academy of Stage and Screen Combat, founder of the Atlanta Stage Combat Studio, and Assistant Professor of Acting and Movement at the University of Southern Mississippi. He has choreographed, performed and coached theatrical violence with such companies as The Alliance Theatre Company, Alabama Shakespeare Festival, Georgia Shakespeare Festival, Shakespeare Santa Cruz, Hippodrome Theatre, Seaside Music Theatre, The Asolo Conservatory, The North Carolina School of the Arts, and various MFA programs around the southeast. He also served as an instructor for the British National Stage Combat Workshop in, and the Lion in Summer and Lion in Winter workshops. As an actor Scot has appeared with the Georgia Shakespeare Festival, Alabama Shakespeare Festival, New American Theater, New American Shakespeare Theatre, Atlanta Opera, and Motion Capture for the interactive DVD game *Dungeons and Dragons*, *The Scourge of Worlds*.



**CERTIFIED TEACHER
REPRESENTATIVE**

NEIL MASSEY

Thank you all for your vote of confidence in electing me Certified Teacher Representative. I am honored to accept this position and hope to serve you to the best of my ability. I look forward to establishing a dialogue with you to find out your thoughts, concerns, and ideas for our role in the SAFD. This is an exciting time in the organization for teachers with new workshops offering more

opportunities for us to both teach and learn. Together we can continue to make our great Society even better.

Neil Massey, CTRep@safd.org

Neil has been studying and performing stage combat for over 15 years. This has given him the opportunity to act or stage (or both) fights all over the country in Shakespeare festivals, outdoor dramas, touring shows, and regional theatres. Neil currently resides in the Chicago area, and is an accomplished swordcutler. His business, Rogue Steel, has become one of the foremost suppliers of stage combat equipment in the country. As assistant coordinator for the Winter Wonderland Workshop, Neil helps organize one of the largest SAFD regional workshops in the country. He has been a guest instructor at Columbia College, Roosevelt University, Marymount College, and the Royal Academy of Dramatic Art.



**FRIEND/AC/AAC
REPRESENTATIVE**

AL FOOTE III

I'm honored to have been chosen to serve for another term as your member representative. There are always changes and improvements being made to the Society and we need a strong voice to ensure that our needs are known. To that end, PLEASE let me know if there is anything that you feel needs to be addressed or changed. Without your input, I can only make decisions based on my own opinions and those who do make their thoughts known. At some point this winter, you will be receiving a survey to get an idea about how you feel the SAFD is serving your needs. Keep your eyes peeled!

Al Foote III, ACRep@safd.org

Al is an actor, choreographer and teacher in New York City. Favorite roles include Woof in "Hair", Martini in "One Flew Over the Cuckoo's Nest" and the Porter in "Macbeth." As a choreographer, Al has worked on productions of all the usual suspects — Romeo & Juliet, Macbeth and Hamlet — as well as off-off-Broadway productions and independent films.

Al also works as videographer for the NSCW in Las Vegas and is working on other video projects from behind the lens.

Teacher Training Workshop Update

SAFD NSCW Teacher Training Workshop

July 1 - 23, 2004

North Carolina School of the Arts in Winston-Salem, NC.

Co-coordinators: Dale Girard and Richard Raether.

Additional Faculty: J. Allen Suddeth

Tuition \$2,200.

We realize that the application deadline is getting close, and appreciate your patience as we iron out the final details. A downloadable TTW application form is currently being created and will be available on the SAFD website no later than Feb 1, so please keep checking www.safd.org/NSCW/NCSA/TTW.html for additional information. In the meantime, please know that your application requirements will consist of the following;

- Letter of intent.
- Complete curriculum vitae and/or professional resumes (including evidence of any teaching experience).
- Proof of Actor/Combatant status in the SAFD for a minimum of five years.
- Documentation showing that the applicant has passed and is current in all recognized movement disciplines. (Rapier & Dagger, Sword & Shield, Broadsword, Knife, Unarmed, Smallsword, Quarterstaff, Single Sword)
- Evidence of undergraduate degree in performance studies or equivalent training.
- Photo copy of current First Aid and CPR Certificates from the American Red Cross, American Heart Association and/or other such qualified certifying bodies recognized by the Governing Body.
- Supportive materials that help demonstrate an advanced skill level in the performance of the stage combative arts.
- Letters of recommendation from the following:
 1. An SAFD Fight Master
 2. An SAFD Fight Director and/or Certified Teacher
 3. An employer from a professional choreography or teaching job

In addition to a checklist of the above, the downloadable form will also include important information regarding deposits, housing, addresses, and deadlines. For this reason, please do not submit any application materials without first downloading the application form.

Your application packet must be postmarked no later than March 1, and must include all the information above. Please note that all items, including letters of recommendation, are expected to be included. Do not submit information separately, but make sure that all information is sent in one packet.

Again, thank you for your patience. If you have any questions regarding the above application requirements, please contact TTW Co-Coordinator Richard Raether (rraether@mac.com) and Dale Girard (FightsGuy@aol.com).

Sincerely,
Angela Bonacasa
SAFD Secretary

'Safety, first. Elegance, second. Violence, a very distant third.'

In Honor and Gratitude of Paddy Crean: 1910-2003



Patrick "Paddy" Victor Crean passed away 9:30 a.m. December 22, 2003 at People Care, Stratford, where he had been a resident for the past three years. Born in England in 1910, the only son of Dr. Thomas Crean, Paddy was raised in a world of grace and privilege. Sent by his family to Ceylon (Now Sri Lanka) at 18 to learn the tea trade, he soon returned home and enlisted in the army. He had risen to the rank of corporal and was becoming known for his skill at fencing competitions, when a chance meeting with actor Seymour Hicks made him realize he wanted to go into the theatre.

One of his earliest roles was in *The Legends Of Don Juan* (1932) and when a scene called for some sword-fighting, Paddy suggested how it might be done. This began a career of choreographing fights for stage and film around the world, working with some of the greatest actors of his time, including John Gielgud, Laurence Olivier, Alec Guinness, Douglas Fairbanks Jr., Ralph Richardson, Christopher Plummer, and Paul Scofield. Although his name does not appear in the credits, Paddy choreographed the sword-fights for the 1948 Laurence Olivier film of *Hamlet*. Olivier wanted some changes in the fights; Mr. Crean refused and found himself out of a job. "I was probably a bit too cocky," he told the *Toronto Star* some 35 years later.

One of the more significant professional relationships in Mr. Crean's life occurred when he was hired to be Errol Flynn's stunt double and fight director in *The Master Of Ballantrae*. Flynn and the thrice-divorced Crean discovered they shared an affinity for high living and were constant companions for five years. During that period, Flynn did much of his work in forgettable Italian costume epics and Crean was obliged to work under the pseudonym Patricio Creani to avoid the stringent labour laws.

Paddy returned to England in 1957, playing the lead in the TV series *The Black Arrow* and doing more stage work until, in 1962, director Peter Coe brought him to

Stratford to design the fights for his production of *Macbeth*, starring Christopher Plummer. Although Crean initially had doubts about living in Canada, after his second season at the festival, he decided to make Stratford his home. He was the Festival's Fight Director for twenty-one years, and occasionally took small roles acting, until he retired after a production of *Macbeth* in 1983. Paddy returned from retirement in 1988 to assist fight director Jean-Pierre Fournier for *The Three Musketeers* directed by Richard Ouzounian.

In 1970, from his love for the poetry of Rudyard Kipling, Crean created a one-man show called *The Sun Never Sets*, which was performed Stratford's Avon Theatre. It became his signature piece which he performed at both the Stratford and Shaw Festivals over the next fifteen years.

During his two decades choreographing on the Stratford Festival stage, Paddy Crean changed the face of stage combat throughout the English-speaking world. Crean's philosophy (unique at the time) was that all fighting on stage must be rooted in the reality of the character and his situation. "Each move must have meaning," he told the *Toronto Star*. "Fighting is full of thought. You've got to have a story going along in your mind, or else it's just garbage."



His skills as a fight director and his style of teaching have been the basis of four fight societies in the world, and he has been acknowledged as the Father of Modern Fight Direction. The Society of British Fight

Directors codified Crean's guidelines, and dubbed him a fight master, a title he also held with Fight Directors Canada. Crean was also an honorary member of the Society of American Fight Directors.

"Paddy changed the way fights were done in the theatre," said John Brogan, a fight director who worked extensively with Crean in his later career. "Paddy's rule was that the fight action had to come from the context of the play,

and he also personalized it to suit the actor: he had a very safe approach, and his guidelines on how to handle swords ended up being adopted as the guidelines used around the world."

In acknowledgment of Mr. Crean's legacy and contribution to the field of stage combat, a group of fight directors from around the world (under the International Order of the Sword and Pen) created the Paddy Crean International Stage Combat Workshop held annually. "The Paddy," based in Banff, Alberta, will be held this year in Brisbane-Toowoomba, Australia, July 12-17, 2004.

In 1981, his autobiography, *More Champagne, Darling!* was published. A true

romantic and raconteur, Paddy is much loved by many and has influenced many more.

He is predeceased by his father Tommy, his mother Victoria, and his sister Carmen. Although he has no immediate family of his own, he leaves his chosen family, John, Ina, Dorothy and Siobhan Brogan (Stratford/Delta), Elizabeth Shepherd, (Toronto), Anna Korda-Crean, (Italy), Jean Pierre Fournier (Alberta), Jonathan Howell (England), Patricia Moorehead (Ireland) and many, many others to mourn his loss. A funeral service



was held on Saturday, December 27th at the W.G. Young Funeral Home. Donations to P.A.L. or the Actor's Fund in lieu of flowers will be graciously accepted and can be made through the funeral home. W.G. Young Funeral Home 430 Huron Street Stratford 271-7411. References:

Toronto Star, Stratford Beacon Herald, Fight Directors Canada, CBC News Online, International Order of the Sword and Pen.

A Fine Man Who Will Be Greatly Missed

SAFD Executive Director Julia Rupkalvis is generously

starting a Paddy Crean Memorial Fund. How the fund shall be awarded is still under consideration and will be announced this summer at the Society's National Membership Meeting. Fight Directors Canada is looking to put together a memorial for Paddy sometime in the late spring or early summer (www.fdc.ca)

Remembering Paddy Crean

A few individuals were directly contacted and asked if they had any memories they cared to share about their experience of Paddy. Erik Fredricksen, Brian Byrnes and J. Allen Suddeth generously shared the following.

Founding member and former president of the SAFD Erik Fredricksen met and began working with Paddy Crean in 1972, as the recipient of a Tyrone Guthrie Award to study in Stratford. Shortly afterwards, he worked with Paddy on the Broadway production of *Cyrano* starring Christopher Plummer, sharing the show's fight credits (Mr. Plummer received a Tony for his performance). Erik worked in many venues with Paddy over the years, including Canada, New York, Minneapolis, Florida, and Pennsylvania. "Paddy taught the kind of lessons that are rare and ultimately the most effective. The lessons that have to do less with technique and more with people--the lessons, that if you are lucky, you occasionally find you have learned while in the process of doing. He was my mentor, my friend, and--as I stated at an evening honoring him at the Shaw Festival a few years ago--my father. He has been a constant in my life and will ever be thus".

Prominently placed in Erik's office is a picture Paddy drew of "Virgil", the 18 pound cat Erik had for many years that Paddy loved and still recalled only a few years ago. Behind Paddy's house in Stratford where the union jack proudly flew, is a flag pole set in concrete honoring Paddy's beloved "Charlie" that he and Erik installed in the 70's. "I've always believed that a real measure of humanity can be found in the man responds to animals--Paddy met and exceeded the measure in that regard as well."

Paddy's presence is with all of us, he continues to teach and inspire now as always.

--Erik Fredricksen

I had the great fortune to work with him. At my very first National Workshop, Memphis 1986, he was there teaching a few master classes -- "Close Quarters fighting" and the like --- light, bright, sabre work.

I had the opportunity to test in Spring 1987 with Patrick as the adjudicator. That's when I was training and working intensively with Allen Suddeth, Richard Raether, and Rick Sordelet. Ricki Ravitts and I tested together -- it was a blast.

Patrick was one of Allen's primary mentors, Allen has been my mentor, so Paddy seemed like my grandfather for swordplay.

In the Fall 1988, I had another opportunity to work with him -- this time for two weeks of private study up in Stratford. Susan Eviston-Dunn (then Susan Vagedes) and I traveled to Stratford as a duo to work with him. It worked out well for him at that time, because he could give us assignments, watch us work, give suggestions, etc... Needless to say, he was on his feet a lot with us, working drills and combinations. Even at that time in his life, he had one of the best touches with a blade that I have ever come across.

Our typical day: Meet at Paddy's house around 9:30 for tea and biscuits (cookies). Talk about fight directing, and whatever for a bit. Make our way to the "gymnasium" at the church around 10:30 or so. Sometimes we were able to work-out at the Stratford Theatre -- in one of the rehearsal spaces. Around 1:00 or so, we would take Paddy to lunch, chat some more. After lunch, workout for maybe an hour or so. Paddy would then give us a home-work assignment for us to prepare for the next day -- and off we'd go.

While we were there, we were able to see all the shows at Stratford. Playing that summer was *Richard III*, *Taming of the Shrew*, a couple other plays, and fortunately -- *The Three Musketeers* [the same as mentioned earlier] - I think we saw Musketeers three times.

It was, in a word -- a privilege -- to meet and work with him. A man who was generous of spirit, who looked for the tiniest beautiful details in life, and the only man I've ever met whom I would call "Dashing".

-- Brian Byrnes

As to my memories of Paddy, they are wide and varied. Briefly, I met Paddy when he came to teach stage combat at Ohio University in 1973-74 (arranged, by the way, by Mr. Fredricksen). We worked together for ten weeks, I as his assistant teaching 4 classes a day, and I learned an enormous amount from him, both in class, and in the local taverns. One of my favorite memories is that at the end of each day's classes, we would usher out the final students, and Paddy would turn to me and say, "All right, let's you and I fight!" For the next 15 minutes or so, we would perform the day's choreography at lightning speed, over and over. Remember, at that time he was 66 years old, and I was 19! He was still quite agile, and would run me around the studio. He certainly was a major influence in my career, and opened a whole new world of style, technique, and insight to me which has lasted through a 30 year career. My hat's off to Paddy, a true gentleman.

--J. Allen Suddeth



**Patrick "Paddy" Victor Crean
1910-2003**

Regional Reports

Mid America Region

Iowa, Kansas,
Minnesota,
Missouri, Nebraska,
North Dakota,
South Dakota



By Payson
Burt

Iowa City, Iowa

In October, **Jason Tipsword** fight directed "Green Girl" at the University of Iowa Theater. Throughout the last semester he worked on a show for UI dance called "piece" for which he wrote the story (based on several Irish myths) and did the fight direction. It was performed at the Space/Place theater on the University of Iowa campus.

Manhattan, Kansas

Benaiah Anderson is choreographing "Macbeth" for the upcoming Spring Semester at Kansas State University. He has also been cast as Malcolm, rehearsals beginning late in February. Benaiah just finished choreographing and performing as Peter in Stephen Sondheim's "Company" which features a fairly substantial Karate fight scene. The actors were very dedicated to rehearsing so there were no injuries. Their comedic timing was great, and helped bring the choreography to life. Benaiah is planning to graduate in May and move to Denver to work with FD/CT Geoff Kent. When not working with Geoff, he will spend time in Dennis Graves' shop learning about the maintenance and manufacture of edged weapons.

St. Paul, Minnesota

Anjia "Anj" Kozel Olsen just finished a local movie titled, "Drowning" where she played the older daughter of a bigoted father. She also choreo-

graphed two street fights (performing in one of them) out at the Minnesota Renaissance Festival. She will be graduating from the University of Minnesota this next May with a master's in Public Affairs. After that she plans on re-entering into the acting realm for legitimate theater.

Twin Cities, Minnesota

Galway McCullough relocated to NYC in August. He attended the Summer Sling and moved in two blocks away from Ricki Ravitts in September. In addition to other "non-combat work," since arriving he has choreographed the fights for the Sweet William Theatre Collective's inaugural production of "Parts Unknown," and performed several fights in the martial arts indie feature film "Dinner with an Assassin." He is currently taking Ricki's knife SPT class, and looking for more work.

Kansas City, Missouri

Richard Buswell recently completed choreography for "West Side Story" at Jefferson County North High School, "Carousel" at Shawnee Mission Northwest High School, and "An Empty Plate in the Cafe du Grand Boeuf" at TBA Players. He's currently choreographing fights for "Man of La Mancha" at City Theatre of Independence, "The Night Thoreau Spent in Jail" at Shawnee Mission Northwest High School, and "Richard III" at Lee's Summit High School. He will conduct an Intro to Combat workshop as part of the Missouri Thespian Conference January 9th and 10th. Richard continues to operate KC Stage Magazine out of Kansas City, MO. (<http://www.kcstage.com>)

Martin English is teaching stage combat to the Masters students in the MFA program at the University of Missouri - Kansas City (UMKC). In January, William Warren and Martin will be choreographing the fights for

the UMKC production of "The Illusion." Also in January, the two of them will be choreographing the fights for the Coterie Theatre's production of "After Juliet." In April they will choreograph the fights for the Kansas City Lyric Opera's production of "Don Giovanni."

Northwest Missouri

Bart Pitchford has just finished a production of "Hedda Gabler." In order to serve the ultra realistic style for which the director was aiming, Bart used Kentucky muzzle loading percussion cap pistols. The gun play gave him a chance to hold a gun safety workshop with the students and to teach two students how to correctly and safely load and fire blackpowder for an indoor show. The results were successful. Bart is also holding an 8 hour workshop day for his students to learn the basics of unarmed and rapier & dagger. He is hopeful about his efforts to gather individuals interested in traveling to some of the regional workshops or to National.

St. Louis, Missouri

Michael Monsey has spent the last year training with a group of skilled people in action stunts for film, stage, & video called Midwest Action Team. (www.midwestactionteam.com) He helped choreograph Washington University's "All's Well that Ends Well", and choreographed the violence for MacWilliams College's "Romeo & Juliet" which included knives, unarmed, rapier, and a gunshot. In November, Michael choreographed a short, simple, and comical sword fight & unarmed fight for the four lovers in a shortened version of "A Midsummer's Night Dream" for the Parkway South Middle School. Michael attended a week-end Anthony De Longis sword (and whip) workshop in Rockford, IL, noting "Anthony made it fun while giving valuable skills." During Halloween, Midwest

Regional Reports

Action Team performed in a haunted forest using broadswords and lots of acting. "One of us twirled a q-staff that was on fire. People loved it." In January, Michael will perform comical violence of the Renaissance with Midwest Action Team at a cosmetologist's convention. Also in 2004, he will choreograph the violence for a "West Side Story" rumble, a bar brawl in a western "Taming of the Shrew," a rape in "The Fantasticks" (directed by his wife), and a sword fight for "I Hate Hamlet." It will be his third time choreographing a production of "I Hate Hamlet."

New England Region

Connecticut, Maine,
Massachusetts,
New Hampshire,
Rhode Island,
Vermont



**By Richard
Hedderman**

In Boston this past summer, **CT Robert Walsh** staged the fights and played Macduff to Jay O. Sanders's *Macbeth* for Commonwealth Shakespeare Company. **A/C Ted Hewlett** served as Fight Captain. CT Walsh continues teaching duties

at Brandeis University, Boston University and American Repertory Theatre's Institute for Advanced Theatre Training at the Harvard/Moscow Art Theatre School. He continues to rank as the only Certified Teacher currently based in New England, **CT Robert Westley** having recently relocated to Philly.

Advanced A/C and New England Regional Rep Richard Hedderman directed fights for *True West* at Portland Stage Company with action film star Don Harvey ("Casualties of War," "Die Hard 2") in the role of Lee. He also staged fights for *I Hate Hamlet* at Penobscott Theatre Company in Bangor, and *Taming of the Shrew* at North Shore Music Theatre. He's also been busy in Milwaukee directing fights for *Macbeth* and *Arms and the Man* at the University of Wisconsin-Milwaukee, and for *As You Like It* with Milwaukee Shakespeare Company. In October, he taught an unarmed program for the intern core at Milwaukee's Skylight Opera Theatre. Other recent fight credits include *The Tempest*, *Peter Pan* and *One Flew Over the Cuckoo's Nest*.

A/C Leslie Pasternak reports that she "beat and crucified" one of her students in a well-received production of *Corpus Christi* at Northeastern University where she

teaches Theatre History, Theory and Improv.

A/C Al Elkins, based in Newport, Rhode Island, trained actors and choreographed the fights for *Moon Over Buffalo*, and is otherwise recuperating from a minor wrist injury which he's hoping won't impair his swashbuckling for much longer.

Over the past several months, Boston-based **A/C Meron Langsner** has been busy directing fights in both Boston and New York for multiple productions including *Two Gentlemen of Verona*. Venues include Ensemble Studio Theatre and Boston Playwrights' Theatre. He also assisted **CT Robert Walsh** on a production of *Hamlet* at Maine's Bates College. Meron recently published a paper on Martial Arts in the Brandeis Graduate Review at the following URL: <http://www.brandeis.edu/gsa/gradjournal/2003/>.

Fight Master J. Allen Suddeth's National Fight Directors Training Program again met with its usual success at the Celebration Barn Theatre in South Paris, Maine. Dates for the '04 program are June 11th through the 24th. For more on this unique and exceptional training experience, go to the following website: www.celebrationbarn.com.

Welcome Bret Yount, the new International Regional Rep!

Fight Master Richard Ryan has stepped down from the International Regional Representative post – many, many thanks to him for his wonderful service! The torch has generously been taken up by SAFD Certified Teacher and BASSC Master Teacher Bret Yount. Bret trained as an actor at the University of Arkansas and at the Guildford School of Acting in the U.K., where he won the Principal's Prize. He is a committee member of British Equity's Fight Director's Registry and the resident Unarmed Combat Master at RADA. He has taught at workshops in the U.S., Canada, Ireland and the U.K. His Fight Direction has been seen all over the world, recent credits including: *Loyal Women* (Royal Court Theatre, London), *Judah Ben Hur* (UCC, Singapore), *Double Top* (Hull Truck), *Neville's Island* (Theatre Royal, York) and *The White Devil* (Mercury Theatre, Colchester.) Bret also recently returned from working as Assistant Swordmaster on the Warner's Bros. epic, *TROY*. If you are a member of the SAFD outside of the U.S., or are visiting London, please drop Bret a line and let him know what you are up to – IntlRegRep@safd.org or swordsmen@compuserve.com.

Regional Reports

A CALL FOR SOUTH WEST REGIONAL REPRESENTATIVE APPLICATIONS

Interested in assisting regional and potential members with information about training opportunities, the SAFD and local events as well as representing the South West Region's interests and individuals to the Society? The Regional Representative position for the South West region (Arkansas, Louisiana, New Mexico, Oklahoma, and Texas) is currently open for interested and qualified members. An additional perk of being a Regional Rep is that your annual dues are paid. Please visit www.safd.org/regional.asp for an application form and see if you would like to serve the SAFD as a rep! Applicant Requirements are as follows:

Paid member since 2000 • Accessible email account • Current dues paid • Letter of Intention
Résumé and CV that reflects current work in the field • Letter of support from a senior member (A/Cs only).

Mail materials to: Payson Burt 4335 Van Nuys Blvd. PMB #195 Sherman Oaks, CA 91403

A call for Regional Representative Applications for all Regions

Often when a Regional Rep steps down there is a long span of time while applicants are sought, reviewed and replaced. In the interest of continuity, it would be great to keep a "running file" of people interested in RR'ing as interim, and possibly permanent, regional reps. Please see the above website for application information.

Annual Regional Membership Meetings

Great Lakes Regional Meeting with RR Jim Stark

Friday, January 30, 2004 at 1:30 pm, coinciding with the
Winter Wonderland Workshop.

Location: Columbia College, 72 E. 11th St., Chicago

Please drop in for the meeting even if you can't attend the workshop—the Society needs your feedback, input, ideas, concerns and expressive gestures. The workshop attendees will be eating their box lunches during this time, so bring a sack lunch of your own and make crumbs while we make conversation.

Please contact Jim at GLRegRep@safd.org for additional information.

Rocky Mountain Regional Meeting with RR Sandy van Bremen Cohen

Saturday evening, February 21st, 2004 coinciding with
the Rumble in the Rockies Workshop
Denver Center for the Arts, Denver, CO

Contact Sandy Van Bremen Cohen at
RMRegRep@safd.org for time and location

If you are unable to attend the meeting and have a specific question or comment you would like to be addressed, please email it/them to
RMRegRep@safd.org.

Minutes will be posted on the RM Regional website, for a hard copy please contact Sandy (801) 627-6903

SPT Adjudication Notification

A Request to Certified Teachers and Regional Representatives

A Request to Certified Teachers and Regional Representatives Certified Teachers, please consider notifying your Regional Representative and/or the Cutting Edge of upcoming SPT adjudication dates, times and locations. Regional Representatives, please communicate this information to your membership. It would be of great use to provide an opportunity for new and current member's work to be seen and supported. In addition, if there are members in the region who need to renew in the weapon(s) to be adjudicated, arrangements might be more easily made if they coincide with scheduled SPTs. Open, publicized SPTs can also provide a showcase of the strength of SAFD training,

Regional Reports

instructors and members for the professional theatre community and general public.

UPCOMING SPT ADJUDICATIONS

Denver, CO:

HOLLYWOOD SWASHBUCKLING

Instructor: Geoffrey Kent, SAFD Fight Director and Certified Teacher

Location: Denver Center Theatre Academy - Denver, CO

When: Tuesdays & Thursdays 6:30-9:00pm - 1/20/04 to 2/26/04 (6 weeks)

Cost: \$225 (+ optional \$35 SAFD test fee)

To Register: (303) 446-4892

More info: jefe@thefightguy.com

Website: www.denvercenter.org/education/ed_dcta_adults.htm

Classical and contemporary roles abound that call for this entertaining style of swordplay. Single sword is an excellent tool and rewards the actor with increased body awareness, a well-defined sense of center and the opportunity, "to suit the action to the word and the word to the action." This course will focus on the acting concepts, safety and believability required for performing staged blade play. Class concludes with a performance of choreographed fight scenes and a master class with an adjudicator from the Society of American Fight Directors. Students that pass the test will receive a certificate good for three years and credit for their resume. This class may fill up early so sign up soon!

Chicago, IL:

SAFD Broadsword SPT Adjudication January 25, 2004 11:00 A.M.

Adjudicator: Dale Girard

(Please note that renewals are available in the following SPT classes, if you are interested in renewing your status, or observing the SPTs, contact Angela directly using the information listed below.)

SAFD Unarmed SPT 1/18/04-4/4/04

SAFD Rapier & Dagger SPT 2/7/04-4/3/04

Instructor: CT Angela Bonacasa

Location: Actor's Gymnasium, Evanston, IL www.actorsgymnasium.com

For more information contact Angela Bonacasa directly at stagecombat@angelabonacasa.com or call (773) 485-3098.

NYC, NY:

SWORDPLAY has four SPT classes which began 1/5/04*

For test date, location and renewal information please contact Joseph Travers at (212) 726-2400, or visit

www.swordplaystagecombat.com

SAFD Quarterstaff Techniques

SAFD Rapier & Dagger

SAFD Knife Techniques

SAFD Unarmed

*Join for part two and renew your status, or finally put yourself to the test! (Must have at least 15 class hours with an SAFD Certified Teacher.)

Seattle, WA:

SAFD Knife SPT 1/11/04-3/14/04

Instructor: Bob MacDougall

For test date or renewal information please contact Deb Fialkow at 206-781-8348 or email dfialkow@comcast.net.

2004 WORKSHOPS:

It's never too early to start planning for a vacation when violence is involved!

RUMBLE IN THE ROCKIES IV

Instructors: SAFD Fight Master Dale Girard, SAFD Fight Director Geoffrey Kent, SAFD Certified Teachers Aaron Anderson, Angela "Hot Plate" Bonacasa and Robert "Trapper" Westley

Location: Denver Center for the Arts, Denver CO

When: February 21-22, 2004

Cost: \$150.00

To Register: (303) 446-4892

More info: jefe@thefightguy.com -OR- (303) 877-2670

Website: http://www.denvercenter.org/education/ed_dcta_adults.htm

We're back! After a two year hiatus, the Rumble in the Rockies returns for it's fourth installment. The Rumble provides students with an opportunity to study with multiple teachers in an intensive two day weekend workshop. Over a dozen unique mini-classes will be offered including Contemporary Violence, Hat & Sword, Landing the Blow: Contact Punches & Kicks, Samurai Swordsmanship, Swash up your Shakespeare, Fast, Furious and Hard: East VS West, Swashbucklin, to the Oldies, Three Stooges Battles, Whip Cracking, Gratuitous Kills or "Oh my god, how did they do that..." AND much, much more including a plethora of introductory classes various SAFD disciplines. This weekend stage combat fest is the perfect chance for an introduction to staged violence, continuing education for the performer or a challenge for the advanced student. Perfect for actors, teachers and directors alike. This workshop fills up fast so reserve your spot today!

"THE VIRGINIA BEACH BASH" The Virginia Stage Combat Workshop

Instructors: FM Richard Ryan, FM Dale Girard, FD/CT Mike Chin SAFD, FD/CT Scot Mann, FD/CT John MacFarland, CT James Brown, CT Dr. Michael Kirkland.

Location: Regent University Department of Theatre Arts

When: March 20 & 21, 2004

Cost: \$235.00 General Registration
 \$210.00 Early Registration (by March 7, 2004)
 \$200.00 Union Membership (AEA; SAG; AFTRA-please xerox union card)
 \$200.00 SAFD Membership
 \$185.00 SAFD + Union Membership
 \$110.00 One Day Registration
 \$100.00 One Day Early Registration (By March 7, 2004)
 \$ 90.00 One Day Union & SAFD Discount

More info: Contact: Dr. Michael Kirkland 575-226-4730, michkir@regent.edu

Website: www.Regent.edu

4 Interns Needed: Contact Workshop Coordinator

Proposed Classes: Contemporary Violence • Stylized Fighting • Axe handle • Double Stick • Hollywood Swashbuckling • Broadsword • Double Sword • Beat Discovery • The Reality of Reaction • Mismatched Weapons • Laban Action Verbs & Combat • 18th c. Smallsword • Quarterstaff • Lessac NRG States & Combat • Meisner & Combat • Pistol Safety • Unarmed vs. Knife • Knife vs. knife • Greek Sword & Shield • Shaolin Staff • Shaolin Knife • Shaolin Kicks • and more....! All participants are encouraged to bring their own personal stageworthy weapons; their use will be subject to instructor approval.

13TH ANNUAL STAGE COMBAT WORKSHOP @ LOUISIANA TECH

Instructors: Multiple teachers from around the world

Location: Ruston, LA

When: April 9th thru 10th, 2004

Cost: \$100.00 (\$125.00 after March 24th)

To Register: (318) 257-2930

More Info: mguinn@latech.edu

Website: <http://performingarts.latech.edu/theatre/scwwweb/scw.html>

The Granddaddy of all SAFD regional workshops: two days, five classes a day, ninety minute classes. Classes from last years workshop: Double Stick, Music and Fights, Shaolin Staff, Advanced Throws, Broadsword Fundamentals,

2004 WORKSHOPS

Rapier and Dagger advanced work, SAFD Knife Fight, Rapier and Buckler, Katana Advanced blade work, Advanced Smallsword, Laban Analysis applied to Kung Fu Forms, Whips for Dummies, Gun Workshop, Basic classes (rapier and dagger - broadsword - quarterstaff - unarmed techniques), Swashbuckling Hollywood Style, Tomahawk and Knife.

SAFD NATIONAL FIGHT DIRECTOR TRAINING PROGRAM @ THE CELEBRATION BARN THEATRE

Instructors: SAFD Fight Masters Allen Suddeth & Richard Raether with SAFD Certified Teacher Mark Olsen and filmmaker A. C. Weary

Location: South Paris, ME

When: June 12th to 25th, 2004

Cost: Fight Directors \$1,650.00, Directors \$1,650.00, Actors \$1,350.00

To Register: 207-743-8452

More Info: nyfgtdirctr@aol.com

Website: www.safd.org/fdw.asp -OR- www.celebrationbarn.com

"Simply the only place I know of to get intensive training in Fight Direction. Participants in the Actor's workshop will be challenged as actors in ways you can only imagine. The newly added directors workshop is an amazing opportunity to learn how to interact with fight directors and get more from your fights. A must stop on the workshop tour." - Geoff Kent

SAFD NATIONAL STAGE COMBAT WORKSHOP @ UNIVERSITY OF NEVADA, LAS VEGAS

Instructors: SAFD Fight Masters, Fight Directors and Certified Teachers TBA

Location: University of Nevada, Las Vegas - Las Vegas, NV

When: July 12th to 30th, 2004

Cost: TBA

To Register: mccollum@ccmail.nevada.edu

More Info: NSCWCoordinator@safd.org

Website: www.safd.org/NSCW/index.html

Join the SAFD for three weeks in Las Vegas for training in three SAFD disciplines culminating in Skills Proficiency Tests. In 2004 workshops will be offered to both basic and intermediate students. Exact SAFD disciplines TBA.

SAFD NATIONAL STAGE COMBAT WORKSHOP @ NORTH CAROLINA SCHOOL OF THE ARTS

Instructors: SAFD Fight Masters, Fight Directors and Certified Teachers TBA

Location: North Carolina School of the Arts - Winston-Salem, NC

When: July 5th to 23rd, 2004

Cost: TBA

To Register: 336-770-3236

More Info: fightsguy@aol.com

The Summer Session in Stage Combat (SSISC) focuses on familiarizing students with the basic techniques for safe, effective stage combat. Placing emphasis on a non-violent approach to stage violence, participants will learn to perform fundamental techniques in the eight basic fight disciplines recognized by the Society of American Fight Directors (Unarmed, Rapier & Dagger, Sword & Shield, Quarterstaff, Knife, Smallsword, Broadsword & Single Sword). This is a non-SPT workshop.

STAGE COMBAT WORKSHOPS AROUND THE WORLD

THE PADDY IN OZ, 2004: "HISTORICAL FIGHTING AND PERFORMANCE"

Instructors: Steven Hand (AUS), Ramon Martinez (USA), Brad Waller (USA), Tony Wolf (NZ), Peppe Ostenson (SWE), Robert Seale (CAN), Scott Witt (AUS).

Location: University of Southern Queensland, Brisbane-Toowoomba, Australia

When: July 12th to 17th, 2004

Cost: TBA (Approx. \$1000 AUS)

More Info: rseale@iosp.org

Website: <http://www.iosp.org/events.php>

Staff Positions Available for NSCW 2004

**The SAFD is seeking to hire Teaching Assistants and Interns
for the upcoming summer workshops.**

Teaching Assistant Applicant Requirements:

1. Be an SAFD member in good standing (i.e. dues paid in full)
2. Be a sanctioned and recognized SAFD Fight Director or SAFD Certified Teacher.

Intern Applicant Requirements:

To apply for an Intern position you must:

1. Be an SAFD member in good standing (i.e. dues paid in full)
2. Hold Advanced Actor/Combatant Status

Please note, there will be TWO National Stage Combat Workshops (NSCW) this year:

* The Teacher Training Workshop (TTW). July 1-23 held on the campus of The North Carolina School of the Arts in Winston-Salem, North Carolina (NSCW-NCSA). The NSCW-NCSA TTW will be held in conjunction with a special, non-SPT workshop, the Summer Session: Introduction to Stage Combat (SSISC), which will be held July 5-23. Staff members will be servicing both the TTW and the SSISC.

* The Actor Combatant and Intermediate Actor Combatant Workshops (ACW and IACW) July 12-30 held on the campus of The University of Nevada, Las Vegas in Las Vegas (NSCW-Vegas).

Applicants should state their preference as to which workshop they would like to Assist or Intern. An applicant will be chosen for ONLY one workshop. (Please indicate if you do not have a workshop preference).

For more information see the NSCW website:

www.safd.org/nscwstaff.html

Questions? Please email Michael Chin at:

Nscwboss@aol.com

Send all Teaching Assistant and Intern application materials to:

Michael G. Chin
SAFD/NSCW Coordinator
260 W. 22nd St. #3
New York, N.Y. 10011-2731

DEADLINE FOR APPLICATIONS: MARCH 31, 2004

SAFD Membership Application/Annual Dues Form

Please complete the entire form. In order for the SAFD to maintain accurate records, it is important that all of your information in our database be current. You can either send in your payment with this form, or you may pay online with a credit card at www.safd.org.

Reasons to join the SAFD:

- ☞ Subscription to **The Fight Master**, a journal published twice yearly
- ☞ Subscription to **The Cutting Edge**, our newsletter published bi-monthly
- ☞ Access to back issues of both publications and online discussions in the members only section at www.safd.org
- ☞ Discounts to national and regional stage combat workshops
- ☞ The right to vote for members of the Executive Committee and Governing Body
- ☞ And much, much more...

Status (Circle one): New Member Current Renewing Member Lapsed Renewing Member Gift*

*If giving a membership as a gift, please print your name here _____

Please fill in the information for the gift receiver below.

Amount Enclosed (\$35.00/year USA, \$40.00/year Outside USA) \$.00 **Check #**

General Information

Name (First, MI, Last)

Membership Level (circle one):

Organization, Friend, Actor Combatant, Advanced Actor
Combatant, Certified Teacher, Fight Director

Address (Permanent):

Home Phone:

Cell Phone:

Work Phone:

Fax Number:

Voicemail:

Pager:

E-mail Address(es):

Website:

Union Affiliations (SAG, AEA, etc.):

University (name/address):

Employer (name/address):

Publications should be mailed to (please circle one): Permanent University Work

I am interested in getting involved (circle any that apply):

Material Donations - Merchandise - Grant Writing - Publicity/Promotion - Data Entry - Publications - All

Current Skills Proficiency Test Results (Please list most recent SPT for each weapon)

WEAPON	Month/Year	Instructor	Adjudicator
Broadsword			
Knife			
Quarterstaff			
Rapier & Dagger			
Single Sword			
Small Sword			
Sword & Shield			
Unarmed			

Photocopy & Mail with payment to:

SAFD

1350 East Flamingo Road #25, Las Vegas, Nevada 89119

A Call to all Boone-ies!

Past and Present, Performers and Fight Directors

We are looking to document/collect experiences of all kinds, from the Outdoor Drama extravaganza that was and continues to be "Daniel Boone: The Man and the Legend," in Louisville, KY. We have quite a number of members who joined the SAFD, took their SPTs, and have long standing connections across the country from working on this show. What we would like to find out about, via email (cuttingedge@safd.org) or snail mail (525 N. 62nd St. Seattle/WA 98103) or phone interview (206-781-8348) is the following:

What season(s) were you involved with Boone?

In what role/type of contract?

What kind of (action) work did you get to do?

Favorite moments/experiences?

Moments or experiences you hope to never revisit?

Did you test (CT and FM involved)?

What other SAFD members did you work with (that you remember)?

What experience(s) did you gain/take away from Boone?

If you would, please take five minutes and drop us a line, enquiring minds want to share!

INSIDE THIS ISSUE

Member Rep Election Results

TTW Update

Tribute to Paddy Crean

Regional Reports

Upcoming Workshops and Meetings

2004 NSCW Positions Available

The Cutting Edge is a publication of the SAFD.
The views expressed in this newsletter do not necessarily represent the views of the organization.

SAFD

1350 E. Flamingo Road, #25
Las Vegas, NV 89119
(800) 659-6579
www.SAFD.org

Copy Editor: Deb Fialkow Layout Editor: John Tovar

Advisor: Angela Bonacasa

Send all submissions, comments and questions to:
cuttingedge@safd.org

**Submissions for the
March/April issue
are due February 14th!**



The Society of American Fight Directors
c/o Angela Bonacasa
1714 W. Sunnyside, Apt. 1F
Chicago, Illinois 60640
www.safd.org

RETURN SERVICE REQUESTED

PRSRT STD
U.S. Postage
PAID
BARTLETT, IL
PERMIT NO. 51