

Marshall University

**Marshall Digital Scholar**

---

The Cutting Edge

The Society of American Fight Directors

---

12-2003

## **The Cutting Edge, November/December 2003, Vol. 13 Issue 6**

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](#)

---

# The Cutting Edge

DEDICATED TO IMPROVING THE QUALITY & SAFETY OF STAGE COMBAT



## Teacher Training Workshop Update

by Angela Bonacasa

The 2004 TTW will be held at the North Carolina School of the Arts from July 1-23, 2004. While the details are still in being worked out, keep looking for articles in the **Cutting Edge** and regular updates on the website. In addition to general updates, each edition of the **Cutting Edge** will answer questions that have been asked regarding the application process.

**Q:** The listing of Certified Teacher requirements includes current status in First Aid/CPR. Do I need to have that before I submit my application, or is that going to be covered during the workshop?

**A:** First Aid/CPR will not be a part of the TTW curriculum. All applicants will be required to include proof of current status as part of their application.

**Q:** I am an AAC. The first requirement says "meeting and/or maintaining current in all SAFD recognized disciplines." Does proof of current AAC status meet this requirement?

**A:** No. Since it is possible to be a current AAC with six weapons and without having all weapons current, proof of current AAC status (although certainly encouraged as a part of the application packet) is not sufficient proof of current weapon status. Certificates, copies of pages in **The Fight Master**, or a letter from the Secretary's office can be used as proof of current status in all eight SAFD disciplines.

**Q:** I am current in all eight disciplines now, and will be at the time that the application is due. However, my status in one of the weapons will expire before the actual TTW begins. If I am accepted, will I need to renew this status before the workshop?

**A:** You will need to be current in all eight disciplines both at the time of application and at the time of the TTW. Any questions dealing with specific circumstances would need to be addressed directly to the TTW coordinators.

# Summer in the City

By Denise Hurd

The Seventh Annual Summer Sling Stage Combat Workshop was held in New York City, August 21st through the 24th 2003, the second year on the campus of New York University. The Summer Sling was born seven years ago when Fights 4 and the New York Fight Ensemble decided that New York really needed a regional workshop. And they were correct. It has been a going concern ever since; Fights 4 is still going strong, with Mike Chin, David Brimmer, Ricki Ravitts and Tink Tuffee as the Four, and so is the Sling. For the first five years it was on the campus of Pace University Downtown in the City Hall region and then it moved uptown. I have been an Intern at the Sling since its inception. What keeps me coming back? It is a fun four days, and a good way to begin the school year with a bang figuratively if not literally, a last rousing good-bye to Summer and Vacation time. The Sling is four days of intense all day workshops (up to eight hours of instruction) and then you have the night to explore The Big Apple- if you haven't collapsed from exhaustion. Still, it is New York, the City that never sleeps, with shows, museums, clubs and shopping galore. You can sleep after the workshop.

Since The Sling is one of the First regional workshops offered after the National each year, it tends to attract people who have just been through the crucible that is Vegas and still want to have fun slinging steel. It's also an opportunity to catch up with people you just met the month previous and/or to meet a new batch of people. This year we had two Fight masters, numerous Fight Directors and Certified teachers and up to 60 students from all over the country.

Classes range from beginners to advanced and intermediate. This year there were 12 classes offered a day, although in the past there have been 16. It all depends on enrollment. Usually there are beginning classes, advanced classes and an open class for all levels. You sign up for the classes on each day and all weapons are provided, even the most esoteric ones. You can attend for anywhere from one day to all four days. OK, that tells you what it is but what do you do?

Have Fun. The summer Sling attracts teachers from all over who use the opportunity of the length of the workshop to try out new courses and new ideas or just have fun teaching seminars that are near and dear to their hearts. Since the workshop covers four days, they can also repeat classes or have part one and part two classes. There is an effort to have certain classes repeat for those people who can only attend on the weekend. New York City has quite a few teachers and someone is always showing up at the sling to teach their favorite methods of choreographed mayhem. This year there were classes in; Two on One fighting (with Rapiers and Cloak), Assassin vs. Assassin, Blood, Opera fights, Case of Rapiers, Smallsword, Broadsword, Falling down, Swing dancing into Fighting, Unarmed, Contemporary Violence, All The Stuff Your Not Supposed to Do Fights, Acting the fight and various knife forms. The staff is as varied as they are talented. In addition to FM's Brian Brynes and J. Allen Suddeth, This year we had Mike Chin, David Brimmer, Ricki Ravitts, Tink Tuffee, Michael Johnson, Joe Travers, Ron Peretti, Johnny Mac, Lewis Shaw, Robert Wesley, and Ian Rose.

As an Intern, I didn't always have the chance to take classes, but the Sling does schedule its Interns so they can take a few. Naturally, no one can take everything- that's why you should always come back. For me, one of the more challenging classes was the Two on One Fight; learning a three person, five weapon fight in less than two hours was a hoot. Also, I much enjoyed the choreographic strategizing behind Swing into Violence, where we took the basic frame of a swing dance set and modified it into some nasty unarmed fights. Beware a Woman who does gauchos (for all you Tango people out there)

In addition to the classes during the day there is also a scheduled weapons night. On occasions in the past the Sling has had evening seminars, it depends upon demand of students when signing up. The coordinators of the Sling take suggestions seriously. Which leads me to another aspect of the Sling: It can be surprisingly accommodating. Since there is usually an FM in attendance, they can and have done re-ups in the past, but it is not the focus of the workshop. The focus is to get the opportunity to work with a bunch of fight people in a relaxed atmosphere. Not about achieving the goal of a certificate but about exploring more of the possibilities of stage combat in a short but intense atmosphere. Oh, and did I mention, you're in New York? The Next Summer Sling will be The Third Weekend in August in 2004. Contact the Fights 4 website and See you in New York!!!!

# The Gimp's Corner

*The following tips are not meant to replace the advice of a doctor or a physical therapist. The Gimp is just here to pass on some useful knowledge that has been attained through working with physical therapists as both a patient and a rehab aide.*

Today the Gimp would like to focus on keeping the shoulders strong and flexible. One of the most important parts of the shoulder is the rotator cuff. The rotator cuff is the group of muscles and tendons that hold the shoulder in its socket. It allows a person to lift his arm and reach above his head. As stage combatants, the rotator cuff helps us to cut to the top of our partner's head, parry a cut to our own head, perform a grand envelopment, and many other movements that we tend to take for granted.

The rotator cuff can get injured in a traumatic event that causes the shoulder to dislocate (one of the Gimp's favorite injuries), or it can gradually wear down through excessive use over a long period of time. If you have ever dislocated your shoulder, then you probably had to visit a physical therapist and learn a whole bunch of exercises to strengthen your shoulder and regain full range of motion. The only problem is that your shoulder is probably a little more vulnerable than it was before the dislocation. Your doctor probably told you that you now have a greater chance of re-dislocating your shoulder. The Gimp is here to suggest some exercises that can help strengthen that shoulder and keep it injury free.

For those of you who are lucky enough to have never had a shoulder injury or who aren't sure if your shoulder is weak or not, the Gimp will provide some useful tips. First and foremost: IF IT HURTS (I don't mean soreness from practicing cutting drills or point work), STOP. Pain

is Mother Nature's way of telling us that something is wrong. If you ever experience a sharp pain in the middle of any movement, you should stop immediately and assess the situation. If the pain is intense enough that a doctor is needed, then by all means, get yourself to a hospital! If your shoulder just feels a little loose, sore, vulnerable, or in some other way than you think it should feel, you should rest it immediately. One way to take the strain off of the shoulder and lubricate the joint is to lunge onto the opposite leg, lean your good elbow on your thigh, relax and allow the injured arm to just hang from the socket. You can move the upper body slightly clockwise or counterclockwise to get the arm to swing like a pendulum. If the pain does not subside, try icing the shoulder for about ten minutes at a time (to reduce or prevent any swelling that may occur) and take an anti-inflammatory such as ibuprofen. If the shoulder continues to feel abnormal for over 24 to 48 hours, then the Gimp suggests seeking the advice of a doctor or other licensed health professional.

These exercises can be done by almost anyone (if you have any serious injuries or problems check with a doctor first). You don't have to wait until you injure your shoulder to work on strengthening it.

Ok, enough with the introductory info and on to the actual exercises! For the following strengthening exercises, the only equipment needed is a handy-dandy standard pillow and a wall or door frame.

## Exercise 1:

- Stand facing the wall, a little over half an arm's length away from it, with your arms at your sides (and pillow at the ready). Bend your working arm (the one that you want to strengthen) so that your forearm is parallel to the floor and forming a

right angle with your upper arm and body.

- Keep your elbow by your side and make a fist with your hand in goofification (try thinking of holding a mug of coffee, beer, or your favorite beverage)



- Fold the pillow in half lengthwise and place it between your fist and the wall (adjust your distance to the wall if needed). Press the fist straight into the pillow, hold for ten seconds then relax. Repeat this for a total of ten reps. As you feel your shoulder strength increasing, you can increase the time you hold the fist into the pillow, the amount of reps, or the amount of pressure that you apply to the pillow. Only increase ONE of these variables at a time. You do not want to damage your shoulder in the process of healing it!

## Exercise 2:

This exercise will provide the required strength if you ever need to really elbow someone in the stomach!

- Stand facing away from the wall with your working arm at the same right angle as in Exercise 1. You should just be far enough away from the wall that you can fit the pillow (still folded in half) between your elbow and the wall. Your elbow should be centered on the pillow (it will probably come to about mid-bicep).



- Using the wall and pillow as resistance, slowly bring your elbow straight back as if you were elbowing someone in the gut. If you can bring it back more than an inch or two, move closer to the wall. Hold in this position for ten seconds, then relax and repeat for a total of ten reps. Again, you can increase reps, time, or intensity as your shoulder strengthens.
- This exercise can also be done sitting in a chair with a padded back.

#### Exercise 3:

- Stand parallel to the wall with your working shoulder about a pillow's distance away from the wall.
- Assume the goofination/mug-holding position with your working arm at a right angle to your body.



- Keeping your arm tucked in at your side, place the pillow (still folded in half) between your arm and the wall. Press the back of your hand into the pillow, hold for ten seconds then relax. Repeat this for a total of ten reps.
- To work a different part of the shoulder, press into the pillow with your

elbow and forearm instead of your hand.

#### Exercise 4:

- One more exercise in which your arm is at a right angle to your body and in goofination. Keep the pillow folded in half and place it between your arm and your body.



- Gently squeeze the pillow to your body and hold for ten seconds then relax. Repeat this for a total of ten reps.

#### Bonus Exercise with Exercise Ball:

- This exercise is also a great ab workout. If you don't have an inflatable exercise ball (most gyms have them in the aerobics class area), you can always ask a friend to hold your legs like you might have done in wheelbarrow races as a kid.
- Lie face down on the exercise ball with your torso on the ball and your hands on the floor in front of you. Your hands should be about shoulder-width apart with your palms flat on the floor (like they would be for a push-up).



- Slowly "walk" your hands away from the ball while keeping your shoulders directly over them. Keep "walking" until the ball has moved from under your chest to under your mid-to-lower thigh. Only walk out as far as you can without falling sideways off of the ball. Keep your stomach muscles tight to support your back so that it doesn't sway down. The position should be like a plank pose or push-up position, but with your lower legs resting on the ball.
- Hold the plank position for five seconds, then "walk" yourself back until your torso is resting on the ball again. If you feel strong enough, try this exercise ten times. Otherwise, just do as many repetitions as you can without overworking your shoulder (If your arms are shaking, stopping would be a good idea).



- If you want more of a challenge, you can do push-ups while you are in the plank position. Remember to keep your stomach tight!

Well, that's it for now. The Gimp hopes this information has been helpful. Fight safe.

*The Gimp is also known as Anne M. Foldeak. If you have questions for The Gimp, you can reach her via: [cuttingedge@safd.org](mailto:cuttingedge@safd.org).*



## ***Cutting Edge* Editor change!**

by Angela Bonacasa

Minneapolis Actor Combatant Symmonie Preston, editor of the ***Cutting Edge***, has stepped down from her position. Although we are sad to see her go, we are grateful for all her hard work, and for all that she has done to get the publication back on track. It is with her help that the ***Cutting Edge*** has been able to go to print on a regular basis, and that SAFD members have been able to continue receiving this publication in a timely manner. Thank you, Symmonie, for all your hard work. It is greatly appreciated.

Stepping into the editor's shoes for the time being is Seattle Advanced Actor Combatant and Northwest Regional Representative Deb Fialkow. Beginning with the January 2004 edition, Deb will be handling the editing of articles, hustling up of new ones, and working with ***Cutting Edge*** co-editor John Tovar to keep your publication coming on a regular and timely basis.

Please remember that the ***Cutting Edge*** is put together entirely by volunteers. These volunteers receive no pay for their work, and their workload is substantial. It is through their hard work, dedication and hours spent in front of a computer and on the phone that the membership is kept up to date on upcoming events. Please help them out; write an article, or just drop them a line and see if there's anything you can do to help. Both editors can be reached at [Cuttingedge@safd.org](mailto:Cuttingedge@safd.org), and any and all offers would be appreciated.

---



---

## ***The Fight Master* has a new Art Director!**

by Angela Bonacasa

North Carolina Fight Director/Certified Teacher Jeff A.R. Jones, after several years of service, has decided to step down from his position of Graphic Designer for ***The Fight Master***. On behalf of the SAFD, the Governing Body would like to thank Jeff for his tireless service, and for the years of hard work. Thank you, Jeff, and best of luck in all your future endeavors.

Replacing Jeff will be Chicago Advanced Actor Combatant John Tovar. Look for John's work beginning with the next edition of ***The Fight Master***, scheduled for mailing at the end of November. If you have questions, comments, or feedback, please feel free to contact John at [JTovarSAFD@aol.com](mailto:JTovarSAFD@aol.com).

In addition to a new Graphic Designer, we also welcome aboard Chicago Actor Combatant Tom Carr, who will be ***The Fight Master*** Advertising Director. Tom joins the team with enthusiasm as well as years of experience in advertising with the ***Chicago Tribune***. We are lucky to have him on board. To advertise in the ***Fight Master***, including Regional Workshops, please contact Tom at [TCHJROSCOE@aol.com](mailto:TCHJROSCOE@aol.com).

---



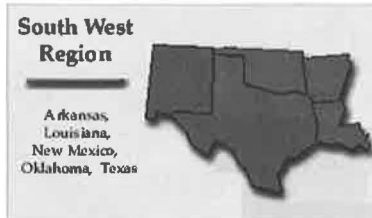
---

## **A Word about *The Fight Master***

In the next edition of ***The Fight Master***, you will notice changes are being made. These changes will be taking place over the next few issues. Are there certain things you, the organization, would like to see change in ***The Fight Master***? E-mail me at: [JTovarSAFD@aol.com](mailto:JTovarSAFD@aol.com). I am happy to hear what your opinions are about ***The Fight Master***.

***The Fight Master*** is also looking for photos showing all types of stage combat. Photos can be no smaller than 4" x 6". Color and Black & White photos are accepted. Slides are accepted as well. Digital photos must be a minimum of 300 dpi (dots per inch). 600 dpi and greater is preferred. Cover photos are also needed. Color, vertically-oriented photos at 1200 dpi are recommended for the cover. When submitting photos, you must include *name of production, names and character names of actors, location, theatre company name, choreographer's name, photographer's name, whether or not there is a copyright on the photos and who holds the copyright, and a brief description of what is going on in the photo*. **Photos received without this information will not be used**. Please send in photos and let the world see your work!

# Regional Reports



by  
**Paul Steger**

Greetings from the Southwest Region (via Florida). What a crazy year it has been!

#### From New Mexico:

**Tim Pinnow** did the fights for the outdoor drama *Viva! El Paso* in May. Tim did fights for *I Hate Hamlet* and *Hamlet* at Creede Repertory Theatre in Colorado, playing Claudius. Tim also directed *Romeo & Juliet* for the American Southwest Theatre Company in April.

#### From Oklahoma:

**Eric Wolfe** choreographed the fight for Tulsa Opera's production of *I Capuleti e I Montecchi*, and the Tulsa Opera's production of *Don Giovanni*, Theater Tulsa's production of *I Hate Hamlet*, and Opera in the Ozarks Production of *Don Giovanni*. He also did stage shows both at the Norman Medieval Faire, Muscogee Renaissance Faire, and the Stroud King Arthur Faire. He is currently working with Tulsa Ballet on their production of *The Nutcracker*.

**Jerry Benson**, in addition to running Redlands Fencing Center in Oklahoma City, did choreography for *Friendship Betrayed* for Oklahoma City University.

**Paul Steger** taught Unarmed and Broadsword SPTs before moving from University of Oklahoma to Florida State University where he is currently the Head of the

Performance Area (BFA Acting, BFA Music Theatre and MFA Directing). This past summer Paul played the role of Hal in Theatre South East's production of *Proof*, served as the Assistant Coordinator at the 2003 National Stage Combat Workshop's Actor/Combatant Workshop and Intermediate Actor/Combatant Workshop teaching Unarmed renewals and the SPT in Quarterstaff for the Intermediate Workshop. Paul did Fight Choreography and Fight Direction for two very different productions of *Romeo and Juliet* at Oklahoma City University and Iowa State University, Ames, IA, served as Assistant Director and performed in *Orgone: Mechanical Tension* at The Untitled Gallery in Oklahoma City, had a joyful time teaching workshops with the talented group of individuals who populated the staff at the "Stage Combat Workshop at Louisiana Tech," Ruston, LA, supervised graduate productions of *Baby with the Bathwater* and *Picnic* (also Fight Direction) at University of Oklahoma, and *A Midsummer Night's Dream* at Florida State University. He is currently working on productions of *Pecos Bill* and *Sluefoot Sue Meet the Dirty Dan Gang, Our Country's Good*, and *Scapino!* He is slated to direct *A Flea in Her Ear* at FSU in the Spring of 2004.

#### From Texas:

**Brian Byrnes** has been a busy boy, serving as Fight Director for a number of shows at The Alley Theatre last year (including *Hamlet*), for Houston Grand Opera, Houston Ballet, and Stages Repertory Theatre.

Brian also directed *Pinnocchio 3.5* (children's play) this past spring for Stages Repertory Theatre, did Motion Capture (Mocap) work with Starbreeze (in Uppsala, Sweden) during the summer of 2003, working as Fight Director and Performer/Talent. His work included two different video games. As of

September 1, 2003, Brian is now officially an Associate Professor with Tenure at the University of Houston School of Theatre. His sends "Thanks" to a number of people for their help and guidance toward the effort in this past year! This fall he will be working as an actor in *Recent Tragic Events* by Craig Wright, at Stages Repertory Theatre, opening Oct. 3. His Fight Directing and Movement work this fall includes: The Alley Theatre, Houston Grand Opera, The Ensemble Theatre, Stages Repertory Theatre, and UH School of Theatre.

On a side note, I wanted to let you all know that I have moved out of the region and am finding it increasingly difficult to stay connected to the membership in the Southwest while living in the South East. I am asking for your help to replace me.

The Southwest region has continued to grow in numbers and national presence over the last few years and the credit goes to you, all the hard working members of the SAFD. It has been my pleasure to serve as a regional rep for the past 10 years and regret that I must step down as your representative at this time; however I truly feel the Southwest needs an actively involved Regional Representative that lives and works in the area. I will, of course, continue as your rep until a suitable candidate has been identified.

If you are interested, I encourage you to download an application form from the website and send it in! In the downloaded document, you will find some of the perks and expectations of a RR, including the new policy that your SAFD dues will be waived for the years you serve.

Bowing at the door,  
Paul Steger  
Certified Teacher, SAFD  
Southwest Regional Representative



by  
**Deb Fialkow**

**CT Angela Bonacasa** was in Seattle in September to teach a Knife for Actor's workshop, assisted by **AAC Sandy van Breman Cohen**. While in Seattle, Angela also conducted a smallsword SPT renewal for **AC Michael Crowley**. **FD Geof Alm** recently taught Whip Cracking for Actors in Seattle. **FD Bob MacDougall** will be teaching an SPT Knife class in Seattle beginning January 11, 2004, please contact Deb Fialkow for additional information if interested. **FM Richard Raether** was out November 9th to adjudicate **FD/CT Geof Alm's** sword & shield/single sword class. Congratulations to Kristina Sutherland, **John Lynch**, Rebecca Brinson, **Brynna Jourden**, **Molly Boettcher**, and **Sarah Cabatit-Morrison**; and especially EAE recipients **Bob Borwick**, Evan Whitfield and **Heidi Wolf**.

#### **SEATTLE, WA**

**Fight Master and Founder David Boushey** was awarded Emeritus status in an official ceremony in Las Vegas this July. Look for upcoming article in the Cutting Edge. June and August he coordinated the United Stuntman's Association's International Stunt School. Best wishes, Maestro.

**FD Bob MacDougall** taught Feldenkrais and Physical Comedy in Australia this summer. He is currently teaching movement and stage combat at Cornish College of the Arts.

**FD Geof Alm** recently fight directed *The True Confessions of Charlotte Doyle* for Seattle Children's Theatre,

*Omnium Gatherum* at ACT, *Misalliance* and *Topdog/Underdog* for the Seattle Rep, *Homebody Kabul* for Intiman, and Seattle Opera's *Mourning Becomes Electra* directed by Bart Sher. He is currently teaching stage combat for the U of W Professional Actors Training Program, Freehold Conservatory Public Program and Ensemble Training Intensive, and Cornish College of the Arts. His gig at Shakespeare Santa Cruz this July was a great time, good people. He also taught stage combat for Seattle Children's Theatre's Young Actors Intensive.

**AAC Deb Fialkow** spent July in London attending the British Academy of Dramatic Combat/Advanced Actor Combatant Workshop, hosted by Youngblood, Ltd., passed all five advanced weapons and is now a recognized BADC AAC. Deb recently Fight Directed *Henry V* for Wooden O productions, *Piledriver* for Bald Faced Lie at ReBar (**AAC John Tovar** was brought out from Chicago as a wrestling and pro wrestling instructor), *Iphegenia at Aulis* for University of Puget Sound and *Les Belles Soeurs* for Cornish College of the Arts. This summer Deb taught stage combat for Tacoma Actor's Guilds STAR camp, and Wooden O's Camp Shakespeare. She is part of the Conservatory Faculty at Washington Academy of Performing Arts where she teaches stage movement and combat.

**AC Bob Borwick** June-August: taught stage combat at the Masterworks Festival in Winona Lake, Indiana, Studio East Young Actors Intensive in Kirkland, WA, Broadway Bound Children's Theatre in Seattle, Seattle Repertory Theatre's summer youth academy, with Evan Whitfield for Paradise Theatre Camp in Gig Harbor. He taught stage combat and fight directed *West Side Story* for Seattle Children's Theatre Deaf Youth Drama Program. He was Fight director for *Ah! Wilderness* at Lakewood Players, was the Fight consultant for

*The Spitfire Grill* at Taproot Theatre Company. He choreographed and performed for the Museum of Glass Fundraiser entertainment with **Deb Fialkow**. September-October: Bob just performed as a knee high minion in *Ming the Rude* at Empty Space ([www.emptyspace.org](http://www.emptyspace.org)). and is performing in touring production of *The Littlest Angel* at Taproot Theatre. Bob was the Fight Director for *The Miracle Worker* at Lakewood Players, and for *Runaways* at Seattle Central College. Bob also taught stage combat workshops at Northwest College, as well as unarmed techniques for Taproot Theatre's Comedy Improv Team and will hold an Adjunct Faculty position (stage combat) at Seattle Pacific University in Spring 04

**AC Carol Roscoe** taught unarmed combat to 20 young adults (ages 15-18) for the Young Actor Institute at Seattle Children's Theater and choreographed her first fight for all 20 of them. Very Fun. She also directed *Taming of the Shrew* for Seattle Shakespeare Company's Camp Bill, *You Can't Take it With you* for Seattle Public Theater's youth program, *Solo Cope* at the Northwest Actors Studio, and is assistant directing *Measure for Measure* with Seattle Shakespeare Company. She will be performing in *The Shape of Things* at the Seattle Children's Theatre in January.

**AC Matt Orme** continues teaching stage combat for Seattle University and has workshops lined up for Pacific Lutheran University, Western Washington University, Skagit Valley Community College, and Kamiak High School, and currently choreographing a production of *A Midsummer's Night Dream*.

**AC Evan Whitfield** performed in an extended run of *Spitfire Grill* at Taproot Theatre, and in *How to be Cool* which was part of the Seattle Fringe Festival. He will be in Seattle Public Theatre's upcoming production of *A Winter's Tale* to be directed by Carol Roscoe.

**AC Brynna Jourden** choreographed Macha Monkey's *Game*



*Girl*, running at Northwest Actors Studio as part of the Seattle Fringe Festival.

**AC John Lynch** participated in the August/September session of the USA Stunt School. He is performing in Island Player's production of *The Lion in Winter*.

**AAC Kevin Inouye** acted in, choreographed fights and arranged copious messy effects for *FUCKED: An Evening of Theatrical Atrocities* which was performed at Open Circle Theatre. He is in rehearsals for a production of *Momma Don't Hurt Me So Bad* and is wrapping up filming for "Got Milk" where he has been working as the stunt coordinator and armorer. He is also training as a safety in a burn stunt group, and is starting a weapons props rental business on the side. [www.nomadboi.com](http://www.nomadboi.com) for more information.

**AC Jim Gall** recently performed as the Duke in *Measure for Measure* with Seattle Shakespeare Company. Jim is going to the Missouri Rep to walk on stilts for the third year (Christmas Carol Ghost of Christmas Present) ([www.missouri-reptheatre.org](http://www.missouri-reptheatre.org)) Then on to the Village Theatre to play Atticus in *To Kill a Mockingbird* ([www.villagetheatre.org](http://www.villagetheatre.org)). After that, *Requiem for a Heavyweight* at Theater Schmeater in Seattle ([www.schmeater.org](http://www.schmeater.org)).

**AC Gordon Carpenter** taught stage combat for Tacoma Actor's Guilds STAR camp and is currently slinging steel with **Matt Orme** and **Ilene Fins**.

**AC Ryan Spickard** was recently hired on at Fight Captain for Cornish College of the Arts' production of *Henry V* (**Bob MacDougal** Fight Directing).

**Heidi Wolf** attended the 2003 Intermediate NSCW in Vegas.

**AC Kristina Sutherland** performed in *Action Movie: The Play!* At Consolidated Works, and directed Macha Monkey's *Game Girl* for the Seattle Fringe Festival.

**AC Orion Protonentis** attended the 2003 NSCW and is at university in Hawaii.

**AC Tom A. Nichols & AAC Kevin Inouye** taught a combat workshop at YouthTheatre Northwest this summer.

**AC Paul Ray** recently fight choreographed for Olympic Shakespeare Players' *Two Noble Kinsmen* in Port Townsend, WA.

**AC Dan Harray** has relocated to DC, to attend The Shakespeare Theatre's Academy of Classical Acting MFA program.

**Casey Brown** made the move from Portland to Seattle in August, and is taking Geof Alm's intro to stage combat at Freehold.

**Danielle Reiersen** attended the International Stunt Workshop and is currently taking Geof Alm's intro to stage combat at Freehold.

#### ESTACADA OR:

New member **Mark Heimann** has been helping to establish a new pirate "reenactment/theater" group - the Brotherhood of Oceanic

Mercenaries (BOOM - <http://www.renaissancearts.org/html/boom.html>). There are several members of BOOM who want to pursue live steel stage combat for fun and public consumption. They are interested in training and testing with the SAFD - if any CTs would be interested in making this happen, please contact me and I will exchange information.

#### WILLAMETTE, OR

**AC Jonathan Cole** completed another staggering 130+ of his dissertation this summer, bought a house, and on September 29th, 2003 at 10:15 he and his wife Jassie brought David Logan Cole into world. Jonathan continues teaching and directing at Willamette University. Congratulations and best wishes to the Cole family.

#### ASHLAND, OR:

**AC Chris DuVal** has found out casting for the 2004 Oregon Shakespeare Festival season - he will be playing both of the Dromio's in *Comedy of Errors*, Somerset and Charles in *Henry VI Part I*, and Somerset and the Son in *Henry VI parts II and III*. Lots of fighting and physical stuff, to which he's looking forward ([www.orshakes.org](http://www.orshakes.org)). It was great seeing Chris over Labor Day weekend in Ashland, wonderful as Lysander in *Midsummer* and as Roland Maule in *Present Laughter* - strong work!

## A Brief Note from the Editor

It has come to my attention that the remark placed in last month's *Cutting Edge* about the publication being printed on paper made from freshly cut trees was not well received by some members of the organization. The statement, however, is untrue. I, being a member of the printing industry for twenty years, understand the damage said industry can do to the environment. My company does its best to only use recycled paper and soy-based inks, unless it is at the request of the customer that we do not.

While that particular statement was meant in jest, it was not placed for that reason alone. It took a showing of disregard for the environment to garner a response about what is stated in this newsletter. I wholeheartedly appreciate that someone came forward to express their displeasure with something placed in these pages. And while this newsletter is meant to inform and enlighten the membership, it is also meant to express the views of its members. Therefore, I implore all members who read these pages to express their views. On the back page, you may have noticed a change. "The views expressed in this newsletter do not necessarily represent the views of the organization" will now be added to alleviate any burden that can be placed on the organization for what is to come. You, the members, have no reason to hide your opinions. The organization is here for you.

Thank you.

# Upcoming Workshops!

## The Ninth Annual Winter Wonderland Workshop January 30-February 1, 2004

Presented at Columbia College  
72 East 11<sup>th</sup> Street, Chicago, IL  
Three full days of Instruction from beginning to advanced levels

### Workshop Fee:

Early Registration (By Dec 15 <sup>th</sup> )	\$235
Full Time Student	\$235
SAFD Member	\$250
2002 Regional Workshop Participant	\$250
Full Price	\$275
SAFD Renewal Select Weapons	(additional Fee)

Traditionally these fees have included your instruction, a t-shirt, and all lunches!

Space is Limited  
Mail Registration Information  
(Address, Name, Phone, Skill Level)  
And make checks payable to:  
Winter Wonderland Workshop  
3738 Blanchan Avenue  
Brookfield, IL 60513

Questions?? Call John @ 708-955-8767  
Email 1stimpulse@earthlink.net

## Teacher Training Workshop July 1 - 23, 2004

SAFD & North Carolina School of the Arts  
[www.safd.org](http://www.safd.org)

## Actor Combatant Workshop Intermediate Actor Combatant Workshop July 7 - 25, 2004

SAFD & University of Nevada, Las Vegas, NV  
(702) 895-3662 [www.safd.org](http://www.safd.org)

# Tax Tips

By Neil H. Fishman

In May of this year Congress passed the "Jobs and Growth Tax Relief Reconciliation Act of 2003", which contained income tax relief for individuals, investors and businesses. What you may not be aware of, however, is that this tax act is only for the years 2003 and 2004. In 2005, if Congress does not act, the provisions of this act will expire, and everything will revert back to the way it was.

Here are some of the provisions that may have an impact on your taxes:

Portions of the 2001 tax bill were accelerated to take effect now as opposed to a few years down the road. The 10% and 15% tax brackets have been expanded, and the other tax brackets have been reduced from 38.6%, 35%, 30% and

27% to 35%, 33%, 28%, and 25%, respectively.

The tax on long-term capital gains has been reduced from 20% to 15%. Along with this, the 2003 Act provides that Dividend Income be taxed at the same rate as Capital Gains, and not as ordinary income.

Child Tax Credits for qualifying children under the age of 17 have been increased from \$600 to \$1,000 per child.

Lastly, for those who are married and take a standard deduction, there has long been an inequity against those individuals who are single. This "marriage penalty" is that married couple filing a joint return did not get the same standard deduction that two single individuals would get on their returns. For example, in 2002 a single individual got a standard

deduction of \$4,700, while a married couple, filing joint got \$7,850. In 2003, a single individual will have a standard deduction of \$4,750. Married couples filing a joint return will now have standard deduction of \$9,500, as opposed to \$7,950 (pre-2003 Act). Thus, under the 2003 Act, the "marriage penalty" is eliminated.

These are some of the provisions of the 2003 Tax Act that may have an effect on your taxes. If there are any specific questions, consult your CPA.

Neil H. Fishman, CPA, CFE, is President of Fishman Associates CPAs PC, a full-service CPA firm. Among his clients are the Society of American Fight Directors, Fights4, and The Lady Cavaliers. He can be reached at 516.766.3265 or by e-mail at [fishcpa@elink-mail.net](mailto:fishcpa@elink-mail.net)

---



---

## A New Year's Resolution You Can Keep!

It's that wonderful time of year again- new beginnings are just around the corner and you can keep your first resolution before the first snow even falls! Go ahead and send in your annual dues payment!!! Your payment of a mere \$35.00 (\$40.00 for international members) will bring you a wealth of amazing bounty in the new year: two issues of the Fight Master, six issues of the Cutting Edge, your shiny new membership card, discounts to workshops, access to the Member's only website, and much, much more! Just fill out the form on the next page and make out your check payable to SAFD and send it to:

**SAFD**  
**1350 E. Flamingo Road, #25**  
**Las Vegas, NV 89119**

If you would rather, you can safely and securely pay your dues via the internet by visiting:

<http://www.safd.org/Membership/memform.html>

Simply follow the directions as you find them on the site. Simple as pie! Memberships can also be given as gifts. So, if you know of someone that is especially difficult to shop for this holiday season, give the gift of Membership! Or, ask a Santa you know to give it to you!! One size truly fits all!

Remember- all payments are DUE no later than January 1, 2004 to guarantee uninterrupted benefits. So, why wait, give yourself the gift of membership today!

# 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](http://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](http://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

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:	University Address:
-------------	---------------------

Employer:	Work 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



# INSIDE THIS ISSUE:

- Summer in the City
- Tax Tips
- *New!* The Gimp's Corner
- A Brief Note from the Editor
- Regional Reports
- Upcoming Workshops
- TTW Update
- And a whole bunch more!

**Submissions for the  
January/February issue  
are due December 21st!**

## The Cutting Edge

is a publication of the SAFD and is, actually, printed on recycled paper using soy-based ink.

The views expressed in this newsletter do not necessarily represent the views of the organization.

Please send all submissions to:

Deb Fialkow  
and  
John Tovar

[cuttingedge@safd.org](mailto:cuttingedge@safd.org)

RETURN SERVICE REQUESTED

The Society of American Fight Directors  
1714 W. Sunnyside, Apt. 1F  
Chicago, Illinois 60640  
[www.safd.org](http://www.safd.org)



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