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The Cutting Edge

The Society of American Fight Directors

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## The Cutting Edge, September/October 2005, Vol. 15 Issue 5

The Society of American Fight Directors

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# The Cutting Edge

## NSCW Las Vegas: "The Murphy's Law Workshop of 2005"

*The staff and students of the 2005 NSCW in Las Vegas, Nevada*



In all my years of involvement with the National Stage Combat workshops, I can honestly say that I have never been involved with a more bizarre workshop than the one that took place this past July. It was Murphy's Law: What could go wrong – went wrong!

For the seventeenth consecutive year, The SAFD held it's 26th annual National Stage Combat Workshops on the beautiful campus of the University of Nevada, Las Vegas. We thank them for their hospitality and most generous and continued support. We especially thank Dean Jeff Koep and On-Site Coordinator, Linda McCollum.

That was the normal part.

The weirdness began months before the workshop convened when FM Richard Ryan, he of "Troy" fame, had to leave the NSCW teaching staff. He had just booked another major motion film entitled "The Lost Legion" starring Ben Kingsley and Colin Firth, for which he was contracted to do the fight choreography. If that wasn't enough, FD and Assistant Workshop Coordinator Paul Steger stepped down from his

position to take on the job of Chairman of the Theatre and Fine Arts Department for the University of Nebraska. As pleased and as happy I am for the success of my two brothers, their exodus was a precursor of things to come.

In early July we arrived at the UNLV dorms to find that more than half of the rooms were missing refrigerators. In addition, a new keycard entry system was installed. This led to major headaches as room doors slammed shut behind unsuspecting residents who were then forced to track down an RA at the housing office.

On the first day of classes we arrived at the Black Box theatre, the place in which we were to have classes and work out. It was being worked on. They were removing asbestos sheets from the roof of the building. We were informed that the process would be carried out at night and that it was no health threat to us. However, we had to vacate the premises every evening at five o'clock.

Oh yes, and there is no air conditioning. That was being worked on as well.

# NSCW Las Vegas: "The Murphy's Law Workshop of 2005" (continued)

KC Stage and Willie Meybohm work on their Smallsword technique at the 2005 AACW.



Parked next to the Black Box was a dump truck that was filled nightly with asbestos sheeting. But next to the dump truck was a rather ominous Port-a-potty. The portable latrine was fine during the cool evening temperatures. But was quite another story in the heat of the desert sun.

Undaunted, we moved half of the workshop across campus to the intramural center, where we shared a space and tried to coordinate our lunch breaks with the Phys Ed and Dance Departments.

The half of the workshop that we moved a quarter mile away was the Advanced Actor Combatant workshop. For the ninth time in the NSCW history an advanced level workshop was held. Fourteen recognized Advanced/Actor Combatants took part in the workshop. The students were given the opportunity to renew all eight weapon forms. The renewal tests were choreographed by "brand new" Certified Teachers Leraldo Anzaldúa, Robb Hunter and Adam McLean, as well as FD Neil Massey, John MacFarland and FMs Chuck Coyl and Yours Truly.

During the second week of the workshop, the t-shirts arrived but had to be discarded and reordered in what can only be referred to as "T-shirtgate". The temperature outside was hitting a record 117 degrees while the air conditioners in the dorms were working loudly and sporadically. The record temperatures brought on three days of torrential rainfall, which cooled things down but created leaky roofs and huge wet spots in the rehearsal spaces and the ceiling collapse of the women's theatre dressing rooms.

Meanwhile, back at the workshop, the AACW was recovering very well from their renewal tests. I wish I could say the same for the interns as one was nursing a black eye from the contact with the butt end of a quarterstaff and another was literally licking her wound.

She needed four stitches and a tetanus shot as a result of a wayward poke to her left forearm by a misplaced dagger thrust. In spite of that, the second week found the AACW taking master classes in such diversified classes as Sword & Shield, Rapier & Dagger, Shaolin kicks, high falls, Single Sword, pirate swash buckling and knife fighting from FMs Richard Raether, Drew Fracher, David Guido Woolley, Yours Truly, FDs Neil Massey and John MacFarland as well as visiting guests FM Dale Girard and FD Paul Steger.

While all this was happening, the Actor Combatant Workshop

# NSCW Las Vegas: "The Murphy's Law Workshop of 2005" (continued)

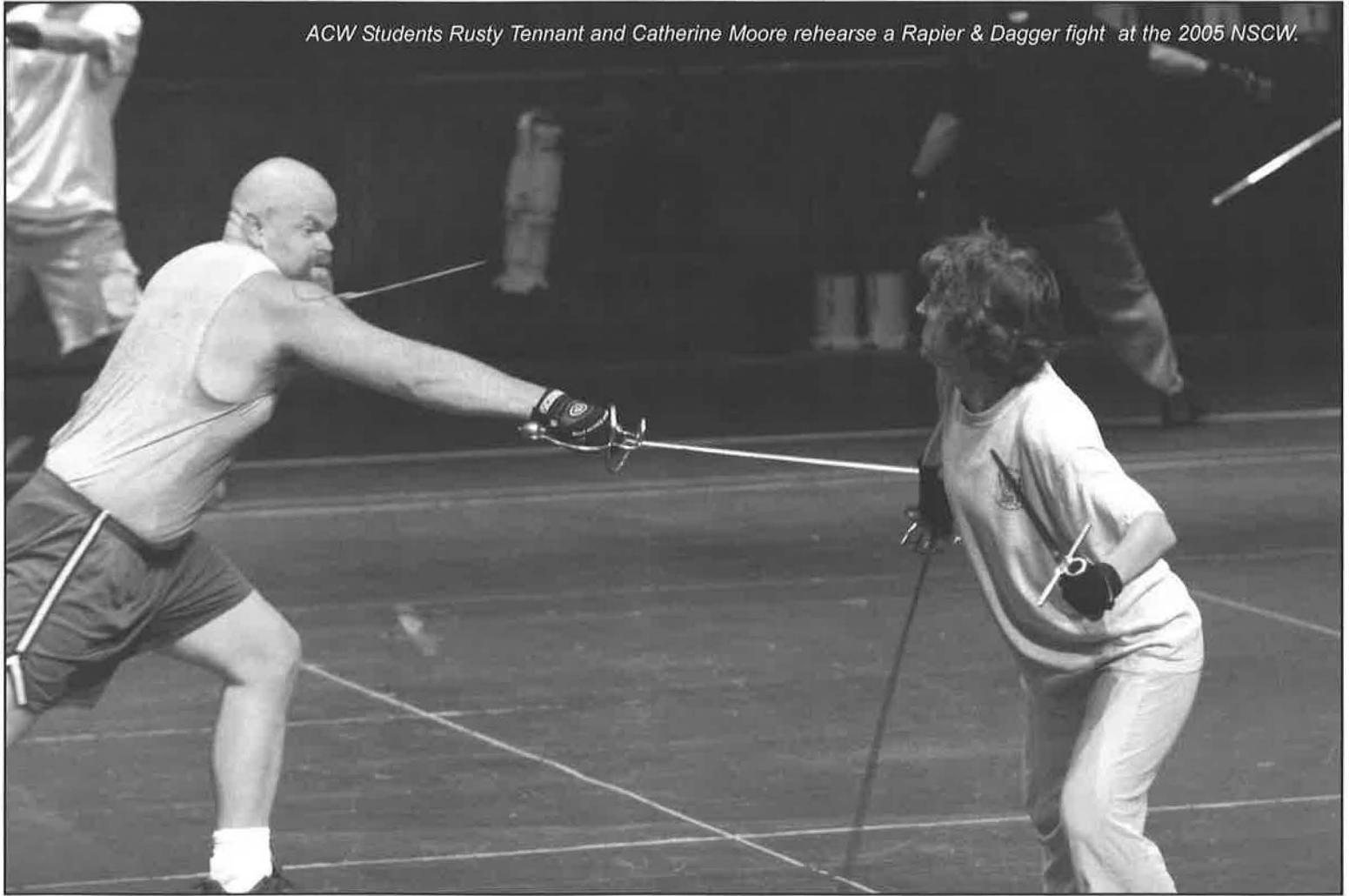
was taking place. Thirty-eight students from around the country attended. It was quite an eclectic group ranging from one student who attended our SSISC workshop for high school students last summer in North Carolina to a handful of high school and college educators, stage managers and directors. The ACW students spent three weeks perfecting their fight skills in Rapier & Dagger, Unarmed and Broadsword techniques. Students were also given master class instruction in sword & shield, quarterstaff, single sword, knife fighting, and acting the fight.

ing, especially the Evil Emperor Chin.

As is tradition, the SAFD/NSCW annually collects funds and holds a raffle on behalf of BC/EFA, Broadway Cares / Equity Fights Aids. Although the BC/EFA will always be dear to us, this year we decided to do something different.

Back in December of 2004, a Tsunami of biblical proportions ripped through Thailand and parts of South East Asia. FD Bob Macdougall took it upon himself to do more than just idly stand

*ACW Students Rusty Tennant and Catherine Moore rehearse a Rapier & Dagger fight at the 2005 NSCW.*



Week Three began with the arrival of The Maestro, Dave Boushey, who stayed on to teach Film Fighting Master Classes in both the ACW and AACW and to adjudicate the skills tests. Although the Maestro's arrival was timely, the class photos were not. They showed up three days late.

The Closing Night Ceremonies were somewhat special as the AACW students took center stage and performed a side splitting parody of "The Star Wars Saga" complete with light sabres in which no one on faculty or staff was spared from the roast-

by. At his own expense, Bob made several to and from Thailand to help his friends literally rebuild their lives and homes. He approached me in hopes that the SAFD/NSCW could lend a hand. I suggested that we dedicate this year's raffle to a "Tsunami Relief" effort. We raised close to \$1,400.

The SAFD would like to thank all those who bought raffle tickets and supported this effort. We especially thank, Neil Massey and Lewis Shaw for donating beautiful daggers as first prizes for the raffle. We also would like to thank FMs Dale Girard and



# NSCW Las Vegas: "The Murphy's Law Workshop of 2005" (continued)

David Woolley for donating their authored books. Thanks go out to the Coordinators of The New York Summer Sling, The Houston Intensive, The Philadelphia Cheesesteak, the Las Vegas Winter Workshop, the Chicago Winter Wonderland, the Denver Rumble in the Rockies, the Cincinnati March Madness, the Virginia Beach Bash, the Louisiana Crawfish Boil, and the Iowa City, Havoc in The Heartlands for donating free tuition as raffle prizes for this most worthy cause.

On a serious note, the following people were recognized:

*Best Male Actor Combatant / ACW*  
**Matt McKay**

*Best Female Actor Combatant / ACW*  
**Catherine Moore**

*Best Scene / ACW*  
**Waiting for Lefty**  
**Catherine Moore & Rusty Tennant**  
(Rusty also won the ACTF Scholarship)

*Best Male Actor Combatant / AACW*  
**Willie Meybohm**

*Best Female Actor Combatant / AACW*  
**Jessica Dunne**  
(Jessica also won the Fairbanks scholarship)

*Best Scene / AACW*

**McBane, an original script**  
(Matthew R. Wilson & Zachary Dorsey)

And finally, to no one's surprise, Bob Macdougall who is in Thailand working to build homes for Tsunami survivors, won the President's Award as well as our love and gratitude.

Things would've been great had the workshop ended there and we had cut our losses. However, as a parting shot we returned to our dorms to discover that the mainframe housing computer had booked us out of the dorms effective twelve a.m. So, in effect, our keycards were rendered useless and we were locked out of the dorms in the middle of the Closing Night Party.

All in all it was an interesting workshop and one that will not be forgotten anytime soon.

- Thanks to FM Michael Chin for submitting this article

- Thanks to CT Al Foote for submitting the photos



CT Adam McLean teaches at the 2005 NSCW.



# ... From the Executive Director

## Julia Dewey Rupkalvis

The focus of this column continues to be resources for our membership. In this issue, I've focused on communities which provide unique opportunities for artists. If you have any resources you'd like to see included in a future column, or need additional information at any time, feel free to email me at [ExecDir@safo.org](mailto:ExecDir@safo.org). Stay safe!

Artist communities or colonies are organizations that provide time, space and support for artists' creative endeavors. Artists' communities seemingly operate under a charter principle that art stimulates new ways of thinking and new ways of seeing. Usually focused on the needs of an artist conceiving an original work, artists' colonies and other residencies offer space, time and solitude for the pursuit of this creative work. Artists can apply for residencies at a community by submitting materials illustrating their work to the community's jury or panel. Upon acceptance they can then arrange the details of their residency with the community's staff. They may receive a stipend as well as other material needs that may be provided for. Residencies may last anywhere from a few weeks to a year or more.

### 18th Street Arts Complex

1639 18th Street  
Santa Monica, CA 90404  
Phone: 310-453-3711  
Fax: 310-453-4347  
Email: [arts18thst@aol.com](mailto:arts18thst@aol.com)  
<http://www.artswire.org/arts18st>  
*Visual artists, writers, performance artists, designers/architects, scholars. International artists selected through partner organizations of 18th Street. American artists by invitation.*

### American Academy in Berlin

N.Y. address: 14 East 60th St., Suite 604  
New York, NY 10022  
Berlin address: Am Sandwerder 17-19  
14109 Berlin, GERMANY  
NY Phone: 212-588-1755  
Berlin Phone: +49 30 804 83 0  
New York Fax: 212-588-1758  
Berlin Fax: +49 30 804 83111  
Email: [nyoffice@americanacademy.de](mailto:nyoffice@americanacademy.de)  
<http://www.americanacademy.de>  
*U.S. citizens and permanent residents only.*

### Atlantic Center for the Arts

1414 Art Center Avenue  
New Smyrna Beach, FL 32168  
Phone: 904-427-6975  
Fax: 904-427-5669  
Email: [program@atlanticcenterforthearts.org](mailto:program@atlanticcenterforthearts.org)  
<http://www.atlanticcenterforthearts.org>  
*Visual arts (painting, sculpture, photography, video installation), architecture, music (composition, performing), literature, dance (ballet and modern), theater.*

### Djerassi Resident Artists Program

2325 Bear Gulch Road  
Woodside, CA 94062-4405  
Phone: 650-747-1250  
Fax: 650-747-0105  
Email: [drap@djerassi.org](mailto:drap@djerassi.org)  
<http://www.djerassi.org>  
*Writers, visual artists, composers, choreographers, performance artists, media artists, and other artists working in new genres.*

### Emma Lake Kenderdine Campus

University of Saskatchewan  
Room 133, Kirk Hall  
117 Science Place, Saskatoon, SK S7N 5C8  
CANADA  
TEL: 306-966-2463  
or 306-966-8675

Fax: 306-966-5567

Email: [emma.lake@usask.ca](mailto:emma.lake@usask.ca)  
<http://www.extension.usask.ca/go/emmalake>  
*Open to visual artists, performance artists, musicians, composers, critics, curators, arts administrators, designers and writers.*

### Exploratorium

3601 Lyon Street  
San Francisco, CA 94123  
Phone: 415-561-0309  
Fax: 415-563-0370  
Email: [pamw@exploratorium.edu](mailto:pamw@exploratorium.edu)  
<http://www.exploratorium.edu>  
*Exhibit-based, performance, film/video, multi-disciplinary artists, other artists.*

### Headlands Center for the Arts

944 Fort Barry  
Sausalito, CA 94965  
Phone: 415-331-2787  
Fax: 415-331-3857  
Email: [kreasoner@headlands.org](mailto:kreasoner@headlands.org)  
<http://www.headlands.org>  
*Installation, painting, and performance artists; writers (poetry, fiction, nonfiction) and film/video artists, others.*

### Mattress Factory

500 Sampsonia Way  
Pittsburgh, PA 15212-4444  
Phone: 412-231-3169  
Fax: 412-322-2231  
Email: [info@mattress.org](mailto:info@mattress.org)  
<http://www.mattress.org>  
*Visual artists, audio/performance, landscape architects, interdisciplinary artists, installation artists, mixed-media artists, collaborative groups.*

### Northwood University, Alden B. Dow Creativity Center

3225 Cook Road  
Midland, MI 48640  
Phone: 517-837-4478  
Fax: 517-837-4468  
Email: [creativity@northwood.edu](mailto:creativity@northwood.edu)  
*Visual artists, writers, musicians/dancers/performance artists, architects/designers, collaborative groups.*

### Sitka Center for Art and Ecology

P.O. Box 65  
Otis, OR 97368  
TEL: 541-994-5485

Fax: 541-994-8024

Email: [sitka@oregonvos.net](mailto:sitka@oregonvos.net)  
<http://www.sitkacenter.org>  
*Visual artists, writers, musicians/dancers/performance artists, architects/designers, scholars.*

### The Hambidge Center for Creative Arts and Sciences

P.O. Box 339  
Rabun Gap, GA 30568  
Phone: 706-746-5718  
Fax: 706-746-9933  
Email: [hambidge@rabun.net](mailto:hambidge@rabun.net)  
<http://www.rabun.net/~hambidge>  
*Writing, poetry, visual arts, music composition, performance, and dance, environmental arts.*

### Portland Institute for Contemporary Art (PICA)

219 N.W. 12th Avenue  
Portland, OR 97209  
Phone: 503-242-1419  
Fax: 503-243-1167  
Email: [pica@pica.org](mailto:pica@pica.org)  
<http://www.pica.org>  
*Contemporary/experimental art in any discipline (with an emphasis on visual and performance artists).*

### Julia & David White Artists' Colony

Aptdo. 102-6100  
Ciudad Colon, Costa Rica or  
Interlink 232, P.O. Box 526770  
Miami, FL 33152 USA  
Phone: Int'l code + 506-249-1414  
Fax: Int'l code + 506-249-1813  
Email: [fincapyt@sol.racsa.co.cr](mailto:fincapyt@sol.racsa.co.cr)  
<http://www.whiteartistscolony.org>  
*The colony will make accommodations for any discipline.*

### Virginia Center for the Creative Arts

Mount San Angelo  
Sweet Briar, VA 24595  
Phone: 804-946-7236  
Fax: 804-946-7239  
Email: [vcca@vcca.com](mailto:vcca@vcca.com)  
<http://www.vcca.com>  
*Painters, sculptors, printmakers, poets, fiction writers, screenwriters, playwrights, composers, performance artists, video artists.*



# ... From the Governing Body

**Mike Mahaffey, Secretary**

## 2005 Governing Body Meetings Wrap-up

The meetings took place August 16<sup>th</sup> & 17<sup>th</sup> 2005, at the University of Nevada -Las Vegas between the first and second weeks of the National Stage Combat Workshop.

After last year's whirlwind of change, the GB spent much of the meetings in discussion about the changes we made last year, and effects that they're having on the SAFD. Here's what was discussed, with a brief synopsis:

### Overview

The SAFD continues to be extremely strong. We have approximately 800 dues-paying members, and our financial well-being continues to be excellent. Adjudications are looking to surpass our numbers from last year by at least 25%.

### Relationships with Unions

We are still working with AGMA, Opera and Ballet to foster stronger relations between this group and the SAFD. See the separate article elsewhere in this issue.

### Actor/Combatants and Advanced Actor Combatants

Much discussion was had about the title of Actor Combatant. The majority agreed that it should be an achievement level based on accomplishment, and not based on membership in the SAFD. In other words, you do not have to be a dues-paying member to enjoy Actor/Combatant status.

However, that is not the case with Advanced Actor/Combatant status. While we agree that participation in the SAFD should be vital for this advanced level of membership, the current model does not seem to be working and needs to be addressed. After considerable discussion on the topic to date, we are planning to revise the AAC status recognition process. Various options will be presented in the upcoming issue of the Cutting Edge. We hope this will promote further discussion on the topic from all ranks within the SAFD and we look forward to your consideration and opinion of the options presented.

### Procedural Change for SPTs

We've come up with a procedural change for SPTs that will allow the SAFD to better track its teachers and their classes, and who they've taught with better detail and less confusion in certain cases. Details available elsewhere in this issue!

### Two New scholarships Offered!

With the overwhelming response of qualified applicants to this year's Douglas Fairbanks Scholarship, the GB has elected to offer two additional partial scholarships for the NSCW - ACW/IACW/AACW. These will be awarded to the first- and second-runners-up for the Douglas Fairbanks Scholarship. The first scholarship will be given in honor of Paddy Crean, the acclaimed and esteemed fight director. The second scholarship shall be awarded to honor Ian McKay, the former mentor and friend of Maestro David Boushey. To apply, watch this space or the website for Fairbanks application information and keep fighting the good fight!

### Scheduling of GB Meetings for 2006

After this year's scheduling and notification issues, we've already

gone ahead and set our schedule for 2006. The 2006 meetings will be held at the University of Nevada-Las Vegas, at the close of the NSCW-ACW. This will be approximately July 29-30; there will be another notification closer to the actual meeting with more details available in 2006.

### Fight Master Retreats for 2005 and 2006

We all agreed that the 2005 FM Retreat was very valuable to the SAFD and the GB, and would like to sponsor another one in 2006. Before that meeting, however, the GB needs to publish a public response to the ideas set forth at the 2005 retreat, and we will do so in the next Cutting Edge. We would also like to see an agenda from the CFM for the 2006 meeting, and be able to provide feedback on it as well. It seems that January 13-15 seems the most advantageous time. Location has not been selected yet.

### Changes to the P&P!

We've made two small adjustments to the P&P, based on our experiences this year with workshops and the 4-week "blackout date" surrounding the NSCW. Please see the sidebar entitled "P&P Revision: "4 week blackout period for SPTs" restrictions now apply only to Las Vegas!" for more information. We feel these would be most beneficial to all, clearer and more "workshop-friendly".

### Our Relationship with UNLV, NCSA and other universities

Right now, we are enjoying tremendous success with our NSCW at UNLV, which serves as our first and largest NSCW, and will do so in the future. With the SSISC and the FDW, the SAFD also has a potential for great breadth of study at NCSA, and we need to explore and clarify our relationships with North Carolina so that we can benefit each other better in the future. We'd like to do the same with universities such as Eureka or Arcadia and how we can best serve the SAFD with these regional or affiliated workshops, and see how we can tap into even more markets, which means more opportunities for the teachers and students in the SAFD.

At the same time, we need to tend to our relationship with UNLV for the NSCW, and create plans for what the future may hold for us in other places still. We need to preserve our history, tend to our present and plan our future as an organization.

### Admissions Committee formed for 2007 TTW

To help with selection of the TTW class of 2007, we have created an "admissions committee" to help select applicants from those meeting the requirements. The committee would consist of the SAFD secretary (who would serve as GB rep and as a non-voting member), chaired by the 2007 TTW coordinator and 4 additional members of the College of Fight Masters to be solicited by the coordinator. None of the four additional FMs selected shall serve as full-time TTW staff for that year.

Applications for the 2007 TTW shall be made available to candidates September 1 2006; cutoff date for applications January 1 2006; decisions made by March 1 2007.

### Administrative Assistant Position ratified, opened up for all to apply

The AA position, which has been ongoing through this last fall, and has been helping with data entry and other tasks has been approved to continue. We will also be keeping it a paid position and keeping our current AA, Andey Collins, through March 2006. We are soliciting applications for the position, so if you're interested,



## ... From the Governing Body (continued)

### Mike Mahaffey, Secretary

see this issue for more details.

#### Adjudication by non-FMs?

An issue that was approved many years ago in principle is the idea of senior CTs and FDs being available to adjudicate students. Scot Mann, our FD rep, is drafting up a potential list of criteria for adjudication for the GB to discuss and approve. Please contact Scot Mann for more information.

As you can see, we've got quite a lot of new ideas being explored,

and we need your help to do so. Contact your member rep or a member of the Executive Committee with ideas, concerns, or questions. We need your help to make the right decisions for all of us.

Respectfully,

Mike Mahaffey,  
Secretary, **SAFD**

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### P&P Revision: "4 week blackout period for SPTs" restrictions now apply only to Las Vegas!

This year, the GB has also approved changes to the following sections of the P&P:

- 2.01 Actor/Combatant.** A candidate for the status of Actor/Combatant must pass the Actor/Combatant Skills Proficiency Test as defined [...]. The SAFD Actor/Combatant Skills Proficiency Test rules and regulations are delineated below.
- I. Implementation of the following test rules and compulsory moves are the responsibility of the teacher. No teachers may adjudicate their own students, except at the National Stage Combat Workshops. **No Skills Proficiency Tests shall be offered within four weeks on either side of the NSCW-ACW without express written consent of the Governing Body.**

This previously read "either side of the NSCW" and included the NSCW-SSISC and the NSCW-FDW, creating an extreme restriction on SPTs ranging from May 22nd to September 17th in 2005. Under the new verbiage, the written consent restriction applies only to the NSCW-Actor Combatant Workshop currently held at the University of Nevada-Las Vegas in July and would be narrowed accordingly by approximately 4 weeks. **Under this change, the 2006 restriction period will be from June 12th to August 25th.**

- 6.08** The SAFD will not sanction a regional workshop offering the Skills Proficiency Test that is scheduled on the same dates, **or that takes place within four weeks before or after, the NSCW-ACW.**

Previously, this read "within four weeks before or after any NSCW." This change likewise reduces the blackout period from over four months to just under three, with the same restriction period as mentioned above.

This allows the SAFD to sanction more regional workshops, and serve our goals of advancing stage combat by not just providing educational opportunities, but supporting them as well.

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### CTs and FDs: Administrative Change for SPT recording:

At the GB meetings, one of the concerns that has come up for CT or FD renewals and FM applications has been situations where 2 or more CTs are having their students adjudicated together due to scheduling problems or to save adjudication costs. With our current set of forms, it's difficult to determine which CT is teaching what discipline, and who should credit for whom. I ask the CTs and FDs to do the following if you're involved in a joint test with another CT:

1. Use an additional Page 1 of the forms found at <http://www.safd.org/members/forms.asp> for each TEACHER involved in the test, listing their students and/or weapons separately. NOTE: The students' name will appear on more than one form if they have studied multiple weapons from different teachers. If a teacher was an assistant, or a class was co-taught, please notate that as well.
2. Work with the adjudicator and fellow teachers to make sure no student is left off any list, and the adjudication results are recorded accurately on all sheets.
3. Fill out the financial forms as you would normally, with students paying \$35 per adjudication regardless of number of weapons or instructors.

Please try to incorporate this into your process. In the long run, it will help all of us when it comes time to renew, apply for potential jobs or confirm your own records. Good luck!



# A thought from the Governing Body: What is a Fight Master?

There seems to be some misconceptions about the College of Fight Masters and their role in the SAFD as it stands right now.

According to our own Policies & Procedures, a Fight Master:

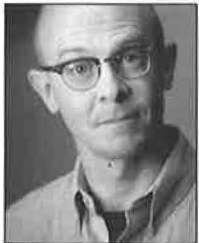
- A. *Is a respected stage combat professional and has demonstrated excellence in the areas of teaching and staging stage violence;*
- B. *Has demonstrated an aesthetic in the area of stage combat that goes beyond technical proficiency and has proven themselves a leader in the teaching and staging of stage violence in the entertainment industry; and*
- C. *Is dedicated to the principles and ideals of the SAFD and actively supports the organization.*

Clearly, they are industry professionals and master teachers devoted to the well-being of the SAFD. What's more interesting is what the College of Fight Masters *DOES* for the SAFD:

- A. *Serve in an advisory capacity on the Board of Directors;*
- B. *Serve as Master Teachers at the National Stage Combat Workshops;*
- C. *Serve as adjudicators for Actor/Combatant Skills Proficiency Tests;*
- D. *Serve as a voting member on any SAFD review boards; and*
- E. *Actively maintain a national standard of excellence as professional teachers and directors of physical violence in the entertainment industry.*

What's of note is the advisory capacity of the CFM to the Governing Body, and their capacity for SAFD review boards. While they do provide advice and guidance, they do not "run" the GB. The Governing Body still has responsibility for decision-making and ultimately, the CFM has the same representation and voice on the GB than any other membership group in the SAFD. They have just 1 representative, just as Actor/Combatants, Certified Teachers and Fight Directors do.

Another misconception has been that those seeking the rank of Fight Master must have unanimous support of the CFM for admittance. According to the P&P, this is not the case! As is clearly stated, "After sufficient time for discussion and examination of the candidate, the Fight Master Representative, will call for a confidential vote of all current Fight Masters. Votes will be sent to and tallied by the FM Representative. A nominee must receive a consenting vote of 80% of current Fight Masters to become a SAFD Fight Master." (2.03, III, section D).



## A Message from

### Drew Fracher

To all SAFD Members,

In an effort to continue to legitimize our art among the greater arts community, it would be great for any of you that has contact with your local theatre critics to convince them to add an award for Fight Direction to your city's annual Theatre Awards. Many cities across the country have their own version of the Tony Awards and it would be a huge boon for Fight Directors to be recognized along with best Actors, Directors, etc. Push hard for this and let's get the recognition we deserve!

Thanks and fight safely,

Drew Fracher, *Fight Master Rep.*

## Attention Fight Directors!

The American Guild of Musical Artists is strongly in support of the efforts of Fight Directors to organize under their auspices. Plans are under way to organize new venues at this time. Any **SAFD** member already working in a house already organized by AGMA and who is interested in AGMA representing them as a Fight Director should contact, Chuck Coyl.

## Photo Archive being updated

For those of you who do not know, the SAFD has been putting together a photo archive for the purposes of promotion as well as for use in *The Fight Master*. As of now, most of our photos do not include the proper information required to be published. Therefore, in order to use previously submitted photos in the future, Willie Meybohm and Elizabeth Ritchie have agreed to take on the task of updating our photo archive.

Willie and Elizabeth will be contacting those who have sent in photos with incomplete information via e-mail in an effort to make all photos in the archive available for use. Copies of previously submitted photos will be e-mailed in a .pdf format so they can be easily viewed. Unfortunately, any photo that does not have all information needed will be discarded from the archive. Thanks to Willie and Elizabeth for taking on this daunting task.



# Regional Reports

## Mid America Region

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



## By Don Preston

On may 25th 2005 [theyfight] had FM Chuck Coyl join us for or SPT class the full list will be in the Fight Master. We do have a number of new members to the SAFD that I would like to thank for joining: **Brooke Martino, Melissa Iverson, Louis Albela, Jon Scheifer, Chris Marchand and Michelle Penna.**

**A/C Zach Held** has left Minnesota for New York for more and more acting opportunities and we wish him all the luck in the world but his talents and smile will be missed here.

**A/C Brooke Martino** has also journeyed to New York to go to school. She has also found time to take classes at Fights 4. Have fun out there.

**A/C Mary Karcz** went to stunt school and has come back leaner and meaner than ever. She can't stop talking about FM David Boushey and how much fun she had with the school. She is currently stunt coordinating/doing the stunts two indie films in Minnesota, and assisting at [theyfight].

**A/C Louis Rosa** is also stunt coordinating/doing the stunts for two indie films and assisting at [theyfight].

**A/C Jason Tipsword** hosted a 1st workshop in Iowa that was extremely well received by the local community. He hopes to turn this workshop into a regional workshop. Keep you eyes open for lots of information on this and we see everyone there.

**A/C's Anjila Kozel-Olsen and Chris**

**Olsen** just had a little baby boy Matthew Robert Olsen on June 21, 2005. Congratulations to them and hope to see all three in class soon.

**CT Don Preston** (that's me) and **A/C Symmonie Preston** have just returned from a trip to Staunton VA and saw the most wonderful production of *The Comedy of Errors*. Much to our surprise we also found A/C Khris Lewin and CT John Paul Scheidler in the shows. If you ever get a chance or are anywhere in the area stop in a see this great theater you will be amazed at what is going on there. Just take a look at the website [www.americanshakespearecenter.com](http://www.americanshakespearecenter.com) to find out more about it.

As always I will end this report with a plea to the Mid-American region. Let me know what you are doing, let everyone know what's up if you have any needs that the SAFD can help you with let me know. I like to help, and the SAFD likes to help. If we can,t help you will find out who can.

*Fight Safe & Well,*  
Don



## By Deb Fialkow

*Greetings from the Pacific Northwest,*

*I want to thank everyone for their support and input over the past two and a half years during which I have been the NW Regional Rep. During this time the NW has enjoyed a great increase in FMs, FDs and CTs from outside the region being brought in to 'share their wares' and adjudicate. We have also*

*been fortunate with the out of town visitors who came to play with the locals, and take int this beautiful part of the country. We have more trained instructors and choreographers with diverse backgrounds in the area now, benefiting theatres of all levels and educational programs. While I am very proud and grateful to be a part of this community, it is time to pass the torch to another member of the region who will lead us in another direction. Change is good, and can challenge and strengthen all of us; it is time for change. I look forward to the next chapter in the SAFD Northwest Region. Please see the call for submissions for the NW RR position in this issue for details on how to apply.*

*Keep questioning, stretching yourselves and laughing. Please keep seeking to stay in the community and share your experiences and listen to those of others. There is no such thing as failure, only feedback.*

*All the best to everyone,*  
Deb Fialkow

## ASHLAND, OR

**Christopher DuVal** is acting in his seventh season at the Oregon Shakespeare Festival, playing Leo Davis in *Room Service*, Aguecheek in *Twelfth Night*, and Dumain in *Love's Labor's Lost*. He is serving as Fight Captain for *Twelfth Night* and Co-Fight Captaining *Richard III*. He continues to teach regularly at Southern Oregon University and will be serving as an adjunct movement faculty for the 2005-2006 academic year. He is continuing to work on the book project, *The Fight Director: Conversations with the Masters*.

## SEATTLE, WA

**A/C Carol Roscoe** wrapped her first independent feature in which she kicks major goblin ass. ([www.the-gamers.com](http://www.the-gamers.com)) She spent two weeks in Alaska teaching stage combat at a high school fine arts camp. Back in Seattle, she's choreographed the violence for Theater Schmeater's "Three Musketeers", directing "As You Like It" and teaching a whole mess of Shakespeare and Stage Combat around town. In July Carol trekked up to Sitka, Alaska to teach

# Regional Reports (continued)

script theatre and stage combat at the Fine Arts Camp ([fineartscamp.org](http://fineartscamp.org), a great program, check it out).

**A/C Gordon Carpenter** fight directed *Othello* for Seattle Shakespeare Company, taught a Physical Comedy class for the Seattle Academy, fight directed *Taming of the Shrew* and *Cymbeline* for Montana Shakespeare in the Parks, taught stage combat for Seattle Shakespeare Company's Camp Bill, performed in *The Winter's Tale* through Freehold Theatre (performing at special needs locations such as Harborview Medical Center, Washington Corrections Center for Women in Gig Harbor, New Futures at Vintage Park, Monroe Correctional Complex, Tent City - ask him about the reactions to the violence and comedy at these locations sometime).

**AA/C Heidi Wolf** assisted FD/CT Geof Alm again this past academic year in his SPT classes for Rapier & Dagger, Unarmed and Broadsword at Freehold Theatre Lab and the University of Washington Professional Actors Training Program, and also in his SPT classes for Quarterstaff and Knife. She attended the regional workshops in Chicago and Cincinnati in Feb. and March, and the AACW in July.

**CT/FD Geof Alm** is working on *The Ring*, doing fights and acting in *Gottterdammerung*. Just finished doing fights for *Born Yesterday* at ACT. Teaching for YAI, Assisted Drew in a Swashbuckling class. Will team teach a workshop with k. Jenny Jones the end of August. Did fight tests at UPS-UA, Uof W and Freehold-UA, BS, R&D, Independent class-QS and KN.

**A/C Casey Brown** will be working on One Lump or Two's production of *The Elsinore Dairies*, playing Hamlet, Laertes and Fortinbras. The show runs in August in both Seattle and Olympia and is being directed by Scot Whitney.

**AA/C Evan Whitfield** just finished playing Orsino in *Twelfth Night*. Back in May he participated in the Seattle Sockeye as a teacher, assistant, student, and all round reveler. In March of this

year he attended the March Madness workshop in northern Kentucky where he has a BLAST and made some great new friends.

**CT Bob Borwick** is playing Mortimer in *The Fantasticks* with his wife, Kelly Balch as the Mute at Taproot Theatre Company in Seattle. During the summer Bob is teaching for Seattle Children's Theatre, Seattle Repertory Theatre, Studio East, and the Master Works Festival in Indiana. Bob co-directed (with Kelly Balch and Sam Vance) an original one act play by Sam Vance entitled *Raven's Tale*, based on the work of William Morris, a summer exhibition showing at the Tacoma Museum of Glass. Bob also taught at the Seattle Sockeye Regional Workshop.

**A/C Ilene Fins** choreographed PIRATES OF PENZANCE for Kamiak HS and for Second Story Rep. She is directing THERE'S A BOY IN THE GIRL'S BATHROOM for SCT and is moving to FL to teach at the Harrison School of Visual and Performing Arts

**AA/C Rob Jones** Assistant Directed and performed the role of Rochefort for Theatre Schmeatre's Park Show, *The Three Musketeers*. Rob also taught, assisted and participated at the Seattle Sockeye Regional Workshop.

**A/C Alyssa Tomoff** is now a certified Pilates Instructor. She is still working out of the Pilates Studio in Seattle. She subbed in for Adam Larmer at ARC this summer, to teach stage combat for dancers. She also taught and assisted at the Seattle Sockeye.

**NW RR Deb Fialkow** coordinated, taught and participated in the Second Seattle Sockeye Regional Workshop. She recently returned from London, a day shy of the bombings, where she briefly met up with Int'l Rep Bret Yount for a cuppa during his busy summer. Deb spent March, April and May in Arizona working on *Macbeth* for Arizona Theatre Company as one of the Weird Sisters (Gordon Carpenter picked up the Seattle Shakespeare Company's *Othello* gig in her absence and did a fantastic

job for them as fight director). She is scheduled to fight direct *Romeo & Juliet* for University of Puget Sound this September.

**A/C Adam Larmer** taught and fight choreographed for Seattle Shakespeare Company's Camp Bill, the Icicle Creek Young Actor's Conservatory in Leavenworth, and at ARC. He taught, assisted and participated in the Seattle Sockeye Regional Workshop. He also graduated in May from the University of Washington Professional Actor's Training Program with an MFA in acting.

**AA/C Brynna Jourden** taught, assisted and participated in the Seattle Sockeye Regional Workshop. Brynna will be moving to London at the end of the summer to enroll in Naropa University's MFA program at the London International School of Performing Arts ([www.lispa.co.uk](http://www.lispa.co.uk)) which is based on the teachings of Jacques Lecoq. While she will be greatly missed by the Seattle community, we are all very pleased for her to be embarking on such an exciting journey.

Cheers, best wishes.

## South West Region

Arkansas,  
Louisiana,  
New Mexico,  
Oklahoma, Texas



**By Ann  
Candler Harlan**

*Hello everybody,*

*Here in Houston we are getting ready for our second annual Regional (SAFD sanctioned) stage combat workshop, the "Texas Intensive" on Labor Day weekend, preceded by the Friday Night Forum. We have expanded the program offerings to include a set of classes for beginners and those with limited experience as well as classes for the more*

# Regional Reports (continued)

*advanced actor/fighter, with more instructors and room for more students! Check out the ad on the SAFD website and in the Cutting Edge for details!*

Also from the Houston area, **A/C Stewart Hawley** writes: I've been accepted into Bowling Green's PhD program in Theatre, I start in August.

**A/C Jordan Miller** from Tomball, TX writes: I am currently playing Curly in *Oklahoma* at the Dutch Apple Theatre in Lancaster, PA through Aug. 6th, then it tours at the Broadway Palm West Theatre in Phoenix, AZ Jan.-Feb. and then at the Broadway Palm Theatre in Ft. Meyers, FL from Mar.-April.

From Dallas, **C/T Bill Lengfelder** writes: I am off to Ireland on July 31 to work with the Fabulous Beast Dance Theater. Then six weeks of communal living in Longford creating a piece called, "The Bull," based on the Tain folktale and then off to perform it at the Dublin Theater Festival the first two weeks of October; back in town to do "Tales of Hoffmann" for Dallas Opera in November; I have been continuing my study of Japanese Sword and Shadow Yoga. The play I wrote, "Lieder and Letters," based on the life of Fanny Mendelssohn Hensel (Felix's sister) is getting a staged reading at Echo Theater in November, and all in all, life is good.

And from **Brian Byrnes** (FM/FD/CT & current Vice President): Recent events include the 2nd Annual TEXAS INTENSIVE — STAGE COMBAT WORKSHOP, a SAFD Sanctioned Regional Workshop in Houston, Labor Day Weekend. Fight directing over the summer included the Alley Theatre (*Deathtrap*, *Spider's Web*); Houston Shakespeare Festival (*Hamlet*, *As You Like It*); and an upcoming production of *Macbeth*. Summer also included writing and directing an original production of "Peter and the Wolf" for the Children's Theatre Festival in Houston. Adjudications around the country have included Alabama Shakespeare Festival (Leraldo Anzaldua), University of Arizona (Brent Gibbs) San Diego University (Colleen Kelly), Brazosport College (Ted Sharon), Bluejacket (Mark Guinn), and while in

Vegas for the Governing Board Meetings I also got to partake in the NSCW AACW and Intern Renewal Tests. Thanks to all the teachers and students for the good fight work being done out there! Keep investing in the characters and the scenes!!

*I guess that about sums it up!  
Until next time,  
Ann Candler Harlan*



**By Bret  
Yount**

**Felicity Steel** writes: "I'll be flying to University of Southern Queensland Australia Tomorrow morning for The Australian National Stage Combat Workshops called 'Combatuere'. 4-10 July. I'm sure that will be very eventful and news worthy but all that is yet to unfold. Just finished the most ravishing show in Sydney full of fighting: a version of king Lear with most of the genders swapped so it became Queen Lere who has three sons and sword fighting, sword fighting, sword fighting.

If anyone's visiting Melbourne Australia I can be found teaching The illusion of staged violence otherwise known as fight club at 3 Energy Arts  
[www.3energyarts.com](http://www.3energyarts.com)  
<<http://www.3energyarts.com/>> most Fri. eves. Everyone welcome."

**FM Richard Ryan** has again been on the road adjudicating SPTs, as guest artist teaching Smallsword at Regent University, Virginia Beach and choreographing for various productions including *A STREETCAR NAMED DESIRE* (Theatr Clwyd), *THE RESISTIBLE RISE*

*OF ARTURO UI, THE SEAGULL* (Mercury Theatre, Colchester), *SATURDAY NIGHT FEVER* (West End), *JAMAICA INN* (National Tour), *A BEAUTIFUL THING* (York Theatre Royal), *SING YER HEART OUT FOR THE LADS* and *TWELFTH NIGHT* (Royal Academy of Dramatic Art). He is presently serving as Swordmaster on *THE LAST LEGION* (due for release in 2006) to be filmed in Slovakia and Tunisia with Colin Firth and Sir Ben Kingsley.

**Sebastien de Castell** from Vancouver, Canada wrote: "My stage combat firm, Dashing Blades, was nominated for a Jessie Award in June for our choreography in *GOODNIGHT DESDEMONA*, *GOODMORNING JULIET*. We're teaching the first Motion Capture combat for Game Design course at Vancouver Film School. *THE LORD OF THE RINGS: THE THIRD AGE* video game came out a few months ago — I did a day for Electronic Arts on that project, helping the actors to look convincing moving with weapons and a few small pieces of choreography. I swashbuckled as 'Kilgore, The Space Pirate' on a recent trailer for a new series pilot."

**CT and Intl Rep Bret Yount** has been busy, mostly with SAFD folk here!! Our valiant Editor was here in June and we managed to meet up for a coffee. The CT Tiza Garland came for a week after her Grand tour old Eastern Europe, then FD Johnny Bellomo and his lovely wife Sam stopped on their way to Italy. Finally, CT Aaron Anderson is here for 2 weeks helping with the BASSC TCW and Justine Turner dropped by our National for a peek. So, if you're in the area, drop me an email.

## ATTENTION ALL MEMBERS:

***Keep letting you Regional Representatives know what you are up to and thanks to all who submitted.***



# Northwest Regional Representative Position Available

Deb Fialkow is stepping down from the position of Northwest Regional Rep after two and a half years of service to provide the opportunity for another member of the regional to serve the region. Applications for the position will be accepted by the Chairman of the Regional Representative Committee, Payson Burt, through the first of November, 2005. There is a downloadable description of the position, its requirements and additional details on the safd website: [www.safd.org/regional.asp](http://www.safd.org/regional.asp). In brief, the job description is as follows:

- Answer questions from within and outside of the SAFD membership via email, phone or post regarding general and specific (policy and procedure) information about the SAFD, and about the industry (e.g. - access to introductory classes, how to find a qualified choreographer or instructor, where to find stunt performers). **YOU MUST HAVE RELIABLE, CONSISTENT INTERNET ACCESS.**
- Submit to the Cutting Edge twice a year (based on a prescribed schedule) Regional Reports which means contacting members, via email, requesting submissions, formatting them and emailing them to the CE staff.
- Develop a network of local representatives (active members in good standing who are informed and involved) to assist you or to whom you can delegate, or work with to provide information and opportunities.
- Hold a regional meeting annually within the region, kind of a meet and greet.

This is a volunteer position, however, your annual membership dues will be waived while you serve as regional representative.

While there is nothing in the P&P specifying that a Regional Rep must live within the region they represent, it is preferred (in person makes such a difference). The Northwest Region includes the states of Alaska, Oregon and Washington.

In brief, the application requirements are as follows:

- Member in good standing for three years
- Current dues are paid
- Accessible email account
- Letter of Intention
- Résumé and Vitae that reflects current work in the field (this can include acting CVs, directing CVs, Movement CVs in addition to stage combat/stunt CVs)
- Letter of Support from a CT, FD or FM (A/Cs and AA/Cs only)

Fill out the online form and mail it and all the above to:

**Payson Burt - 4335 Van Nuys Blvd. PMB #195 - Sherman Oaks, CA 91403**

If you have any further questions, email Payson Burt at [payson@4lafa.org](mailto:payson@4lafa.org)

This is a great job, low maintenance, providing the opportunity to help people, connect with people in your area, and make the position what you will. Please consider applying today!

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## Cutting Edge Co-Editor Position Available

The Cutting Edge is seeking a new Co-Editor to replace Deb Fialkow, who will be stepping down as soon as a replacement is found. This is a volunteer position which requires:

- Consistent access to the internet and email;
- Ability to open MS Word, MS Excel, Adobe Acrobat and some kind of picture preview application at the very least;
- Contacting Regional Representatives regarding Regional Reports, editing the reports and submitting them for final layout;
- Working with coordinators of sanctioned workshops regarding sanctioning press materials, then collecting post-workshop reports and images to edit and submit for final layout;
- Collecting and editing Governing Body minutes, election details, Executive Director column submissions;
- Instigating interview articles such as the Spotlight Series;
- Collecting and compiling memorials for those who have left us;
- Collecting and reporting on upcoming SPTs and SPRs across the country.

The Cutting Edge is now published with consistency every other month, which is great. It currently conveys a limited amount of information about the goings on of members and the governing body. There is still a ways to go: for example, working on the Mission Statement for the Cutting Edge; working on Letters to the Editor; and most of all, making the Cutting Edge a more effective means of communication to the membership about the membership. If it sounds like a lot of work, it isn't really, it is what you make of it.

Please consider volunteering for this position. Send your membership details, letter of intent, technological details, and CV to:

**[Cuttingedge@safd.org](mailto:Cuttingedge@safd.org)**

# NSCW Coordinator Position Available

The SAFD is seeking applications for the 2006 National Stage Combat Workshop Coordinator

## **Actor Combatant / Intermediate Actor Combatant Workshop at University of Nevada - Las Vegas**

The coordinator is responsible for all pre-production and day-to-day operations of the NSCW.

For a detailed description of the NSCW Coordinator's duties, check the SAFD website.

Applicants must submit a letter of intent outlining their qualifications for NSCW Coordinator. Additional materials, if desired, may include résumé, letters of recommendation, etc. Applications should be sent to:

**SAFD Executive Director  
Julia Rupkalvis  
4335 Van Nuys Drive, #117  
Sherman Oaks, CA 91404**

They may also be submitted electronically to [execdir@safd.org](mailto:execdir@safd.org). All applications must be received by September 20, 2005.

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# Paid Administrative Assistant Position Available

Are you familiar with Microsoft Access and Excel, and skilled in data entry?

Do you want to help out the SAFD, and make a little money on the side as well?

The Secretary's office is soliciting applications for the Administrative Assistant position for 2006, a paid position responsible for much of the data entry of SPTs, memberships, dues renewals and processing of paperwork that is vital to our well-being.

The job description is as follows:

- *Membership data entry: Coordinating forms and check copies; entry of all mailed dues payments and new memberships into the database; entry of change of address forms; email payment confirmations to members (using [Membership@safd.org](mailto:Membership@safd.org), and the Secretary's approved text); distribution of membership cards*
- *SPT Data entry: Coordinating forms and check copies; and entry of all SPT information, including student results and payment information*
- *Receipt and Return of Paperwork: Confirm with Secretary when any paperwork is received; process paperwork within in a timely manner; forward all processed paperwork to Secretary, including notes about anything out of the ordinary (requests for back copies of the Fight Master, SPT forms submitted without payment, requests for information, etc.)*
- *Additional Duties as negotiated.*

The position pays \$10/hour, with flexible hours ranging between 4 and 18 hours per month depending on workload (January and July are the busiest times of the year for us, with many adjudications occurring in December, May and June).

The term of hire will begin March 1, 2006 and conclude on February 28, 2007. This is a yearly recurring position.

Please submit a letter of intent and résumé (outline your computer skills, please) by December 31st, 2005 to the following address:

**Society of American Fight Directors  
ATTN: Admin Assistant Job Search  
1350 East Flamingo Road #25  
Las Vegas NV 89119**

Applicants will be contacted and interviewed individually thereafter. We hope you'll join us and help the SAFD!



# Upcoming Workshops

## ATTENTION WORKSHOP COORDINATORS:

In order to expedite the process of completing *The Cutting Edge* on time, as of January 1, 2006, you will be responsible for creating your own ads for your workshops.

What you put in the ad is up to you, however, the following criteria must be met:

- The workshop must be sanctioned by the SAFD
- The ad must be 8" wide by 4.75" high
- The ad must be in Black & White
- The ad must be submitted in either .tif, .jpg, .eps, or .pdf format
- When sending us a file, you must include the fonts you use.

If your ad does not meet the following criteria, your ad will NOT be placed in the publication. We will accept ads up to six months before the date of your workshop and we are more than happy to answer questions and help you through the process the first time. If you have further questions, contact us at:

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



**Winter  
Wonderland  
Workshop**

Chicago, IL  
*established 1996*

The biggest and best stage combat workshop in the country is coming back with a vengeance! Mark your calendars! The dates for this year's workshop are:

**January 13 - 15, 2006**

*Why spend your winter in a tropical location, taking in sun and imbibing "umbrella drinks" when you can come to Chicago and inflict pain on over 100 like-minded individuals. The Winter Wonderland Workshop staff has been working feverishly to produce the most intensive and fun-filled stage combat workshop ever. Instructors from the SAFD and BASSC will join us again, including some from the original workshop that started it all.*

**Prepare yourself for what will be one hot winter!**

Be sure to check out:

**[www.winterwonderlandworkshop.com](http://www.winterwonderlandworkshop.com)**

for updates and details

# 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    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

<b>Name (First, MI, Last)</b>	<b>Membership Level (circle one):</b> 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

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The Cutting Edge is a publication of the **SAFD**.

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

#### Cutting Edge Deadlines for Future Issues:

<u>Issue</u>	<u>Material Due Date</u>
January/February 2006:	<b>November 1, 2005</b>
March/April 2006:	<b>January 1, 2006</b>
May/June 2006:	<b>March 1, 2006</b>
July/August 2006:	<b>May 1, 2006</b>
September/October 2006:	<b>July 1, 2006</b>
November/December 2006:	<b>September 1, 2006</b>

#### Regional Report Schedule and Deadlines for 2005:

**Jan/Feb, July/Aug Editions include PacWest, SE, EC, NE**  
(deadlines Nov 1 and May 1 respectively)

**Mar/Apr, Sept/Oct Editions include Int'l, NW, SW**  
(deadlines Jan 1 and July 1 respectively)

**May/June, Nov/Dec Editions include MA, RM, GL**  
(deadlines March 1 and Sept 1 respectively)

### **SAFD**

1350 E. Flamingo Road, #25  
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[www.SAFD.org](http://www.SAFD.org)

Co-Editors: Deb Fialkow  
John Tovar

Advisor: Mike Mahaffey

Send all submissions, comments and questions to:  
[cuttingedge@safd.org](mailto:cuttingedge@safd.org)

**Submissions for the  
November/December  
issue are due  
September 1st!**

# Do Be Do Be Dues!

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 page 15, make out your check payable to SAFD and send them 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, 2006 to guarantee uninterrupted benefits. So, why wait, give yourself the gift of membership today!



**The Society of American Fight Directors**  
**1350 East Flamingo Road**  
**# 25**  
**Las Vegas, NV 89119**  
**[www.safd.org](http://www.safd.org)**

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