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The Cutting Edge

The Society of American Fight Directors

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## The Cutting Edge, January/February 2006, Vol. 16 Issue 1

The Society of American Fight Directors

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# The Cutting Edge

## Meet the new Northwest Regional Representative



Hi, all. I wanted to take this opportunity to introduce myself to the membership. I became aware of the tremendous potential of this regional representative position while serving as a local representative under Deb Fialkow. Watching her serve the region with intelligence, tact and an insane work ethic made me aware of just how *essential* the person in this position could be and how much of a force for positive change in the lives of the people around him. Deb's tireless work in this position brought teachers of the highest caliber to the northwest, and helped many of us to pick up the threads of training that would otherwise have been lost. I hope to continue the momentum that Deb has created in our region, and am pleased to announce that I'll be coordinating (along with Ted deChatelet) the Salem Sockeye (Seattle Sockeye Gone South) over Memorial Day weekend 2006. It will be hosted at Willamette University in Salem, Oreg. Details are forthcoming.

As the regional rep, I will be searching for ways to give back to the incredible teachers and students of stage combat who I've met in the past five years. We are a region with few qualified teachers; I hope to find more ways for us to study with outstanding instructors from all over the country. Helping those who are interested in becoming qualified teachers to find training opportunities and internships that will allow them to become competitive applicants for the TTW is another one of my goals. In addition, I hope to promote the SAFD to prominent production companies in our region and to encourage them to hire competent choreographers. I'm passionate about the SAFD and about promoting the great people I've met in this region.

If you're ever in the area, please contact me for a cup of coffee or just stop in to see what's going on. Drop me a line and say hi: I would love to hear about what you're doing so I can include your activities in my regional report for *The Cutting Edge*. Acting? Teaching? Directing? Choreographing? Training? Let me know, so I can brag about you!

*A/C Jonathan Cole started training in stage combat in 1992, and has been a member of the SAFD since 2001. He currently trains in Danzan Ryu Jujitsu, Shinshin Toitsu Aikido and Shotokan Karate concurrently at the Salem Budokai. He holds rank in Danzan Ryu Jujitsu, Aikido and two styles of Judo. He has cross trained in Kung Fu, Brazilian Jiu Jitsu, Kali, Jodo, Tanto Jitsu, Hojo Jitsu, Aikiken, Aikibo and western wrestling and boxing. He is a practical shooting competitor (USPSA) and studied tactical handgun strategy and technique under retired Army firearms instructor Capt. John Elliott.*

*Jonathan holds bachelor's degrees in theatre and music, a master's degree in acting pedagogy and a PhD in directing pedagogy. He is an assistant professor and head of the directing program at Willamette University in Salem, Oreg., where he teaches directing, theatre history, introductory acting and stage combat. He has choreographed violence for over thirty productions at universities and professional theatres throughout the midwest and northwest.*

*Jonathan lives in Salem, Oreg., with his wife Jas, son Logan, and baby number two on the way! He may be reached at [jon@revengearts.com](mailto:jon@revengearts.com).*

The staff of *The Cutting Edge* welcome Jonathan Cole to his new position as the Northwest Regional Representative. We are confident that Jonathan will serve the membership well. We would also like to thank Deb Fialkow for all of the hard work she did and wish her good luck on her future endeavors.



## ... From the Executive Director

**Julia Dewey Rupkalvis, PhD**

### **Don't forget to write**

"Publish or perish" may not seem to apply to the world of stage combat, but you might be surprised how valuable it can be to your career. In today's media-saturated world, there are publishing opportunities all around you in many shapes and sizes. Writing gives you the opportunity to voice your opinion, share your research, talk to almost anyone, add to your resumé, improve your professional credibility and get your name out there in the world where it belongs.

Start by taking a look at what other SAFD members have written. Check out some of our published writers on the SAFD website at [www.safd.org/books.html](http://www.safd.org/books.html). Intimidated by the idea of writing a whole book? Start small. There are many online journals that accept outside submissions. Check out the Journal of Theatrical Combatives at <http://www.ejmas.com/jtc/jtcsplash.htm>, for example, or Sword Forum International at <http://swordforum.com/>. Google for more... there's a bunch out there.

And don't forget our own publications. Look in both *The Cutting Edge* and *The Fight Master* for submission guidelines. Read what others have written and think about what you might like to write. Pick up the phone and talk to people. It's amazing who will talk to you if the conversation begins, "I'm writing an article and I'd love to speak with you about..." Everyone loves to be quoted in print.

You don't need to wait for someone else to publish your work, however. Today it's simpler than ever to create your own website, your own blog, your own eZine. Let's hear what you have to say!



## ... From the Editor-in-Chief

**Gia Mora**

### **How I Learned to Drive... Err... Park**

A couple of years ago, SAFD founder FM David Boushey came to Colorado to adjudicate an SPT at the Denver Center Theatre Academy, and I was selected to bring the maestro to dinner in downtown Denver—an event that required parallel parking. I suck at parallel parking. With sweaty palms, I attempted to back into the space without horribly embarrassing myself. That didn't happen. Instead, the maestro had to coach me through the entire process ("Now, turn, *turn*, sweetheart!"), and eventually we made it safely into the restaurant without even scratching my bumper.

I have many more funny and sometimes mortifying stories, like the time I whacked myself in the forehead with my sword hilt during FM David Woolley's Draw if You Dare class, or the time I wore a sports bra and shorts to FM Dale Girard's contact blows class. Ouch.

I tell you these stories to preface a request: If, as Muriel Rukeyser remarked, "the world is made of stories, not atoms," join me in creating a world where members of this community voice their histories and their laughter. I know there are innumerable anecdotes, photos and moments of inspiration throughout the almost 30-year history of the SAFD. Veteran members—send us your stage combat snapshots with bad '80s perms. Newbies—confess before us all just how badly you felt when you actually, albeit accidentally, landed that left hook... and how your partner didn't talk to you for a week.

Beyond these tales in time, *The Cutting Edge* also seeks members with medical training to write articles about injury prevention and treatment, body wellness and to respond to questions from other members. Please don't hesitate to submit your other story proposals and requests for articles you'd like to see in this newsletter. The new editorial staff here are committed to keeping you on the cutting edge of stage combat.

And, David, thank you for my private parking lesson. You've made a city girl out of me yet.



## ... From the Governing Body

**Mike Mahaffey, Secretary**

### **Reviewing the Advanced Actor/Combatant Status**

One of the concerns brought before the governing body in 2005 was the inequity shown in the AA/C rank and how it does not necessarily reflect the skills and abilities of our more experienced and talented combatants. It also does not necessarily reflect the needs of the industry when expectations are raised by the title Advanced Actor/Combatant on a resume.

Presently, an Actor/Combatant may achieve advanced status by successfully completing six basic skills proficiency tests and submitting paperwork validating the successful passage of the tests. There is no indication of skill beyond basic proficiency utilizing this method. The combatant may well exhibit a high level and receive an Examiners Award, pass with a modicum of skill and receive a "weak pass," or perhaps have high level skills and perform poorly that day. Since paper cannot provide evidence of mastery in a movement discipline, the following have been suggested by members of the governing body as possible changes.

#### **IDEA: Raising the Bar**

In addition to the current requirements, Actor/Combatants who wish to apply for Advanced Actor/Combatant status must now have an Examiner's Award for Excellence in four of their six weapons. They must also be a member of one of the "4-A" unions: Actors' Equity Association (AEA), the Screen Actor's Guild (SAG) or the American Federation of Television & Radio Artists (AFTRA), or at the very least in AEA's Equity Membership Candidate Program as proof of their commitment to the acting profession.

#### **IDEA: Advanced Actor/Combatant Status awarded only at Advanced Actor/Combatant Workshop (AACW)**

The AA/CW would be offered at the National Stage Combat Workshop every two years instead of every three as is currently scheduled. AA/C candidates meeting the current criteria would be encouraged to apply. The cumulative work and skills shown during the course of the AA/CW will give the instructors (FMs, FDs, CTs) the opportunity to determine and award AA/C status at the conclusion of the workshop.

#### **IDEA: Advanced Proficiency on a per Weapon Basis**

Actor/Combatants who wish to test for advanced status in a particular weapon must complete an advanced SPT class outlined as follows:

- 30 additional hours of instruction, with a Fight Director or Fight Master
- Additional and advanced training in technical mastery and playing the fight
- Advanced training in scene work
- The SPT fight choreography must use ALL required moves where multiple options are possible; for example, an advanced Singlesword or Smallsword SPT would require each combatant to perform all four point work techniques: a deception of parry, coupe, double and disengage

The student must then be adjudicated per normal, and held to a higher standard during Parts 1 and 2. Clear prowess must be shown in the following areas: scenework and acting craft, playing physical intentions and dynamics of the fight, technical performance, and, above all else, safety. Passing this SPT results in the awarding of an advanced skills proficiency in each tested weapon.

#### **IDEA: AA/C Status Test**

Actor/Combatants who wish to test for advanced status must have current recognition in all eight SAFD weapons of recognition. On the day of testing for their eighth weapon they would inform the adjudicator that they intend to test for AA/C.

The combatants' applications will consist of documentation confirming their current status in each weapon, dates of training, instructors trained with, and relevant training.

The adjudicator will adjudicate Part I of the test (performance) with the expectations of advanced skill (ability to sell the fight, clearly delineate acting beats within the scene, clear mastery of mechanics and footwork at a high level, commitment to the action and character).

*continued on page 4*



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

### Mike Mahaffey, Secretary

During Part II of the eighth test the combatant will be tested on the test weapon and three other weapon styles of the FM's choosing. The combatant must demonstrate clear mastery of each weapon style.

#### What we need from YOU, the membership:

Talk about these ideas with your representative, your colleagues, your teachers and your classmates. As you can see, there are a number of approaches to the problem, each with its strengths and weaknesses. Which one do you feel suits the direction of the SAFD best? Worst? Is there an idea we haven't considered that you feel is better? Let your rep know, or let me know personally at [secretary@safd.org](mailto:secretary@safd.org).

The SAFD website has also just recently retooled its discussion forum to handle more topics and more members, so please feel free to visit the forum to voice your opinions as well!

Ultimately, our desire is to make the AA/C rank an honor that is held by those who commit themselves to a high standard of performance and technical execution and represent our top combatants. It should be a rank that the performer can be proud of and that we can all respect and acknowledge.

Special thanks to the GB and in particular Scot Mann, Drew Fracher and Al Foote for the formulation and codification of these ideas.

## Fairbanks, Crean and McKay: The Douglas Fairbanks, Jr., Memorial Scholarship joined by two more

The Douglas Fairbanks, Jr. Memorial Scholarship, is presented annually to a SAFD Friend, Actor/Combatant or Advanced Actor/Combatant in good standing who, in the opinion of the governing body, has shown him/herselves worthy of assistance in continuing their training. The scholarship, given in memory and honor of swashbuckling film star and SAFD Honorary Member Douglas Fairbanks, Jr., will provide tuition and housing for attendance at the NSCW Actor/Combatant Workshop, Intermediate Actor/Combatant Workshop or Advanced Actor/Combatant Workshop.

This year we will also be offering two additional partial scholarships: The Ian McKay Memorial Scholarship, so named for the late teacher of FM David Boushey (also see the September/October 2005 *The Cutting Edge* for more details) and the Patrick "Paddy" Crean Memorial Scholarship in honor of the passing of a great gentleman in our art. Each of these scholarships will provide housing for attendance at the NSCW Actor/Combatant Workshop, Intermediate Actor/Combatant Workshop or Advanced Actor/Combatant Workshop.

A candidate for these scholarships must be nominated by a member of the SAFD governing body, Fight Master, Fight Director or Certified Teacher. In addition, a candidate for these scholarships must:

- Be a member of the SAFD in good standing for a minimum of one (1) year.
- Demonstrate an aptitude toward and a strong desire to learn the skills and performance styles of the stage combative arts.
- Demonstrate a need (not necessarily financial) for said scholarship.
- Be pursuant of or have received an undergraduate degree in performance studies (or other such equivalent training).

To apply for a scholarship, please detach the application form in *The Cutting Edge* or download a copy from the SAFD website. All requested items must be included in one packet (no partial applications, please), and received no later than the Mar. 1, 2006, deadline in order to be considered. Incomplete or late applications will not be reviewed.

Please be aware that this application process will now include all three scholarships, and not being selected for the Fairbanks Scholarship automatically makes you eligible for the McKay or the Paddy scholarships. Information regarding the registration and application process for the 2006 ACW and IACW will become available in the very near future at [www.safd.org](http://www.safd.org). Please keep checking the website for the most up-to-date information on all National Stage Combat Workshops.

If there are any questions, please contact the secretary, Mike Mahaffey, at [secretary@safd.org](mailto:secretary@safd.org).

Good luck!

# Society of American Fight Directors

## 2006 Douglas Fairbanks, Jr., Patrick "Paddy" Crean and Ian McKay Scholarships Application

Name: \_\_\_\_\_ Date: \_\_\_\_\_  
Address: \_\_\_\_\_ E-mail: \_\_\_\_\_  
\_\_\_\_\_  
Phone: \_\_\_\_\_  
\_\_\_\_\_  
Cell: \_\_\_\_\_

Please provide the following:

- Nomination letter from Petitioner (Certified Teacher, Fight Director, Fight Master, or governing body member).
- Letter of Intent
- Resumé (CV if available)
- Copies of any and all SAFD Certificates
- Proof of Membership (Minimum of one year)
- Letter of Recommendation from one other party
- Any additional materials (optional)

**DEADLINES:** Applications must be received no later than March 1, 2006. All application materials, including letters of recommendation, must be submitted as one complete packet. Only complete applications will be reviewed. Late or incomplete packets will not be considered.

The scholarships will be awarded and the recipients notified no later than April 1, 2006. Scholarship recipients must accept or decline the scholarships no later than May 1, 2006.

*PLEASE NOTE: Being chosen as a scholarship recipient does not guarantee acceptance into the NSCW. All scholarship applicants must also submit A/CW, IA/CW, or AA/CW applications to the appropriate coordinators, including letters of recommendation and deposits. If you are selected as a scholarship recipient, your deposit will be refunded.*

Please send scholarship applications to:

Mike Mahaffey  
SAFD Secretary  
7435 Shadyglade Avenue, #2  
North Hollywood, CA. 91605

# The mission statement for *The Cutting Edge*

In order to best serve the needs of the SAFD, the new editorial staff of *The Cutting Edge* have created a mission statement. We hope that it will serve us in grooming the newsletter into an even better tool for you, our readers.

*The Cutting Edge*, a bimonthly newsletter written exclusively by and for the membership of the Society of American Fight Directors (**SAFD**), provides its readers with resources to stay informed, involved and always on *The Cutting Edge* of stage combat.

Our publication aims to:

- Keep the membership informed about SAFD events, policies, opportunities, membership activities and useful industry information
- Provide the membership with a forum for open discourse
- Welcome new members and engage current members

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## 2006 NSCW Coordinator position filled

After reviewing the submitted applications and discussion, the governing body has agreed to renew the contract of FM Michael Chin as coordinator for the 2006 National Stage Combat Workshop. Congratulations, Mike! Please take a moment to check out the SAFD website for more information on this and the SAFD's other summer offerings!

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## Calling all teachers: combat games needed

In our ongoing quest to keep our readers on *The Cutting Edge* of stage combat, I would like to ask all of our esteemed teachers to tell me about their favorite combat games. These can be anything from a great warm-up game involving the whole group to a partner exercise designed to work a specific skill set or awareness, or anything in between. All I ask is that it be fun and applicable to stage combat specifically, as opposed to acting in general. Submissions will be printed in an ongoing series in future issues.

Along with a detailed, easy to follow description of the game, please include the following information:

- 1) Your name
- 2) The name of the game
- 3) Where and from whom did you first learn it (or did you invent it yourself)?
- 4) The # of people needed to play
- 5) Specific purpose(s) of the game (skills developed, focus of warm-up, etc.)
- 6) Interesting modifications (if any)

Please email your game submissions to Gregg Lloyd, Associate Editor, at [cuttingedge@safd.org](mailto:cuttingedge@safd.org), with Games in the subject line.

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## 2006 Eureka College Stage Combat Workshop granted regional status

This fall, the executive committee voted unanimously to approve the 2006 Eureka College Stage Combat Workshop's request for regional sanctioning. The workshop shall begin on May 15 and end on June 2, 2006, and will consist of training in two weapons this year: Unarmed and Single Sword. Last year, the workshop played host to 15 students, who enjoyed remarkable success at Eureka's inaugural offering, and 2006 promises just as much or more! Anyone wishing to get more information on the workshop should contact Holly Rocke at [hrocke@eureka.edu](mailto:hrocke@eureka.edu).

# The Cutting Edge submission policies and procedures

The Cutting Edge accepts open submissions from all SAFD members in good standing that support our publication's mission of fostering open communication and promoting the art of stage combat. The following conditions apply to all submissions:

## 1) SUBMISSION INFORMATION

All submissions must be accompanied by the following information:

Name: (submissions may be printed anonymously at the author's request when emailing his/her submission.)

Region:

Member Since:

Member Type: Organization, Friend, A/C, AA/C, CT, FD, FM

Submission Category: Letter to the Editor

Article Proposal

Fighter's Forum

Member Thoughts/Questions/Etc.

Other (please specify)

## 2) FORMATTING REQUIREMENTS

All submissions must be made electronically as an email file attachment and meet the following formatting requirements.

Font: Arial

Size: 10 pt

Spacing: Single

File Format: Microsoft Word

Photo Specs: Black & White or Grayscale

300 dpi

.jpg, .tif, or .eps format

Must include photographer's name, subjects names and membership levels, location and dates.

If photograph is from a production, must also include production name, company name, design staff, cast names and characters, and written permission to use said photograph from rights owner.

Please email submissions to: [cuttingedge@safd.org](mailto:cuttingedge@safd.org)

## 3) WORD COUNTS

Any submissions exceeding these maximums may be subject to major editing of content.

Letter to the Editor/Fighters Forum/Member Thoughts/Questions/Etc.: 200

Feature Article: 500

Other: Length dependant on topic

## 4) PUBLICATION REQUIREMENTS

By submitting material to The Cutting Edge it is assumed the author agrees the following:

- All submissions are subject to editorial discretion
- All work submitted is assumed to be the original work of the author and the author, not The Cutting Edge, will assume all copyright liabilities and publication rights
- Submissions must include any and all necessary supporting documentation (bibliographies, etc.)
- Before publication, author must approve all changes beyond grammar and conventions
- Submissions must be written in a clear and professional manner
- No submissions defaming individuals by name will be published
- Authors are assumed to be working toward the betterment of the SAFD and, thus, will not be paid for submissions

# OOPS!

In the previous issue, The Cutting Edge omitted CT Angela Bonacasa's SPT in Chicago on Dec. 16 at Roosevelt University. Posthumously, we would like to recognize the work of Angela and her students.

We at *The Cutting Edge* are always thankful when members send in information about what they are doing. We apologize to Angela for the error and thank her for bringing it to our attention.

# Regional Reports

## East Central Region

Delaware,  
Maryland  
New Jersey,  
New York,  
Pennsylvania,  
Washington D. C.



### By Dan O'Driscoll

In October, **CT Ray Rodriguez** performed in an AEA showcase production of *La Tempestad*—a contemporary re-telling of Shakespeare's *The Tempest* presented by the Resonance Ensemble at the Ohio Theatre in SOHO.

**Laurie K. Miller's** latest stunt for *As the World Turns* aired on Friday, Oct. 14. She tumbled down the steps of a N.Y.C. monument.

**CT Al Foote III** served as fight director for an AEA showcase production of *Julius Caesar* at the Lion Theatre on 42nd Street this past August. Shakespeare NYC set the play in the American South during the 1930s.

**FM Michael G. Chin** was just presented the Outstanding Fight Direction Award by the 2005 New York International Fringe Festival for his work on the production of *The Lizards*.

**Lawrence Woodhouse** directed the sword fight for an October production of *Moon Over Buffalo* with the Rush-Henrietta Community Theater in Henrietta, N.Y., a suburb of Rochester.

**Fights4**, sponsor of the Summer Sling, has made CT/FD Michael J. Johnson a full partner. He joins FM Michael G. Chin and CT/FD J. David Brimmer, CT/FD Ricki Ravitts and CT/FD Robert "Tink" Tuftee on the Executive Board.

In September, **Michael McGuire** choreographed the numerous fight scenes in *The Sword Politik*, a tense, funny and exciting new play about court intrigue,

sword fighting, pagan mysticism and female empowerment in 10th century Germany. The showcase was presented at the Medicine Show Theater in midtown Manhattan.

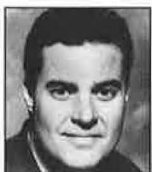
**The Lady Cavalier Theatre Company** held a fundraiser in November at the Nuyorican Poets Café in the East Village, N.Y.C. There were exciting live fights, a snippet from their upcoming show and an exclusive preview screening of their short film, *Tea Before Honour!* The event raised funds for their upcoming December production of *The Lady Cavaliers: Signature Stories* and celebrated their fifth year anniversary! They have a new home for their website: [www.ladycavalier.org](http://www.ladycavalier.org).

**CT/FD J. David Brimmer** choreographed the fights for the North Shore Music Theatre's September production of *Camelot*. A fire at their performance space in July drove the theatre company temporarily out of Beverly and into residency at the Shubert Theatre in Boston.

After choreographing the violence for a November production of *Big Love* at Montclair State University in N.J., **CT Dan O'Driscoll** traveled to Little Rock to work on Disney's *Beauty and the Beast* at Arkansas Repertory Theatre.

## New England Region

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



### By Richard Hedderman

**L. Stacy Eddy** continues to teach, mostly Olympic fencing, but has been working from time to time with CT Robert Walsh through the Stage Combat Studio at Bay State Fencers, where they are establishing a stage combat training center in the Boston metropolitan area. A/C Ted Hewlett assists.

**Meron Langsner** fight directed three productions—*Monster*, *Newsies*, and *Pillowman*—at Tufts University where he's also teaching acting and stage combat. Meron is currently organizing advanced stage combat training sessions for the Boston area. His plays have been performed around the country and overseas in the past few months, and he was voted an audience favorite at the Last Frontier Theatre Conference in Valdez, Alaska.

Long-time New England resident and **A/C Al Elkins** will be pulling up stakes and moving to Albuquerque, N.M., in June 2006 where he's looking forward to many new theatre opportunities.

New England Regional Representative **AA/C Richard Hedderman** spent the summer teaching for First Stage Children's Theatre Academy and choreographing the fights for *Pirates of Penzance*. Courses included Unarmed Stage Combat, Stage Movement, Creative Drama and Contemporary Scene Study. This semester, he's again teaching Unarmed for the Academy and writing the stage combat curriculum for the Department of Theatre and Dance at the University of Wisconsin--Milwaukee where he is currently a lecturer in stage combat. Later this fall, he will begin directing fights for *Othello* with the Theatre Education Program at the Correctional Institution in Racine, Wis., where he served as fight director on *King Lear* last year. On a literary note, Richard's first collection of poetry, *The Discovery of Heaven*, is slated for a November 2006 release with Parallel Press.

**A/C Rob Najarian** finished a successful run of the New England premier of *Take Me Out*, playing Toddy and choreographing the fights. He interned at the National Workshop this summer and made it to Seattle for Maestro Boushey's Stunt School. In Boston, Rob continues to teach stage combat and movement at Boston University with CT Robert Walsh, assisting him in choreographing fights for the Actors' Shakespeare Project's production of *King Lear* and fight choreographed for Brandeis University's production of *Big Love*.

# Regional Reports (continued)

In addition to the above-mentioned gigs, **CT Robert Walsh** continues teaching stage combat classes at American Repertory Theatre and at Brandeis and Boston Universities. This fall he directed and fight directed *True West* for the New Repertory Theatre. At the Actors' Shakespeare Project, he produced and staged the fights for *King Lear*. The show was extended twice and drew rave reviews in *Variety* and *The Wall Street Journal*. Next up is for Robert is a production of *Twelfth Night*, again with the Actors' Shakespeare Project, opening in the middle of December, where he will direct and stage all the fights.

**A/C Kim Carrell** choreographed fights for North Shore Music Theatre's student production of *Aida* and also for Chamber Repertory Theatre's touring companies productions of *The Most Dangerous Game*, *The Ransom of Red Chief* and *The Lady or the Tiger*. He choreographed and performed fights for the Freedom Trail Foundation's *Privateer Sails* aboard the tall ship *Liberty Clipper*. Next, he'll fight direct the Boston Theatre Works' production of *Othello*.

at Florida State University as a visiting assistant professor teaching Stage Fight I and II, and Acting II for BA and BFA sophomores, juniors, and seniors. At FSU, he's had the good fortune to choreograph the violence in the upcoming *Marat/Sade*, work as a movement coach on *Charlotte's Web* and work as a physical consultant for *The Ledge* (a new Playwright Festival at FSU). He spent the summer teaching with Tiza Garland at the International Theatre Festival in Sibiu, Romania, where he was a performer the year before. He then hopped over to Vegas to assist Maestro Woolley with *Unarmed* for the basic workshop and *Single Sword* for the advanced workshop. Adam also taught a skills renewal in *Single Sword* for the advanced. Currently, he is gearing up to do an SPT on December 3 at FSU.

**Bruce Lecure** is busy fight directing *La Fanciulla del West* for the Florida Grand Opera while dodging hurricanes.

**AA/C Cliff Williams III** recently graduated from University of Alabama in Dec. In 2005, he spent his third summer with *Blue Jacket*, working with Neil Massey and Mark Guinn. Currently, he's an apprentice at Actor's Theatre of Louisville, working as both the fight captain and actor in the show *Dracula*, choreographed by Drew Fracher.

**Conrad "Dutch" Mehlenbacher** is currently working with the Low Country Shakespeare Company of South Carolina. He did the fight choreography for *Hamlet* and played Laertes. He is currently working with the company on *Taming of the Shrew*.

**Ian Borden** has taken a position as visiting assistant professor at Grand Valley State University near Grand Rapids, Mich. He is also nearing completion of his Ph.D. dissertation with FSU. For the moment, he is awaiting publication of an article on historical stage fighting and its influence on the theatre of the Elizabethan and Stuart periods. The article is called "The Blackfriars Gladiators: Masters of Fence, Playing a Prize, and the Elizabethan and Stuart Stage." It will be included in the soon to be published

anthology, *Inside Shakespeare: Essays on the Blackfriars Stage*.

**Ilene Fins** is adding stage combat into the curriculum at Harrison School of the Visual and Performing Arts High School in Lakeland. She'll be directing and choreographing *The Royal Family* in February and then flying back to her home in Seattle to work out the fight with her good pal Gordon Carpenter.

**Jill Matarelli Carlson** is currently teaching movement, stage combat, acting and theatre history full-time at East Carolina University, in Greenville, N.C. She's got an *Unarmed* class at the moment, and in the spring she'll be teaching both *Unarmed* and *Rapier and Dagger*. This summer, she had the privilege of assisting D.C. Wright at the Illinois Shakespeare Festival and Paul Dennhardt at the Eureka Stage Combat Workshop. In July, she served as an intern at the NSCW in Vegas and was able to re-up in all eight weapons, partnering with the lovely and talented Lacy Altwine. Then, in August, she attended the Dueling Arts International Symposium for Instructors of Theatrical Combat in Lake Tahoe. She's looking forward to serving as a TA at the upcoming Winter Wonderland Workshop in Chicago this January.

The spring of 2005, **Katrina Breitenbach** stage managed the NCCU New Play Project, *The Wise Ones*, when it appeared onstage at UNC-Chapel Hill. She also choreographed two falls and a slap for the production. Katrina attended the Winter Wonderland Workshop in February 2005, and was part of the Actors' Ensemble at the 2005 Fight Directors' Workshop, where she fulfilled her New Year's resolution "to take myself seriously as an actor." To further her training as an actor and combatant, she moved to the Triangle area of N.C. in August, where she is taking acting classes, auditioning for shows as well as continuing to train with FD/CT Jeff A.R. Jones in preparation for her 2006 A/C tests.

This summer **Lee Soroko** participated in Fight Director/Action Film Workshop for three weeks under the tutelage of Allen

## South East Region

Alabama, Florida, Georgia, Kentucky, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia



By John  
Cashman

**Jim McClellan** did the choreography for *Robin Hood* at Central Florida Community College (Ocala), *Romeo and Juliet* at Dr. Phillips High School (Orlando), and he's currently working on *Camelot* for Southeastern University (Lakeland). He's also still teaching Yang tai chi twice a week and is very close to his instructor status at the Northern Shao Lin kung fu school where he trains.

**Adam McLean** is proud to join the faculty

# Regional Reports (continued)

and Dale. "If you have never gone, go! It will make you better and point out what you need to do to get there." Currently, he is knee deep in *As You Like It*, trying to employ the things he learned this summer as a fight director for his college (Savannah College of Art and Design).

**Matthew E. Ellis**, Arlington, Va., has recently finished his master of fine arts degree from Virginia Commonwealth University in December of 2004. This is where he worked directly with both FM David Leong and CT Dr. Aaron Anderson for the past three years. He has been recently appointed to the position of assistant professor of movement at the University of Oklahoma in Norman, Okla. He would like to thank all of his friends, colleagues and teachers for their support. Currently, he has plans to attend the SAFD National Workshop in July.

**Michael Kirkland** is currently in Slovakia. He's also gearing up for the third annual Virginia Beach Bash on April 1--2. More info to come.

**A/C Monalisa Arias** in D.C. is currently choreographing the fights for *Romeo and Juliet* being mounted by Montgomery College, directed by Celia Madeoy. Her recent independent film choreography credits include *Two Front Teeth* (a Christmas horror feature-length film), a short called *A Cold Day for Johnson* (10-plus catholic schoolgirls beat up a flasher), and *The Faithful* (a short film about hate crimes done in the name of religion).

**Phil Raybourn** interned at the Virginia Beach Bash this past year and choreographed the cutlass fight for Busch Gardens Williamsburg's *Hip Hop Pirates* and *Ban-X Pirate* shows. He also did some choreography involving a four-legged stilt fight for a boogiemani/magician scene in BGW's *Nightmares* (unfortunately, it was cut from the show for time purposes). Currently, he is directing a najava knife fight for a production of *Blood Wedding* at Lafayette High School.

**Paul Steger** is now officially out of the region. He now resides in Lincoln Nebraska serving as the director of the Johnny Carson School of Theatre & Film, part of the University of Nebraska.

In the spring, **FD Scot J. Mann** choreographed *Coriolanus* for the Alabama Shakespeare Festival and both directed and choreographed *Shakespeare Alive*, an exciting 50-minute presentation of Shakespeare scenes, which toured to schools in Mississippi. In July, Scot taught an Intermediate/Advanced Knife SPT and Acting Seminar for the British National Stage Combat Workshop, where he also served as an adjudicator. He will return to Europe in the spring of 2006 to teach in Freiberg, Germany. Back in the states, Scot directed *Moon Over Buffalo* for the Southern Arena Theatre and choreographed stunts for *Noises Off*, featuring AA/C Danny Dauphin and A/C Kelly Martin, at New Stage Theatre. After Hurricane Katrina, Scot and colleagues at Southern Miss helped one another dig out from the giant trees, which littered their roofs. Special thanks to CT Jason Armit for coming down to help out! He then restarted the fall semester at Southern Miss amidst the downed power lines and convoys of National Guard and FEMA trailers. Scot directed the Southern Miss ACTF offering of *Scapin*, featuring SAFD AA/C Lee Crouse at the keyboard, where rehearsals included an occasional disaster relief MRE. The show opened to rave responses from a disaster-weary audience, a testament to the perseverance of the students and staff, some of whom lost much in the storm, and exemplifies the power of theatre in trying times.

**Sean Levine** recently served as fight director for the Florida Atlantic University production of *Hamlet*. He also will be teaching stage combat at FAU as well. Last summer, he attended the International Stunt School and the Actors Ensemble Workshop in N.C. with Dale Girard and Allen Suddeth.

Ciao! **Taylor Hohman** is in Arezzo, Italy, studying commedia dell'arte at the Academia dell'Arte. He's also workshoping stage combat basics at the Academia and is interested in any combat-related job openings beginning around late spring, early summer.

**CT Tim Bell** has spent the last seven months driving stunt cars for Disney/MGM Studios *Lights, Motors,*

*Action! Extreme Stunt Show* in Orlando. While training for the Disney stunt show, he substituted for John Cashman as fight director for a community college production of *Macbeth*. Tim opened the new stunt show on May 5, and was one of the drivers selected to represent the show during t.v. and radio interviews with media from around the world. The show doesn't have any sword fights, but he does some tight door-to-door driving, high speed 180s and 360s, ramp-to-ramp jumps, and two-wheel driving. Oh yeah... he's having fun.

**FM Drew Fracher** is acting in *The Crucible* and *A Christmas Carol* at Actor's Theatre of Louisville. He will then be directing *Moonlight and Magnolias* at Ensemble Theatre of Cincinnati and then *A Streetcar Named Desire* for the Cincinnati Shakespeare Festival after the first of the year.



**By Richard Lane**

**CT/FD Dexter Fidler** recently worked on the fights for the Idaho Shakespeare Festival's *Complete Works Of Shakespeare Abridged*. This summer he taught again at the San Francisco Ballet School as well as helped re-stage fights for SF Ballet's *Romeo and Juliet*. He staged fights for *Aida* at Peninsula Youth Theatre where he is artistic director, and he is currently writing and directing *The Selfish Giant* for P.Y.T.'s Stories on Stage series.

**Tiffany Burris** just returned from Tokyo, Japan, where she swung in for one day at a Dueling Arts International workshop.

# Regional Reports (continued)

The Japanese theatre company dell'Arte was hosting the event with Gregory Hoffman and Tony Pisculli. "Assisting students when there is a language barrier was a fantastic experience!" Tiffany said. "The students were very astute. It seems sword fighting is an international language." Naruko Misse, who has studied with Dueling Arts for a few years, was the translator. She also visited Toei Kyoto Studio where they film all of those old Edo period Shogun movies. It is now a theme park with demonstrations and shows, just block off areas when they are currently filming.

**David Barker**, professor of Theatre at Arizona State University, has been very busy during 2005. He has choreographed the fights for *Twelfth Night* at Shakespeare Sedona, Ariz., which he received an ariZoni Theatre Award of Excellence Nomination for Best Choreography. He also choreographed productions of *King Lear*, *Henry V* and *Midsummer Night's Dream* at Southwest Shakespeare Company, Ariz.; *King Lear* at Grand Canyon University, Ariz.; *Romeo and Juliet* at Emily Ann Theatre, Texas; *Romeo and Juliet* at Xavier College Prep, Ariz.; *No Time for Sergeants* at Hale Theatre, Ariz. and *The Outsiders* at Chandler High School, Ariz.

**Robert G. Goodwin** has also been very active over the last few months. In the film and television world he has been the stunt coordinator for the nationally released feature *Hellbent*. He was the sword master featured in *Little Hercules* and coordinated a four-person weapons fight in addition to training the lead, Richard Shadrak. Robert also served as the stunt coordinator for the feature *Phat Girlz* and trained Mykel Shannon Jenkins in Hong Kong fighting & Kali for *Blade*. On the theatre and university scene, Robert has been equally as active. He was the fight director for *Hamlet* and *Cry Havoc* at Loyola Marymount University and will serve as fight director for another production of *Hamlet* being staged by Moorpark College in spring 2006. AMDA and Loyola Marymount University have both been fortunate enough to have Robert teaching for them, but he has also been teaching Asian, European and Filipino

weapons and Unarmed, offering specialty workshops such as Firearms and Tactics on the Set through FilmFightingLA.com. Robert passed the SPTs for Rapier and Dagger and Unarmed with the Examiner's Award for Excellence this last spring, and in November he will be testing for Sword and Shield and Broadsword.

After spending the summer doing a melodrama in Colo., **Clay Froning** is back in Tucson playing his dream role as Prince Hal in *Henry IV, Parts I and II* at the University of Arizona. His arch nemesis, Dane Corrigan, is a more than worthy opponent as Hotspur, and they are having the time of their lives battling it out on their obstacle course of a set.

**Robert Hamilton** is in Hollywood heading up the stage combat program at AMDA, the American Musical and Dramatic Academy. They are in their third year already and are at capacity with fighting students. He works with Payson Burt, Mike Mahaffey, Greg Dolph, Charles Currier, and Robert Goodwin. They are having SPTs in November with Mike and Payson serving as the CTs for their fourth semester advanced combat training classes. Lacie Altwine has also joined the AMDA staff in assisting Mike with his SPT class. Brian Byrnes will come to adjudicate. Recently Robert was seen at the Sony pictures *Legend of Zorro* premiere party fighting with Greg Dolph and Dino Dos Santos (Antonio Banderas's stunt double) as the deadly dirty Diego!!!

**Scott Leva** spent five weeks in Iceland working as the assistant stunt coordinator for Buddy Van Horn on Clint Eastwood's *Flags Of Our Fathers*. He has worked in various commercial spots, as well as on the films *Red Eye* and *Waist Deep*. In addition, he is still working with Cirque Du Soleil and is currently being considered for the Academy of Motion Pictures Arts and Science Scientific Technological award for his innovations and new design on the Air Bag. It is designed to catch any faller/jumper, even if he/she hits off center. The Discovery Channel is shooting a documentary on this particular award.

**Gary Minyard** is currently in the MFA theatre for youth and the directing programs at Arizona State University. He is the

assistant director and movement consultant for ASU's production of *The King Stag*, directed by David Saar, artistic director of Childsplay in Tempe, Ariz. He is also designing the fights for a new play by Gregory L. Farber entitled *Taking Leave*, which goes up in the middle of November.

**Colleen Kelly** has moved from San Diego to Virginia and is the director of education and research at the American Shakespeare Center.

**Andrea Robertson** has been keeping herself busy out in the Phoenix desert. She was lucky enough to get the chance to intern at the NSCW this year and renew all eight of her weapons while working with some great people. She also has a cool scar so that she'll never forget this summer. She just finished performing in the opening fight of *A Midsummer Night's Dream*, which was specially added, as well as finishing choreographing the duel for a production of *The Scarlet Pimpernel*. She's teaching her first workshop in Phoenix at a middle school and hopes that it is the first of many. She's been asked to teach a basic class next semester at the community college where she teaches and hopes to expand that to several other schools as well. Spreading the news of the SAFD here in Phoenix is her goal for the next few years! "Stay cool, everyone!"

Life in L.A. has been keeping **Jeff M. Lewis** busy. Currently he's working on a new stunt show exhibition based on *Zorro* at Universal Studios, choreographed by the amazing Greg Dolph. They open Saturday, Oct. 22. He is also 2nd Unit directing a short film with choreography by Eric Hill. He is still taking classes from the Los Angeles Fight Academy and is assisting Payson Burt and Robert Goodwin at AMDA twice a week. He is honored to be fighting with Robert Hamilton, one of his former instructors for this year's for the SPT, which will be adjudicated by Brian Byrnes. Also, he and Travis Sentell of Sincere Productions just finished writing a script almost entirely about fighting and stunts... it's a comedy, needless to say. They're attempting to secure funding by March or April.

# Regional Reports (continued)

**Christina Traister** was the fight director for Shakespeare Santa Cruz's 2005 summer season. After that she went to teach at the Summer Sling IX at City College in N.Y.C. From there she is headed off to teach a three-weapons skills test class to the MFA students at Alabama Shakespeare Festival this coming November. After that, she is taking a self-imposed break since her first child is due in April.

**Anthony De Longis** just finished performing a featured role in Jet Li's new action film, *Fearless*, in Shanghai, China. Both Jet Li and the legendary action choreographer Yuen Woo Ping were delighted Anthony could work at Jet's pace and remember long sequences of choreography, eliminating the need for inserts and cutaways. They created the choreography on the spot, walked it twice for timing and rhythm and then shot it at full speed. "Jet Li at full speed is really something," says Anthony. He's looking forward to seeing the film when it comes out at the beginning of the year. He'll be writing about the challenges and rewards of the experience for an upcoming issue of *The Fight Master*. Mike Leeder

(<http://www.hongkonglegends.com/index.php>), co-editor of IMPACT Magazine, complimented Anthony as "one of one of if not the best western swordsmen in the world." Anthony appeared in an acting role on *ER* and did some stunt work for *Alias* and *Las Vegas*. He also swung on ropes all day in the rain for a NASCAR pirates commercial that was slotted to air during the Super Bowl. His whip work in the "Hell on Wheels" episode of *Into the West* also was aired. He taught an Acting Action and Film Fighting workshop at New River Fitness in Radford, Va., in August, as well as acted as emcee for the 20th anniversary screening of Barry Gordon's *The Last Dragon* in Roanoke, Va.. The star of the film, Tai Mak, was in attendance, and Anthony warmed up the audience with some fancy whip work before the screening. He also flew in to Boston in November to teach a Saber, Rapier and Dagger and Film Fighting Seminar at the Bay State Fencers Stage Combat Studio.

**Look for reports  
from the  
Northwest,  
Southwest, and  
International  
regions in the  
next issue of  
The  
Cutting Edge**

## Regional and National Workshop Calendar

**Please note:** this calendar is based on SAFD sanctioned workshops from 2005. Be on the lookout for these events, but remember workshops are sanctioned on a year-to-year basis and new opportunities may be added to this list. Inclusion in this calendar does not guarantee a workshop will be offered again, receive SAFD sanctioning or be held in the same location.

January	February	March	April
Winter Wonderland Chicago, Ill.	Rumble in the Rockies Denver, Colo.	March Madness Cincinnati, Ohio	Virginia Beach Bash Virginia Beach, Va.
May	June	July	August
Seattle Sockeye Seattle, Wash. (Moving to Salem, Ore. in 2006) The Eureka Workshop Eureka, Ill. (New 2006)	Summer Session: Intro to Stage Combat Winston-Salem, N.C.	National Stage Combat Workshops Las Vegas, Nev.	National Fight Director Training Program Winston-Salem, N.C.  The Summer Sling N.Y.C., N.Y.
September	October	November	December
Texas Intensive Houston, Texas	Philly Cheesesteak Philadelphia, Pa.		

# 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 **7.75" wide by 4.5" high**
- The ad must be in **black and 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*

*Celebrating our 10<sup>th</sup> Anniversary!*

## January 13 - 15, 2006

### Columbia College Chicago

The staff for this year's workshop is:

**Instructors:**

**SAFD Fight Masters:** *David Boushey, Michael Chin, Chuck Coyl, David Woolley*

**SAFD Fight Directors:** *Charles Conwell, Michael Johnson, John McFarland*

**SAFD Certified Teachers:** *Leraldo Anzaldúa, Angela Bonacasa, Stephen Gray, Denise Hurd, Michelle Ladd, Brian LeTraunik, Neil Massey, John Tovar, DC Wright*

**BASSC Certified Teachers:** *Philip D'Orleans, Chris Main*

**Teaching Assistants:**

*Lacy Alfwine, T. Fulton Burns, Jill Matarelli-Carlson, Jessica Dunne, David Kelch, Andrea Robertson, KC Stage, Heidi Wolf*

**Interns:**

*Russ Brown (Head), Ted deChatelet, Mary Karcz, Luis Rosa, Darrell Rushton, Jason Schumacher, Lee Soroko, Christi Waldon*

**Be sure to check out:**

**[www.winterwonderlandworkshop.com](http://www.winterwonderlandworkshop.com)**  
for updates, details, and online registration!

# Upcoming Workshops

## March Madness III

Stage Combat Workshop  
Cincinnati, Ohio

**March 11--12, 2006**

**THIS YEAR'S DREAM TEAM:**

**(so far)**

Richard Ryan (SAFD Fight Master)

Michael Johnson (SAFD Fight Director)

Gina Cerimele-Mechley, Don Preston, Adam McLean (SAFD Certified Teacher)

### **PAST CLASSES:**

March Madness Style Mass Battle, Pirate Fighting, Laban Rapier and Dagger, Sneaky Sh\*t, Contemporary Violence, Voice and Violence, Scrappy Fighting, basic classes in all eight SAFD weapons, and much more!

### **WORKSHOP FEE \$225**

Fee includes catered breakfasts, lunches, and a t-shirt!

\$200: SAFD members, union affiliates, students with valid ID OR early registration

\$175: SAFD members, union affiliates, students with valid ID AND early registration

ALL DISCOUNTED PRICES MUST BE PAID IN FULL BY Feb. 14, 2006

Questions? Call 513-295-4788 or email [cincymarchmadness@yahoo.com](mailto:cincymarchmadness@yahoo.com)

To register visit [www.clearstagecincinnati.com](http://www.clearstagecincinnati.com)

Regent University proudly presents the third annual

## ***VIRGINIA BEACH BASH***

Regent University, Virginia Beach, Virg.

***April 1--2, 2006***

### ***Coordinator:***

Michael Kirkland, Ph.D. Chair, Department of Theatre Arts

### ***Past Staff:***

FMs - Michael Chinn, Dale Girard, Richard Ryan,

CTs - Michael Johnson, John McFarland, k. Jenny Jones,  
Scot Mann, Michael Johnson, James Brown, Michael Kirkland and  
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***Price:*** \$235.00 for two solid days of instruction (t-Shirt included)

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For complete information and intern opportunities, see our website at:

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Or call 757-226-4730

# 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) \$** \_\_\_\_\_ **Check #** \_\_\_\_\_

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<b>Name (First, MI, Last)</b>	<b>Membership Level (circle one):</b> Organization, Friend, Actor/Combatant, Advanced Actor/Combatant, Certified Teacher, Fight Director
-------------------------------	--

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**Cell Phone:**

**Work Phone:**

**Fax Number:**

**Voicemail:**

**Pager:**

**E-mail Address(es):**

**Website:**

**Union Affiliations (SAG, AEA, etc.):**

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**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)

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Knife			
Quarterstaff			
Rapier & Dagger			
Single Sword			
Smallsword			
Sword & Shield			
Unarmed			

Photocopy & Mail with payment to:

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## INSIDE THIS ISSUE

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...From the Editor-in-Chief

Mission statement of *The Cutting Edge*

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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:	November 1, 2005
March/April 2006:	January 1, 2006
May/June 2006:	March 1, 2006
July/August 2006:	May 1, 2006
September/October 2006:	July 1, 2006
November/December 2006:	September 1, 2006

### Regional Report Schedule and Deadlines for 2006:

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)

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

**Submissions for the  
March/April  
issue are due  
January 1st!**

## What are you "dueing"?

Have you kept that New Year's resolution? Did you renew your membership? If not, there's still time! 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 this 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 section on the SAFD website, and much, much more! Just fill out the form on the previous page, make out your check payable to SAFD and send them to:

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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 who is especially difficult to shop for, give the gift of membership! One size truly fits all!

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