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The Cutting Edge

The Society of American Fight Directors

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## The Cutting Edge, May/June 2006, Vol. 16 Issue 3

The Society of American Fight Directors

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# The Cutting Edge



## Those Who Can, Teach By CT Angela Bonacasa

Have you ever said (or has someone said to you), "Someday I want to be a Certified Teacher. What do I have to do?"

While the SAFD Policies and Procedures outline the basic qualifications necessary to become a Certified Teacher, it doesn't outline for SAFD members *how* to go about achieving those qualifications. It seems pretty simple: have the weapons, get the teaching time, and get letters of recommendation. Those who have been through the process, however, know it is not that simple. It's not just about who you are on paper—it's about who you are in front of a classroom.

So how do you figure it out? How do you learn the "ins and outs" of the process? How do you develop rock solid skills, get advice on what step to take next, and have someone you trust take a look at and evaluate your work? You need a teacher who is willing to invest in you as much as you are willing to invest in him or her. It takes time, dedication, and a willingness to rely on someone else's experience to help steer you best.

Put simply, you need a mentor.

It is easier for those in larger, metropolitan areas to find a teacher with whom to take classes and develop a relationship. Unfortunately, many students who are interested in the teaching path do not live in these areas and don't have nearly as

many opportunities to take classes, not to mention assist or have their work observed. It is hoped that the newly revived Mentoring Committee can aid potential teachers of all levels, from those looking for additional feedback from seasoned teachers to those looking to take their first steps toward becoming teachers.

The Mentoring Committee is only beginning its life and currently needs two things: more members and people willing to serve as mentors. To accurately represent the needs of all members, it is imperative that people from a variety of SAFD levels staff the committee. From Actor/Combatants to Fight Masters, each has an opinion that can make the Mentoring Committee a vital part of the SAFD.

In addition, the committee is compiling a list of Certified Teachers, Fight Directors, and Fight Masters who would be willing to serve as mentors. Being a member of the committee does not automatically mean you would serve as a mentor and vice versa.

If you are interested in either becoming a member of the Mentoring Committee or serving as a mentor, please contact committee chair Angela Bonacasa at [goodhouse@hotmail.com](mailto:goodhouse@hotmail.com). Hopefully, the committee will become very active very quickly and begin helping potential teachers work toward their goals. More updates to come!

## The Patrick "Paddy" Crean Fight Directors Collection

SAFD members, scholars, and stage combat enthusiasts will soon have a new resource to research and examine original materials from the great masters of our art form. An archival collection is being developed to house and preserve vital documents and historically significant artifacts related to the practice and teaching of stage combat in North America. This project, originally suggested by FM David Leong, seeks to collect and catalogue important items specific to key fight directors in the theatre of North America. The estate of the late Patrick "Paddy" Crean has graciously consented to the naming of the archive collection after the master. Plans are to house the collected materials in the New York Public Library for the Performing Arts at Lincoln Center. A catalogue of the materials residing in the library will be available online. Dr. Andrew M. Hayes, SAFD Treasurer and Certified Teacher, is compiling and cataloguing the materials. If you have items of significance (scripts, fight notes, correspondence, legal documents, production photos, etc.) please consider donating them to this very important collection. We have a unique opportunity to preserve these materials for future generations. Although material related to any fight director is welcome, the first two components of the collection will focus upon the work of Patrick Crean and Fight Master David Leong. If you have questions about the collection or would like to make a donation, please contact Andrew Hayes, DePauw University, Department of Communication and Theatre, 600 S. Locust Street, Greencastle, IN 46135 or [treasurer@safd.org](mailto:treasurer@safd.org).



## ... From the Executive Director Julia Dewey Dye, Ph.D.

### Technical Advice for the Love-Lorne

Over the past few years, I've had many SAFD members ask me about what it is I do during most of my professional money-making time. I am a technical advisor for film and television (and video games and music videos and, well, you get the idea), which is about as self-explanatory as being a Doctor of Hopology. As I don't remember hearing the term "technical advisor" used in an old film strip entitled "Great Careers In Stage Combat" at the National Workshop, I thought I'd take this time to fill you all in.

Technical advising is hard to pin down because it involves everything. When you think of stage combat on film, you probably think of the stunt department, with its stunt performers, and, if you're lucky, a sword master. Or actors who say, "I do all my own stunts" with a straight face. Like most any job, these guys and gals may be joys to work with or frighteningly painful. However, because of the structure of film hierarchy, they are almost always limited to working in a rather compartmentalized area of the film's development and execution, rather than organically throughout the entire process, from concept to post-production.

The beautiful thing about technical advising, on the other hand, is that you get to put your mark on everything. You deal with the writers on historical accuracy and dialogue and character choices. You deal with wardrobe and props on accuracy, practicality and safety. (My idea of heaven is sitting back in a comfy chair, attended by cabana boys, while wardrobe designers have to put on the gear they've designed, run a mile uphill on uneven ground, and then try to fight a couple of guys.) You advise the director and watch the playback on the video monitor and point out what isn't working. And, blessedly, you get to train. And, in my experience, that means really train... not a couple of rehearsals to learn choreography, but train until the weapons are attached to your actors' brains.

For example, when I worked on *Alexander*, my TA partner Freddie Joe Farnsworth and I trained Colin Farrell for six weeks *before* he learned any choreography. Farnsworth taught him two hours of horse work, then I did weapons work for two hours. Every day. Then we discussed tactics, strategy, and how to lead armies and motivate men. Then we went to Morocco and really started training: three weeks in the desert, 24/7, eating our own cooking and sleeping when we could, and Colin was ready to see if he actually could pull together an army by his competence and the force of his personality.

This is much more fun than stunts.

*continued on Page 2*

## The pen is mightier than the sword...

Gia Mora, Editor-in-Chief



### ...But a Gunshot Wound Hurts a Lot More

One of the Washington, D.C., area's finest resources for theatre is a non-profit organization called The Actors' Center, "dedicated to supporting actors pursue their professional goals and training and to provide networking opportunities and a supportive community." In that fashion, the March 2006 Actors' Center newsletter, "On Cue," published an article entitled "Off Target: Theatrical Firearms Safety." Having taken a weekend intensive in SAFD firearms with FM Dale Girard and FD/CT Geoffrey Kent in Denver a few years ago, I was eager to see what contributing writer Bob Lavery had to say on the subject.

In addition to some history of gunplay gone awry in the theatre and making the point that as actors we at some point or another will encounter firearms as props and functioning tools, the article focuses on the National Rifle Association (NRA) and it's three step system for gun safety:

- Always point the gun in a safe direction
- Always keep your finger off the trigger until ready to shoot
- Always keep the gun unloaded until ready to use

Beyond the fact that the article doesn't address acting the fight when a firearm is present, Lavery makes no mention of using weapons specifically designed for the stage, noting that "under the law, if you are holding a gun, YOU are responsible and liable for whatever happens with it."

That may be true for fully functioning, real firearms, but I don't know if that holds true with theatrical weapons. If I accidentally injured someone with a sword or a flashlight or a chair during a production, would I legally be held accountable? Or does the theatre take on that liability by knowing it's part of the choreography? What's the difference between blank-firing firearms and real guns? When are non-functional reproductions sufficient?

Actors still won't find the answers to these questions if the only opportunity for training in this weapon comes from the NRA's firearms handling and safety rules, especially when misinformation abounds. According to Lavery's article, even the distinction between a blocked barrel reproduction for stage and a Federally licensed firearm isn't clear, and that poses a great danger for those of us asked to pull these guns out of our figurative (and sometimes literal) actor's holster.

It's true that variations of the NRA's rules appear throughout the SAFD Teacher Training Text on firearms, but only the limited few with access to this text even have such material, and while recent years have seen workshops across the country offer courses in pistol spinning and other gun training, we've yet to see firearms introduced as an additional discipline.

*continued on Page 2*



## ... From the Governing Body

**Mike Mahaffey, Secretary**

### **Actor/Combatants and Advanced Actor/Combatants: The AAC Discussion Continues!**

I'd like to take a moment to thank all the A/Cs who are participating on the online forums, really talking about the role of the AAC in the organization. And as you can see in FD/CT Michael Johnson's article in this issue, there are opinions on all sides of the discussion.

Right now, we need your input! Visit the A/C forum on the SAFD website (<http://safd.org/forum/viewforum.php?f=6>)! Plenty of CTs and FDs have posted thoughts and ideas, and I for one would like to see more A/C and AA/C comments before the GB creates a proposal for the future of the AA/C rank.

Joining is easy: just go to <http://safd.org/Forum/>, and click "Register." Once you have a username and password, just send an email to Al Foote ([webmaster@safd.org](mailto:webmaster@safd.org)) and he'll give you access to the Friend, A/C, and AA/C forum.

The SAFD is about all of us in the stage combat industry, regardless of rank. Please help us with our understanding of the AA/C rank, what it means to you, to the SAFD, and to the industry. If we make a change, let's consider all ideas before we do so.

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## The pen is mightier than the sword... - continued from page 2

And that's where the SAFD steps up to the line of fire. A modified 15-hour training certification for skills proficiency would give actors a chance to explore guns from an historical, theatrical, and practical perspective, and it would bring the SAFD up to speed with current trends in American theatre.

Firearms have become a bigger part of our working world because companies continue to champion small budget, small cast, and small space shows. Without funds for big spaces with mass battles choreographed by qualified fight directors, many companies turn to more intimate plays which often call for smaller weapons like knives and guns. We've recently added Knife to our field of study, and I believe it's time to look at the importance of firearms in our business of educating actors to perform safe and effective staged violence.

Lavery's intention was not to advocate for anyone to bring firearms into the theatre that take ammunition other than blanks, but such ambiguity begs those of us who know how vital teaching this weapon is to speak up. As George Wu said, "Words are the only bullets in truth's bandolier."

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## ... From the Executive Director - continued from page 2

It's quite an eye-opener to hear a Marine in full drill instructor voice say, "Don't get all forklemppt over the size of the buttons on someone's fly that won't be seen on camera... we got too much to do to worry about stuff no one will notice. You wanna worry about that, go make documentaries or write reference books. We are storytellers, people! You gotta make it *emotionally* true, and that's our trade! And you'd better be certain that everything the audience *does* see will be accurate to the sixth decimal place, 'cause without that, we'll get cognitive dissonance. And I *will not have any cognitive disconnect* in my unit; have I made myself clear?"

When you hear words like these echo through the canyons, let me give you some advice. Grab your straight jacket, or marry the guy. You'll note the choice I made on the amended by-line (it's great if you say my name out loud) but I kept the straight jacket handy. I like to keep my options open.

Don't even think about going into technical advising until you can learn everything about everything, or at least know how to get the right answer instantly so the production thinks you do. You'd better have an answer when the music director comes huffing up the hill to ask you about the buglers that are playing in the middle of the fight: what notes are they playing? Why? Did they have the metallurgy to make the instruments?

You will need to be able to read and study all the remaining days of your life. To me, that's heaven. It may not be for you.



# AAVC Jessica Dunne ...In the Footlight



**CE:** How did you first hear about the Society of American Fight Directors?

**Dunne:** I first heard about the SAFD through Mr. Chuck Coyl, Ms. Angela Bonacasa, and Mr. John Tovar. These inspiring individuals were my first introduction to stage combat at Roosevelt University in Chicago, where I received my BFA in Musical Theatre. During those eight weeks of Unarmed training I got the "bug."

**CE:** How did you first get involved with the SAFD?

**Dunne:** I took the proficiency test after the semester of Unarmed and passed. I then attended the Winter Wonderland Workshop here in Chicago, took Single Sword SPT, passed, and joined the SAFD a few months later.

**CE:** Why did you become a member?

**Dunne:** I knew that fighting was for me early on. I had always been athletic and a performer, so to put those skills together was a dream I never knew existed. Also, if I hadn't joined, I think Angela would be stabbing me with her Single Sword, John flicking my ears, and Chuck having me in a wrist lock saying, "Strong like bull! Now join the SAFD!"

**CE:** What's your favorite weapon and why?

**Dunne:** Ahhh! This questions always kills me. Can't I have more than one?? Okay, okay, if I were to pick my all-around favorite weapon it would be Unarmed. First, the options in Unarmed are endless, so fights never need to be the same. Second, the close proximity you must be in with another actor creates an automatic bond of trust that organically brings a cast closer together. Lastly, you are allowed to roll around on the floor beating the crap out of someone and visa versa, which releases a lot of tension.

**CE:** Using what you have learned so far on your journey, what advice would you give to someone just becoming interested in the SAFD?

**Dunne:** I would tell new students to go for it with everything they've got. If a new class starts, no matter what it is, take it. Go to any workshop you can get to. Save your money and take out loans. It is going to be hard and you will owe more

than you earn, but in the future it will come back to you, and in the mean time you will have had the time of your life!

**CE:** What is your favorite restaurant in your city? Why?

**Dunne:** My favorite restaurant in Chicago is Bandera on Michigan Avenue. It is for special occasions only, mainly because I can't afford it everyday, but that makes it special. It also is the home of the best Prime Rib I have ever tasted, and I have had a few.

**CE:** What is in your pockets right now?

**Dunne:** Actually, nothing is in my pockets at the moment, and I would probably lose anything that was.

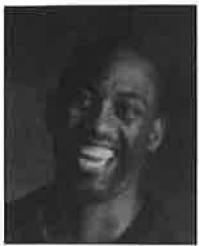
**CE:** If you were a fruit/animal/vegetable/inanimate object, what would you be and why?

**Dunne:** I would be a shark because I could explore the unknown and would finally have that "killer instinct" I've been after. So long pigtales!

...In the Footlight is a new series of articles in "The Cutting Edge" that will focus on one random member of the SAFD. If you're interested in being featured or nominating another member, please contact Associate Editor Michael Mueller ([mjmueller3@aol.com](mailto:mjmueller3@aol.com)).

## Fairbanks/Crean/McKay Scholarships Update

Ladies and Gents, please congratulate Friend **Jayme Green**, and ACs **Kelly Mizell** and **Rachel Mock**! After a very close race, Jayme is our Douglas Fairbanks Scholarship winner for 2006, Kelly is our inaugural Patrick "Paddy" Crean Scholarship winner, and Rachel is the recipient of our first ever Ian McKay Scholarship! See our next issue for more details!



# Exploring the AAC Status

By FD/CT Michael "MJ" Johnson

Lately, much has been said and written about the suggested proposals from the Governing Body (GB) for raising the bar for the rank of Advanced Actor Combatant. The reasons for the new proposals, the pros and cons of the various proposals, the question of whether or not acting should be emphasized and if should there be a different track for those who want to avoid the acting requirements and basically just be fighters and choreographers have been discussed and argued. I have been personally involved in conversations with SAFD members of every rank from Actor Combatants to Fight Masters in person, on the phone, by e-mail and on the SAFD forum. These conversations have helped me make up my mind about the proposals for the AAC rank.

First and foremost, I believe the bar should be raised. The fact that people who have barely passed SPTs in six disciplines (which include the required weapons) and meet the other requirements can become an AAC doesn't sit well with me any more. A person who becomes an Advanced Actor Combatant through weak passes of SPTs, in any of the six weapons, weakens the rank considerably, in my opinion. It also, in my opinion, insults those who have had strong passes in SPTs of six weapons. Finally, it weakens the status of the SAFD in the professional theatre world when sub-par AAC's are represented as some of the best in the organization. Something needed to be done. I'm glad the Governing Body has decided to re-examine how an AC reaches that rank.

Secondly, I believe there should be multiple options for an Actor Combatant to become an AAC. I think the first option for achieving AAC status is by attending the Advanced Actor Combatant Workshop (AACW). Holding it every two years instead of every three, as the GB suggested, gives those who are qualified more opportunities to attend the workshop. It gives ACs the opportunity to show and hone their skills in front of several FMs, FDs and CTs at the same time—something that doesn't often happen in individual SPT courses. I know there are those who can't afford the time and/or money to attend the AACW, but for those who can afford it, the AACW is probably the best option for ACs.

The second option for AAC status that I like is by earning the Examiner's Award of Excellence (EAE) in four of the ACs six weapons disciplines. Yes, the gold star is a subjective award given by the adjudicating FM. That doesn't diminish the fact that someone performed his/her scene(s) so well, and showed a high degree and understand of the specific weapon(s) that the adjudicator decided that person earned a gold star on that day. To earn four gold stars out of six SPTs is

no mean feat. To be given the rank of Advanced Actor Combatant for doing so, as well as meeting the other requirements set out in the Policies and Procedures, acknowledges that accomplishment.

The third option I like is not one of the options presented by the GB, although it's a variation on two of them. When an AC has passed tests in six disciplines and is beginning to re-test, s/he can ask to be considered for advanced status in each specific discipline in which s/he re-tests. The student will then be adjudicated, as the GB suggested: "to a higher standard... with the expectation of advanced skill. [The] ability to sell the fight, clearly delineate acting beats within the scene...commit-

ment to the action... character... and acting craft. [To play the] physical intentions and dynamics of the fight, technical performance... clear mastery of mechanics and footwork at a high level... and, above all else, safety." This means that the AC must have not only kept up the skills of the specific discipline(s),

but have honed them to a high level. The AC must raise the level of his/her acting skills as well. Passing the re-test with these requirements in mind will result in awarding the ACs advanced status in the specific discipline(s). Once the AC has earned advanced status in the six disciplines, and has met the other requirements of the rank, s/he will become an Advanced Actor Combatant.

These are the three options I believe best raise the bar for the AAC rank. They emphasize the two main components I think an AAC should have—a high skill level in the weapons disciplines and an equally high acting skill level. You can't have one without the other and expect to be called an Advanced Actor Combatant in the SAFD, in my opinion. An AC who uses any one of these options to achieve the rank of Advanced Actor Combatant will know that s/he didn't just barely slipped through by a series of weak passes, but have truly earned the rank.

Which brings me to my final point in my commentary: You may have noticed that I left out the slash (/) between "actor" and "combatant." I did that on purpose. I think that slash has separated the two words in so many minds over the years that they have been considered separate, and unequal, aspects of the AC and AAC. I say it is high time that both "actor" and "combatant" share more of an equal and universal status throughout the SAFD. So to help advance that equal status, I will no longer add the slash whenever I write those words, and letters, together.

My \$2.22, adjusted for inflation.

*"Finally, it weakens the status of the SAFD in the professional theatre world when sub-par AAC's are represented as some of the best in the organization."*



# Introducing the Teaching Symposium

By FD/CT Michael "MJ" Johnson

There have been many questions about how I came up with the idea of a Teaching Symposium for AACs considering attending the 2007 TTW, why one is needed, and what the Symposium's objectives are. To answer those questions, I have compiled excerpts from e-mails I sent to the College of Fight Masters and a group of AACs and CTs I gathered together from the staff of this year's Winter Wonderland Workshop.

The purpose of the Teaching Symposium is to help Advanced Actor Combatants determine if they are *ready to apply* for the Teacher Training Workshop in 2007. I emphasize the words "ready to apply" on purpose. The Symposium is not designed to give the participants a weekend TTW experience, nor add another hoop to jump through on their way to the TTW. In fact, the AACs had to ask for the workshop before I even started planning it. I talked to several FMs and to AAC Melissa Bennett who agreed that above all the Symposium shouldn't be another hoop for the AACs, nor does it guarantee the participants' entry into the TTW. The Symposium will be an advisor/mentor event to help AACs who are seriously considering applying to the TTW to find out if they have the skills needed to apply. Those skills include:

- A high skill level in performing the required techniques of the SAFD weapons disciplines
- The ability to teach those techniques to students
- Create good, well thought out SPT fight choreography
- Be able to direct SPT scenes that make their student perform to the best of their ability

By the end of the weekend, the participants should have a better understanding of whether or not they are ready to apply to the TTW. If they are not ready, they will know what they need to do to be ready. If they are ready, they will know what their strengths and weaknesses are and do what needs to be done to be an even better potential candidate.

My thought process for this idea started back in 2002 when the British Academy of Stage and Screen Combat invited me to London to teach a Knife workshop for their teachers. Some of the participants in the workshop were candidates for their Teacher Certification Workshop (the BASSC's version of the TTW). Their candidates spend an entire year, as part of the TCW process, preparing for the intensive workshop in the summer. I wondered if there was any way to create an SAFD version of that year-long process here in the States. I eventually decided that it was not feasible here. In fact, Richard Ryan recently said the same thing to me.

Another influence was two specific classes I assisted at the Winter Wonderland Workshop and the March Madness Workshop in 2004. They were led by then-AACs Jacki

Blakeney and Adam McLean, respectively. They were teaching assistants for both workshops and were given the opportunity to teach basic classes in one or two of the SAFD weapons disciplines. This gave them the opportunity to be the lead teacher in a class and be evaluated by a CT, FD, and/or FM. Jacki and Adam had both applied to the 2004 TTW, so teaching at those workshops gave them the added opportunity to hone their teaching skills and styles so that they would be better prepared should they be accepted. They were, as we all know, and were two of the better CTs that came out of that TTW.

I spent more time contemplating how such a workshop could be created and what would it entail. When I had a rough draft of the workshop, I shared my ideas with the TAs and interns at this year's WWW, along with some of the CTs who taught there. Then I asked them these questions:

**To the AACs** - Does the Symposium interest you? Would you want to attend? What else would you like to get out of it?

**To the current CTs** - Would you have attended a Teaching Symposium if it had been offered to you? What would you have liked to have learned from the Symposium that would have helped you in your particular TTW? Would you be willing to participate as an observer/advisor?

**To everyone** - What minimum requirements must a participant meet to attend? How many Symposiums would you like to have between TTWs? Would you be willing to travel to different regions of the country for each one? What is the maximum number of Symposiums that an AAC should be allowed to attend?

The AACs thought it was a wonderful idea, and the CTs said they wished they would have had a Teaching Symposium before they attended their respective TTW's.

Several weeks of talking, discussions with all membership levels of the SAFD, and planning followed. Finally, dates were set, a staff was assembled for the first Symposium, and an announcement was written and sent to the FMs, FDs, CTs, and Regional Reps to distribute. Now all that's left is to hold the Teaching Symposium, scheduled for May 12-14. I'll let you know how it goes.





# Teaching "Writing the Fight" at Region 1: KC/ACTF

By Meron Langsner

"Be well versed in the arts of pen and sword." —Miyamoto Musashi, *The Book of Five Rings*

It's a given that those actors who train in stage combat are taught to understand the execution of stage violence as their characters' pursuit of objective by other means (to paraphrase Clauswitz). But, looking at the craft of theatre from the other side, one sees that those who wield the pen are not necessarily well versed in the arts of the swords that they lend motivation to. To address this I recently taught a workshop entitled "Writing the Fight" at the Region I: Kennedy Center/American College Theater Festival.

The idea for this workshop came to me from two fronts. First off, when I did my MFA in playwriting and also when I participated in several professional writing workshops, many of the physical confrontations that were read off of the pages in workshop would have been extremely difficult and dangerous (or extremely expensive) to stage. And secondly, my experience as a fight director in new plays has sometimes put me in the uncomfortable position of having to bear the bad news that, no, the author could not have their thrown glass bottles shattering on people's heads onstage/extreme gunfire effects in a ten minute play in a small venue/specially designed trick knives on no budget, and so on and so forth. Or sometimes, more simply, that having one character draw a weapon on another and explain to them why they've been seeking them out but then, after talking for several more pages, seem to forget that a weapon was put into play at all, only to remember after several more pages to shoot/stab/beat their adversary who has also seemed to forget the presence of a weapon was just not as dramatically effective as the author's intention for that scene.

The program for the festival promised a practical examination of stage violence as a dramaturgical tool in terms of both plot structure and character dynamics, as well as an exploration of the realities of violence onstage in production and rehearsal. The goal was to teach playwrights what they need to know in order to have specific choices made by their characters in relation to physical violence, and to write fight scenes that would allow a competent fight director to design safe and exciting combat that comes about as a manifestation of character conflict.

In attendance was a small group of student playwrights who were very receptive to the ideas put forth: that the fight director

should be considered a part of the design team, that violence should be motivated by character conflict, that the presence of a weapon onstage changes the stakes long before the weapon is put into play, and so on and so forth. Also brought into consideration were production and budget concerns: broken glass is expensive to do safely, if you can write in a knife instead of a broken bottle, your play stands a much better chance of success. The students were filled in to both the best and worse case scenarios for how a fight director might be brought into their project. They were shocked to know that someone might come in towards the end of rehearsals because the actors are hurting each other and seeing only the page that the fight takes place on as they walk in. This was in contrast to having the fight director as part of the design team and in on the whole process from the beginning.

The best lessons are by example, and both the modern and Elizabethan cannons were pulled into service. Examples of well written setups for fights included *Romeo & Juliet*; where Mercutio's speech concerning Tybalt long before their duel gives many clues as to how that fight might take place, *Burn This*; where the bit of exposition that Burton teaches Aikido comes long before he puts it into practice but prepares the audience for that eventuality, and *Ma Rainey's Bare Bottom*; where Levy establishes both possession of both a knife and an explosive temper several scenes before those two elements come together to doom him.

Our success in stage combat is often dependent on the quality of the play that is being staged. The quality of the conflicts that we physicalize has much to do with how they've been written. Getting to the source of much of our work, the play itself, and teaching those who are writing the scripts we fight in how their pens can better motivate our swords, has the potential to elevate all of our work.

*Meron Langsner is a doctoral student in the Department of Drama & Dance at Tufts University, where he teaches stage combat. He holds an MFA in Playwriting from Brandeis University and an MA in Performance Studies from NYU's Tisch School of the Arts. His plays have been performed around the country and overseas, and he is active as a fight director in New England and N.Y.C. He is scheduled to teach his Writing the Fight workshop again at both ATHE and the Last Frontier Theatre Conference this coming summer.*

## Why is there a big poster "thing" on the next page?

In the center spread of this issue, you will find a version of the NSCW poster that is being sent out to colleges and universities across the country. The purpose of the poster in this issue is to let everyone have an opportunity to post it in their respective departments or private institutions. Take it out, make copies, plaster it everywhere! If you would like to get your college/university/private institution on the mailing list of the NSCW poster, email John Tovar at [john\\_tovar@sbcglobal.net](mailto:john_tovar@sbcglobal.net) with the subject heading "NSCW poster mailing list" and he will add you to the database.



# The Society of American Fight Directors

Presents its 2006

## National Stage Combat Workshops

**July 10-28, 2006**

**SAFD** and University of Nevada-Las Vegas College of Fine Arts, Department of Theatre  
For more information: Linda McCollum at (702) 895-3662 or [www.safd.org](http://www.safd.org)

### Actor/Combatant Workshop (ACW)

Instructors: Chuck Coyl, Dale Girard, Richard Raether, Richard Ryan

Train in the foundation skills of stage combat. World-class industry professionals teach techniques in Rapier and Dagger, Unarmed and Broadsword. Additionally, participants will receive an introduction to Quarterstaff, film fighting, and other weapon styles. Participants may opt to take an adjudicated Skills Proficiency Test at the end of the workshop.

### Intermediate Actor/Combatant Workshop (IACW)

Head Instructor: Richard Ryan

Other Instructors: Michael Chin, Chuck Coyl, Dale Girard, Richard Raether

This workshop is for professional level practitioners with previous experience. It offers the opportunity to review, challenge and hone existing stage combat skills. Working within a small group, participants will study many weapon styles and techniques, exploring both their technical and practical theatrical use as well as Master Classes in performance application from leading industry professionals.

Upon acceptance the IACW staff will assess the skill level and particular needs of the students and will determine the specific SPT renewals and skills tests to be offered.

Applying to the Intermediate Actor/Combatant Workshop:

1. Letter of Intent
2. Proof of training and proficiency in 3 of the 8 testing weapons recognized by the SAFD or equivalent. Please include photocopies of current certificates.
3. Headshot (or Picture) and acting resume.
4. Complete stage combat resume including instructors, training, performance, fight captain duties, etc.
5. Optional supporting documents: Letters of recommendation, video or DVD of stage combat skills, etc.

\*Please note IACW space is limited. The deadline for applications is May 1, 2006. Review and selection of IACW students will begin at that time. Applications received after the deadline will be considered only if space is still available in the workshop.

Mail completed applications packets to:

Linda McCollum • Department of Theatre Arts • University of Nevada, Las Vegas • 4505 South Maryland Parkway • Las Vegas, NV 89154-5044

Actor/Combatant Workshop: \$1525.00

Intermediate Actor/Combatant Workshop: \$1625.00

*\*Prices do not include housing @ \$490.00*

**July 31 - August 12, 2006**

**SAFD** and The North Carolina School of the Arts

For more information: [NYFGTDIRECTR@aol.com](mailto:NYFGTDIRECTR@aol.com) To Register: (973) 748-5697

### The Fight Directors and Actors Ensemble Workshops

The Fight Directors and Actors Ensemble Workshops will deal with the business of training fight directors, directors and actors for stage fights from all styles and periods in history. Brawls, battles, duels, and domestic violence from the world of theatre form our exercises. From Shakespeare to Shepard, we work to feed the artist inside you!

Fight Directors Workshop (7/31-8/12): \$2500.00

Actors Ensemble Workshop (7/31-8/12): \$2000.00

**July 9 - July 28, 2006**

**SAFD** and North Carolina School of the Arts

For more information: (336) 734-2834 or  
[stage\\_combat@ncarts.edu](mailto:stage_combat@ncarts.edu)

To Register: (336) 770-3290 or [admissions@ncarts.edu](mailto:admissions@ncarts.edu)  
[www.safd.org](http://www.safd.org)

### Summer Stage Combat (SSC)

The SSC, the newest of the SAFD National Workshops, offers both high school and college courses in the eight basic disciplines recognized by the Society of American Fight Directors. The Summer Stage Combat Workshop will physically and mentally challenge an aspiring actor, dancer, director, stage manager, teacher or choreographer, and safely introduce him or her to the exciting and explosive aspect of the actor's craft: theatrical violence. This unique theatre arts program offers classes for professionals, college, and high school students who are over 15, and have completed 9th grade. College and high school credit is available to all attending students.

High School Students: \$1375.00

College Students: \$1275.00

# Regional Reports

## Great Lakes Region

Illinois, Indiana,  
Michigan, Ohio,  
Wisconsin



**By Jim  
Stark**  
GLRegRep@safd.org

**AA/C David W.M. Kelch** was a Teaching Assistant at the Winter Wonderland here in Chicago, where he also taught an Intro to Sword and Shield class. He recently completed fight choreography for *Ceremony of Innocence*, produced by Idle Muse Theatre Company. Next, he'll be in a production of *Mistero Buffo* by Dario Fo with his own company, Piccolo Theatre, in Evanston, Ill.

**CT and SAFD Treasurer Andrew Hayes** continues to work at DePauw University and is currently on sabbatical. Recently he directed a production of Shakespeare's *As You Like It* in which he substituted the traditional wrestling match with a knife fight. His sabbatical project is the development of an archive collection of the work of specific fight directors in North America (please see information about this on page 1). He hopes this information can be collated and available to the fight community by early summer.

**AA/C H. Russ Brown** is currently teaching Unarmed and Rapier and Dagger at University of Wisconsin-Stevens Point, where he's choreographing swordplay for *The Fantasticks* and *Aida*. Also at UWSP, he is choreographing violence/movement while working with special guest artist, Arthur Kopit, on the workshop premiere of his latest play, *Discovery of America*. He is also in production with *Romeo and Juliet* at Nicolet College in Rhinelander, Wis. In January, he co-presented an unarmed workshop with CT D.C. Wright at the Region III: KC/ACTF at Illinois State

University in Normal, Ill., and served as Head Intern at the Winter Wonderland Workshop in Chicago.

**FD John McFarland** is teaching Voice for the Actor and Stage Combat at Columbia College. He just finished the remount of *Romeo and Juliet* at the Joffrey Ballet in Chicago. After a successful Winter Wonderland Workshop, he is on his way to teach at the Virginia Beach Bash and is currently working as fight director on a production of *Man of La Mancha* in Michigan.

**Friend Mary Shen Barnidge**, Chicago's closest observer of all things theatrically violent, reports that FD Nick Sandys does some jolly slap-and-tickle table-wrestling in Remy Bumppo's *Tartuffe*. She also notes plans to expand WWW registration for non-participants like journalists, awards committees, etc.

**FM Richard Raether** directed the highly successful holiday production of *Greetings at Artists' Ensemble*, the professional theater in residence at Rockford College. Then he was off to direct *Noises Off* at Southern Illinois University. He is currently directing *Nickel and Dimed* again at Artists' Ensemble.

**A/C Patrick Taylor** most recently got a chance to employ his skills, wrestling as Orlando in *As You Like It*, performed at the Atlantic Theater Company Acting School in N.Y.C.

This fall, **CT/FD Jamie Cheatham** choreographed the Trojan War, a 3 1/2 minute, stylized battle sequence set to original music as the bridge between two edited Euripides plays (*Iphigina* and *Trojan Women*) under the collective title *The Trojan War* at the University of Wisconsin-Parkside. Also this fall Jamie staged comic violence at Milwaukee Shakespeare for their all-male *Taming of the Shrew*.

He recently returned from a week in Pigeon Forge, Tenn., with David Leong, Tiza Garland and Paul Denhardt, performing background fights against a

green screen for the opening battle sequence for *The Miracle*. Jamie, Tiza, and Paul portrayed fighting angels, sporting armor, wings and, yes... flying.

**A/C Joe Sofranko**, a Midwesterner, is now a freshman in the BFA Acting program at the University of Southern California. At USC: recently played Adam in *The Shape of Things* and is currently playing Lord Dumaine in *All's Well That Ends Well*.

**FM David Woolley** is still overseeing the violence in the Columbia College Theater Department. This season's mainstage shows: *Cripple of Inishmaan*, *the Changeling*, *Etymology of Bird*, *Woyzyk*, and *Ragtime*. He also supervises violence for 25 student-directing projects, and the spring SPTs on May 11, in addition to a public showcase of stage combat scenes on May 12 at CCC Manifest, and special presentation for commencement on May 14 at the UIC Pavilion. He staged fights for the Red Orchid Theater's *The Sea Horse*. The Bold and Stupid Men will perform at the Southern California Renaissance Faire, the Swordsmen will go into their 17th season at Bristol and Ohio Ren Faires, and his pamphlet, *Guido's Guide to Theatrical Swordplay* is available in its second printing (with two new pamphlets—*Fancy Footwork* and *Wards and Invitations* coming out this spring). He would like to thank Neil Massey and John Tovar for managing the 10th annual Winter Wonderland Workshop so well, and the 96 students and 34 staff who filled every available inch at Columbia College this past January.

**CT Angela Bonacasa** had a busy fall, working both in Chicago and North Carolina. She substituted at NCSA for Dale Girard for a month and choreographed *Top Dog/Underdog* for them while she was there. She also taught several intensives for high schools in Raleigh, in addition to choreographing Wakefield Theatre Company's production of *Treasure Island*. Back in Chicago, she taught Broadsword at Roosevelt University (with help from CT John



# Regional Reports (continued)

Tovar, who subbed during her stint in NC), and a weekend intensive for Bethel College in Mishawaka, Ind. She is currently in the midst of Single Sword and Unarmed classes at Roosevelt University, a Rapier and Dagger SPT class at the Actors Gymnasium, and her private classes held at Chicago Wushu Guan. She is also choreographing *Peter Pan* for Bethel College, *Romeo and Juliet* for Valparaiso University, and *The Orestia* for Greasy Joan and Co. this spring. Angela, along with FD Michael Johnson and The Theatre Conservatory, Chicago College of Performing Arts, and Roosevelt University, will present the first SAFD Teaching Symposium during the weekend of May 12-14. She is very excited to be a part of this project. She is also excited to be the new Chair of the SAFD Mentoring Committee, and is expecting great things from the group. To round out the spring/summer, she will return to NCSA as Coordinator of the SSC and lead stage combat instructor of their Summer Drama Program.

**A/C Matthew Pearsall** was Fight Captain recently for *'Tis Pity She's a Whore* at the Red Tape Theatre and for *Knights Revealed* with Caton Enterprises.

**AA/C Amy E. Harmon**, in the company of AA/C Rachel Stubbs and A/C Gillian Humiston, is headed into rehearsals for Babes With Blades' upcoming production, *An Affair of Honor*, which premieres two one-acts, *Mrs. Dire's House of Crumpets* and *Solutions* and *Satisfaction*, both of which feature substantial fighting roles for women. FM David Woolley directs and choreographs *Satisfaction*. For more info, please visit the Babes' website: [www.BabesWithBlades.org](http://www.BabesWithBlades.org).

**CT Bruce Cromer** is still putting his combat students through their paces in the BFA Professional Actor Training Program at Wright State. He has just finished his first year as Scrooge in the Cincinnati Playhouse's *A Christmas Carol* (after eight years as Bob Cratchit), played Sagredo and Cardinal Bellarmin

in a glorious Shakespeare Theatre of New Jersey version of *Life of Galileo*, and began 2006 by wielding a magic quarterstaff as Prospero in the Human Race Theatre's *The Tempest*. He will be teaching, for the third year, at the Cincinnati March Madness Combat Workshop.

In January, **CT/FD Paul Dennhardt** acted in a video sequence for *The Miracle, A Musical Passion Play* filmed in Knoxville, Tenn. FM David Leong was fight director and the other principal actor/combatants were CT Jamie Cheatham and CT Tiza Garland. He is also directing the fights for *Hamlet* at the Rep Stage in Baltimore, Md., and will be in residence there from February 11 through the 19th. At ISU, current projects include advising an MFA Directing candidate's thesis production of *The Normal Heart*, developing a new movement theatre piece from Flaubert's *November* with playwright/actor David Roby and actor Jay Worthington, and teaching two SPT classes (one at Illinois Wesleyan University)—in addition to teaching three sections of Stage Movement II. His daughter, Linnea, turned four on February 12!

**AA/C Jessica Dunne** recently directed fights for Serendipity Theatre Company's *Girl, 20*. She says: "If you live in the Chicago area, it is a wonderful group of people to work with and I would encourage anyone to visit Serendipity's work." She was a TA for the Winter Wonderland, where she taught her first Knife class. She continues to assist Angela Bonacasa at Roosevelt University in Broadsword, Unarmed, and Single Sword, as well as at The Actor's Gym with Rapier and Dagger and is Angela's assistant fight director for the musical, *Peter Pan*. She also assists John Tovar at the College of DuPage, in an Unarmed class.

**CT D.C. Wright** spent his eleventh New Year's in Las Vegas at the Winter Workshop with FD Greg Hoffman and CT Ted Sharon. Then there was a brief stop in Normal, Ill., to teach an unarmed

combat workshop at the ACTF with lots of help from AA/Cs Russ Brown, Fulton Burns and Jim Stark, and A/C Jess Griffith. Then it was off to Chicago to teach at the Winter Wonderland Workshop. DC had to leave a little sooner than expected with the sudden passing of his grandfather, but was soon back at Western Illinois University for the start of another semester. D.C. just finished directing the WIU Regional Children's Touring Company production of *Pipe Line: the Music of the Pipe*, an original creation involving lots of physical comedy and amazing music played on PVC pipes. D.C. is set to start next week on WIU's production of Alan Ayckbourn's *Communicating Doors*, where he gets to play big bad man Julian. D.C. is teaching an SPT this semester at Western and another SPT in Utah at his alma mater, BYU.

**AA/C Jim Stark** spent the fall directing *The Sapphire Comb* for the Riverrun Theatre Co., with a kabuki-style dragon-slaying, while teaching at Hanover College and directing *Gideon* (with two gruesome assassinations) and *The Search for Signs of Intelligent Life in the Universe*. He is now off to Hilton Head Island to do violence against himself in *Auntie and Me* for the South Carolina Repertory Company.

**CT John Tovar** has been very busy teaching an unarmed class at College of DuPage. John is currently slated to choreograph the upcoming production of *Communicating Doors* with Buffalo Theatre Ensemble. Lastly, John would like to thank everyone who attended this year's Winter Wonderland Workshop and made it a huge success. Keep checking back to [www.winterwonderlandworkshop.com](http://www.winterwonderlandworkshop.com) for updates, photos, and information on next year's workshop.

**Regional Reports from  
International, Southeast,  
East Central and Northeast  
Regions in the upcoming  
July/August issue**

## Let's Play!

The Cutting Edge Announces Call for Combat Games

In our ongoing quest to keep SAFD members on The Cutting Edge of stage combat, we want to feature a new combat game each issue. This is a great way to participate in our international community even if you're geographically challenged and don't get a chance to study outside your region.

Along with a detailed, easy-to-follow description of the game, please email [cuttingedge@safd.org](mailto:cuttingedge@safd.org) with 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 submission to [cuttingedge@safd.org](mailto:cuttingedge@safd.org) with "Games" in the subject line.**

## Governing Body Meeting Set for July

The governing body will be meeting for its annual meeting on **July 7-9, 2006**. Check with your member representative for discussion topics for this year.

## 2006 National Meeting Scheduled

The SAFD National Meeting will be held on **Sunday, July 9**, at the University of Nevada, Las Vegas. This meeting will be open to *all* members, of all levels. The actual time, room used and location will be listed on the website once they are determined, along with more information. If you have any questions, please contact the secretary at [secretary@safd.org](mailto:secretary@safd.org).

## Attention all teachers: 2006 Restricted Dates for SPTs

**Attention all teachers:** If you are planning an SPT between June 12 and August 25, please contact the Governing Body as soon as possible. As per the Policies & Procedures (section 2.01) these dates are under restriction as they fall within four weeks of the NSCW-ACW held in Las Vegas. Please let us know!

## Upcoming SPT/SPR Events

### Denver, Colorado

**What:** Single Sword SPT

**When:** Mar. 28-Jun. 1, Tues./Thur., 9:00-10:50am;  
(SPT) TBA

**Where:** University of Denver, Newman Center, University and Iliff. Rehearsal Studio

**CT:** Geoffrey Kent

**Adjudicator:** TBA

**Contact Info:** Geoffrey Kent - [www.TheFightGuy.com](http://www.TheFightGuy.com)

### Gainesville, Florida

**What:** Quarterstaff and Knife SPT

**When:** Late April/Early May, specific date TBA

**Where:** University of Florida School of Theatre and Dance,  
Nadine MacGuire Theatre and Dance Pavilion,  
Constans Theatre

**CT:** Tiza Garland

**Adjudicator:** TBA

**Contact Info:** Tiza Garland - [TizaG1@aol.com](mailto:TizaG1@aol.com);  
352-273-0518

### Chicago, Illinois

**What:** SPTs/SPRs - R&D, Unarmed, Smallsword, Broadsword, Single Sword and Quarterstaff

**When:** May 11  
9:15 a.m. Single Sword, Quarterstaff, (SPT/SPR),  
12:00 p.m.: Rapier and Dagger  
(basic skills- no SPT)

1:15 p.m.-ish: Rapier and Dagger, Unarmed,  
Swordsword, Broadsword (SPT/SPR)

May 12

(Time TBA) - Manifest showcase of fight scenes  
(highlights of the SPTs)

**Where:** Columbia College Chicago, Getz Theater  
72 E.11th St.

**CT:** David Woolley

**Adjudicator:** TBA

**Contact Info:** David Woolley - [dwoolley@colum.edu](mailto:dwoolley@colum.edu)

### Raleigh, North Carolina

**What:** SPT Single Sword, Unarmed, Quarterstaff, TBA

**When:** May or June TBA

**Where:** Carolina Ballet

**CT:** Jeff A.R. Jones

**Adjudicator:** TBA

**Contact Info:** Jeff A.R. Jones - [jarjones@nc.rr.com](mailto:jarjones@nc.rr.com);  
919-325-2842



# Upcoming Workshops

## ATTENTION WORKSHOP COORDINATORS:

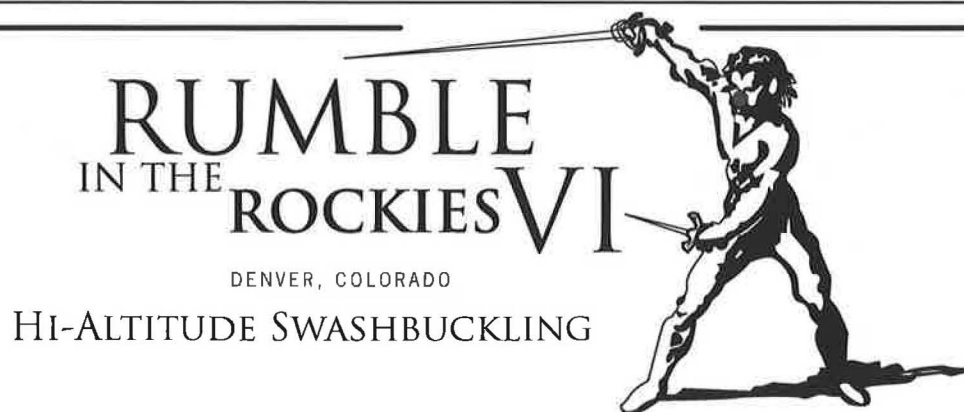
Due to a formatting change with *The Cutting Edge*, the specs have changed for ad space. Please look them over to make sure that you are sending us exactly what we need so we do not have to contact you and ask for corrections.

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)



FEATURING  
SAFD FD/CT Geoffrey Kent  
SAFD CT Angela Bonacasa  
and more!

Sponsored by:  **Denver Center Theatre Academy**  
An education department of The Denver Center for the Performing Arts  
Cost: \$195

**Dates:** Saturday, May 20th and  
Sunday, May 21st, 2006

**Register:** 303-446-4892 or  
[www.DenverCenter.org](http://www.DenverCenter.org)

The Rumble returns for its sixth year. New for 2006 includes a focus on all things swash-buckling including sword tosses, unbelievable disarms, multiple opponents, swashing with a soundtrack and much much more. Workshop concludes with an all-inclusive mass pirate battle. The Rumble's popular beginner "...for Dummies" series continues with intro workshops on all eight SAFD disciplines.

[WWW.RUMBLEINTHEROCKIES.COM](http://WWW.RUMBLEINTHEROCKIES.COM)

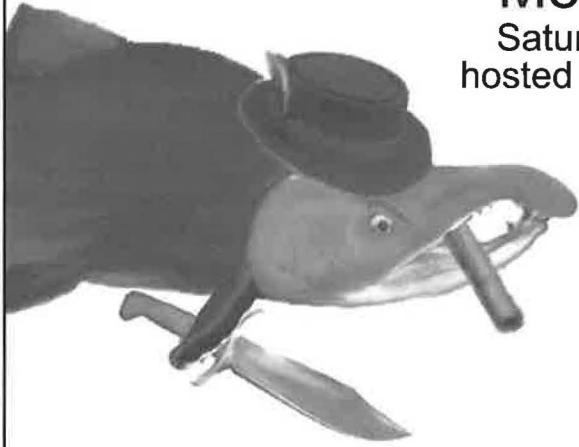
## Upcoming Workshops

# 2006 Salem Sockeye

(Seattle Sockeye Gone South)

## Memorial Day Weekend

Saturday, May 27 and Sunday, May 28, 2006  
hosted by Willamette University in Salem, Oregon



Instructors: FM Dale Girard, FM Geof Alm, FD Geoff Kent and CT Bob Borwick head up a team of instructors to die for!

### FOR MORE INFO

[www.revengearts.com](http://www.revengearts.com)

[info@revengearts.com](mailto:info@revengearts.com) • 503.999.4709

Want a taste? Here are some sample past and future offerings:

Dancing the Fight, Falling and Rolling, Butterfly Knife Basics, Bang! Bang! You're...Fine?, Basic Firearms Safety, Comedy and Combat, Pool Noodle Showdown, Running into Things, Falling Down and Lovin' It, the 4Dummies series and much, much more!

### The Eureka College Department of Theatre Arts and Drama

in conjunction with the

**Society of American Fight Directors** presents

## The Second Annual Central Illinois

STAGE COMBAT TRAINING WORKSHOP

May 15 – June 2, 2006

Group and individual instruction in

**UNARMED and SINGLE SWORD**

\* Society of American Fight Directors certificate recognition

\*All Skill levels welcome

\*\$1330 per person

For more information contact: Ms. Holly Rocke  
Assistant Professor of Theatre Arts and Drama,  
Workshop Coordinator  
(309)467-6580  
[hrocke@eureka.edu](mailto:hrocke@eureka.edu)

Visit us on the Web at [www.eureka.edu/summer/](http://www.eureka.edu/summer/)

The Society of American Fight Directors



Eureka College 300 East College Avenue Eureka, Illinois, 61530-1500 [www.eureka.edu](http://www.eureka.edu) 888.4.EUREKA



# 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 bimonthly newsletter
- ☐ 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
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<b>Work Phone:</b>	<b>Fax Number:</b>
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<b>Voicemail:</b>	<b>Pager:</b>
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**E-mail Address(es):**

<b>Website:</b>	<b>Union Affiliations (SAG, AEA, etc.):</b>
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**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			
Smallsword			
Sword & Shield			
Unarmed			

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## INSIDE THIS ISSUE

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...From the Governing Body

...In the Footlight

Regional Reports

Upcoming SPTs, SPRs and Workshops

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 Int'l, SE, EC, NE  
(deadlines Oct. 15 and Apr. 15 respectively)

Mar./Apr., Sept./Oct. Editions include PW, NW, SW  
(deadlines Dec. 15 and June 15 respectively)

May/June, Nov./Dec. Editions include MA, RM, GL  
(deadlines Feb. 15 and Aug. 15 respectively)

### **SAFD**

1350 E. Flamingo Road, #25  
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Send all submissions, comments and questions to  
[cuttingedge@safd.org](mailto:cuttingedge@safd.org)

## In Upcoming Issues...

- **The Games People Play**
- **Women in Stage Combat**
- **Swashing at the Bash**
- **Alternative Healing for the Actor/Combatant**
- **International, Southeast, East Central and Northeast Regional Reports**
- **...In the Footlight**
- **...In the Spotlight**

**And much, much more!**



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May 1st!**