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The Cutting Edge

The Society of American Fight Directors

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## The Cutting Edge, November/December 2006, Vol. 16 Issue 6

The Society of American Fight Directors

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# The Cutting Edge

## It's Time to Vote!

By now, SAFD members, in good standing, should have received their ballots for this year's election. If you haven't received your ballot please contact the Secretary's office and let them know ASAP ([Secretary@safd.org](mailto:Secretary@safd.org)).

Your membership classification determines the list of candidates that you are eligible to vote for, and for your convenience, online voting will be available until November 30, 2006. Paper ballots must be mailed back to the SAFD with the enclosed envelope, and postmarked no later than November 30, 2006, received no later than December 5, 2006. Please be sure to check the website for any updates or additional instructions for the voting procedure. Votes that are not submitted correctly will not be counted.

Tabulation of all votes will be completed by December 10, at which time the winners will be notified. Once the election winners have confirmed their acceptance, the other nominees will be notified of the election results, and the results will be posted to the website and in the January/February issue of *The Cutting Edge*. The newly elected representatives and officers will assume their offices on January 1, 2007 for a three year term.

Time is running out for our Member Representative Elections, your chance to help select the individual that will represent you and the members like you. You can be sure that each candidate is eager to work and ready to serve you, the membership! Please take a moment to cast your ballot this November.

### AC/AAC/Friend Representative

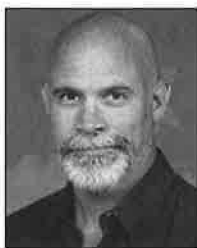


Lacy Altwine



Ted deChatelet

### Certified Teacher Representative

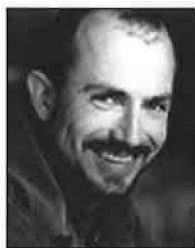


Robert Radkoff Ek



Michelle Ladd

### Fight Director Representative



Jamie Cheatham

### Fight Master Representative



Geoffrey Alm



Richard Ryan



Matthew Ellis



Adam McLean



DC Wright



Michael Johnson



David Woolley



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

**Michael Mueller, Editor-in-Chief**

At this time of thanksgiving and reflection I would like to thank all the wonderful teachers of stage combat for their contributions and tireless efforts. Your leadership of this organization has elevated the craft of stage combat to an art form, and added a significant component to the role of movement in theatre. The training you provide sets the stage for the next generation of actor combatants, educators and directors to surpass their predecessors, building on the strong foundation that has been established.

Yet for as much as I thank the educators of our membership, I believe that it is the students who deserve even more praise. With constant questioning and their struggles to find better methods to achieve desired effects with stage combat, they are the ones responsible for where we are today. It is therefore with great pleasure that I dedicate the newest sections of your *Cutting Edge* publication to you, the students.

In this issue we tackle a large component of our mission, which is to provide resources and information that can be used toward furthering the educational aspect of the Society of American Fight Directors. Education is one of the basic, founding reasons why the SAFD exists and yet the education provided by the SAFD is still relatively new in the grand scheme of theatre. Wikipedia describes education as “. . . a range of experiences, from formal learning to the building of understanding and knowledge through day to day experiences.” It goes on to state that “the main role of a teacher is to teach the student the core knowledge accumulated over centuries of human experience well enough that they understand and retain enough of this knowledge so that they can continue to build on it.”

We at *The Cutting Edge* are committed to providing new ways to compliment and enhance the great efforts made by our many teachers within this organization. Their teaching, experiences and devotion to passing on the knowledge of stage combat are an inspiration to us all. With more great teachers still in training and many students of stage combat eagerly looking for opportunities to learn, we hope that this issue assists everyone in their quest to educate themselves to a higher level of excellence in this wonderful art form.

# Fight Captain: The Unsung Hero

## By Richard Raether

*First printed in The Fight Master Fall 1999*

*This article is being reprinted in response to questions raised in the July/August 2006 issue of The Cutting Edge regarding the role of a fight captain.*

A little recognition seems in order for one of the most frequently ignored, yet still demanding and difficult jobs in the theatre . . . the fight captain.

The job of fight captain is one of those all too often misunderstood jobs in the theatre. Actor's Equity publishes a two-page document on the duties of the dance captain but most contracts barely mention the fight captain.

Certainly the dance captain is a vital part of a production of *A Chorus Line*, but the fight captain is equally vital to a production of *Romeo & Juliet*. It is also a demanding, and difficult job, which rarely gets the recognition it deserves.

Like a dance captain, a fight captain assists the fight choreographer during rehearsals, and when the fight choreographer is not there, the fight captain is responsible for the safety of the actors in relation to the fights.

Fight choreographers have individual styles of working and, depending on the demands of the show, the extent of the fight captain's involvement will vary. However, if you accept the position of fight captain, you should be prepared to perform the following duties.

1. Be at the fight director's disposal to help with the creation of fight choreography, and notate all fights.
2. Attend all fight rehearsals.
3. Oversee any rehearsal involving the fights, when the choreographer is not present.
4. Run the pre-show fight call.
5. Monitor all performances to ensure that the choreography is not altered or adjusted, particularly with regard to creating a safety problem.
6. Check the weapons to see that they are being maintained.
7. Oversee understudy fight rehearsals.
8. Make adjustments in the fight choreography if the situation demands it.

This is a very big job with very little payoff. Let's take the duties one by one.

1. There should be a stage manager at all rehearsals to notate fight choreography, but if that's not the case, it's your job. The fight director will show you how he or she wants it notated. Make sure that both you and the stage manager have a copy of the notated fight, and that it is updated as the choreographer makes adjustments in rehearsal.

*continued on page 5*



## ... From the Governing Body

**Mike Mahaffey, Secretary**

### NSCW Updates

The National Stage Combat Workshops have always been identified as a staple "product" of the SAFD. Many of us came from, or still come from, under-represented areas of the country where the NSCWs are the only opportunity to start or further our SAFD training.

The NSCWs have also served as focal points for the organization: An opportunity for members to get together and enjoy the "society" aspects of our organization, and enjoy the camaraderie that springs from three weeks of focused work on what we all love: Stage Combat.

In 2007, the University of Nevada – Las Vegas will be hosting a unique workshop. We will combine an Advanced Actor/Combatant Workshop (AACW) with an Intermediate Actor/Combatant Workshop (IACW). Our applications to these workshops in the past suggest that we will be able to fill both of these workshops, cover our costs, and still provide students the

advanced training and personal contact that is expected of these workshops.

We will also be holding a Teacher Training Workshop (TTW) at the North Carolina School of the Arts, alongside the Summer Stage Combat workshop (SSC), now enjoying its fourth year of success.

This year the Actor/Combatant Workshop (ACW) will also be held at North Carolina School of the Arts. This change is not permanent. We on the Governing Body feel that this option is worth exploring because of the TTW, and the generosity the NCSA has shown the SAFD. Being involved in the SPT process is vital to our new teachers, and should be part of their overall teacher-training curriculum, if they are to be successful and productive teachers.

At the conclusion of all workshops, the Governing Body will evaluate whether this is something we would like to continue. We are not in a position where we can let the workshops at UNLV suffer at the expense of another offering, nor should

we, given the loyalty UNLV has shown over the last 17+ years. If the decision to continue proves to be the case, then we will need to re-think our position. Each workshop has the right to continue, and we are committed to improving the quality, and quantity, of stage combat training for our growing SAFD.

All workshops will be held from approximately July 9 - 27, 2007. This is subject to change between now and July, so please use the website and the *Cutting Edge* for up-to-date information on these and other SAFD workshops.

### Teacher Training Workshop Updates

The Governing Body apologizes to all prospective 2007 TTW applicants. Due to the magnitude of the NSCW decision, there has been little time for anything else. The admission criteria will be posted on the website shortly. Thank you for your patience.

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## SAFD Administrative Assistant Position for 2007

The SAFD Secretary's office is soliciting applications for an Administrative Assistant. This is a paid position responsible for data entry and processing paperwork vital to the organization.

### Responsibilities for this position may include, but are not limited to, the following:

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

### Qualified applicants should meet the following requirements:

- Familiarity with Microsoft Access and Excel
- Extremely efficient data entry abilities and communication skills
- Reliable internet access

This is a paid position, offering \$10 per hour with flexible hours ranging from 4 to 18 per month, depending on the workload. January and July are the busiest times of the year for us, with many adjudications occurring in December, May and June. The position will be effective as of March 1, 2007 and conclude on February 28, 2008. This is a yearly recurring position.

Please submit a letter of intent and resumé outlining your computer skills and work history by Dec. 31, 2006 to the following address:

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

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





# Unarmed Resources

By Michael Mueller

The Cutting Edge is happy to present a new section in your publication, which will expand on the informative aspects we have to offer. This section is the first of a growing list of reference material we hope to provide you with in each issue.

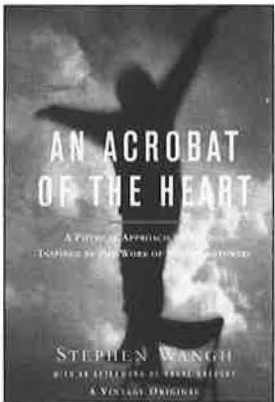
We are planning to structure the information so that it is categorized into the various disciplines the SAFD recognizes. Each discipline will be given a separate issue; and once we have gone through all the disciplines we will begin again, adding all the material we will have gathered between printings. These lists will consist of books that have been found to be extremely helpful, films that give examples of well choreographed/acted fights and serve as positive instruction, and any other material that instructors deem crucial to those who are interested in either increasing their skill level or merely their library of reference material.

Please let us know your thoughts on these lists. What should be added? Why? What should not be on the list and why?

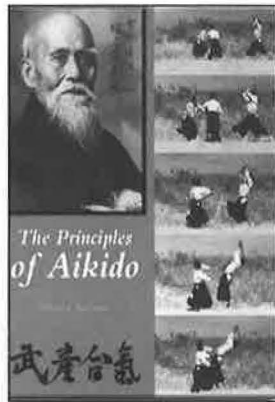
This list of unarmed reference material was compiled with the help of the following FD's and FM's: *FD/FM Drew Fracher, FD/FM Richard Raether, FD/FM David Woolley, CT/FD Dan Carter, CT/FD Jamie Cheatham, CT/FD Michael (MJ) Johnson, CT/FD Geoffrey Kent, CT/FD Robert Macdougall, and CT/FD Ian Rose.*

Special thanks to them for getting the ball rolling.

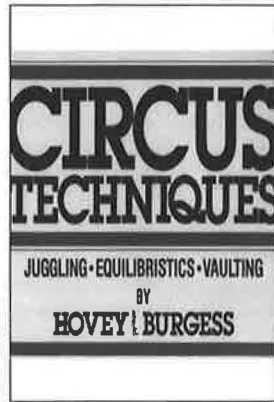
## Books



*Acrobat of the Heart* by Stephen Wangh (character movement exercises)



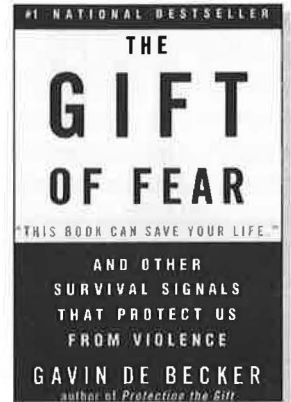
*Principles of Aikido* by Satome Sensei (falls)



*Circus Techniques* by Hovey Burgess



*101 Sucker Punches* by Kurt Craven



*The Gift of Fear* by Gavin DeBecker

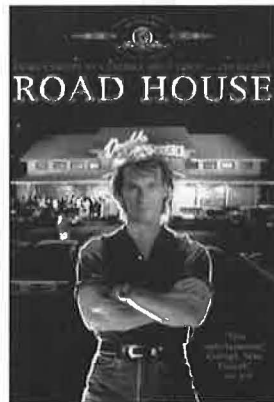
## Film/TV



*Enter the Dragon*



*Fight Club*  
a good representation of basic unarmed fighting



*Road House*  
a very good bad film



*The Quiet Man*  
John Wayne and Barry Fitzgerald's fight



*The Karate Kid*

# Fight Captain: The Unsung Hero *continued*

No one expects you to choreograph, but the choreographer may wish to try out some moves with you and on you to see how they play. This works out to be extra rehearsal time for you and those hours should have a place in the regular rehearsal schedule.

2. You will attend *all* fight rehearsals. This is essential because you must know every move in the fight, and what the fight director's intent is. This doesn't mean that you have to be able to perform every fight, but how can you possibly teach a fight to a replacement or understudy if you don't know it? Remember, the choreographer departs after opening night; you're on duty until closing night.

3. When the choreographer is not present, you are in charge. The choreographer will usually give you instructions as to what he wants done, but it is up to you to carry it out. Tell the actors at what speed the fight is to be rehearsed, if the fight is to be run, and when.

Some actors don't like taking orders or notes from a fellow actor, no matter what his "title" is. Don't fight it! If this occurs, let the stage manager give the orders and notes. The stage manager is a natural authority figure and the fight captain's best friend. Work together – you need each other.

4. Every show that has a fight must have a fight call 15 minutes prior to half hour. The fight call is not a rehearsal. If a fight has developed a problem that needs to be worked, you need to call a separate rehearsal. General notes and reminders can be given at fight call. Each fight must be run at half speed on the stage. If there is time, you may do fights at three-quarter speed. Never let the actors fight full out at the fight call. You are flirting with disaster and tiring your lead unnecessarily.

Work out the order of the fight call with the stage manager. Take into consideration any makeup and preparation demands of the actors. Once the order is set, stick to it so the actors can plan their preparation. Be organized and start on time. If actors are late or don't show up for fight call, let the stage manager deal with it. Don't

waste your time trying to be a disciplinarian. You have no power and therefore no authority.

5. If you are not in the fight, then by all means you need to watch, but quite often you *are* in the fight. If this is the case, the stage manager must watch the fight for changes or inconsistencies

Warning: when you are fighting, never try to watch the fight as fight captain, even if it is a one-on-one. If you are watching or analyzing your partner, you are stepping out of the fight and not giving 100% as a performer, cheating your partner and the audience. You must work closely with the stage manager in this situation. Find out in rehearsal where problem spots are, what the moments of danger are and show the stage manager. The fight director will help with this.

In performance you must rely on the stage manager's eye and the comments of the actors. Talk to both daily and be on the lookout for any alterations or adjustments.

Even the most innocent, well-meant adjustment could destroy the illusion or create a potential moment of danger. Remember, your task is to maintain the integrity of the fight choreography, as the fight director intended it – not create your own version.

6. Weapons maintenance varies from theatre to theatre. Sometimes it is the responsibility of the actors, sometimes props will do it, and sometimes you will. No matter whose job it is, it is *your* job to make sure it gets done. Check weapons as a regular part of your pre-show routine, making sure that they are properly maintained. For swords, check that the pommels are all tight. Swords must be cleaned and maintained at least once a week. If steel weapons come in contact with moisture, water, sweat, or even high humidity, they may need daily cleaning and oiling.

Remember the Tin Man in Oz? Don't get caught without *your* oil can. Oil is essential to prevent rust. Rust is a major enemy to steel. Not only does it make the steel ugly and messy, it destroys its

strength. Check the surface of the weapon for burrs; they need to be filed off and welds need to be examined for cracks. Grips and handles also need to be checked for cracks and loose wrapping.

7. You are responsible for making sure understudies are taught their fight choreography. In a production of *Romeo & Juliet*, either you or Tybalt's understudy will have to work on the fight with Romeo's understudy since the principle performers are not called to understudy rehearsals.

For this reason, you really cannot expect an understudy to go on and perform a fight up to speed with the principle at a moment's notice. Stage combat depends on teamwork, trust, and timing. Even when both people know the choreography, it takes hours of rehearsal to develop the partnering necessary to be able to perform a fight safely, consistently, and up to speed.

8. In the event of an understudy going on, cast replacements, injures, or illness, it may be necessary to alter the choreography. First, call the choreographer and ask for recommendations. If there is no time for that, if it is your call, but take my advice and *edit*. Take out the problem phrases. Do just the first and last phrase, or just the last phrase. Unless you're an experienced fight director, never re-choreograph. If you choreograph the move, *you* are the liable for any injury incurred executing that move. And you aren't getting paid enough for that.

One final bit of advice. Every show containing a fight needs a fight captain; every show that needs a fight captain may not have someone in the cast who is qualified to fulfill all these duties. If you are named fight captain, be honest. Don't claim to know more than you do. You are dealing with people's safety, and no one wants to see an injury. Theatre is all about teamwork; everyone wants a safe, successful production. Just don't bite off more than you can chew.

*Fight Master Richard Raether logged plenty of hours as fight captain in his days as an actor/combatant.*



# NSCW Vegas Report

By Ray Rodriguez



The SAFD National Stage Combat Workshop was once again held at the University of Nevada in Las Vegas from July 10 through July 28, 2006. FM Michael Chin and Linda McCullom coordinated this year's workshops, focusing on the Actor Combatant (ACW) and Intermediate Actor Combatant (IACW), along with the help of FM Richard Ryan who helped in the coordination of the Intermediate Actor Combatant Workshop. This year's workshops were a huge success and had some exciting moments both on and off the grounds of UNLV.

The opening day barbeque sparked a string of cookouts over the course of the three weeks. It seemed that the grills got about as much of a workout as the participants!

Days and evenings were spent in classes, master classes and lectures. ACW participants started with Unarmed, Broadsword and Rapier & Dagger as testing disciplines, but they also got to play with Sword & Shield, Quarterstaff and Smallsword during the three weeks. IACW participants renewed their proficiency in Unarmed, Single Sword, Quarterstaff, Rapier & Dagger and Broadsword in the first week, and then went on to study Smallsword, Sword & Shield and Knife as their testing disciplines. Master, non testing classes were taught by FD Robert MacDougall, and CTs Don Preston, Rob Radkoff-Ek, Ray Rodriguez and Head TA Neil Massey.

There were a few serious moments in this Vegas journey, which are worth mentioning. The first was very nearly losing our illustrious Emperor Mike Chin. Due to environmental conditions at the joust show at the Excalibur Casino, Mike was almost felled by a severe asthma attack. Thanks to the wonderful efforts of the EMS, Mike survived the ordeal and will fight another day. Unfortunate circumstances at home required one of our interns, David Kelch, to leave us before the third week to attend to a family situation. Our thoughts and prayers are with you David. The final hurdle to overcome was that the workshop was a victim of theft. Mr. Lewis Shaw and Mr. Neil Massey stepped up to help us get past the ordeal. Thank you gentlemen.

All were very happy to see Maestro Boushey for the first week as well as our newest FMs, J. David Brimmer and Geof Alm, who were able to come out the last week to join in the adjudication process. There was great amount of talent and dedication to be seen by the students. Listed below are those who earned mention at the Award Ceremony:

## ACW

Best Male – Edgar Landa  
Best Female – Sarah Pitard  
Best Scene – Complete Works of Shakespeare Abridged (Joel Hunt and Bryan Wakefield).

## IACW

Best Male – Rusty Tennant  
Best Female – Catherine Moore  
Best Scene – School of Night (Brandon Burk and Drew Vidal).

## Other noted awards:

President's Award – Mark 'Rat' Guinn  
Paddy Crean – Sterling Swann  
Tsunami Raffle – Paul Fox

\$1000 was raised over for Tsunami Relief spearheaded by FD Robert MacDougall.

The staff of the NSCW included:

FMs: David Boushey, Michael Chin, Chuck Coyl, Dale Girard, Richard Raether, Richard Ryan.

FDs: Robert MacDougall.

CTs: Neil Massey (Head TA), Rob Ek, Don Preston, Ray Rodriguez.

INTERNS: Jessica Dunne, David Kelch, Willie Meybohm, Elizabeth Ritchie, KC Stage, Michael Yahn.

Overall, the NSCW was a success and each individual participant left with many wonderful memories.



# Actor Combatant Kelly Mizell ...In the Footlight

If you're interested in being featured or nominating another member, please contact Editor-in-Chief Michael Mueller (mjmueller3@aol.com).

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

**MIZELL:** While studying at the American Repertory Theatre's Institute for Advanced Theatre Training, I worked with SAFD CT Robert Walsh, and had a great time! He mentioned SPT's but we didn't have enough training time with him to take them, and so it stayed in the back of my mind until I had the opportunity to attend the NSCW in July 2004.

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

**MIZELL:** My first actual involvement with the SAFD other than the training with Robert Walsh (see above) was the NSCW Actor/Combatant Workshop in July 2004.

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

**MIZELL:** I became a member because I really enjoy the work, and as a professional actor, I think it helps to be prepared for anything you might be asked to do in a production. Also, the SAFD's approach and levels of training fit my work at the university level. I don't know that I'll ever become a CT, but if I continue teaching acting and movement, it would be a logical path to follow.

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

**MIZELL:** That's a tricky question. Of the three weapons that I've studied, I love the Broadsword just because it is big and I'm small and it makes for a really fun fight; but I also love the intricate nature of the Rapier and Dagger, and the brain power I have to use to handle two weapons and stay on target. Unarmed is great fun for slapping people around, but even though it was my best scene at the 2004 NSCW, I still feel very clunky at it.

*"I became a member because I really enjoy the work, and as a professional actor, I think it helps to be prepared for anything you might be asked to do in a production."*



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

**MIZELL:** Go to a smaller regional workshop first, and just get your hands on some weapons! These are great places to meet people, and often you can find someone close to you and work together more frequently. And by all means, before you go to Vegas, read, read read! Find scenes that you think would work well with staged combat! My time at Vegas went so fast, and it would have helped tremendously if I had come a little more prepared in that small way.

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

**MIZELL:** I live in Charlotte, NC, and currently live in walking distance from a couple of great restaurants. DISH is a cool home-cooking restaurant, with fantastic fried green tomatoes and meatloaf. But THE PENGUIN (right across the street from DISH) would have to be my favorite – it's an old BBQ and Hamburger joint, but the best dish would have to be the fried flounder and hushpuppies they serve on Fridays. The atmosphere is the other thing that sells this place – the staff all has tattoos, and the clientele ranges from families to bankers to bikers ... it wins honors every year locally for being the best restaurant!

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

**MIZELL:** Sorry, no pockets in my little white sparkly skirt (it's 85 degrees out) ... but if I did have pockets, it would be the new MacDaddy iPod my husband bought me for my birthday.

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

**MIZELL:** Well, I've always looked at this question from the viewpoint of re-incarnation ... what would I like to come back as ... and the answer is always an otter ... they just seem to have so much fun! ... just swimming around and eating fish and such ... the coolest cats!



# Mixing Degrees with the SAFD

As part of our increased efforts to provide you with information and reference material aimed at advancing your knowledge of stage combat we are introducing another new section of your *Cutting Edge* publication. This section is based on information compiled by the SAFD as well as the research of *The Cutting Edge* editors, and will be printed annually with new and updated school information.

Since this is the first time we are printing this type of material we limited our list to the top thirty schools that have held the most SPTs over the last six years. We know that there are more schools offering training and this is where we need your help. If your school isn't listed please let us know.\* Our hope is that with each year this list will continue to grow, and that the information will help those seeking training which incorporates both stage combat and the SAFD.

\* To add a school to the list please email Michael Mueller at [mjmueller3@aol.com](mailto:mjmueller3@aol.com) and include the name of the institution, degrees offered, and a link to the department's website.

## Educational Institutions Supporting The Society of American Fight Directors Skills Proficiency Test

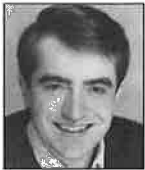
Institution	State	SPT Tests since 2000	Undergraduate Degree Offered	Graduate Degree Offered	Website
Alabama Shakespeare Festival	AL	5	N/A	MFA - Acting	<a href="http://www.asfgradprogram.net/mfaprograms/actortraining">www.asfgradprogram.net/mfaprograms/actortraining</a>
American Musical & Dramatic Academy	CA	4	Certificate	Certificate	<a href="http://www.amda.edu">www.amda.edu</a>
American Musical & Dramatic Academy	NY	2	Certificate	Certificate	<a href="http://www.amda.edu">www.amda.edu</a>
Boston University	MA	4	BFA - Acting	MFA - Theatre Education	<a href="http://www.bu.edu/cfa/index.htm">www.bu.edu/cfa/index.htm</a>
Brandeis University	MA	5	BA - Theatre Arts	MFA - Theatre Arts	<a href="http://www.brandeis.edu/academics">www.brandeis.edu/academics</a>
Carnegie Mellon University	PA	2	BFA - Acting/Musical Theatre	N/A	<a href="http://www.cmu.edu/cfa/drama">www.cmu.edu/cfa/drama</a>
Columbia College, Chicago	IL	13	BA - Musical Theatre Performance BFA - Acting	N/A	<a href="http://www.colum.edu/undergraduate/theater/index.php">www.colum.edu/undergraduate/theater/index.php</a>
Cornish College of the Arts, Seattle	WA	7	BFA - Theatre	N/A	<a href="http://www.cornish.edu/theater/default.htm">www.cornish.edu/theater/default.htm</a>
Louisiana Tech	LA	6	BA - Speech (Theatre)	MA - Speech (Theatre)	<a href="http://www.performingarts.latech.edu/theatre/bachelorset.html">www.performingarts.latech.edu/theatre/bachelorset.html</a>
Marymount-Fordham London Drama Academy (LISPA)	UK	6	N/A - possibly a certificate program lasting one semester to one year.	N/A	<a href="http://www.faculty.marymt.edu/shattuck/london.htm">www.faculty.marymt.edu/shattuck/london.htm</a>
National Conservatory for Dramatic Arts	CO	4	Certificate	Certificate	<a href="http://www.theconservatory.org">www.theconservatory.org</a>
National Theatre Conservatory	CO	6	N/A	MFA - Acting	<a href="http://www.denvercenter.org">www.denvercenter.org</a>
New Mexico State University	NM	4	BA - Theatre Arts	N/A	<a href="http://www.theatre.nmsu.edu/nmsu/index.html">www.theatre.nmsu.edu/nmsu/index.html</a>
New York University, Tisch School	NY	8	BFA - Theatre	MFA - Acting	<a href="http://www.drama.tisch.nyu.edu/page/home.html">www.drama.tisch.nyu.edu/page/home.html</a>
Niagra University	NY	4	BFA - Performance Track	N/A	<a href="http://www.niagra.edu/academic.htm">www.niagra.edu/academic.htm</a>
North Carolina School of the Arts	NC	14	BFA - Acting	N/A	<a href="http://www.ncarts.edu/nscaprod/drama">www.ncarts.edu/nscaprod/drama</a>
Northern Kentucky University	KY	3	BA - Theatre BFA - Acting/Musical Theatre	N/A	<a href="http://www.nku.edu/~theatre/academic.htm">www.nku.edu/~theatre/academic.htm</a>
Roosevelt University, Chicago	IL	9	BFA - Acting/Musical Theatre	MFA - Acting	<a href="http://www.ccpa.roosevelt.edu/theatre/programs.htm">www.ccpa.roosevelt.edu/theatre/programs.htm</a>
Temple University	PA	5	BA - Acting	MFA - Acting	<a href="http://www.temple.edu/theater/index.htm">www.temple.edu/theater/index.htm</a>
University of Alabama	AL	5	BA - Theatre	MFA - Acting	<a href="http://www.as.ua.edu/theatre">www.as.ua.edu/theatre</a>
University of Arizona	AZ	4	BA - Theatre Arts BFA - Acting	MA - Theatre Studies/ Theatre Education	<a href="http://www.arizona.edu/home/academics.php">www.arizona.edu/home/academics.php</a>
University of Florida	FL	4	BA - Theatre Arts BFA - Acting/Musical Theatre	MFA - Acting	<a href="http://www.arts.ufl.edu/theatreanddance">www.arts.ufl.edu/theatreanddance</a>
University of Houston	TX	6	BA - Theatre (Performance)	MA - Acting MFA - Acting	<a href="http://www.theatre.uh.edu/programs.html">www.theatre.uh.edu/programs.html</a>
University of Illinois-Champaign/Urbana	IL	6	BFA - Theatre	MFA - Acting PhD - Theatre History	<a href="http://www.courses.uiuc.edu/cis/programs/urbana">www.courses.uiuc.edu/cis/programs/urbana</a>
University of Miami	FL	6	BA - Theatre BFA Performance (Acting)/Musical Theatre	N/A	<a href="http://www6.miami.edu">www6.miami.edu</a>
University of Michigan	MI	7	BFA - Acting/Musical Theatre	PhD - Theatre	<a href="http://www.music.umich.edu/prospective_students/admissions/ug/ugadmissions.htm">www.music.umich.edu/prospective_students/admissions/ug/ugadmissions.htm</a>
University of the Arts	PA	6	BFA - Acting/Applied Theatre Arts/Musical Theatre	N/A	<a href="http://www.uarts.edu/ug/pa/the">www.uarts.edu/ug/pa/the</a>
University of Washington	WA	9	BA - Drama	MFA - Acting/Directing/Design PhD - Theatre History/Dramatic Theory	<a href="http://www.depts.washington.edu/uwdrama/degrees/programs.html">www.depts.washington.edu/uwdrama/degrees/programs.html</a>
Virginia Commonwealth University	VA	10	BFA - Performance/Theatre Education	MFA - Theatre Pedagogy	<a href="http://www.pubinfo.vcu.edu">www.pubinfo.vcu.edu</a>
Wright State University	OH	4	BFA - Acting/Musical Theatre	N/A	<a href="http://www.wright.edu/admissions/academiclife/majors.html">www.wright.edu/admissions/academiclife/majors.html</a>



# Regional Reports

## Great Lakes Region

Illinois, Indiana,  
Michigan, Ohio,  
Wisconsin



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

**FD Paul Dennhardt** recently directed the fights for a Chinese language production of *Romeo and Juliet* at the Taipei National University of the Arts in Taipei, Taiwan. He also directed the fights for *Julius Caesar*, *Comedy of Errors* and *Pericles* for the Illinois Shakespeare Festival and taught at the second Eureka Stage Combat Workshop with Brian Letraunik. Upcoming projects include *Hamlet* for the Perseverance Theatre in Juneau, Alaska; *Hamlet* for Nevermore Theatre in Milwaukee, Wisconsin in December; and *Henry IV Part 1* for Milwaukee Shakespeare in March. Dennhardt will also assist Fight Master David Leong on yet another production of *Hamlet* at the Shakespeare Theatre Company in Washington, DC this coming April.

**Friend Mary Shen Barnidge** is continuing as a contributor to a wonderful newsletter called *Moulinet*. Check it out.

**CT Ian Borden's** major focus this year has been helping his wife beat colon cancer. When it was possible, he traveled to the Bahamas to choreograph *You Can Lead a Horse to Water*, often considered that country's national play. He will also be teaching the first ever Stage Combat Class at Grand Valley State University, where he is returning for a second year as Visiting Assistant Professor. He will be directing a touring Shakespeare show, *Bard to Go: All's Fair ...* in the fall and in the spring, *The Rocky Horror Show*.

Recent credits for **FD Robin McFarquhar** include the premiere of the

new David Ives adaptation of *A Flea in her Ear*, the premiere of a new translation of *Hecuba*, and *Henry IV parts I and II*, (performances in Chicago and at the Complete Works of Shakespeare Festival in Stratford, England) all for the Chicago Shakespeare Theatre. He also worked on *The Duchess of Malfi* for Writer's Theatre, Chicago; *Hamlet*, and *Anthony and Cleopatra* for the Utah Shakespearean Festival. His upcoming projects include *Hamlet*, *The Two Noble Kinsmen* and *Troilus and Cressida* all for Chicago Shakespeare Theatre, and he continues to head up the movement training program for the B.F.A. and M.F.A. programs at the University of Illinois at Urbana - Champaign.

This summer **FD/CT John McFarland** did the fight direction on William Inge's *Picnic* & Shakespeare's *Julius Caesar*, playing the title role in the latter. He returns this fall to Columbia College Chicago to teach Voice for The Actor and Stage Combat.

**AC Nathan Mitchell** is finishing the first year of his MFA at Exeter University in England with a two week intensive workshop involving the form training of the traditional Indian martial art Kalarippayattu, and Wu style Tai Chi. The workshop introduced Nathan to more advanced forms and he began training with his first weapon in this Indian style of martial art. Production work Nathan has performed in this year, involving stage combat, include a twenty minute Chinese sword dance and a unarmed fight between two men tied up on a gallows. For the month of September Nathan will be in the US teaching and choreographing at Western Michigan University. As the second year of school starts, in October, Nathan begins a 16 week research project on how fight directors use images to create choreography. Fight Master Richard Ryan will be one of the active participants keeping an open dialog with Nathan and informing his research throughout this project.

**Treasurer and CT Andrew Hayes** con-

tinues to teach at DePauw University. He is working to complete two prototype archives relating to fight direction, which will hopefully be available soon at the New York Public Library. He also held workshops at the American Theatre in Higher Education conference in August. This fall he will be directing and training students privately, and he encourages everyone to vote in the elections (SAFD in particular) this fall. In addition to this year's elections he hopes the membership will begin thinking about who might be best to serve as officers when the 2007 elections roll around.

**AAC Amy E. Harmon** is Managing Director of Babes With Blades. In July, Babes held a staged reading of Rebecca Nesvet's *The Girl in the Iron Mask*, which is an all-female swash-buckler slated for a full production in spring 2007. Over the summer, they performed at the First Folio Shakespeare Festival, where they presented a new touring show, *When Fairy Tales... Attack!* They also appeared in Montreal at Le Boudoir; in Rockford, IL at the Buccaneer Bash; and at ATHE's 20th Anniversary Conference in Chicago. Next up: *Choose Your Adventure*, a multiple-choice stage combat extravaganza, running Nov 17 - Dec 17 at the Strawdog Theatre in Chicago ([www.BabesWithBlades.org](http://www.BabesWithBlades.org) for details).

**AC Victoria Floro** reports that the world premiere of *The Dork of the Rings* will be held at this year's Gen Con in Indianapolis, August 10-13, where Victoria can be seen as Princess Femowen. Details may be found at [www.rpstudios.net/dorkoftherings](http://www.rpstudios.net/dorkoftherings). She can also be seen as Catwoman in the RACSO Motion Pictures spoof *Star Trek vs. Batman & Robin* (in three parts.) A rough cut of Part 1 is online at [www.racsofilms.com](http://www.racsofilms.com). Take a peek for some good, clean, campy fun!

**CT Bruce Cromer** recently completed his second summer acting with the Shakespeare Theatre of New Jersey, employing his physical comedy and combat skills in *The Taming of the*

## Regional Reports (continued)

**Shrew.** He will play Scrooge once again for the Cincinnati Playhouse's *A Christmas Carol* in December, then team up with Drew Fracher who will direct him as Prospero in *The Tempest* at the Cincinnati Shakespeare Company in 2007. Bruce is also very proud of his son Charlie's first SPT, enabling him to become an Actor/Combatant. Charlie studied with Mark Guinn at *Bluejacket* in Ohio.

**AAC Brenda E Kelly**, new company member of Babes With Blades, was last seen in their production of *When Fairy Tales Attack*. She's co-writing the script for their upcoming production of *Choose Your Adventure*, and in the fall you'll find her in Chase Park Theatre's *Macbeth* playing Lady Macduff and co-choreographing the production.

**AAC Chad Weddle** has had a very busy year. After graduating from Ohio State University with a Masters in Drama Education in the Summer of 2005, Chad moved to Cincinnati to pursue his new career. In the past year, he has worked with four theatre companies as Education Director with Madcap Puppet Theatre, Actor Combatant and Choreographer for Clear Stage Cincinnati, Educator and Camp Counselor for Cincinnati Playhouse in the Park, as well as Teacher and Stage Combat Director for the Super Saturdays program. Chad also worked in four school districts this year as a Substitute Teacher and now is the full time Theatre and Movement Teacher for Highlands Middle School in Ft. Thomas, KY. He was a student at the Winter Wonderland Workshop, an assistant and teacher at March Madness, a Teacher at the St. Valentine's Day Massacre (a developing stage combat workshop.) His first full-length play is being workshopped through Clear Stage Cincinnati, and he is expecting his first child with his wife, Emily, in August.

After two highly successful SPT's during the spring semester, one at Brigham Young University in Provo, Utah, and another at Western Illinois University, **CT D.C. Wright** went on to have a very

full and rewarding summer. In May, he welcomed the arrival of his third child and first son, Logan (yes, he is aware that it's Wolverine's name). He directed a very successful production of *I Shall Not Be Moved* for the 35th Anniversary Season of Summer Music Theatre at WIU, where he teaches movement and stage combat. Then he spent two weeks in Lake Tahoe instructing at Dueling Arts Internationals Teachers Symposium, a week in Alaska teaching a basic stage combat skills workshop, and then went off to Little Rock to fight direct *Moonlight and Magnolias* at the Arkansas Repertory Theatre. D.C. is also very pleased to have been promoted to the rank of Associate Professor at WIU.

**AAC H. Russ Brown** had a busy spring as Head Intern at the Winter Wonderland Workshop, Intern at the Virginia Beach Bash, participant in the Teaching Symposium in Chicago and getting his smallsword proficiency (weapon #8!) with AAC Darrell Rushton. Special thanks to CT D.C. Wright. Russ also taught Unarmed and Rapier & Dagger this summer at UW-Stevens Point where he is an assistant professor in the BFA program. This coming academic year, he'll be directing/fight directing *The Pirates of Penzance* and fight directing *Romeo & Juliet*. This holiday season, his musical adaptation of *The Selfish Giant*, which he wrote the book, music and lyrics, will be professionally produced at the Lily Theatre in the Indianapolis Children's Museum, the country's largest children's museum.

After completing her Actors Gymnasium SPT Knife class in June, **CT Angela Bonacasa** headed off to NCSA in Winston-Salem, NC for the 5 week Summer Session in Drama. While there, she coordinated the third annual SSC (previously the SSISC), and was one of the lead instructors, along with CT Mike Mahaffey. Her incredible staff was rounded out with AAC Ted deChatelet, AAC Robert Najarian, and AAC Lee Soroko. Angela also renewed in all eight weapons (via video) while she was there, along with the rest of the staff. Both students and staff complet-

ed the workshop exhausted, but all had a great time. To complete her summer, she will happily "return to her roots" to teach at the Tenth Annual Summer Sling in NYC in August. Upcoming fall projects include choreographing *Twelfth Night* in Crystal Lake, IL, and teaching classes in Unarmed at the Actor's Gymnasium and Rapier and Dagger at Roosevelt University. Single Sword will be the weapon of choice in her private classes at Chicago Wushu Guan, where she also continues to take Tai Chi regularly.

**FD Nick Sandys** spent the spring and summer playing Tartuffe for Remy Bumpo Theatre Company, where he is an Artistic Associate; the Cardinal in *The Duchess of Malfi* for Writers' Theatre in Glencoe, IL; directing and choreographing *Twelfth Night* for Noble Fool Theatricals; as well as teaching combat at The Theatre School at DePaul University with another successful SPT class in March. Around Chicago, he designed fights for *Romance* in the Goodman Theatre's Mamet Festival; *The House of Blue Leaves* for Shattered Globe; *Pentecost* at The Theatre School; and for Gounod's *Romeo et Juliette* at Lyric Opera Center for American Artists.

**AAC Justine C. Turner** has been working hard in Chicago where she is starting her 4th year with her daytime Shakespeare company, A Crew of Patches ([www.acrewofpatches.org](http://www.acrewofpatches.org)). With Crew of Patches she is taking on 5 new roles this year: Hermia in *A Midsummer Night's Dream*, Lady Macbeth in *Macbeth*, Metella Cimber in *Julius Caesar*, Lady Capulet in *Romeo and Juliet*, and Bianca in *Othello*, in addition to continuing her work as fight captain of the company of 15. She is also pursuing her directing and producing debut with the Set A Spell/Maryaska production of Arlene Hutton's *Last Train to Nibroc*. ([www.setaspellproductions.com](http://www.setaspellproductions.com)) She hopes any of her SAFD/BASSC friends will come and check it out if they get a chance.

**CT Jamie Cheatham** finally directed *Romeo & Juliet* (and served as his own

# Regional Reports (continued)

fight choreographer). The production was at the University of Wisconsin Parkside, and used a modified 1960s setting. This summer Jamie is playing with a different set of pointy things. He and his wife Carole have opened a shop at the Bristol Renaissance Faire making needle felted dolls. The needles are really sharp! Check them out at [www.wayfarerswhimsy.com](http://www.wayfarerswhimsy.com)

Your **Regional Rep, Jim Stark**, is a new **CT**. He offers thanks to all those who supported his progress, especially his fellow participants in the 2004 TTW and CT/Treasurer Andrew Hayes. In April, Jim completed requirements for the black belt in tae kwon do. Recent work includes some slapstick coaching for *The Tempest* at Hanover College, and teaching a four-week introductory skills course there in May. He dropped in on the Eureka College Workshop for several days in June and admired the excellent program Holly Rocke has established there, with Paul Dennhardt providing instruction assisted by Brian LeTraunik. In July, he taught stage combat for the Young Actors Institute at Louisville's Youth Performing Arts School, and directed *Wake Up and Smell the Coffee* for the Riverrun Theatre Company, where he is Artistic Director. He returns to his tenth year of teaching at Hanover College this fall.

## Rocky Mountain Region

Colorado, Idaho,  
Montana, Utah,  
Wyoming



**By Jeff  
Bull**  
[RMRegRep@safd.org](mailto:RMRegRep@safd.org)

**AC Benaiah Anderson** had a great summer working for Central City Opera. He choreographed the violence for *Don Giovanni*, and *Face on the Barroom Floor*, Central City Opera's classic short opera. He will also be working for the

University of Denver's Opera Program in September.

Shortly before this year's Rumble in the Rockies, **AC Benaiah Anderson**, and **Rocky Mountain Regional Representative / AC Jeff Bull**, passed their Sword and Shield SPT, thereby joining **AC Erin Ramsey** in having proficiencies in all eight weapons. **AAC T. David Rutherford** recently received his Advanced Actor Combatant certificate. Congratulations all around.

**AC Jayme Green** of Montana recently returned from the IACW in Las Vegas, Nevada, where he worked with arguably the best group of maestros, teachers, and class of students in the biz. He currently is working on several fights for *Talk Like A Pirate Day* (September 19) and has, for some reason beyond his control, signed on to a production of *Cats*. Jayme will soon be lobbying for cat fighting to be the next recognized style within the SAFD.

**Friend Amanda Goldrick** and **Friend Jillian Lietzau** have been pursuing their craft by studying fencing at the Denver Fencing Center, and look forward to sharing their improved techniques with other actors.

**CT/FD Geoffrey Kent** recently completed his fourth summer as actor and fight director for the Colorado Shakespeare Festival. In September he will be appearing as Andrew, and fight directing, a production of *I Hate Hamlet* for the Aurora Fox as well as touring with the Denver Center Theatre Company's *Living History* program. Geoff will be teaching an intensive SPT for the LSU grad program in December and staging *King Lear*, *The Pillowman* and *1001* for the DCTC in January of 2007. He is also directing a western *Deadwood* inspired production of *MacBeth* in October of 2007. For more details visit [ww.thefightguy.com](http://ww.thefightguy.com)

**AC Terry Kroenung** played William Shakespeare at the Colorado Renaissance Festival this summer and

plans to choreograph fights there next season. He is now directing and arranging the fights his new adaptation of *The Three Musketeers* (soon to be published) for a late October benefit performance. His new company entitled the Pointed Remarques Classical Theatre Company will stage this production as its inaugural production. In the fall he will teach single sword at Longmont Free University

**Friend Michael Mueller** has had a very busy past few months. In addition to working with the Cutting Edge he also attended the Winter Wonderland Workshop for the first time and took SPRs in Unarmed and Rapier & Dagger. Back in Boise, he worked on productions of *Major Barbara* & *Romeo & Juliet* this summer with the Idaho Shakespeare Festival, taught some unarmed combat classes for the ISF apprentice program, performed at the Boise Contemporary Theatre's annual gala, continued to work for the English Department at Boise State University, and is preparing to fill out graduate school applications for an anticipated entrance in the fall of '07. On a personal note, he recently got engaged to the love of his life. They have been dating for over 2 ½ years and the wedding date is tentatively set for May 20, 2007.

**AC Erin Ramsey** has been teaching stage combat classes at the Youth Repertory Theater in Colorado Springs, where she also choreographed *Pirates of Penzance*. She has also choreographed *The Caretaker* at the Phoenix Theater, and *Smell of the Kill* at the Avenue Theater.

**Friend Jason Short** will be choreographing *Singing in the Rain* at Rocky Mountain High School this fall.





# Cutting Edge Associate Editor Position Available

The *Cutting Edge* is seeking a new Associate Editor to serve beginning in January 2007. As a bi-monthly publication, *The Cutting Edge* publishes articles, information, and reports for its growing membership and is committed to assisting contributing members through the publication process. We strive to strengthen communication for the SAFD membership and to provide an outlet for the wealth of information they have to share.

Responsibilities for this position may include the following:

- Contacting Regional Representatives regarding Regional Reports, editing these reports and submitting them for final layout
- Working with coordinators of sanctioned SAFD workshops regarding press materials as well as collecting post-workshop reports and images to edit and submit for final layout
- Initiating interview articles with the membership such as the *Footlight* and *Spotlight* Series
- Collecting and compiling memorials for those who have left us
- Collecting information on upcoming SPTs and SPRs across the country

Qualified applicants should meet the following requirements:

- Consistent access to the Internet and email
- An ability to work with MS Word, MS Excel, Adobe Acrobat and some kind of picture preview application
- The ability to produce articles and information in a timely fashion

If you are interested in finding a creative way to become more involved with this great organization please consider applying. This position is limited to SAFD members and is currently a volunteer opportunity. The search process will begin November 1, 2006 and all candidates must have sent their information by January 1, 2007.

To apply, send an updated CV, a cover letter noting qualifications and a vision for *The Cutting Edge*, as well as contact information for three references to Michael Mueller, Editor-in-Chief. His email is [mjmueller3@aol.com](mailto:mjmueller3@aol.com), and questions regarding this position may be emailed to him as well. Thank you for considering this great opportunity.

## Upcoming SPTs/SPRs

**Where:** Chicago, IL  
Roosevelt University,  
**What:** SPT - R&D  
**When:** December 2006 TBA  
**Inst:** Angela Bonacasa  
**Adj:** TBA  
**Contact:** Angela Bonacasa -  
[goodhouse@hotmail.com](mailto:goodhouse@hotmail.com)

**Where:** Ann Arbor, MI  
University of Michigan  
**What:** SPT/SPR - UA, R&D, QS  
**When:** December 11<sup>th</sup>, 2006  
**Inst:** Erik Fredricksen  
**Adj:** Chuck Coyl  
**Contact:** Erik Fredricksen -  
[hannis@umich.edu](mailto:hannis@umich.edu)

**Where:** Chicago, IL  
Columbia College  
**What:** SPT - R&D, UA, BS,  
SS, KN and S&S  
**When:** Dec 14<sup>th</sup> or 15<sup>th</sup>, 2006  
**Inst:** David Woolley  
**Adj:** TBA  
**Contact:** David Woolley -  
[dwoolley@colum.edu](mailto:dwoolley@colum.edu)

**Where:** London, UK  
Marymount Fordham  
London Drama Academy  
**What:** SPT - SS  
**When:** December 21<sup>st</sup>, 2006  
**Inst:** Richard Ryan  
**Adj:** J. David Brimmer  
**Contact:** Richard Ryan -  
[Richard@stagefight.com](mailto:Richard@stagefight.com)

**Where:** Denver, CO  
Denver Center  
Theatre Academy  
**What:** SPT - UA  
**When:** January 2007 TBA  
**Inst:** Geoffrey Kent  
**Adj:** TBA  
**Contact:** Geoffrey Kent -  
[geoffrey@thefightguy.com](mailto:geoffrey@thefightguy.com);  
(303) 446-4892

**Where:** Chicago, IL  
DePaul University  
**What:** SPT - UA, R&D, QS  
**When:** March 8, 2007  
**Inst:** Nick Sandys  
**Adj:** Chuck Coyl  
**Contact:** Nick Sandys -  
[npullin@depaul.edu](mailto:npullin@depaul.edu)

**Where:** Virginia Beach, VA  
Regent University  
**What:** SPT - UA, R&D, QS, BS  
**When:** March 30, 2007  
**Inst:** Michael Kirkland  
**Adj:** TBA  
**Contact:** Michael Kirkland -  
[michkir@regent.edu](mailto:michkir@regent.edu);  
(757) 226-4730



# 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)



Elgin, IL  
*established 1996*

## Have you signed up?

The dates for this year's workshop are:  
**January 12 - 14, 2007**

What are you waiting for? Seriously, you know we've had a waiting list for years now and you still haven't signed up? Okay, work with us here. Go to your computer and sign up at:

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

....go on....We'll wait...

There. See, that wasn't so hard, was it?

For information on the upcoming workshop, including online registration, check out:

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



# 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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**Address (Permanent):**

<b>Home Phone:</b>	<b>Cell Phone:</b>
--------------------	--------------------

<b>Work Phone:</b>	<b>Fax Number:</b>
--------------------	--------------------

<b>Voicemail:</b>	<b>Pager:</b>
-------------------	---------------

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

<b>Website:</b>	<b>Union Affiliations (SAG, AEA, etc.):</b>
-----------------	---

**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			

Photocopy & Mail with payment to:

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

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**Fight Captain: The Unsung Hero**

**NSCW Vegas Report**

**Unarmed Resources**

**Mixing Degrees with the SAFD**

**Calls for Applications**

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 2007:	<b>November 1, 2006</b>
March/April 2007:	<b>January 1, 2007</b>
May/June 2007:	<b>March 1, 2007</b>
July/August 2007:	<b>May 1, 2007</b>
September/October 2007:	<b>July 1, 2007</b>
November/December 2007:	<b>September 1, 2007</b>

### **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 PacWest, 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**

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Associate Editor-Wksp Reports/Promo:	Gregg Lloyd
Editor-at-Large:	Gia Mora
Advisor/Editor-Layout:	John Tovar
Advisor:	Mike Mahaffey

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

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

## In Upcoming Issues

- **Alternative Healing for the Actor/Combatant**
- **...In the Footlight**
- **Regional Reports from the South East, East Central, North East and International regions**
- **Resources: Rapier & Dagger**
- **Teacher Training Workshop Update**
- **Women in the SAFD**

**And much, much more!**

## It's That Time Again...

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