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The Society of American Fight Directors

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The Cutting Edge, January/February 2007, Vol. 17 Issue 1

The Society of American Fight Directors

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The Cutting Edge

Your New Member Representatives

The staff of *The Cutting Edge* would like to congratulate the newly elected 2007-2010 Member Representatives. These individuals serve as the voices of the membership when it comes to decisions involving the directions the organization takes. They attend the annual officers meeting, serve as members of the Grievance Committee and the Governing Body, as well as provide leadership for their respective membership groups. Please take advantage of their ability to inform the Governing Body of any feedback you have, or issues you would like to see addressed within the organization. Also, remember that Member Representatives are volunteer positions that, while rewarding, are neither glamorous nor easy. We thank them for their commitment and generosity to the Society of American Fight Directors.



Richard Ryan
Fight Master Representative

Thank you to the College of Fight Masters for your confidence and support in electing me as your representative. I am honoured to accept this position and will serve the CFM and the SAFD to the best of my ability.

I look forward to establishing a dialogue with you to find out your thoughts, concerns, and ideas for how the CFM can continue in its role as the vanguard of this Society.



Jamie Cheatham
Fight Director Representative

Thanks for this opportunity to serve as FD Representative. The first 16 years of my career were spent in New York City and the eastern states, and I am now discovering the Midwest. This range has given me a good, though not complete, understanding of working conditions facing fellow fight directors, teachers, and actors across the country. My hope is to supplement my understanding of our community's needs with increased information from you. I'm also excited by the opportunity to increase my communication with those of you I know as well as get to know the rest!



Michelle Ladd
Certified Teacher Representative

Thank you for electing me as your CT representative. It is an honor to serve the SAFD in this capacity, especially knowing the high quality of candidates also nominated for this position. I believe their suggestions for continuing the growth of the SAFD are of great value, and I look forward to incorporating their ideals with the other thoughts and suggestions from the Teaching body as much as possible. With advice from previous administrations, and a concerted team effort by all the elected representatives, I will strive to apply incoming ideas towards our progressive growth.



Ted deChatelet
AAC/AC/Friend Representative

I am honored to be the new Friend/AC/AAC Representative. I look forward to serving the membership and continuing the outstanding work that Al Foote has been doing for the past 5 years. Please feel free to contact me with all your SAFD concerns; nothing is too trivial or too important for you to share your opinion. I would also encourage the whole membership to check out the varied discussions on the online forums (www.safd.org/Forum) and make your voice heard there as well. Thank you for your support and please stay in touch.



The pen is mightier
than the sword . . .

Michael Mueller, Editor-in-Chief

Welcome 2007. I gave thanks for 2006, enjoyed the holidays with friends and family, and it's my hope that you did the same. As I write this column, however, it's time to regroup, focus and gear up for the best year ever. While I hate the idea of setting a New Year's resolution, I must admit that I am a planner, and a fresh year is a perfect opportunity to get moving on all those ideas that were planted in 2006.

As if on cue, *The Cutting Edge* is proud to give you an issue packed with planners, opportunities and information that should help water your imagination with possibilities. We welcome our new member representatives, take a look at some medical alternatives, as well as set the stage for the multiple workshops coming your way in the next few months. Our layout has been tweaked to better serve the growing amount of information we have to share with you, and we introduce the newest editors to our team. With all this great information, how are you going to use it as you plan your 2007?

This is where I throw the gauntlet down because, much like Janus, the god of beginnings and the guardian of doors and entrances, we must have the dual faces to look both forward and back at this time of renewal. Over the past year we have been working hard to fill *The Cutting Edge* with exciting and informative information. Our only roadblock has been that we haven't heard from as many of you as we should. The SAFD has over 1,000 members, less than half wrote their regional representatives with reports in the past year, a handful contacted us with feedback, and on certain article inquiries our efforts were met with silence.

While I am very grateful for those who have written, I also want to stress the importance of your involvement with this publication. Without you, we are nothing. It's that simple. I don't care if you haven't done anything in the last five years. Make it a point to plan one activity this year, it doesn't matter how big or small, and then let us know about it. Attend a workshop; seek out some fellow SAFD members in your area to get back in the loop; nominate someone for the . . . In the Footlight section; hell, if you see a good movie with some combat give us a shout so that we can add it to our reference list. It's as easy as you want to make it.

The editors of *The Cutting Edge* have more ideas about how to continue to advance the quality of this publication; but, without the basic information that you provide us, these ideas will have no substance. How many members can get involved this year? My goal is to hear from at least 75% of our membership. It's a resolution I'm willing to make and I hope you will help me keep. 2008 is around the corner and the clock is ticking.

Michael J. Mueller

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Mission Statement of The Cutting Edge:

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

Our publication aims to:

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

Cutting Edge Submission Deadlines:

<u>Issue</u>	<u>Material Due Date</u>
January/February 2007:	November 1, 2006
March/April 2007:	January 1, 2007
May/June 2007:	March 1, 2007
July/August 2007:	May 1, 2007
September/October 2007:	July 1, 2007
November/December 2007:	September 1, 2007

Regional Report Schedule and Deadlines:

- 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)

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

Send all submissions, comments and questions to cuttingedge@safd.org



... From the Governing Body

Mike Mahaffey, Secretary

Society of American Fight Directors

2007 Teacher Training Workshop Application Information

Deadline:

All applications must be post marked no later than February 1, 2007.

Notification:

All applicants will be notified regarding acceptance or denial by March 31, 2007.

Requirements:

1. A letter of intent.
2. \$20 non-refundable application fee. (checks made out to SAFD)
3. Three letters of recommendation from 1 SAFD FM, 1 SAFD FD or CT, and 1 past employer or professional contact.
4. Photo copies of current SAFD Skill Proficiency certificates in all 8 weapon disciplines.
5. Current vitae. It must include:
Experience as a teacher (not assistant). This doesn't need to be teaching stage combat. *The SAFD does not encourage individuals to teach any discipline that they are not qualified and confident to teach.*
Experience choreographing fights. *The SAFD does not encourage individuals to choreograph fights that they are not qualified and confident to choreograph.*
6. Documentation showing a minimum of 40 hours trained in each weapon discipline.
7. Documentation showing training with a minimum of 2 teachers in each weapon discipline.
8. Documentation of an undergraduate degree in performance studies or equivalent training.
9. A photo copy of current First Aid and CPR Certificates from the American Red Cross, American Heart Association and/or other certifying bodies recognized by the SAFD Governing Body.

10. Recent video footage taken of the candidate performing one phrase of their own choreography in Unarmed and Rapier & Dagger. Footage must be provided on standard VHS tape, DVD or mini DV formats.

11. A photocopy of the candidate's SAFD membership card, showing that the applicant is an Actor/ Combatant member in good standing, and has been for a minimum of five years.

Strongly suggested training and experience; not required:

1. Demonstration of a thorough understanding regarding the logic, tactics, and usage of each weapon discipline.
2. Experience in researching the real life application and evolution of the 8 weapon disciplines from a historical perspective. This would include both civilian and military usage as well as their geographic significance.
3. Experience performing fights.
4. Actor Training.
5. Training in other movement disciplines such as martial arts, mask work, commedia del arte, clown, Suzuki, Pilates, Alexander, Feldenkrais, dance, period movement and manners, etc.
6. Demonstration of familiarity with principal works of western dramatic literature, specifically those that require the use of stage combat.

Additional Information:

All materials must be submitted in TRIPLICATE where possible. If this option is unavailable to you (for example, a confidential letter of recommendation to be sent directly to the admissions committee) please notify the TTW Coordinator in your application.

Please submit your application to the following address:

TTW Coordinator
c/o RICHARD RAETHER
1834 CAMP AVE
ROCKFORD IL 61103-6308
ATTN: TTW CANDIDATES

Once accepted, a \$275 security deposit is required to be submitted to the SAFD no later than April 15, 2007. This will reserve a spot in the 2007 TTW. This payment may be made through our website or sent directly to the SAFD Secretary at the address above.

The SAFD does not guarantee acceptance into the TTW for individuals submitting application materials.

Candidates fulfilling all application requirements in a timely manner will be given full consideration. The SAFD does not discriminate on the basis of race, color, national origin, age, disability, sex, marital status, familial status, parental status, religion, sexual orientation, genetic information, or political beliefs.

In addition, the selection committee reserves the right to weigh physical space and pedagogical needs when determining acceptance.

Thanks, and good luck!

East Meets West

By Alaric Toy

No, we're not talking about the latest Kung-Fu flick—we're talking about traditional Chinese medicine. This is the first of a three-part series with Actor/combatant and traditional Chinese medicine intern Alaric Toy, who will share tips on combining this ancient healing art into your work as a stage combatant.

Part One: Healing Traumatic Injury with Traditional Chinese Medicine

You are reading this article because your body is your instrument. You have chosen a profession where knicks, cuts, bruises, owies, boo-boos, sprains and strains are common. And it's not surprising that our bodies endure the beating they do—we swing steel, we throw punches, and we fall down. A lot.

Ideally, the best way to stay out of pain is to never get in a position for it to occur. But unfortunately, in your line of work, injuries happen, and when they do, we have a variety of treatments available to us to get us back to optimal fighting condition. Traditional Chinese medicine (TCM) is one of those options.

I'm currently an intern at the American College of Traditional Chinese Medicine (www.actcm.edu), and during my studies I've found TCM applicable for the treatment of traumatic injuries incurred during stage combat. I've used it to treat myself, too: at the Salem Sockeye workshop this year, all my muscles cramped up despite all the stretching I did before and after. I was able to reduce much of it—through self-massage, some homemade external liniments and acupuncture—all of which are parts of TCM.

Essentially, TCM is a system of medical thought and diagnosis based on *yin-yang theory* and *the five elements*. Its many modalities of treatment, including acupuncture, herbal medicine, bodywork, cupping, *gua-sha* as well as dietary and lifestyle recommendations, are another way of understanding and healing systemic physiological functioning within the body.

Fundamental to TCM is the concept of *qi* (气 (pronounced *chi*)). *Qi* is the vital life force, the life energy that surrounds us and infuses all living things; all things in the universe are manifestations of *qi*. In humans, *qi* flows in our *meridians* or *channels* (*jing-luo* 经络). TCM frees the flow of *qi* so that the body may function free of pain and illness.

Most of the injuries we sustain as stage combatants are bruises, overstrained muscles and the occasional cut or scrape. TCM calls these bruises and overstrained muscles *qi* and *blood stagnations in the meridians*. When *qi* and blood flow normally within your body, all of your cells and tissues get the nourishment they require to function unimpeded. However, any disruption with this flow of energy (*qi*) and materials (blood) will cause blockage and pain. Pain=blockage, blockage=pain.

Take, for example, a bruise: a localized area of ruptured blood vessels and damaged muscle and blood cells. In order to heal, the tissues first become more porous to allow blood cells and platelets to seal off the damaged area. This creates a huge clogged, congested mass. Other blood cells must come in to clean and repair the damaged area.

Western medicine's approach to healing bruises, sprains and strains has traditionally been with RICE (Rest, Ice, Compression, Elevation) and sometimes pain relievers or muscle relaxants. The TCM approach to healing this congestion is quite different. It combines *acupuncture* (which realigns the body's *qi* to heal it more efficiently), *herbal medicine* (which provides the raw materials necessary for the repair work), and *bodywork*. Together they work synergistically to expedite the healing process.

Acupuncture uses needles placed in the body to stimulate the *qi* within *acupoints*, points along the body's meridians. Its aim is to move, realign and tone the body's *qi* within an hour's treatment.

Chinese herbal medicine includes plant materials, minerals and animal products.

Learning the Lingo

Traditional Chinese Medicine— A 3,000-year-old holistic system of medicine combining medicinal herbs, acupuncture, food therapy, massage and therapeutic exercise. TCM addresses how illness manifests itself in a patient and treats the patient, not the ailment or disease.

Qi (pronounced *chi*)— The Chinese term for vital energy or life force that regulates a person's spiritual, emotional, mental and physical balance. Chinese thought does not distinguish between matter and energy but considers *qi* matter on the verge of becoming energy, or energy at the point of materializing.

Yin-Yang Theory— Disease results from a disruption in the flow of *qi* by the opposing forces of *yin* (negative energy) and *yang* (positive energy); balancing *qi* achieves maximum health.

The Five Elements— A metaphor for understanding the energy of the world as occurring in five phases or elements: earth (yellow), fire (red), water (black), metal (white) and wood (blue). They transform and control one another to maintain harmonious balance.

Acupuncture—The insertion of very fine, solid needles into specific points on the body to control pain and cure specific conditions.

Meridians or Channels—20 pathways (12 regular and eight extraordinary) that *qi* travels along; each is linked to specific internal organs and organ systems in the body.

Acupoints— Collection points along the meridians which are used to balance energy in the body. There are 350+ meridian points and 250+ non-meridian points, and they are usually found in the valleys between muscles and bones.

East Meets West

While its contents may sound exotic at first, these include familiar herbal remedies like dandelion, honeysuckle, cinnamon, crushed gypsum and, of course, ginseng.

The therapeutic bodywork tools I use include *tui na*, *shiatsu*, and *Thai* massage. When I am in the clinic treating patients, sometimes I incorporate all three methods (acupuncture, herbal medicine, bodywork) to address the

Herbal Medicine—The use of any or all parts of plants (roots, leaves, stems and seeds) to treat illnesses and restore a natural balance. They can come in liquid, infusion, tablet, cream and ointment form.

Bodywork—Therapies such as massage, deep tissue manipulation, movement awareness and energy balancing which improve the structure and functioning of the human body. It may or may not involve physical touch, but all forms facilitate healing and promote relaxation.

Cupping—The use of suction to increase circulation. A match is lit in a small, rounded “cup” made of glass, bamboo or pottery which is quickly applied to the skin. The flame creates a vacuum and the cup sticks tightly to the skin.

Gua-Sha—pressured strokes or scrapes (*gua*) by a round-edged instrument causing a small red rash (*sha*); raising *sha* removes blood stagnation.

Tui Na—A form of Chinese massage often used with acupressure that applies strokes to acupressure points and muscle groups. This stimulates an exchange of *qi* between the practitioner and the patient.

Shiatsu—A Japanese pressure-point massage technique where rhythmic finger pressure is applied to specific points on the body to stimulate *qi* and correct imbalances.

Thai Massage—A unique combination of gentle rocking and stretching using range of motion and acupressure techniques applied through clothing without oils.

needs of my patient for that day.

Treating traumatic injury is just a small part of TCM. You can affect your life in a positive way by taking a proactive role in your health. The food you eat, the places you live, the daily habits and routines you maintain and especially your moods and emotions all have a direct effect on your health.

In other words, as you’ve heard before, prevention is the best medicine. TCM places the treatment of illness *when* it occurs as the “lower” form of medicine (下医), and considers treating illness *before* it occurs as the “middle” form (中医).

That’s why it is imperative that you take care of your health because your body is not just the instrument you perform with—it’s *your body!* You are your own best expert when it comes to how you are feeling, and you must take care of it.

If you think you are in pain when you over-exert yourself for a workshop or show now, can you imagine what it will be like five years from now? 10 years? 20 years? Will you still be able to do what you want to do?

In the end, it doesn’t matter whether or not you “believe” in this medicine. You need only look at the work being done in stroke management, cancer, pain and fertility that are incorporating TCM to see there is more than just the placebo effect at work. But most importantly, it can work for you!

If you’d like to know more about TCM, Alaric recommends Ted Kaptchuk’s [The Web That Has No Weaver](#), the article [Needles & Nerves](#) by Catherine Dold on [www.discover.com](#) and the following websites:

[www.acupuncture.com](#)

[www.acufinder.com](#)

[www.aom.org](#)

—with Gia Mora

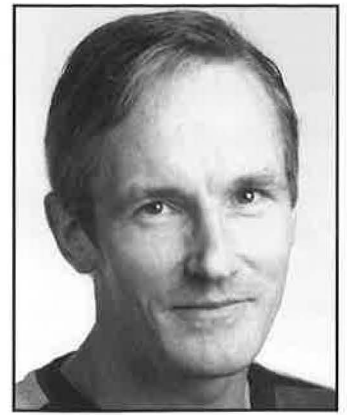
Alaric can be contacted at whitetiger-mountain@gmail.com, but notes “email and phone consultations cannot replace seeing a qualified practitioner of Chinese medicine since so much of it is tied in with physically seeing, touching and talking with the patient.”



A Guide to Healthier Fighting (and Living)

- Follow the safety rules: warm up, cool down, stop when it hurts. No ballistic stretching—this shortens and tears your muscles!
- Get plenty of rest: a good night's sleep can do wonders!
- Exercise on a regular basis.
- Manage your stress levels. Sometimes it's okay to say no.
- Change your diet to include healthier choices that will provide your body with the nutrients it needs.
- Hydrate! You are close to 70% water. Not only will it help your immune system and keep your muscles supple for slinging steel, but it can also help you look younger.
- Think of bodywork not just as a luxury but a necessity. A good massage therapist will be able to give you feedback and information on your body, especially in areas you may never have noticed or considered.

Fight Director/Certified Teacher Bruce Cromer ...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?

CROMER: I was pursuing my acting career in Seattle in the early 1980s when Tony Soper invited me to watch one of David Boushey's stage combat classes at the University of Washington. Previously I'd studied under the amazing James Donadio at Wright State University and then assisted Jim in choreographing fights at the Alabama Shakespeare Festival, but I first heard of the SAFD through Tony.

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

CROMER: I attended the Advanced Actor Combatant workshop in Las Vegas in 1993. Drew Fracher allowed this old dog to learn new tricks.

CE: Why did you become a member?

CROMER: I'd already been a leading actor and fight choreographer with the Alabama Shakespeare Festival for seven seasons and had been teaching stage combat at my BFA program at Wright State, but I knew I needed more training both as an actor and an instructor.

CE: What's your favorite weapon and why?

CROMER: Donadio started me on Single Sword with a firm basis in competitive fencing techniques and form. I love to perform Broadsword roles also, but my favorite professional stage fight was my first, playing Tybalt to Jim's Mercutio at ASF in 1980.

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

CROMER: Be an actor, first and foremost! Combat is great fun; a great way to stay in shape and it teaches actors incredible lessons in personal control, discipline, generosity and more. But first, be the best actor you can be! That's why you're hired professionally for stage work.

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

CROMER: The Winds Café in Yellow Springs is the finest dining experience you could have here in "hippie-ville" Ohio. I can walk to the village from my house, and sometimes see Blue Jacket combatants walking the streets. My son, Charlie, is one of them and is newly SAFD-trained by Mark Guinn.

CE: What is in your pockets right now?

CROMER: Not a damn thing. I'm typing in pajamas, plaid flannels, really sexy . . . no, really . . . You'll have to take my word on it.

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

CROMER: I would be belly button lint in Scarlett Johansson's navel 'cause as sexy as my plaid flannels may be, I'm never going to get close to her any other way.

Be an actor, first and foremost! Combat is great fun; a great way to stay in shape, and teaches actors incredible lessons in personal control, discipline, generosity, etc. But first, be the best actor you can be! That's why you're hired professionally for stage work.

NSCW Scholarships Now Available!

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

And once again, we will be offering two additional partial scholarships: The Ian McKay Memorial Scholarship, so named for the late teacher of Maestro David Boushey (see the September/October 2005 *Cutting Edge* for more details) and The Patrick "Paddy" Crean Memorial Scholarship to honor the memory of a great teacher, friend and inspiration to the SAFD and the art of stage combat. Each scholarship will provide a significant tuition discount for the recipient at the ACW, the IACW or the AACW.

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

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

To apply for a scholarship, please download a copy from the SAFD website. All requested items must be included in one packet (no partial applications, please), and received no later than the March 1, 2007 deadline in order to be considered. Incomplete or late applications will not be reviewed.

Please be aware that this application process will now include all three scholarships, and not being selected for the Fairbanks Scholarship automatically makes you eligible for the McKay and the Paddy scholarships. Information regarding the registration and application process for the 2007 ACW, IACW and AACW will be available at www.safd.org. Please keep checking the website for the most up to date information on all National Stage Combat Workshops.

If there are any questions, please contact the Secretary, Mike Mahaffey, at secretary@safd.org.

Good luck!



Staff Positions are now available for NSCW East and West 2007!

For the first time, there will be five different workshops happening during the same three week period. A full Teaching Assistant and Intern staff will be required for both workshops.

for application requirements, jobs available, deadlines, and complete staffing information, please go to

<http://safd.org/nscwstaff.html>



Rapier & Dagger/Single Sword Resources

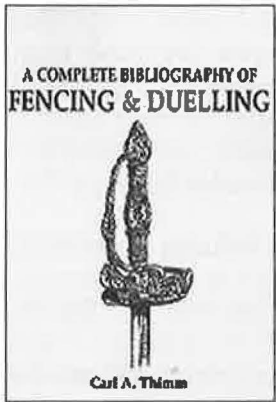
By Michael Mueller

The Cutting Edge is happy to present the next section in our reference material series. This section is the second of a growing list of reference material we hope to provide you with in each issue.

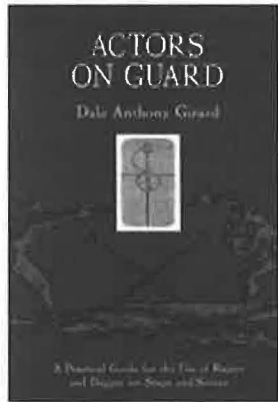
The information for this section is categorized into the various disciplines the SAFD recognizes. Each discipline will be researched; and once we have gone through all the disciplines we will begin again, adding all the material we will have gathered between printings. These lists will consist of books 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? Please email comments to Michael Mueller at mjmueller3@aol.com.

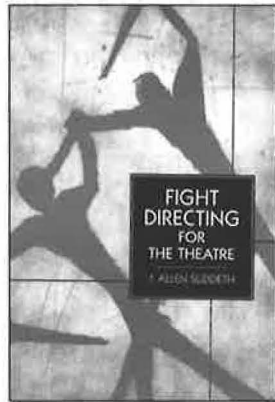
Books



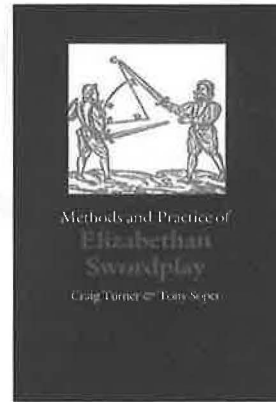
A Complete Bibliography of Fencing & Duelling
by Carl A. Thimm



Actors on Guard
by Dale Anthony Girard



Fight Directing for the Theatre
by J. Allen Suddeth

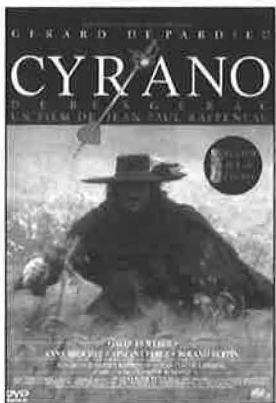


Methods and Practice of Elizabethan Swordplay
by Craig Turner & Tony Soper



The Secret History of the Sword
by J. Christoph Amberger

Film/TV



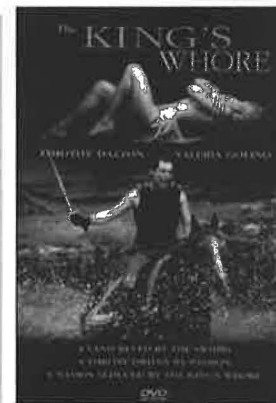
Cyrano de Bergerac



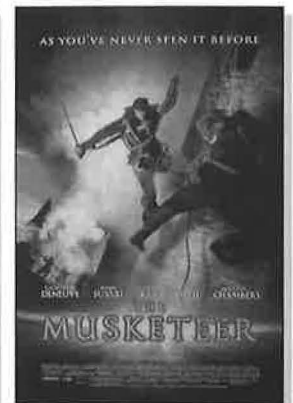
On Guard



The Three Musketeers & The Four Musketeers



The King's Whore



The Musketeer
-not a good movie, but aggressive choreography

Regional Reports

New England Region

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



**By Richard
Hedderman**
NERegRep@safd.org

AC Kim Carrell taught for Merrimack Repertory Theatre's summer programs, and staged fights for the Chamber Repertory Theatre's, national touring, Classics program that included *The Lady or the Tiger*, *The Ransom of Red Chief*, and *The Most Dangerous Game*. He also staged fights for, and acted in, the Freedom Trail Foundation's *Privateer Sails* in Boston Harbor. He also appears in the new Martin Scorsese film, *The Departed*, playing a Boston Police Detective.

AC L. Stacy Eddy reports The Stage Combat Studio in Somerville, Mass. had great success with its second SPT held on April 06, 2006. The presiding CT was Robert Walsh and the Adjudicator was Allen Suddeth. The primary weapon tested was Small Sword, though several folks also tested in Knife, Broadsword and Rapier & Dagger. Stacy also reports that the studio is looking forward to another successful season of training and fighting.

AC Meron Langsner directed & choreographed the fights for *Tonya & Nancy: The Opera* at the Zero Arrow Theatre in Cambridge, Mass. He also fight directed various projects at the Boston Center for the Arts and Tufts University, where he developed and taught an advanced acting class on stage combat. At the Last Frontier Theatre Conference in Valdez, Alaska he taught a workshop on stage combat for playwrights, and taught the same workshop at the ATHE conference in Chicago this past August.

AAC Phillip Leipf took some time away from his new job teaching theatre to 7th and 8th graders to choreograph the fights

for Colonial Shakespeare in the Park's *Romeo and Juliet* in Westerly, R.I.

AC Robert Najarian served on the staff of the Summer Stage Combat Workshop at NCSA. In Italy, he attended the Scuola Branceleoni, a two-week intensive movement and stage combat workshop. In Boston, he fight directed productions of *Julius Caesar* and *Macbeth*, and continues teaching stage combat at Boston University and the Stage Combat Studio at Bay State Fencers in Somerville, Mass.

AC Paul Ugalde is in the midst of a busy fall staging *True West* for the Vermont Stage Company, a post-apocalyptic *Macbeth* for the University of Vermont and *Cinders* for Middlebury College. He also did a gun safety session for St. Michael's College's production of *Cat's Paw*. From a phone cord to short swords to wet towels to an M-16, it has been an interesting range of weaponry.

CT Robert Walsh keeps busy with several teaching, fight directing, and directing gigs at such venues as Brandeis University, Boston University, American Repertory Theatre and The Stage Combat Studio in Somerville, Mass.

South East Region

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



**By John
Cashman**
SERegRep@safd.org

AC Cathy Brookshire will be appearing as Mrs. Yang in the University of South Carolina's fall production of *The Good Woman of Setzuan*. Directed by Beatrice Rancea of the National Theatre, Constanta, Romania, this is an extraordinarily physical production featuring ritualized movement and mass American Sign Language. Cathy is also assisting with vocal coaching for the show's Jamaican and Japanese actors.

In the winter of 2007, Cathy has been invited to serve as an Artist in Residence for four months for the city of Lexington, S.C., where she will direct a production of *Much Ado About Nothing*, featuring Lexington's Advanced Placement and International Baccalaureate students. This position is paid for in part by the S.C. Arts Commission.

AAC Jill Matarelli Carlson is currently busy teaching Movement, Unarmed Combat, Rapier and Dagger, and Beginning Acting at East Carolina University. Next semester a Broadsword & Quarterstaff class will be added. Jill recently had the opportunity to play the role of Matron Mama Morton in ECU's production of *Chicago* and choreographed a mass jailbreak for the end of the show. She attended the wonderful Teaching Symposium in Chicago this past May and then assisted CT/FD Paul Dennhardt at the Illinois Shakespeare Festival and the Eureka Stage Combat Workshop. She choreographed the fights for East Carolina Summer Theatre's production of *The Fantasticks*, and played the role of Aunt LuLu in their production of *Footloose*.

CT and Regional Rep. John Cashman is scheduled to direct the fights for the Maltz Jupiter Theatre's production of *Deathtrap* this winter in Jupiter, Fla.

Friend Stephen D. Hyers just finished choreographing *Macbeth* for the University of North Carolina at Greensboro where he is currently a student in the M.F.A. program.

CT/FD Bruce Lecure is teaching a SPT in May of 2007, and is fight directing *A Midsummer Night's Dream* at the University of Miami.

AC Kelly Martin, from Jackson, Miss., just closed a production of *Don't Dress for Dinner* at Mill Mountain Theatre, in Roanoke, Va., where she played the role of Suzanne.

AC Jim McClellan choreographed an interesting version of *Romeo and Juliet* for Central Florida Community College, pitting American Marines (Montague) versus Libyan Muslims (Capulet) on the

Regional Reports (continued)

shores of Tripoli. It was an opportunity to match saber against scimitar. Also, he put together a "girl fight" for Theatre Winter Haven's production of *King of the Moon*. He's still teaching Yang Taiji in Lakeland, and just last month gained his Instructor status in the Shao Lin San kung fu school.

AAC Cara Rawlings is in her second year of teaching Acting and Movement at the University of Miami. She just finished directing the first mainstage show of the season, *The World Goes 'Round*. In the spring, she will be directing *The Serpent* in U. of M.'s Studio Theatre. In addition to her full teaching load, Cara is assisting CT/FD Bruce Lecure in his Unarmed and Rapier & Dagger SPT classes for U. of M. B.F.A. students. Cara is the current Southeastern Region Representative for the Association of Theatre Movement Educators (ATME), and if you are conducting any workshops, classes, etc., please contact her at c.rawlings@miami.edu so she can pass the information on to other ATME members in the region.

Friend Brandon Daughtry Slocum has chartered a stage combat salle, Shake, Rattle & Roll, "specializing in strikingly beautiful violence for the classical stage." Since returning from the National Stage Combat Workshop in Las Vegas this summer, the salle has choreographed and performed a 75 move Rapier fight for Frank Langella's *Cyrano*, performed exhibition Broadsword fights at various locations throughout Knoxville, Tenn., and formed a partnership with the YMCA to teach stage combat and sport epee. Plans for the spring include fight direction for *Titus Andronicus* and *Romeo & Juliet* for his company, The Wild Thyme Players, choreography for *Macbeth* at Carson-Newman College, and continuing training for salle members, who range in age from nine to seventy.

AAC Cliff Williams III renewed five weapons with CT Robb Hunter and FM Chin this past July. He returned to Actors Theatre of Louisville to choreography *Dracula* and *Gem of the Ocean* and has since moved to Washington,

DC. He was recently cast in *Skriker with Forum TD* that runs the month of January at Warehouse Main Stage.

South Easterners—A special request from your Regional Rep: Please make sure to list my email addresses in your 'safe senders' list: johncashman@cfl.rr.com and SERegRep@safd.org. I'm getting an extreme amount of bounced emails every time I send a regional message. Unfortunately, with more than 300 members currently on the roster for the South East Region, it's impossible for me to track each blocked email or bounce back individually. Cheers!

International Region

All locations outside
the United States



**By Bret
Yount**

IntlRegRep@safd.org

A/C Philip d'Orleans has continued his teaching for Drama Studio London, the Court Theatre, the Academy of the Science of Acting and Directing, the International School of Screen Acting and Richmond University. He ran workshops for both Bristol and Exeter University, and he was on staff at this year's Winter Wonderland Workshop. He taught at RADA, a workshop in Berlin, a course in Northern Ireland, a workshop for the Stage-Combat.Deutschland (SCD), and worked as an Artist in Residence at the University of Ulster.

In addition to his teaching, he had the opportunity to be a member of the Jury for the first German International Stage Combat Championships as well as to create the fights for a production of *Macbeth* at Hampton Court Palace, commissioned to celebrate the 400th anniversary of the original performance for James 1 and the Danish King. "It was an extraordinary experience to

stand in the Great Hall hearing that text spoken in the exact spot where it was first heard in public." Philip said. His fight directing was also seen with the English National Opera in revivals of *Ariodante* and *La Traviata*, as well as a national tour of *Beauty and the Beast*, and *Seven Brides for Seven Brothers* at the Theatre Royal. Additional productions included *Macbeth*, *Robin Hood*, *Romy and Julian*, *Revolting Britons*, Tanika Gupta's *Sugar Mummies*, Terry Johnson's *Piano/Forte*, and *Two Cities*, based on Dickens' *A Tale of Two Cities*.

FM Richard Ryan served as coordinator for the IACW in Vegas this summer. Earlier in the year he was Sword Master on *Stardust*, which starred Robert de Niro & Michelle Pfeiffer. He doubled both in the fight sequences! Recent theatre work includes: *Sing Yer Heart Out For The Lads* for Pilot Theatre Company, *Ay Carmela!* and *Art* for the Theatre Royal York, *Our Country's Good* for the Mercury Theatre Colchester and *The Three Musketeers* for Bristol Old Vic.

Currently he is working as Fight Choreographer on *The Golden Compass*, a film based on the first of the Philip Pullman *Dark Materials* novels.

A/C Felicity Steel turned 50 this year! She worked as fight adviser for the Melbourne Theatre Company on productions of *Macbeth Explorations*, *Festen*, and *Entertaining Mr. Sloane*. She also choreographed *True West* and *Pretty White Lies and the Velvetten Undertow* for St. Martins Youth Theatre. Her performing opportunities this year have included Jocasta in *Oedipus*, set in a Weimar cabaret, Gertrude in *Hamlet*, The mother in *Woman of Asia's* spectacular *The Prodigal Daughter*.

Aside from her choreography and acting, she performed her first Wushu demonstration in December for her teacher Master Tang Leiwei, Beijing Wushu Team champion and compatriot of Jet Li. In addition, she and Nigel Poulton taught at the Society of Australian Fight Directors Basic Certificate Workshop in Melbourne from Nov. 11 to Dec. 9, 2006. For details go to www.3energyarts.com.

Upcoming SPTs/SPRs

When: February 3, 2007
Where: Asolo Conservatory
 Sarasota, FL
What: SPT - UA
Inst: Robert Westley
Adj: Dale Girard
Contact: Robert Westley -
 dpwestley@yahoo.com

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

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

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

When: Late April/Early May, 2007
Where: University of Houston
 Houston, TX
What: SPTs & SPRs - TBA
Inst: Brian Byrnes, Jack Young,
 Leraldo Anzaldua
Adj: TBA
Contact: Brian Byrnes -
 bbyrnes123@yahoo.com

When: May 4, 2007
Where: Roosevelt University
 Chicago, IL
What: SPT - SS and UA
Inst: Angela Bonacasa, Chuck Coyl
Adj: TBA
Contact: Angela Bonacasa -
 abonaca@roosevelt.edu

When: May, 2007
Where: Adelphi University
 Garden City, NY
What: SPT - R&D and TBA
Inst: Ray Rodriguez
Adj: Michael Chin
Contact: Ray Rodriguez -
 ranthrod66@yahoo.com;
 (646) 373-8106

When: May, 2007
Where: Indiana University of PA
 Indiana, PA
What: SPT - UA, R&D and either
 BS or S&S
Inst: Michael Hood
Adj: Michael Chin
Contact: Michael Hood -
 mhood@iup.edu

When: May, 2007
Where: University of Miami
 Miami, FL
What: SPT - UA and R&D
Inst: Bruce Lecure
Adj: TBA
Contact: Bruce Lecure -
 blecure@aol.com

New Cutting Edge Staff Members

The February/March 2007 issue of *The Cutting Edge* will feature two new staff members. Please read more about them in their introductory statements and bios listed below. We are very grateful for their time, and excited about the new ideas they will bring; further enhancing the quality of this publication.



Marcus D. Gregio **Associate Editor**

I am extremely proud of my membership with the SAFD. Accepting the position of Associate Editor for *The Cutting Edge* will provide me with a better opportunity to improve and promote our organization. What all SAFD members share are passion, talent and skills. Always feel free to email me to discuss how those three areas culminate in our working profession. I am thrilled to represent you. Cheers!

Marcus D. Gregio is a New York-born educator and director/choreographer. He has trained with the Royal Shakespeare Company in Stratford-upon-Avon, with the British Academy of Stage and Screen Combat, as well as the British Academy of Dramatic Combat and has worked at Shakespeare's Globe in London. Mr. Gregio is a member of the Directors Guild of Great Britain and currently resides in New York.



Darrell S. Rushton **Associate Editor**

The SAFD has given me opportunity, inspiration, and camaraderie. It's exciting to be able to give back to an organization that continues to give so much. I look forward to helping the Regional Representatives, not only for the benefit of the organization, but also to expand on the friendships that this organization has provided me. Our organization is growing quickly, and it will be my pleasure to help report on the changes yet to come.

Darrell Rushton taught for two years as a Movement and Acting Instructor with Ball State University before transitioning to Frostburg State University. He has served as fight director for over 15 productions including Fuddy Meers, Antigone, Comedy of Errors, Cabaret, The Miracle Worker, as well as Much Ado About Nothing.

Upcoming Workshops

ATTENTION WORKSHOP COORDINATORS:

Please look these specifications 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 as well as help you through the process. If you have further questions, contact us at:

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

....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

Upcoming Workshops

March Madness IV

Stage Combat Workshop

Cincinnati, Ohio

March 10 and 11, 2007

THIS YEAR'S DREAM TEAM:

(SO FAR)

Chuck Coyl (SAFD Fight Master)

Gina Cerimele-Mechley, Neil Massey, Andrew Hayes (SAFD Certified Teachers)

And Guest Artists in: Judo, Iaido, Voice, Tai Chi

PAST CLASSES:

March Madness Style Mass Battle, Pirate Fighting, Laban Rapier and Dagger, Sneaky Sh*t, Found Weapons, Contemporary Violence, Prison Knife, Scrappy Fighting, and basic classes in all SAFD weapons

WORKSHOP FEE: \$225

Fee includes catered breakfasts, lunches, and t-shirt

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

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

ALL DISCOUNTED PRICES MUST BE PAID IN FULL BY 2/14/07

Questions? Call 513-295-4788 or email cincymarchmadness@yahoo.com

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Department of Theatre Arts, Regent University, Virginia Beach, VA

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Past Staff:

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CTs - Michael Johnson, John McFarland, k. Jenny Jones

Scot Mann, Michael Johnson, James Brown, Michael Kirkland

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Upcoming Workshops

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<http://performingarts.latech.edu/theatre/scwweb/scw.html>



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CT Neil Massey
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The Society of American Fight Directors



Eureka College 300 East College Avenue Eureka, Illinois, 61530-1500 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.

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
- ☞ 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*
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*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 #
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General Information

Name (First, MI, Last)	Membership Level (circle one): Organization, Friend, Actor/Combatant, Advanced Actor/Combatant, Certified Teacher, Fight Director
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Website:	Union Affiliations (SAG, AEA, etc.):
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University (name/address):

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Quarterstaff			
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Unarmed			

Photocopy & Mail with payment to:

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

Your 2007 "To-Due" List

Have you renewed your membership? If not, there's still time. Send in your annual dues payment of \$35.00 (\$40.00 for international members) and receive two issues of *The Fight Master*, six issues of *The Cutting Edge*, your new membership card, discounts to workshops, access to the Members Only section on the SAFD website and much, much more! Just fill out the form on the previous page, make your check payable to the SAFD and send both to:

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For your convenience, you can now safely and securely pay your dues via the Internet by visiting:

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

Memberships can also be given as gifts. So, if you know of someone who is difficult to shop for, give the gift of membership! One size truly fits all!

Don't miss out!

Definition

Balestra

Main Entry: **ba•les•tra**

Pronunciation: *buh-les-truh*

Function: *noun*

1 : a jump toward the opponent followed immediately by a lunge.

SAFD Definition: (also Jump-Lunge) A compound piece of footwork designed to quickly cover a great deal of ground by combining a jump forward and a lunge. There are two counts in this action; one (jump), two (lunge).

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issue are due
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