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The Cutting Edge

The Society of American Fight Directors

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## The Cutting Edge, March/April 2007, Vol. 17 Issue 2

The Society of American Fight Directors

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# The Cutting Edge

## k. Jenny Jones: A Magician of Violence



*The Cutting Edge* welcomes the SAFD's newest Fight Master, k. Jenny Jones

By Marcus D. Gregio

The SAFD clearly states that the honor of Fight Master (FM) is given to those who have "demonstrated the highest level of professional experience as teachers and directors of physical violence." As the first female fight master, k. Jenny Jones exemplifies these qualities and is the fourteenth active addition to the College of Fight Masters. FM Geoffrey Alm called FM Jones "one of the best" while Certified Teacher (CT) Adam McLean adds that she is "one of the most supportive, encouraging, and challenging teachers I have ever known." CT Mark "Rat" Guinn said that "one could not ask for a more supportive friend. Jones has always been there; always contributed; always provided a venue for debate and discussion."

More than an innovator and a revolutionary in the area of unarmed combat, Fight Master k. Jenny Jones is a humanitarian who cares deeply and passionately about world matters as well as the soul of individuality. She is outspoken and certain to be a powerful force to lift and sort the issues that have fallen through the cracks of our organization.

On a Sunday afternoon, during my first telephone conversation with Ms. Jones, she began by recognizing a number of colleagues for their inspiration and support (FM J. David Brimmer, FM Geoffrey Alm, FM J. Allen Suddeth, CT Jacki Blakeney, CT Adam McLean, and most importantly FM Drew Fracher). A SAFD member since 1988, MS. Jones was first exposed to our craft through FM Fracher in a gender-reversed production of William Shakespeare's *Cymbeline*. It was in that same year Mark "Rat" Guinn met her and their friendship grew rapidly. Guinn adds:

"Jones is one of the folks who helped define our organization and what it has become. It was only with the help of her sacrifice and annual contribution that the stage combat workshop at Louisiana Tech grew into the granddaddy of all the regional workshops and helped propel us into the paradigm that exists today. In addition to that, since 1994, I have directed the outdoor drama *Bluejacket* in Xenia, Ohio. Before adjudication, I bring in a fellow teacher to run the students through a mock adjudication. For the

past decade, it has been Jones driving up in her van to assist me with the students. The time spent with her reviewing my work, the society, the theatre, and life are cherished musings. Ms. Jones' aesthetic has had a profound effect upon my work and research."

*"Jones is one of the folks who helped define our organization and what it has become."*

- CT Mark "Rat" Guinn

In that first year, 1988, she tested in five weapons and received an unheard of "recommendation" in four of the disciplines. FM Fracher spoke of his earliest experiences with Ms. Jones:

"Perhaps my most vivid memory of Ms. Jones comes from the first NSCW she attended, which was held at the University of Memphis in the late 1980s. I was teaching and she was a stage combat newbie. She arrived in her red Toyota pickup truck and immediately lost her suitcase somewhere in Memphis when it flew out of the bed when she left the tailgate down for some reason. Don't ask me why. Better gas mileage perhaps. We all gathered at Mark "Rat" Guinn's house the morning of the first day for a power breakfast before classes. I made up smoothies with fresh fruit, juices, and various vitamin supplements - including a healthy dose of bee pollen. We all drank our smoothies and went off

*"(Jones is) one of the most supportive, encouraging, and challenging teachers I have ever known."*

- CT Adam McLean



# The pen is mightier than the sword . . .

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

A dangerous time is upon us. The ides of March and taxes come to mind with these months. It's the time of year when the weather's erratic, we're struggling to maintain our New Year's resolutions, and just as we feel that we're catching up on work lost to the holidays, we lose an hour to daylight savings.

With all of these foreboding elements pushing against us, I turn my attention to the determination of the SAFD membership who continually pull themselves up by their proverbial bootstraps, raise their fists and/or weapons high, and run full tilt into the wild winds of spring.

From meeting our newest Fight Master to reading about all the events our membership have been involved in, we explore the hard work that has taken place over the last few months as well as preview some great opportunities on the horizon.

In addition, we are also continuing our efforts to enhance your education and awareness with our reference section and the second installment of our inquiry into Eastern medicinal practices.

One area I would like draw your attention to is the request for membership input from the Governing Body on page 3. This is your chance to make your voice heard on important issues and make known to the leaders of our organization what you want to see more of, what you want changed, and what improvements can be made from our existing policy and procedures.

Next to voting for our representatives in these positions, I can't think of a more crucial time to express your opinions. As the membership continues to grow, we all need your help in assessing where the priorities and goals of this organization should be. Don't miss this great opportunity to participate in the democracy of the SAFD.

With my reflection on this issue, I have found that this time of year seems to be more about change and opportunity than danger and foreboding. After all, the "ides of March" is simply another way of saying "March 15" in the Roman calendar, and the phrase would not be the least bit foreboding without Shakespeare's *Julius Caesar*. Tax season can also bring refunds, and while the weather can be chaotic, it also reminds us that with this change will come the flowers of spring.

This is the longest I have been able to keep my New Year's resolution because membership involvement continues to climb (thank you), which leaves only daylight savings to contend with. Even though we lose an hour, we gain more daylight to work towards the goals we set for 2007. Not a bad trade, if you ask me.

*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:**

<b><u>Issue</u></b>	<b><u>Material Due Date</u></b>
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:**

- 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**

1350 E. Flamingo Road, #25  
Las Vegas, NV. 89119  
(800) 659-6579  
[www.safd.org](http://www.safd.org)

Editor-in-Chief:	Michael J. Mueller
Associate Editor-Footlights/Spotlights	Marcus D. Gregio
Associate Editor-Wksp Reports/Promo:	Gregg Lloyd
Associate Editor-Regional Reports:	Darrell S. Rushton
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)



## ... From the Governing Body

**Mike Mahaffey, Secretary**

### Governing Body Meetings Are Set

The governing body will be meeting twice this year for its annual meetings.

The first meeting will be held from:

**Friday, June 1 to Sunday, June 3, 2007  
in Los Angeles, CA.**

The second meeting will be held from:

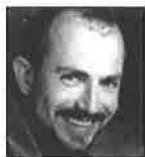
**Friday, August 17 to Sunday, August 19, 2007  
in Chicago, IL.**

Check with your member representative (listed below) for discussion topics and the agenda for this year's meetings. If you have any issues, questions, or thoughts you'd like addressed, please contact the secretary, Mike Mahaffey, at [secretary@safd.org](mailto:secretary@safd.org).



***Fight Master Representative***  
**RICHARD RYAN**

London, UK  
(310) 904-0109  
[fmrep@safd.org](mailto:fmrep@safd.org)



***Fight Director Representative***  
**JAMIE CHEATHAM**

Pewaukee, WI  
(262) 595-2522  
[fdrep@safd.org](mailto:fdrep@safd.org)



***Certified Teacher Representative***  
**MICHELLE LADD**

Los Angeles, CA  
(818) 438-8342  
[ctrep@safd.org](mailto:ctrep@safd.org)



***Actor Combatant/Friend Representative***  
**TED DECHATELET**

McMinnville, OR  
(503) 560-0636  
[acrep@safd.org](mailto:acrep@safd.org)

### Attention all certified teachers! 2007 Restricted Dates for SPT's

If you are planning an SPT between June 10 and August 24, 2007, please contact the Governing Body as soon as possible. The Policies & Procedures (section 2.01) states that these dates are under restriction as they fall within 4 weeks of the NSCW-ACW held at the North Carolina School of the Arts. Please let us know!

### Attention all educational instructors

In an effort to maintain our SAFD membership mailing list database, we are asking all instructors at educational institutions to send us complete and updated contact information. With so many members moving around the country, we need your help to ensure that we are sending our latest information to the correct address. Currently, this list is being used to send out posters for the 2007 National Stage Combat Workshops. We want to make sure that your institution has the opportunity to post and promote this event.

Please send an email to Mike Mahaffey at [secretary@safd.org](mailto:secretary@safd.org) with "Mailing List Contact Information" in the subject heading and the following information: Your Name, Title, Institution Name and Full Mailing Address. Questions regarding this matter can also be addressed to Mike at this same email.

Thank you in advance helping to get the word out about all of the wonderful opportunities the National Stage Combat Workshops have to offer, and for your cooperation with this request.





## k. Jenny Jones: A Magician of Violence *continued*



FM k. Jenny Jones and FD Ian Rose.

to class. Unbeknownst to me, Ms. Jones is allergic to bees, and subsequently to anything bee related, including pollen. On the way to the first day of classes, her body summarily rejected the smoothie and offending bee pollen. She rolled into class sick, pale, and miserable. To my astonishment, she insisted on attending all classes and showed herself to be more than capable in all respects on that day and throughout the workshop. A lesser individual would have lay in the corner and whined for sure. Tenacious? Yes. Stubborn? Yes. Gifted and Skilled? Absolutely. Spartan? Indeed. That's my pal k. Jenny Jones in a nutshell. I am thrilled to welcome her to the College of Fight Masters and look forward to her influence on the SAFD for years to come. Smoothies are on me!"

*"Tenacious? Yes. Stubborn? Yes. Gifted and Skilled? Absolutely. Spartan? Indeed. That's my pal k. Jenny Jones in a nutshell."*

- FM Drew Fracher

FM Jones, outgoing with a formidable personality, an infectious laugh, a bohemian clowniness, and intolerance to bee pollen is humble when it comes to talking about herself. She describes her resume as one that is "not expansive", but through her training, her work, indi-

rectly, has been seen in some of the biggest Broadway productions of the last fifteen years. In a small New York eatery, busy with hurried people, FM Brimmer discussed how the work of Ms. Jones made its way to Broadway.

"Actually, I stole . . . er . . . borrowed, one of her moves for an Off-Off Broadway Israel Horowitz play which got me a rave review in the *New York Times*. I have certainly used her concepts of scrappy fighting. Among the plethora of stories that come to mind, the most appropriate would seem to be the one involving the 'borrowed' move in question. At the last TTW, KJ was brought in as a Guest Instructor to teach a class in her now famous "scrappy fighting" style, and I was slated to be her assistant. Arriving prior to class, KJ approached me and asked if I wouldn't mind if she used her own assistant, Beth, to do the class. After much feigned hurt feelings I, of course, acquiesced. Boy, was I glad I did! KJ and Beth worked together as a well-oiled machine, presenting one of the most exciting and vibrant classes I've had the pleasure of attending in years. All present realized that she had taken the concept of scrappy fighting to a new level. She managed to engage everyone in the room on a personal level and her enthusiasm was infectious as she presented her concepts of 'breaking up the line' to make action seem more chaotic and out of control and 'keeping bodies in motion' to effectively hide knaps in plain sight. She and Beth performed a piece of stunning choreography, in the round, to the amazement of all present. I shifted positions several times during the repeated sequence and was unable to see the knaps even though I knew where they were. At that point, I looked around the room and noted that everyone, from the high school students, to the TTW candidates, to the CTs, the FDs and FMs were absolutely riveted by what they saw. Just as I was thinking of how Penn and Teller break down exactly how a trick is done and then blow you away with the same trick again, KJ made use of a term that I continue to quote to this

day: 'Magicians of Violence.' During her closing remarks to the class, KJ invited everyone to make use of what she had just shown and encouraged us to build upon it, which I did as soon as I was back in New York, to great effect! By the by, the move in question was a forearm smash to the face, repeated three times and driving the victim to the floor with the knaps being executed by the attacker on the victim's pectoral muscle. This sequence immediately came to mind when I read Horowitz's stage direction: 'he punches him three times to the face, driving him to the floor.'"

*"She managed to engage everyone in the room on a personal level and her enthusiasm was infectious as she presented her concepts of 'breaking up the line' to make action seem more chaotic and out of control and 'keeping bodies in motion' to effectively hide knaps in plain sight."*

- FM David Brimmer

FM Jones, with her serious dedication to advancing stage combat, has virtually re-written the book on unarmed combat. To her, this revolutionary innovativeness "seemed natural" and she was alarmed to find that her techniques were not the standard method. She has, however, always believed in "saying something



FM k. Jenny Jones at work.

## k. Jenny Jones: A Magician of Violence *continued*

different." An individual, as she points out, only reaches pinnacles by making the work their own. Teachers are "the movers and the shakers" of this craft, and she is proud of her status as one. She admits that the work of her students is the most meaningful in the craft. Her students counter that she is the meaning in the craft for them. CT Adam McLean wrote,

"We all have teachers in our lives that affect us greatly. In my life, FM Jones is certainly one of those. She has seen me grow from my very first theatre class in college, to assisting her, to earning my bachelors and masters degrees, to her assisting me after I reached Certified Teacher status. She has always been there as an advisor and friend. Recently, I have had the fortune of beginning my studies with MICHA, the Michael Chekhov Association. The last conference I attended was in California where I met a young man who was a former student of FM Jones. This student was talented, focused, and eager. After finding out that we had both studied with FM Jones, he and I had a blast recounting stories, sharing similar experiences, and discussing FM Jones' keen, and seemingly unique, ability to point out exactly what hurdles we needed to overcome so that we could further engage in the work at hand - be it acting, movement, or any aspect of stage combat. Over the ten plus years I have known FM Jones, our relationship has changed from teacher/student to professional and academic colleagues, but I doubt that even if I were seasoned, gray, and had a theatre resume a mile long, that I wouldn't get a mild case of nerves when she

*"Her title of Fight Master is an excellent representation of the lives she has touched."*

- CT Adam McLean



Staff members of the 1998 Louisiana Tech Stage Combat Workshop at the "boiling point." From left to right (current SAFD titles listed): CT Mark "Rat" Guinn, FM Geof Alm, FM Michael Chin, FD Scot Mann, FM Brian Byrnes, FM k. Jenny Jones.

observes my work! Her opinion is that valuable. Her title of Fight Master is an excellent representation of the lives she has touched."

*"She has a way of bringing you up, as a partner, to a stronger, more committed level. When I work with KJ, I want to work harder and be better. She is a great motivator."*

- CT Jacki Blakeney

CT Jacki Blakeney adds, "KJ reached out to me and made herself available as a teacher and a friend. Upon one of my very first times meeting Jenny, she picked up a sword and asked to fight with me. KJ has always been the type of teacher and mentor that is a team player. She is always willing to jump in and partner with anyone. In one memorable instance, she asked me, the student, to teach her the choreography. I couldn't believe it! We spent 30 minutes working through the phrases and Jenny challenged me all the while. She has a way of bringing you up, as a partner, to a stronger, more committed level. When I work with KJ, I want to work harder and be better. She is a great motivator. KJ is so dear to me. She has

always been a source of inspiration, honesty, hope, and kindness. I couldn't be more proud to have her representing the SAFD as a Fight Master."

There is not a fight master in the college who has a more infectious laugh. Fight Master Jones glows, and there is no doubt that her sense of humor is equally and wonderfully devilish. My favorite story about Ms. Jones comes from FM Geoffrey Alm. With a sparkle in his eyes, and a grin on his face, he conveyed to me the following:

"One incident that I remember was in Vegas when we had a duel of practical jokes. I believe she began by short sheeting my bed then putting Vaseline (or something) on my doorknob. I responded by staying up until well after she had gone to bed to seal her doorway with newspaper and duct tape. I waited breathlessly the next morning for her to open her door. The door opened, there was a moment of silence, some expletive, and then she broke through. Of course, this is the way I remember it!"

It is easy, from that story, to picture FM Jones in her favorite restaurant in Cincinnati—Arnold's Bar and Grill. It is the oldest bar in the city. FM Jones likes it because it has free covers five days a week featuring live bluegrass music. Of course it helps that, because of her, they now carry her favorite beer—Pabst Blue Ribbon.

I reached Ms. Jones at her home in Ohio and asked her the following questions:

**MDG:** *How has involvement in the SAFD benefited you in your career?*

**kJJ:** That is a fascinating question. I am not certain it has. (laughs) No, I don't mean that. Getting my teacher certifica-

*continued on page 6*

## k. Jenny Jones: A Magician of Violence *continued*

tion certainly has benefited my career because it allowed me to find a home at a university. It has also benefited my career through the training. The SAFD training is unequalled. Nobody trains people like the SAFD. It has given me my education, which allowed me to do what I do. I *would* say that it has given me a home, a lot of friends, and good people who love me, but that part has nothing to do with my career.

**MDG:** *When working on a scene, what elements do you consider paramount in a partner?*

**KJJ:** Someone who listens, watches, and responds to the partner rather than the choreography. That is my mantra. You are not fighting with yourself; you are fighting with another person so you have to respond to what they are doing. It is just like scene work. You cannot just memorize your lines and expect the scene to work.

**MDG:** *Where would you like to see the Society five years from now? Where do you see yourself within the Society five years from now?*

**KJJ:** I would like to see the SAFD expand its literacy as an acting medium. We are really literate when it comes to fights and martial arts, but having a good vocabulary when it comes to communicating with actors needs to be expanded so that we can continue to improve our legitimacy in the industry and in the training world. I am an actor and just like I cross-train with my friends who are martial artists to increase my vocabulary, I think we can increase our vocabulary in the SAFD. And I am not just talking about movement, I am talking about where Stanislavski fits into what we do, or Michael Chekhov, or Meisner; where actor training fits in with what we do needs to be expanded. There has to be a way to get actors to do what they need to do in combat without the confines of the martial applications.

**MDG:** *Using what you have learned so far on your journey, what advice would*

*you give to someone just becoming interested in the SAFD?*

**KJJ:** Train. Train. Train. Train. Train with a variety of people. And train with the lineage. There are now many generations so one can train with one person and find out who influenced them and train with that person so that you know how it all happened.

**MDG:** *If the SAFD were to add another weapon form for testing, what should it be and why?*

**KJJ:** I do not know. Are we now in the generation of motion capture and wire? It is completely impossible for universities to offer this kind of thing. A lot of theatres want to do a lot of wire work. Should we, as an organization, think about that? I am not saying yes, but we could benefit from investigating this.

**MDG:** *What is your favorite film involving combat and what about that combat do you find enjoyable?*

**KJJ:** I am not a big fan of a lot of what is going on these days; all that shaking camera stuff gives me a headache. I like

*Rob Roy.* No, I love *Rob Roy*, not only because it was a really great swordfight, but because I love the story. Honor is a gift a man gives to himself. The fight was great and beautifully choreographed. I liked the different styles of weapons, and I like the characters; their perseverance. Any time a character perseveres, it wins my heart. It is about persevering against the odds. When I see someone have to climb up from the bottom, then they've got me.

k. Jenny Jones epitomizes the character she admires - one who has climbed up the mountain and persevered through hard work, dedication, and respect for herself, her students, and her friends. In talking to Ms. Jones I felt myself humbled, educated, and amused by every knowledgeable, passionate word she spoke. Currently, the invigorating Ms. Jones is working with the Cincinnati Pops orchestra on a piece based on the theme from *The Pirates of the Caribbean* and will be performing in a production of *Cabaret*. Her influence, work, as well as the work of her students continues to be seen everywhere.



The "infectious laugh." FM k. Jenny Jones with FM David Woolley.



# 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 second 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 Two: Acupuncture & Bodywork

As stage combatants, we place great physical and mental demands on ourselves during training, rehearsal and performance. When injuries happen, they can take you out of your routine, interrupting your life and forcing you to rearrange your schedule. Injury prevention and management, as well as regular health maintenance, should always be at the forefront of your concerns. A great way to actualize this is through two components of traditional Chinese medicine: acupuncture and bodywork.

Originating in China, acupuncture has a 5000-year history and is practiced in many countries worldwide today. With it have come many different styles of acupuncture including Zang-Fu (internal medicine), Korean, Japanese, scalp and auricular (ear) to name a few. There are many different approaches for many different people, but the ultimate aim is the same—to treat the individual.

Inserting thin, solid, flexible acupuncture needles into the skin aims to stimulate the acupoints along the meridians (pathways through which chi flows in the body). This stimulation helps restore and realign one's qi so that the organs and body systems can work together harmoniously unimpeded. This sets the stage for the body to repair itself and maintain its own health.

Which leads me to the question I field most: Does acupuncture hurt? Inserted by a skilled acupuncturist, the needles produce little or no sensation at all. In fact, acupuncture needles are no bigger around than a human hair or a piece of thread; anywhere from 13-16 acupuncture needles can easily fit into a hypodermic needle!

That said, once the needle makes contact with qi, most patients experience a slight tingling or dull, heavy sensation. It can just be localized to the

insertion point or travel up and down the body, too. First time patients are usually amazed at how comfortable they are during treatment. It is not unusual to have patients so calm and relaxed they even fall asleep during treatment.

At its core, acupuncture treats imbalances of qi. In Western terms, this manifests as hundreds of symptoms and conditions that acupuncture can treat with positive results. Addiction, stress relief, allergies, poor circulation, arthritis, asthma, ADD, blood pressure (high and low), carpal tunnel syndrome, fibromyalgia, depression, chronic fatigue, flu, gynecological dysfunctions, heart problems, infertility, liver problems, skin problems, whiplash, sports injury and, of course, pain are all conditions that are frequently treated by acupuncture.

Some of the diagnostic tools used by an acupuncturist include pulse diagnosis, observation, listening and palpation. Pulse diagnosis is more than just how many times your heart beats per minute. An intricate, expert evaluation of the pulse reveals the condition of the internal organs and any disharmonies. Observation includes looking at the tongue—a microcosm of the health of your body revealing any states of deficiency or excess. The interview includes health history, diet, bowel movements and urination. These sometime socially awkward conversations help to provide a clearer picture of any health issues and how best to treat it. Feeling for tender acupoints is a reliable diagnostic tool because certain acupoints are related to specific areas and functions of the body, and tenderness may relate to a specific problem.

Acupuncture treatments usually take less than an hour (usually 30 minutes); however, some acupuncture treatments could take longer depending on the treatment—like facial cosmetic acupuncture (which gives cosmetic surgery results sans surgery). In general, acute conditions require less treatment than chronic conditions. Treatment guidelines range from around two to four treatments per week for 8-16 treatments, but some patients may respond favorably within one or two treatments. Some may not see improvement until the eighth or ninth visit. Still others may take several months to

experience maximum results.

For some ailments, despite the acupuncturist's best effort and skill, acupuncture is not enough. Receiving bodywork should become a regular part of any stage combatant's health maintenance routine. For a person who demands so much from his/her body, bodywork cannot be considered a "luxury" to treat yourself to once or twice a year. Regular massages are good for you. It helps keep your qi and blood flowing, and it helps keep you young!

In your search for a massage therapist, you want one that is knowledgeable about the structures and functions of various body complexes, one who will give you feedback about your body and help work with you through your various concerns. And you don't even have to strip down to your skivvies—all bodywork is done through clothes.

The bodywork I do for my patients and clients is a mixture of Tui Na, Shiatsu and Thai massage depending on their needs. Tui Na is an ancient Chinese therapeutic massage that translates to "grasping and pulling." It is a vigorous system of body and joint manipulative massage that invigorates stagnated qi and blood. Shiatsu is a Japanese whole body massage with emphasis placed on acupressure on the meridians, which is sometimes referred to as "acupuncture without needles." Thai massage, on the other hand, emphasizes stretching, flexibility and the feet. Some refer to it as "lazy man's yoga."

If you haven't tried acupuncture yet, did you know that nationwide health insurers are beginning to include acupuncture as a benefit? In fact, if you are member of Equity, SAG, AFTRA, Director's Guild, or Motion Picture Health and Welfare Trust, acupuncture is a covered benefit. Not only that, but acupuncture treatments can also qualify under Health Savings Account, Medical Savings Account, or a Flex Spending Account. These are *pre-tax* dollars you can use. Just be sure to double check with your health insurance provider for how much they will cover and any specific rules about acupuncture and tax laws in your state. Give acupuncture a try, but at the very least go get some bodywork! You *need* one for your health.

# Winter Wonderland Workshop: A Teacher's Perspective

By CT Adam McLean

Starting on the morning of the Jan. 12 through the night of the Jan. 14, the Elgin Community College (ECC) Performing Arts and Event Centers were warm with the smiles of the Society of American Fight Directors. The head of the ECC Theatre program CT Stephen Gray provided the new facilities for this year's Winter Wonderland Workshop (WWW).

WWW Coordinators CT Neil Massey and CT John Tovar compiled an excellent staff of interns (including some ECC students). They assisted the enormous amount of faculty, students (116 to be precise), and staff under the leadership of head intern AAC Jessica Dunne. Given the positive response from students and faculty alike, I don't believe this team of coordinators can be thanked enough for their efforts to provide a top notch experience for all involved.

***"I would love to take the Advanced Actor Combatant Workshop again, but I sincerely doubt they'd let a CT in as a student..."***

As we graduate from our purely student endeavors and identities into teachers there usually become less and less formalized structures in which we can continue our studies. For instance, there are a plethora of universities, workshops, and private institutions that, as students, our only limitation of study may indeed be our pocketbooks. However, after earning our status as teachers and educators, our primary job is to pass along what we know while attempting to find time to still train and keep our skills, thoughts, and imaginations sharp.

The wonderful thing about a workshop of this magnitude is that, as a teacher, we have a period or two during the day in which we are not required to teach or



*Mikhail Mentschukoff fires off a round in FD Geoffrey Kent's Intro to Gun Safety: Semi-Automatics class at the 2007 Winter Wonderland Workshop. Photograph by John Tovar.*

assist. I found myself in these moments literally running through the workshop hoping to either catch a glimpse of a fellow teacher (be it a CT, FD, or FM) in their element, and if possible, to actually snatch a sword and beg an intern or fellow teacher to do some work! I did have a chance to pick up a smallsword and try a little "English Limp-Wrist" work with FM Richard Ryan on the last day. Mary Karcz, intern extraordinaire, was more than willing to help as a partner!

The one moment that epitomized this chance to study, or play as it were, was watching our newest Fight Master k. Jenny Jones and FD Ricki Ravitts throw

down with the best of them in CT D.C. Wright's "Fists of Chan." And these two were not the only ones. Even when teaching or assisting, you could see out of the corner of your eye, beyond the eager attentiveness of the students, a colleague or two in the wings trying out what you had to offer. For example, on more than one occasion, I would see FM Richard Raether sitting quietly off to the side (twirling his first two fingers as if he had a sword) as attentive as the students in the class. My favorite moment, however, was catching the tag end of CT's Neil Massey and D.C. Wright "High Falls from Low Places" class. As the class ended, I was given a chance to confront a life long fear of heights and with their guidance and giggles managed to look that fear in the eye from around 6 or 8 feet and literally step out into the unknown and land safely.

***"As we become increasingly steeped in our own aesthetic..."***

At this workshop, I was fortunate enough to see some of a brand new crop of potential certified teachers on the horizon. They are talented, willing, and eager teachers – many already approaching tenure or heading programs in their respective academic homes. They are



*Students taking a break between classes at the 2007 Winter Wonderland Workshop. Photograph by John Tovar.*



# Winter Wonderland Workshop: A Teacher's Perspective

***"The Winter Wonderland Workshop offered an incredible chance to see what we were all up to in an environment where we could share those ideas."***

full of rich and diverse personalities which gives them a unique perspective on this art and how it relates to actor training and the professional industry.

For new or seasoned teachers, workshops like the WWW provide a meeting place for us to continue to be stimulated and challenged as educators. As we become increasingly steeped in our own aesthetic, we must challenge ourselves to not forget the basics, to see how we can improve and expand on those basics, and what approaches our colleagues continue to develop to that end. We must not forget, however, the uniqueness that each of us brings to this art to help it prosper.

As teachers, we are a resource for each other, and that is something which I believe we should take full advantage of when the opportunity presents itself. At the WWW, I found myself debating and discussing teaching philosophies that

extend well beyond the boundaries of stage combat with several of my colleagues. Sometimes it was as simple as asking for feedback on a bit of work or giving advice to the upcoming group of teachers who were willing to ask.

Given that much of this work is geared towards preparing our students for the industry, we have to look at it, not only as something with which we may engage our creative imaginations, but given the safety of those involved, also as quandaries that require creative solutions and unique problem solving skills. The Winter Wonderland Workshop offered an incredible chance to see what we were all up to in an environment where we could share those ideas.

And finally, on a personal note, it is always a pleasure to catch up with friends and former students who are spread out all over the country and convene at such a place as the Winter Wonderland Workshop. It's a large part of the reason I continue to do this work.

I have felt, through my process from student to teacher (and hopefully perpetually back and forth), that I was standing on the shoulder of giants, as it were. And given my fear of heights, it's a pretty smashing view.



Students work on their Single Sword technique in CT Angela Bonacasa's Single Sword with a Touch of China class at the 2007 Winter Wonderland Workshop. Photograph by John Tovar.

## The 2007 WWW Staff

### Coordinators:

Neil Massey  
John Tovar

### Instructors:

FM David Boushey  
FM J. David Brimmer  
FM Chuck Coyl  
FM Richard Raether  
FM Richard Ryan  
FM David Woolley  
FD Geoffrey "Jefe" Kent  
FD John McFarland  
FD Nick Sandys  
CT Angela Bonacasa  
CT Al Foote  
CT Stephen Gray  
CT Brian LeTraunik  
CT Neil Massey  
CT Adam McLean  
CT Edward "Ted" Sharon  
CT John Tovar  
CT D.C. Wright

### Teaching Assistants:

AAC Jonn Baca  
AAC H. Russ Brown  
AAC Ted deChatelet  
AAC Gregg Lloyd  
AAC Robert Najarian  
AAC Lee Soroko  
AAC Elizabeth "Missy" Styles  
AAC Christi Waldon

### Interns:

AAC Jessica Dunne (Head)  
AC Kayce Allison  
AC Angela Bend  
AC Anne Foldeak  
AC Mary Karcz  
AC Craig Lawrence  
AAC John Lynch  
AC Greg Poljacik  
AC David Schneider  
AC Jason Speicher  
AC Clarissa Yearman

### ECC Interns:

Kate Collins  
Vince Cortese  
Noah Curtis  
Russell Devereaux  
Catie Early  
Chris Hassan  
Friend Andrew Luckenbill

# Dodge City Wrangle: There's a New Kid in Town!

By AAC Lee Crouse

"It's rough, it's tough, and it won't take nothin' off nobody!" That's the slogan for the first ever Dodge City Wrangle Stage Combat workshop, located at Dodge City Community College (DC3) in Dodge City, KS. The workshop was held this past Nov. 11 & 12. One can find the school deep in the heart of Wyatt Earp's and Doc Holliday's "old stomping grounds", a portrait of days gone by.

AAC Lee Crouse, Instructor of Speech and Theatre at DC3, coordinated the SAFD's newest Regional workshop. FM Michael Chin sponsored the event. This first Wrangle featured a teaching staff of FM Chin and CT Leraldo Anzaldua, along with the assistance of Mr. Crouse and AAC Leland Burbank.

Because of the novice nature of the workshop, the dedicated workshop participants were offered basic classes in all weapons except Sword and Shield. The workshop featured five classes on Saturday and four on Sunday. The majority of the students were locals who had never experienced stage combat. This eclectic group ranged from an Assistant District Attorney, to nursing students, to very eager high school seniors. All the students enjoyed the classes that were offered, but they were



Participants and Instructors at the 2006 Dodge City Wrangle. Coordinator Lee Crouse is located in the top left corner.

especially enthralled by FM Chin's Fighting for Film class, which featured the choreography from CT Anzaldua's unarmed class.

To finish off the workshop, participants had the opportunity to view a Rapier and Dagger renewal fight between Burbank and Crouse, and a showcase R&D fight between Actor/Combatant's Danette Baker and Chance Hartman.

The Dodge City Wrangle was a wonderful success, and plans are being formed

for future workshops. This locale of The Wrangle is great because it affords members in the Mid America Region an opportunity to attend an SAFD Regional Workshop that's closer to home. Special thanks to CT's Jason Armit, Jacki Blakeney, Mark "Rat" Guinn, and Robb Hunter, as well as Fight Director Scot Mann for their support, ideas, and use of weapons!



CT Leraldo Anzaldua (right) and AAC Leland Burbank demonstrate at the 2006 Dodge City Wrangle.



FM Michael Chin (right) and CT Leraldo Anzaldua demonstrate at the 2006 Dodge City Wrangle.



# Quarterstaff Resources

By Michael Mueller

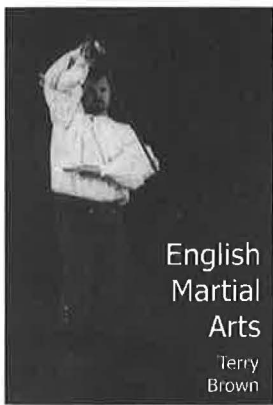
*The Cutting Edge* is happy to present the next section in our reference material series. This section is the third of a growing list of reference material we hope to provide you with in each issue.\*

We are planning to structure the information so that it is categorized into the various disciplines the SAFD recognizes. Each discipline will be 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.

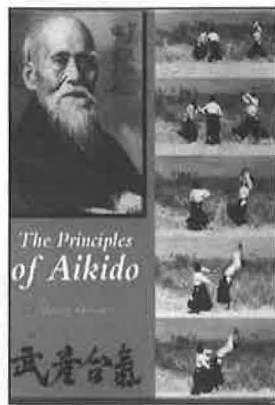
Please let us know your thoughts on these lists. What should be added? Why? What should not be on the list and why?

\*Special thanks to FM Geoffrey Alm, FM J. Allen Suddeth, CT/FD Geoffrey Kent, CT/FD Ian Rose and CT/FD Nick Sandys for their help with this section.

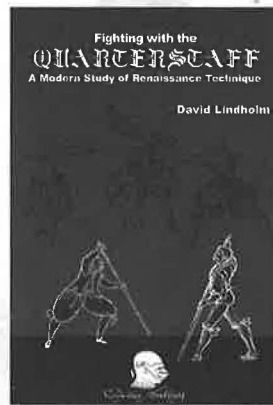
## Books



*English  
Martial Arts*  
by Terry Brown



*Principles of  
Aikido*  
by Satome Sensei



*Fighting with  
the Quarterstaff*  
by David Lindholm

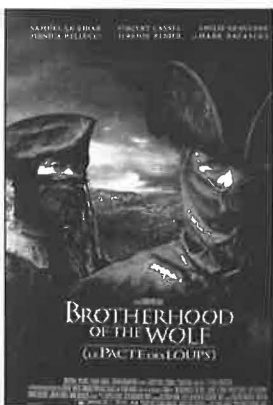


*The Complete  
Book of Karate  
Weapons* by  
Theodore Gambordella

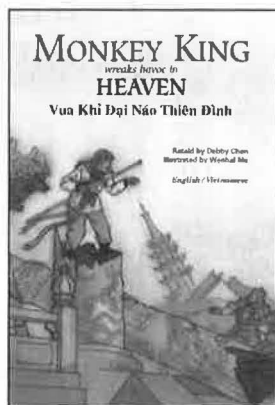


*The Ferocious  
Enchanted Staff  
of the Ancient  
Monks* rewritten by  
Dr. Leung Ting

## Film/TV



*Brotherhood of  
the Wolf*



*Monkey King  
Wreaks Havoc in  
Heaven*



*The Adventures  
of Robin Hood*  
with Errol Flynn



*The Legend of  
Drunken Master*



*The Seven  
Samurai*



# The 2007 National Stage Combat Workshops

presented by  
**The Society of American Fight Directors**



photo by Mark Pashayan



photo by Mark Pashayan



photo by Mark Pashayan

**July 8 - July 27, 2007**

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

## Summer Stage Combat (SSC)

The SSC offers introductory courses in the eight basic disciplines recognized by the Society of American Fight Directors. This unique theatre arts program is for professionals, college, and high school students who are over 15, and have completed 9th grade. College and high school credit is available to all attending students.

## Actor/Combatant Workshop (ACW)

Train in the foundation skills of stage combat. World-class industry professionals teach techniques in Rapier and Dagger, Unarmed and Broadsword. Participants will also be offered introductory classes in additional weapon styles. At the conclusion of the workshop, students will have the opportunity to take Skills Proficiency Tests toward official SAFD recognition in stage combat skills. College credit is available to all attending students.

**July 9 - 27, 2007**

**SAFD and University of Nevada-Las Vegas  
College of Fine Arts, Department of Theatre**

## Intermediate Actor/Combatant Workshop (IACW)

Take the next step. This workshop is designed for performers who wish to build on their existing knowledge. Students will strengthen their skills by focusing on performance and execution of technique, receive introductory training in weapon styles not offered at the beginner level and the opportunity to take Skills Proficiency Tests toward official SAFD recognition in stage combat skills.

## Advanced Actor/Combatant Workshop (AACW)

Open to qualified actors who are well versed in a wide variety of weapons styles, this intense workshop offers the opportunity to be challenged at a highly sophisticated level. Participants will study technical and theatrical applications of advanced weapon styles. Scene work will be an integral part of the training. Students will be afforded the opportunity to take Skills Proficiency Tests toward official SAFD recognition in stage combat skills.



photo by Al Foote III



photo by Al Foote III



photo by Al Foote III

**July 29 - August 11, 2007**

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

## Fight Directors Workshop (FDW)

This unique, world-class workshop allows you to study the art of fight direction under the award winning staff. Classes in choreography, research, rehearsal, collaboration, battle scenes, gun safety, and the business end of show business will stretch you to do your best. Participants choreograph scenes from tragedy and comedy, modern and classical. This workshop is geared to those with several years of training and experience working in many styles.

## Actors Ensemble Workshop (AEW)

Enhance your performance skills with classes focusing on physical theater, combat techniques, and the process of blending character with performance. Students work on a different scene each day, that are video taped and critiqued every night. This workshop answers the question, "Can you work a fight from a Sam Shepard play in the morning, and a Shakespeare play that night." Physical performers of all types are encouraged to apply! Special discounts to actors attending the 2007 ACW/TTW!



**For more information, go to:**

**www.safd.org**



# Certified Teacher Mark "Rat" Guinn ...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?

**GUINN:** From Daniel Boone, or more specifically at *The Legend of Daniel Boone* where I met Drew Fracher, David Leong, and Charles Killian who got me started.

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

**GUINN:** I took my first fight test at *The Legend of Daniel Boone*. Charles Killian taught the class. Michael Donahue was my partner and now he's my brother-in-law.

**GUINN:** My dad told me to "work hard, have fun." It's worked for me so far.

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

**GUINN:** The Boiling Point, of course... They've got the best damn crayfish in town.

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

**GUINN:** Lint. You know, married, kids, dog, end of January, I guess I'm lucky to have the lint.

*"Each and every opportunity for action on the stage has its own inherent vocabulary and provides all the fun one could ask for while getting paid."*

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

**GUINN:** Seemed like a good idea at the time. The SAFD was young. I was young. I thought I had something to contribute and that I would be able to grow in the organization. Within the outdoor drama circuit the SAFD had a foothold and was redefining safety and action; doing it rather effectively I thought. So I hitched my dog to that star and never looked back.

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

**GUINN:** I'm really fond of this .32 caliber flintlock my grandfather left to me. He managed to shoot off about five of his toes over the course of his lifetime. I've never shot it; but, I keep it clean and it is hung in a place of prominence in my home. Other than that, within the pantheon of the SAFD armory I choose Unarmed, Knife or Tomahawk. Hell, I don't know. Each and every opportunity for action on the stage has its own inherent vocabulary and provides all the fun one could ask for while getting paid.

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

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

**GUINN:** Some days I feel like most of those items in that list. A few years ago I was nearly an inanimate object and probably looked like one following the surgery in Chicago.

My daughter Darby got her braces off her teeth today and is so happy, my son Jake's soccer team clinched the district title last night, my beautiful blushing bride is still my beautiful blushing bride (and as redheaded and Irish as ever), and Nadine still gets up in the middle of the night to steal my socks out of the bedroom and put them on her dog pillow. So I'm a pretty luck guy.

All you that sent well wishes two years ago thank you for your support and well wishes. I'm here, I'm stronger and I'm content. So, I'll be a Rat... and get this, my Chinese horoscope is a steel rat.



# Regional Reports

## North West Region

Alaska,  
Oregon,  
Washington



**By Jonathan  
Cole**

**NWRegRep@safd.org**

**FM Geoffrey Alm** did the fight direction for *Jason and the Golden Fleece* and the *Sorcerer's Apprentice* at Seattle Children's Theatre ([www.sct.org](http://www.sct.org)), *Moonlight and Magnolias* and *Native Son* at Intiman Theatre Company ([www.intiman.org](http://www.intiman.org)), *The Great Gatsby* at Seattle Repertory Theatre ([www.seattlerep.org](http://www.seattlerep.org)) and *Romeo and Juliet* at the University of Washington ([depts.washington.edu/uwdrama/](http://depts.washington.edu/uwdrama/)). Geof also taught at the Philly Cheesesteak and will be teaching at the Virginia Beach Bash. In addition to continuing his teaching at the University of Washington, Cornish School for the Arts, and Freehold Theatre Lab. Currently he is working on *Don Giovanni* at the Seattle Opera ([www.seattleopera.org](http://www.seattleopera.org)).

**Friend John Armour** is currently set to choreograph four more *Romeo and Juliets* this season: two for children's theaters and two in high schools. He has Martin McDonagh's *The Pillowman* coming up at Portland Center Stage ([www.pcs.org](http://www.pcs.org)) where he is also doing work on their production of *Misalliance*. John previously choreographed the fights for *West Side Story*. He is teaching a spring semester stage combat class at University of Portland from January through April. There will also be more choreography and teaching on top of his educational outreach and scenic carpentry work with Artists Repertory Theatre ([www.artistsrep.org](http://www.artistsrep.org)), not to mention his responsibilities as a parent of a five year old in his first year of kindergarten. John also volunteers in as many places as he can with his son's school. As of January, he will also be serving as the Portland area contact for the SAFD.

**CT Bob Borwick** recently portrayed Jerry in Seattle Public Theater's ([www.seattlepublictheater.org](http://www.seattlepublictheater.org)) *Betrayal*, directed by AAC Carol Roscoe. He spent a number of weekends in Salem, OR, working with AACs Jonathan Cole and Ted DeChatelet on various SPTs and SPRs. He will be performing in *Seven Keys to Bald Pate* and *The Importance of Being Earnest* at Taproot Theatre ([www.taproottheatre.org](http://www.taproottheatre.org)) this coming year. In addition, he will also be serving as dance choreographer for their production of *Joseph and the Amazing Technicolor Dream Coat* this spring, and movement choreographer for *Mary's Wedding*.

**AAC Jonathan Cole** and wife Jasmine welcomed their second son, Richard Kadin Cole, in June. When not covered in baby food, Jonathan choreographed fights for *The Ash Girl* and *Shoobox Shakespeare* at Willamette University ([www.willamette.edu/cia/theatre/](http://www.willamette.edu/cia/theatre/)) and *Romeo and Juliet* at Canby high school. He also served as a fight and gun consultant for Linfield College's production of *Mother Courage and Her Children*. He did SPRs in several weapons and Smallsword and Sword and Shield SPTs with CT Bob Borwick and AAC Ted deChatelet (adjudicated by FM Dale Girard). He continues to cross-train in several martial arts, was recently awarded a brown belt in Shinshin Toitsu Aikido and will test for his first degree black belt in Danzan Ryu Jujitsu at the Salem Budokai ([www.salembudokai.com](http://www.salembudokai.com)) in March. He will co-coordinate the upcoming 2007 Oregon Knockout with Revenge Arts ([www.revengearts.com](http://www.revengearts.com)) partner AAC Ted deChatelet, and continue to teach Directing and Theatre History at Willamette University in Salem, Oregon.

**AAC Ted deChatelet** was recently elected to be the SAFD Friend/AC/AAC member representative. He is thrilled to serve as member rep. but daunted to follow in the footsteps of Al Foote. He spent the summer in North Carolina assisting Angela "Hotplate" Bonacasa and Mike "Madman" Mahaffey at the SSC and highly recommends the experience. Ted

will be a teaching assistant at the 2007 WWW and looks forward to catching up with friends new and old. Once again he and Revenge Arts partner AAC Jonathan Cole will be hosting the Oregon Knockout (this time in Portland) which everyone should attend. Seriously, everyone needs to come to this workshop. Ted teaches Acting, Movement, Voice, and Stage Combat in the BFA program at Western Oregon University where he will choreograph the fights for *Henry V* this winter. He also will continue as the Associate Artistic Director of Salem Repertory Theatre ([www.salemrep.org](http://www.salemrep.org)).

**Friend Christopher DuVal** will be returning as an actor to the Oregon Shakespeare Festival ([www.orshakes.org](http://www.orshakes.org)) for his ninth season in 2007. He has also been also actively fight directing and teaching Movement, Stage Combat, and Acting as an adjunct instructor at Southern Oregon University. Most recently, Chris trained with Dueling Arts International, and this past summer earned the rank of first degree black belt in Aikido.

**AAC Deb Fialkow** recently fight directed for the Seattle Opera Young Artists Program touring production of Peter Brooks' *Carmen*, and choreographed for the University of Puget Sound's *A Midsummers Night's Dream* and Seattle Shakespeare Company's *A Comedy of Errors*. She had the interesting pleasure of working with the Tacoma Dockyard Dames (roller derby) trying to translate full body contact hits and falling while on wheels; and the great pleasure of participating in the readings of Greg Palmer's *Cityplay* (broadcast on the Seattle Channel thru early January 2007) and *The Philadelphia Story* (as Tracy Lord) for Our American Theatre Co. She is currently in performance of *A Comedy of Errors* with Seattle Shakespeare Company ([www.seattleshakespeare.org](http://www.seattleshakespeare.org)) as Adrianna (a remount to some extent of the same production Geoffrey Kent and Ryan Spickard were in with the Colorado Shakespeare Festival). Fall 2007 she will be in rehearsal/production of *The Women* at ACT Theatre, directed by Warner Shook, as Miriam (and chore-

# Regional Reports (continued)

ographing the fight). CT Bob Borwick and Deb created the sword/fight sound effects for Flying Lab Software's *Pirates of the Burning Sea* DVD-ROM game ([www.burningsea.com](http://www.burningsea.com)). She had the great pleasure of seeing CTs (and AAC Vegas chums) John Tovar and Al Foote at the same time in Seattle in November – always a pleasure to visit with 'extended family!'

**AAC Lee Ann Hittenberger** thanks AAC Heidi Wolf & FM Geof Alm for her new love: smallsword. Lee Ann has been performing in *Road To Mecca*, played Mother Abbess in *The Sound of Music*, and Ariel in a site-specific production of *The Tempest* in Lake Sammanish. (Yes, she swam in for entrances.) She also choreographed *Once On This Island* and *Oliver* in 2006, and looks forward to the same for *Anything Goes* and *Oklahoma* this spring. She will also be acting as fight assistant in *Robin Hood: The Legend Continues* with The Mountaineers this spring. She is blessed to continue working for 5th Ave Theatre ([www.5thavenue.org](http://www.5thavenue.org)) and Pacific Northwest Ballet ([www.pnb.org](http://www.pnb.org)).

**AAC William Hulings** just choreographed the Lord Leebrick Theatre's ([www.lordleebrick.com](http://www.lordleebrick.com)) production of *True West*, which received many kudos for the visceral nature of the fights. He also did the violence for Tennessee Williams' *Suddenly Last Summer*, also at the Lord Leebrick Theatre.

**AAC Kevin Inouye** has been training his successor, two-year-old Ashlyn, in the finer points of swordsmanship: in short, She-ra transformations good, hitting the cats bad. He still finds time for the occasional short film choreography gig, and the prop weapons rental business continues to grow.

**AAC Adam Noble** played a DEA agent for a soon-to-be-released music video for Mercury Productions (coming soon to iTunes!), and did the combat/gun wrangling/fight coordination for the project. He also served as movement coach and assistant director for Dayton Opera's *Madama Butterfly*; he and his

wife's physical theatre project *Terminus* debuted at On the Boards ([www.ontheboards.org](http://www.ontheboards.org)) in Seattle; and he landed a professorship at Cal State Fresno teaching Acting and Movement for the spring term!

**AC Amber Rack** is looking forward to meeting many SAFD members at the Winter Wonderland workshop in January. She spent the summer continuing her stage combat training with FM Geoffrey Alm, and plans to assist in his intermediate class next year. During the fall, she enjoyed the learning opportunities with FD Robert MacDougall and Anthony DeLongis. Also, Amber resumed acting and is looking forward to her first role since leaving California: as a pirate in *Peter Pan* (the musical), with King's Players community theater. In her spare time, she practices Aikido and sings with the Medieval Women's Choir, which recently celebrated the successful release of its first CD!

**AAC Carol Roscoe** put her stage combat skills to good use, being suffocated and then shoved into a trunk in *Native Son* at the Intiman Theatre ([www.intiman.org](http://www.intiman.org)) in Seattle, under the fight direction of FM Geof Alm. She had to do a lot of drunk acting in the play, and her physical work was definitely inspired by FD Geoffrey Kent & FD Robert Westley's detailed examination of running into things.

**AC Adam Saucy** lived in Poznan, Poland for a few months this fall to get a taste of eastern European theatre. He's now back in the states, and will be re-joining Revenge Arts ([www.revengearts.com](http://www.revengearts.com)) partners AAC Jonathan Cole and AAC Ted deChatelet in helping to administer the 2007 Oregon Knockout. Adam will also continue to choreograph and teach in the Portland area.

**AAC Heidi Wolf** is assisting FM Geoffrey Alm from Sept.-June in his three-weapon SPT classes at Cornish College of the Arts, the University of Washington's Professional Actor Training Program, and Freehold Studio Theatre Lab. She also assisted Geof during the summer of

2006 in a Quarterstaff SPT class and an 8-week "continuing education" class featuring a variety of weapon forms. In fall 2006 she organized two stage combat master classes for FD Robert MacDougall. She and AC Molly Boettcher will again be coordinating The Fights of Spring, a movement and stage combat workshop, to be held in Seattle in March 2007 under the joint sponsorship of Macha Monkey Productions and the University of Washington. She continues to train in Suzuki and Viewpoints work and in Yang style Tai Chi.

## Pacific West Region

Arizona, California,  
Hawaii,  
Nevada



**By Robert  
Hamilton**

**PWRegRep@safd.org**

**AAC Lacy Altwine** has had quite a busy year. She TA'd at the Winter Wonderland Workshop in January 2006, was Co-Fight Director with CT Mike Mahaffey on *Romeo & Juliet* at Knightsbridge Theater LA in the spring, went back to Chicago in May for the Teachers Symposium, attended the Summer Sling in NY in August, performed in *The Resistible Rise of Arturo Ui* by Brecht at Knightsbridge Theater LA in the fall, and assisted CT Mike Mahaffey's fall SPT classes in Unarmed and Rapier & Dagger at AMDA-LA. She also became a regular member of the stage combat teaching staff at AMDA-LA this past fall and is looking forward to continuing in the spring semester! On December 10, 2006 she and CT Mike Mahaffey performed a visceral and brutal knife fight as a part of the Food Fight LA charity food drive, which brought together many talented LA fighters to perform for a sold out crowd. Finally, in January 2007 she will work as a stunt performer for Bob Goodwin in a History Channel production about Andrew Jackson. It's been a wonderfully busy year for Lacy and she's expecting this year to be just as busy.

# Regional Reports (continued)

**Anthony De Longis (Honorary Member)** was thrilled to work with Woo Ping and his team to create his featured saber vs gim fight with Jet Li that opens *Fearless*. He also choreographed and performed the duel with Sean Lennon for *Dead Meat*, the mini-movie that opens Lennon's latest album entitled *Friendly Fire*. He teamed with Luke La Fontaine and Dr. Mary De Longis, his wife, to perform a live sword and whip show followed by an appearance at Food Fight for the Homeless, hosted by the Los Angeles Fight Academy. In addition, Anthony has national commercials for GMC Danali and Jackson Hewitt, both incorporating his sword skills.

Anthony taught his "concepts and fundamentals" approach at Karate College in Radford, Virginia, followed by a martial arts and film fight location seminar at Camp Powatan with friends Sifu James Houston and Ric Anderton (former coach for the US judo team). In November his old SAFD pal Robert MacDougal popped by to visit his very successful Portland stage combat seminar hosted by his long time student Kendal Wells.

Anthony continues to teach and train with Lynn Thompson, a world class martial artist and knife fighter and the president of Cold Steel knives, using aluminum training sabers and small swords for greater combative reality. They're entering their third year exploring old manuals and putting their discoveries to the test. For Cold Steel's new *Sword Proof* DVD, he spent the day cutting melons at the gallop with razor sharp sabers, and performing challenging mounted choreography his sword partner Dave Baker (who makes all his aluminum bladed weapons for feature films and training).

Anthony's action career was featured in a three issue spread in *IMPACT Magazine* (Issues 172-174) and his work with the bullwhip appears in *INSIDE KUNG FU* (Mar '06) and *INSIDE STUNTS* (Spring '06) and *BLACK BELT MAGAZINE* Vol 44 and 45.

For private intensive training at Rancho Indalo in bladed weapons, martial arts, knife & tomahawk throwing, archery and live fire gun training as well

as mounted stage combat visit [www.delongis.com/indalo](http://www.delongis.com/indalo).

**CT/FD Dexter Fidler** choreographed fights for San Francisco Bay School's productions of *Missing Persons* and *The Curate Shakespeare As You Like It*, plus taught a combat/safety workshop for Kaiser-Permanente's school tour acting company. He also taught Single Rapier and Unarmed at San Francisco Ballet School last summer, a stage combat workshop for the improv group ComedySportz' World Championships, and a Barroom Brawl Workshop at Peninsula Youth Theatre, where he is in his fourth year as Artistic Director.

**AC Bob Goodwin** will be teaching at the Paddy Crean IOSF, at the Banff Center in Canada; as well as guest starring on MTV's *NEXT 4* in "Samurai School" that airs in January. Bob will also be working as Second Unit Director & Stunt Coordinator for The History Channel's *Andrew Jackson's Indian Wars*, which shoots in January. While Bob continues to teach at AMDA LA, he also is assembling and preparing a Film Fighting LA stunt team for future film and television projects. In addition, he will also be teaching a "Two Million Punches Workshop." This is a two day, six hour workshop for experienced martial artists occurring this coming summer - date TBA. For more info visit [FilmFightingLA.com](http://FilmFightingLA.com).

**AAC Robert Hamilton** continues to teach and develop the Stage Combat Department at AMDA LA. This past year he has become a member of the Los Angeles Fight Academy, taught a sword class at the International Film Fighting Workshop, and choreographed fights for *Guys and Dolls* at the Norris Center for the Performing Arts. Robert also served as the sole combat instructor teaching basic unarmed combat to 90+ kids ages nine to eighteen as part of the Negri Learning Center's Summer Theatre Program.

**AC Scott Leva** has been busy working in the film industry. Earlier this year, he finished work on the highly acclaimed

Clint Eastwood film *Letters From Iwo Jima*. Scott also directed a segment for a pilot for HBO/BBC *The Greatest Story Ever*. His segment was called "The Adventures Of Andy Warhol" and dealt with children and very obscure fights. Along with working on various films, TV shows and commercials, the high point of his year was being awarded the Academy Award for Scientific Technical Achievement for his design and development of the Precision Stunt Air Bag. All in all it's been a banner year.

**AAC Martin Noyes** has been working at South Coast Repertory teaching, performing, and fight directing. He just finished working with Beth Henley on her new play *Ridiculous Fraud*, where he was fight director and got a chance to perform Kap for five performances. He was also fight director for *Bach at Leipzig*, and *Nothing Sacred* as well. Martin was made a company member of The Chance Theatre as resident fight director and is thrilled to be working with such a strong creative force. Martin is also currently working with a small group of professional actors, creating fight demo reels.

**AAC Andrea Robertson** has had a great year. She incorporated herself as her own company, entitled Fight Call, LLC, for her stage combat work in Phoenix. Watch for the website [Fightcall.com](http://Fightcall.com) coming soon! This past summer she attended two Teaching Symposiums for stage combat, one in Chicago and one in Lake Tahoe with Dueling Arts International. This fall she directed *Yours, Anne* and *You Can't Take It With You* back to back. Currently, she is in rehearsals, as an actor, in an original one act called *Boughs of Folly* to be performed at the Herberger Theatre in Phoenix. She, her baby chinchillas Merry and Pippin and guinea pig Gwen are very happy in their new house in sunny Phoenix, especially when it is snowing around most of the country.

**AAC Kevin Wetmore** directed and fight choreographed *Henry IV, Part 1* at Loyola Marymount University. The production was in period, with a gender-



# Regional Reports (continued)

reversed cast, so he spent the month of September teaching 17 women how to fight with broadsword and shield in armor. The production was performed in a reproduction of the Globe theatre.

**CT Mike Mahaffey** continues to work and live in LA. After completing performances at the Northern California Renaissance Faire this fall (including an audition for a Jack Black film – go figure) Mike jumped right back into classes at the American Musical and Dramatic Academy. His SPT students (assisted by AAC Lacy Altwine) were adjudicated by Dale Girard, with 6 EAEs. Good job guys!

In December, Mike was proud to work with the LA Fight Academy ([www.4lafa.org](http://www.4lafa.org)) and Ms. Altwine again and on their annual "Food Fight" for charity; Lacy and he did a VERY realistic knife fight that was the hit of the night. Also in December, Mike finished working on a History Channel program, "300: The Battle of Thermopylae" to coincide with the new film "300" coming out later this month. Look for a bit of a featured fight between he and FD/CT Payson Burt!

Mike is currently working on a production of Romeo & Juliet set in the politics of today directed by Joe Regalbutto (Murphy Brown, current director of The George Lopez Show) and is currently teaching his Spring SPTs at AMDA. He is eagerly looking forward to their being adjudicated by new FM k. Jenny Jones. Congrats KJ!

## South West Region

Arkansas, Louisiana,  
New Mexico, Oklahoma,  
Texas



**By Ann  
Candler Harlan**  
[SWRegRep@safd.org](mailto:SWRegRep@safd.org)

After a hectic spring of teaching Stage Combat Classes at Oklahoma City University, creating and directing several demonstrations, producing and directing fights for a couple of Ren Fairs and

serving as fight director for some local plays and operas, **Friend Jerry Benson's** Redland Rogues created a pirate show for the Real To Reel 2006 Annual Convention and Film Workshop, with Eric Wolf from Tulsa Oklahoma. Pirates of the Caribbean was the topic. Benson's Troupe, The Redlands Academy of Stage Combat, and Oklahoma Shakespeare In The Park combined forces for the third year as Redlands entertained patrons during intermission for three of the Bard's plays, armed with weapons from the Dark Ages to the High Renaissance. To end the summer Jerry and Eric taught a workshop on contemporary violence, and offered a seminar for public school drama and theater teachers on stage combat and safety. This seminar was held in September and was in association with Oklahoma City University's drama and performing arts departments.

An Associate Professor with the University of Houston School of Theatre & Dance, **FM/FD Brian Byrnes** has now taught with UH for over 10 years. He's happy to have FD Jack Young join the School of Theatre & Dance faculty as Head of Graduate Acting and Directing. They are re-structuring the MFA Acting, Directing, and Design programs and plan to launch the new curriculum Fall 2007. This year, Brian's Directing projects include *Hamlet*, (Fight Directors: Brian Byrnes & Leraldo Anzaldua) with the Nova Arts Project in Houston and *A Streetcar Named Desire* for the University of Houston School of Theatre & Dance. As Fight Director his projects will include *Faust* and *Aida* for the Houston Grand Opera, *Moon for the Misbegotten* for the Alley Theatre in Houston, *Moonlight and Magnolias* and *Cat on a Hot Tin Roof* for the Dallas Theater Center in Dallas, as well as *Così fan tutte* and *Flavio* for the Moores Opera Center at University of Houston. Upcoming teaching projects include Performance classes for the Houston Grand Opera Studio Artists and Stage Combat classes for the Opera majors in the Rice University Opera Program.

**Friend Lloyd Caldwell** taught swash-

buckling, or movie swordsmanship at the BADC course in St. Donat's, Wales, leading to single weapon certification. The fight itself was 107 movements long and took place in an actual castle, involving fighting up steps and atop a wall! All students passed the single weapon certification, several with distinction. He also taught some private students while in residence at Regent's College, London. Back home, he did the movement for Moliere's *School For Wives* at OSU and spent the rest of the time working on his book, collaborating with John Lennox. He will present a chapter at the 'Paddy' in early January.

**AC/Regional Rep Ann C. Harlan** assisted in coordinating the 3<sup>rd</sup> Annual Texas Intensive and Fight Director's Forum, which was a great success. Attendance was doubled from the previous year. FM Brian Byrnes, CT's Mark Guinn, Leraldo Anzaldua and Bill Lengfelder and FD Jack Young taught with assistance from AAC Jake Guinn and Ned Yousef, CT of the BADC. In the newly-renovated facility at the University of Houston School of Theater, students gained exposure to an array of skills and performance principles; classes such as Suzuki, Broadsword, Double Rapiers, Quarterstaff, Animal Styles, Tomahawk and Knife, For the Kill – Relentless Smallsword, One-on-One-on-One, Assassin Vs. Assassin and Whip Techniques made the Labor Day Weekend fly by, with some SPR's were held on the following Monday.

**Friend Ken Harrelson** recently moved to Sarasota, Florida, to be the new Production Coordinator at Florida Studio Theatre, a Community Theatre with 3 full (and busy) performance spaces, as well as many children's and educational programs. As he stays busy upgrading all 3 spaces with new lighting, sound and video equipment, he is excitedly working on the stage combat for *Lieutenant of Inishmore*, which featured FM J. David Brimmer's fight choreography during its original show at the Atlantic and its Broadway debut. Check out the website, [FST2000.org](http://FST2000.org) for more info.

# Regional Reports (continued)

**Friend Sean Kelley** taught a Theatre for Youth class for the Lubbock Recreation Department this summer, in which kids ages 6-12 created their own play, costumes, and set. Naturally, their Narnia-inspired story had to have some combat! Magic spells flew and paper-tube swords sang throughout the climatic battle! At TTU this fall, he worked on an original production called *The Romance of Erin* by fellow PhD student Jim McDermott, did the choreography for *The Servant of Two Masters* by Carlo Goldoni, and will start on *The Pillowman*, by Martin McDonagh in January.

**CT Bill Lengfelder** recently taught single sword to several cast members of the Scarborough Pleasure Faire, all passing under adjudication from FM Brian Byrnes. He also choreographed *Carmen* for SMU, *Jesus Hates Me* for Kitchen Dog Theater, and an *Oklahoma* for Casa Manana. In addition, he has been learning "cirque fabrique" (aka silk dance) from artist Fanny Kerwich-Doyle.

## South East Region

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



**By John  
Cashman**  
[SERegRep@safd.org](mailto:SERegRep@safd.org)

Dear readers,

Due to an oversight on my part, Robb Hunter's Regional Report was left out of the January/February issue. I would like to extend my apologies as well as thank Robb for his patience and persistence in clearing up the matter. In addition, I would also like to thank Robb for bringing to our attention that Virginia has been left out of the heading for the South East Regional Reports over the past few issues.

*Michael J. Mueller*

**CT Robb Hunter** had a pretty full year. The highlight for him and his wife

Michele was the arrival of their second daughter, Kaylee Louise. Otherwise, over the last 10 months he has directed the violence for several shows including *Oliver!* at Olney Theatre, *One Flew Over the Cuckoo's Nest* and *To Kill a Mockingbird* at Theatre on the Run, *Marisol*, *Picnic on the Battlefield*, *The Inspector General* and *Chamber Music* for Catholic University, *Criminals in Love* for McDaniel College and *Deathtrap* for The Bay Theatre. Robb continues to teach Movement and Stage Combat for the MFA program at Catholic University as well as a steady series of SPT classes for actors in the DC area. He covered Unarmed, Single Sword, R&D and Broadsword this past fall. In addition, he traveled to Theatre West Virginia in July to teach a two week intensive workshop, which included 2 weapon SPTs. His two outstanding Advanced Actor Combatant assistants were Lee Crouse and Cliff Williams. Other related events include working on an MFA at VCU full time, plus summer sessions, and keeping up with the ever expanding weapon rental business, Preferred Arms ([Preferredarms.com](http://Preferredarms.com)).

## SPT Scene Request from *The Cutting Edge*

*The Cutting Edge* is presently compiling the most comprehensive fight scene database ever created. But we need your help. We are asking for each member to email us at least one fight scene from a published play or motion picture with the following information listed below. By giving us this information, *The Cutting Edge* will be able to create a searchable database that can be used by the entire membership for Skills Proficiency Test scenes. Please send an email to [cuttingedge@safd.org](mailto:cuttingedge@safd.org) with "Scene List" in the subject heading. This is quite a daunting task but, with your help we can create the largest fight scene database in the world.

### INFORMATION NEEDED:

- **Category** (play or film)
- **Title**
- **Author**
- **Act/Scene** (plays only)
- **Character names**
- **Genders** (according to text)
- **First line of dialogue**
- **Last line of dialogue**
- **Weapon(s) used in the scene**
- **Additional Information** such as suggested cutting, adjustments for different weapons, location of full text online, etc.

### EXAMPLE:

- **Category:** Play
- **Title:** Romeo & Juliet
- **Author:** William Shakespeare
- **Act/Scene:** Act 5, Scene 3
- **Character Names:** Romeo, Paris
- **Genders:** Two Men
- **Dialogue:** First Line: Romeo: *Thou detestable maw...* Last Line: Romeo: *Death, lie thou there, by a dead man interr'd.*
- **Weapon(s) used:** R&D
- **Additional Information:** Act/Scene and dialogue based on text from <http://www-tech.mit.edu/Shakespeare/>



# Upcoming SPTs/SPRs

**When:** March 13, 2007 @ 9:30 am  
**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:** DCTA  
 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, 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 BS  
**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

**When:** May 3, 2007 @ 10:00am  
**Where:** University of Florida  
 Gainesville, FL  
**What:** SPT - SiS and QS  
 SPR - UA, RD, and BS  
**Inst:** Tiza Garland  
**Adj:** Brian Byrnes  
**Contact:** Tiza Garland -  
 TizaG1@aol.com  
 (352) 273-0518

**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 12, 2007 @ 12:00 noon  
**Where:** University of the Arts  
 Philadelphia, PA  
**What:** SPT - What weapons?  
**Inst:** Charles Conwell  
**Adj:** TBD  
**Contact:** Charles Conwell  
 charlesconwell@verizon.net



# 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**

# Upcoming Workshops

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Stage Combat Workshop

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

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

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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
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<b>Name (First, MI, Last)</b>	<b>Membership Level (circle one):</b> Organization, Friend, Actor/Combatant, Advanced Actor/Combatant, Certified Teacher, Fight Director
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## Current Skills Proficiency Test Results (Please list most recent SPT for each weapon)

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If you've paid your dues by check, there might be a delay: It can normally take up to 6-8 weeks for a payment sent by US mail to be processed by the SAFD.

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## Don't Miss Out!

## Definition

### Envelopment

Main Entry: **en•vel•op•ment**

Pronunciation: en-vel-uh p-muh nt

Function: *noun*

- 1 : an act of enveloping
- 2 : the state of being enveloped
- 3 : a wrapping or covering
- 4 : Military. an attack on an enemy's flank

#### SAFD Definition:

1. An attack on the blade that, by describing a circle with both blades in contact, returns to the original line of engagement.
2. A checking action made on the opponent's hand, arm or leg, executed by blocking the attack and then by describing a circle with both arms in contact, bringing the opponent's arm back to the placement where the check began.

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**Submissions for the  
July/August  
issue are due  
May 1st!**



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