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The Society of American Fight Directors

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The Society of American Fight Directors

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The Cutting Edge

Executive Committee Elections 2007

It is time again for our Executive Committee Elections! This is your chance to help select the individuals who will represent you and guide the SAFD over the next three years. Below are the candidate statements from each person running. These candidates were first nominated by a member of the SAFD, and then chose to accept the nomination, so you can be sure that each of the individuals below are eager to work and ready to serve you, the membership!

The ballots will be mailed to you by the end of October, and will list all candidates. Please remember to vote for each position! All votes must be postmarked no later than **November 30, 2007** and received no later than **December 5, 2007** to be considered valid. For your convenience, online voting will be available for the entire month of November as well.

All votes will be tabulated by December 10, at which time the winners will be notified. Once the election winners have confirmed their acceptance, the other nominees will be notified of the election results, and the results will be posted to the website and in the January/February issue of *The Cutting Edge*. The newly elected officers will assume their roles on January 1, 2008 for a three year term.

In the interests of fairness, the nominees have been grouped according to the office they are running for and listed in alphabetical order. Their statements have also not been edited to preserve the accuracy and personality of information they wish to convey. Please take a moment to read these statements, and consider how your decision will affect the future of the SAFD when you cast your ballot this November.

Candidates for President



GEOFFREY KENT

Hello SAFD! I'm excited for a chance to serve as President and repay the organization that provided me with the tools to earn my living as an actor, stage combat teacher and fight director. As I work in all three fields regularly (including renewing my Actor/Combatant status post-CT) I believe I can best represent our varied membership.

What should the SAFD do next? I would like to see students and actors have an increased voice in this organization. The process to become an Advanced A/C should be simple and straightforward. We need more opportunities regionally to take affordable Skills Proficiency Tests and to renew existing skills. Let's fast track gun safety for actors. And, what can we do for each other post-TTW? It is time that Fight Directors have the option to be represented by a union. Universities need to be educated on the pros of hiring SAFD Certified Teachers. CT's and FD's should be afforded a conference to meet and collaborate, a guideline this organization was founded on. I look forward to your vote.



SCOT MANN

In 1991, I traveled to Vegas to take a workshop from an organization called The SAFD to learn an acting skill. What I came away with was a passion for the art, a life-long mentor, and a new family. It was the passion, joy, and drive of the Fight Masters, Teachers, Assistants, and fellow Combatants that inspired me to continue the training, eventually developing into a career, and instilled a sense in me as a theatre artist that I had finally "made it home". In giving back to an organization that has given so much, I seek to continue the pursuit of professional union affiliations and to develop the organization in a way that is responsive to both the needs of the industry and the needs of our membership. I believe the SAFD should utilize the talents and experience of our membership at all levels to advance the development of stage combat as an art form as well as a profession.



The pen is mightier than the sword ...

Michael Mueller, Editor-in-Chief

It is election season and, as members of a growing organization, it is important to remember that we have a responsibility to make our voices heard. While it may be more difficult to see your vote at work in the larger, more broadcast, political spectrum, the efforts you make with your membership greatly impact the future of the Society of American Fight Directors. Our goal with this issue is not merely to present the candidates for the upcoming SAFD elections but to also demonstrate how we have grown through your involvement.

This issue highlights the candidates who are willing to accept the challenge and responsibility of representing our great organization. We have been blessed with past leaders who have worked hard to advance the SAFD's training, exposure and involvement within the entertainment industry. Who among these candidates will be the next generation of leaders? All are qualified, but the outcome rests in your hands. With a membership hovering around 1000 strong worldwide, your voice is vital to this decision making process.

We also have one of the largest National Stage Combat Workshop reports to ever grace the pages of an SAFD publication. Five workshops, three weeks, and two locations serve as a prime example of how this organization is growing. Your regional reports continue to grow as well, adding proof to the crucial role SAFD plays in the local, national, and international entertainment communities.

Finally, *The Cutting Edge* has also received more membership feedback over the past few months, which we would like to commend and encourage. One such email was sent in response to the article regarding the Virginia Tech tragedy and Yale University's backlash.

First, I would like to commend you for an outstanding editorial. I am of the opinion that Virginia Tech will happen again; it is only a question of time. The reason for this is simply that, in the USA, there are somewhere between 40 million and 60 million guns floating around. The USA has probably the highest murder rate in the world; but our public chooses to put up with it because certain people enjoy playing with guns and do not allow any restrictions, records of, or proper training in firearms. So, you read it here, Virginia Tech will happen again.

Richard Gradkowski, Honorary Member

It is unfortunate that events such as Virginia Tech fade, often until they are completely forgotten, until the next tragedy. I must therefore agree with Mr. Gradkowski's prediction and sympathize with his concern. Still, there is hope with the growing numbers of SAFD teachers and members spreading a positive message of stage violence in their areas. By tackling the issues in our own areas one at a time, I believe that the backlash against the arts will be lowered and that the message of how to respect weapons will only increase. It is also encouraging to see members banding together to write letters/emails of support when issues arise. This support to individuals is necessary, and I say "bravo" to those who take the time and effort to support their comrades in arms.

If you would like to share your thoughts with us, please email us at cuttingedge@safd.org. Your contributions to this publication don't need to be relegated to an article or regional report. We want to hear from you. Let your voice be heard through your opinion as well as the vote you cast.

Michael J. Mueller

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The views expressed in this newsletter do not necessarily represent the views of the organization.

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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Advisor/Editor-Layout:	John Tovar
Advisor:	Mike Mahaffey

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



... From the Governing Body

Mike Mahaffey, Secretary

August 2007 GB Report

In Chicago, IL. on August 17 and 18, 2007, the Governing Body (GB) met for the second time this year. There were many subjects we wanted to get solved before the next administration takes over on January 1, 2008.

Workshop Acronym Survival Guide!

For many of these discussions, an understanding of the acronyms we commonly use may be very helpful to the reader (and any future GB members).

AAC – Advanced Actor/Combatant

AACW – Advanced Actor Combatant Workshop

AC – Actor/Combatant

ACW – Actor Combatant Workshop

GB – Governing Body

IACW – Intermediate Actor Combatant Workshop

ISC – Introduction to Stage Combat Workshop

NCSA – North Carolina School of the Arts

NSCW – National Stage Combat Workshop

SSC* – Summer Stage Combat*

TA – Teaching Assistant

TTW – Teacher Training Workshop

UNLV – University of Nevada-Las Vegas

**all NCSA summer workshops fall under this umbrella, so it included the ISC and ACW in 2007.*

2007 NSCW Wrapup...

Unfortunately, this year's offerings were some of the least-attended to date. In Vegas, the IACW and AACW sported 19 and 6 participants, respectively, while NCSA's numbers were 27 in the ACW, 13 in the ISC and 16 in the TTW. Considering these numbers have all been higher in year's past, the GB expected to suffer a substantial financial loss this year.

However, due to hard work at both locations and the scrupulous budgetary processes of our coordinators, we were able to keep the losses to an acceptable level. When the budgets had been accounted, the total loss for the summer was around \$3200.00, including gains and losses at both workshops. While the results were not good, they were certainly far less than we expected.

...And Beyond:

Announcing the 2008 National Stage Combat Workshops

In spite of the financial shortcomings of 2007, we firmly believe that the structure of the workshops this summer should be continued into 2008, with the support of the UNLV and the NCSA.

While perhaps not the most financially advantageous decision,

we believe the expansion has other merits that supersede a desire to simply make money for the SAFD coffers. We believe that this dual NSCW structure benefits both workshops and their students, and that our continued commitment will become more and more valuable in the coming years.

At the UNLV, this structure creates a workshop where the average skill level of the participants is very high; and, slightly smaller numbers allows us greater one-on-one interaction between the teaching staff and the students. With the NCSA, it allows us to continue to develop our relationship with the university, and bring together our beginner training at a prestigious training program.

Philosophically, it allows us to diversify and consolidate at the same time: Diverse in terms of location, but unified in training and skill level. It also allows both workshops and both universities to establish their own identity as an NSCW, each of which serves a unique function to and for the SAFD. This can only help us maintain the NSCW as both a flagship workshop as well as a place where the SAFD community can come together, regardless of geography.

All in all, it's a win-win!

Here are our offerings for 2008, along with current tuition rates as we've set them. Please note that housing for both workshops is still to be announced at this point in time.

NSCW-West at University of Nevada Las Vegas – Advanced Actor Combatant Workshop / Intermediate Actor Combatant Workshop – July 7 – 25, 2008

AACW Cost: \$1900 Full tuition
\$1805 Equity/SAG/AFTRA discount
\$1710 SAFD member discount

IACW Cost: \$1700 Full tuition
\$1615 Equity/SAG/AFTRA discount
\$1530 SAFD member discount

These prices are the "Early Registration Rates" and will apply to those who choose to register prior to Feb 1, 2008. After that date, tuition for the IACW and AACW will increase with Union / SAFD Membership discounts applied thereafter.

NSCW-East at North Carolina School of the Arts – Actor Combatant Workshop / Introduction to Stage Combat Workshop – July 6 – 25, 2008

ACW Cost: \$1520
SSC (College tuition): \$1320
SSC (High School tuition): \$1220

Please help us get the word out to your colleagues and students!



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

Mike Mahaffey, Secretary

Amendments to the Budget Approval Process

We have also revised our budget approval process to reflect this desire to keep our NSCWs running smoothly into the next year. In the past, budgetary decisions and ratifications were made sometimes as late as April or May, which didn't allow us time to put our publicity out in a timely manner. We have now adjusted our timetables so that budgets are submitted by the NSCW coordinators by September 1. If a budget does not pass, it is sent through a revision process that may take no longer than two months; budgets will therefore be approved by October 31 at the latest.

Staffing Committee

In the last few years, the mission of the NSCW Staffing Committee has been to encourage applications from TAs that have been away from the NSCW, and allow them a chance to see how practices may have changed and become an active part of the SAFD again. And it appears to be working, as more people are applying for the TA positions at the NSCW than ever before.

While we continue this practice, we'd also like to work with our coordinators to help us select the best team for each workshop. The coordinators would most likely make recommendations based on available personnel, and the Staffing Committee would still do the hiring independently, as they have in the past. This new process has not been solidified as of yet; the committee and the NSCW coordinators have been charged with coming up with a system that allows for parity but also addresses any and all concerns.

The staffing committee has also changed members slightly: It now consists solely of the four membership representatives. So if you've got any ideas or concerns, please contact your member rep for more information.

A New Member of the Advisory Board: Andrew Hayes

Most of this organization is unaware that we actually have an Advisory Board whose task is to help advise the Board of Directors (aka the Governing Body) as needed. This board currently consists of the College of Fight Masters, along with other a few other members including but not limited to Jeff Koep (Dean, College of Fine Arts, UNLV) and Bob Hobbs (Master Teacher of Acting, former Professor at Duke University and University of Washington).

Starting in January 2008, the Advisory Board will have another member: Former Treasurer (at least he will be at that time) Andrew Hayes. We have appointed Andrew for a period of no more than 6 years to help us make the Advisory Board a more efficient and integral part of the SAFD. He will be charged with the following responsibilities:

- Review the current Advisory board term limits
- Review our corporate bylaws, paying special attention to potential practices that may violate federal regulations regarding not-for-profits
- Participate in the consultation of the hired NFP specialist in the review of the Society's operations

Our hope is that Andrew can help us define our business processes and day-to-day operations as well as help us move toward being a legitimate and vibrant non profit organization.

We have also approved funds for this Advisory Board to meet every year, with the hopes that it will follow these charges and help propel us into the 21st century.

Attention CTs and FDs: Updated Forms Are Coming Your Way Soon!

One of the complaints we've received from those applying for FD status or renewing their CT and/or FD status is that the forms do not match up with the current P&P. This will be fixed very soon, as new forms are being designed that will reflect what is actually required by the P&P, as well as making the process a bit more intuitive than it is right now. Expect those by October 31, 2007, if not sooner.

Business Ops Manager Position Ratified

The Administrative Assistant position has been expanded into the "Business Operations Manager" for 2008. It is hoped that this position will help us cut down on processing delays, taking as much as three to four weeks out of the current six to eight week processing timeline.

The position will be a paid position, at approximately \$15.00/hour for an estimated 4-5 hours a week. Our goal is to advertise this position in ArtSearch and The Chronicle of Higher Education and look for a truly qualified individual willing to take on this task, but we'd much rather they be an SAFD member! An official job description will follow next issue but the duties would be structured along the following lines:

Weekly / Bi-Weekly Duties:

- Receive and sort all SAFD mail from the Las Vegas Address
- Membership data entry: Coordinate forms and check copies; enter all mailed dues payments and new memberships into the database (including online payments); enter address change forms; email payment confirmations to members (using Membership@safd.org, and the Secretary's approved text); handle the distribution of membership cards
- SPT Data entry: Coordinate forms and check copies; enter all SPT information, including student results and payment information

Executive Committee Elections 2007 *(continued)*

Candidates for Vice President



TIZA GARLAND

I hold fast to the mission statement of the SAFD. I am invested in and committed to the continued growth of the organization; growth of training programs for students and professionals, growth of equitable opportunities for teaching, the growth of collaboration and communication between professionals in the industry, and the growth as a "Society". To this end, it is crucial to work with an attitude of inclusion within the Society and with other organizations. It is imperative that we continue to build on the efforts that have been made to open lines of communication within the Society to achieve defined goals for the future. As a good problem-solver valuing efficiency and effectiveness I will continue the excellent work that Brian Byrnes has done by helping maintain and build upon the effective and efficient methods of organizing committee manuals, renewals and any other duties assigned to the office of VP.



JOHN TOVAR

I feel incredibly honored to be nominated for Vice President. I am very passionate about the SAFD, as my service record has shown, and I have found a great family within its ranks. In talking with members over the past several years, I feel I have a handle on what the membership needs. If elected, I intend to focus on membership growth and retention; to bring more training to underrepresented areas in the U.S. ; to complete implementation of our firearms training policies and procedures; to continue to increase our exposure within the theatrical community; and, continuing in the footsteps of our predecessors, to strive for equal representation within the unions. I feel the SAFD is in a great place. We are on the verge of becoming bigger than we ever thought possible. If we work together, we can accomplish great things. Thank you very much.



D.C. WRIGHT

I am passionately concerned about the well-being and continued growth and development of this wonderful organization, as well as the people involved in it. Previous administrations have taken great strides to get the SAFD where we are today, for which we give much thanks and appreciation. In our near future, more great strides will be required, and I welcome the opportunity and challenge to ensure those steps are taken in the direction of greatest good for the SAFD. It would be an honor and privilege to be of service to you and the SAFD in the office of Vice President.

Candidates for Secretary



H. RUSS BROWN

Howdy Fight Folk! I am truly humbled to be nominated for Secretary. I know that, if elected, I would be endeavoring to fill some sizable shoes left by Mr. Mike Mahaffey. I would take that responsibility very seriously. I pledge to do my utmost to continue to serve the SAFD and its membership at the high level of efficiency you are accustomed to in both administration and communication. I also will seek out new ways/ideas in which to better serve the SAFD membership as it evolves and progresses forward, while remaining ever mindful that "if it ain't broke – don't fix it." I am highly organized, detail-oriented and an excellent communicator and diplomat. If you will place your trust in me, I'd be honored for the opportunity to give back to this organization that has given me so much.



WILLIE MEYBOHM

Greetings, everyone. My skill set includes excellent written and oral communication, strong organizational skills, and four years of experience serving on the Boards of both theatre companies and major corporations. I also bring three years of successful grant writing and corporate sponsorship experience. In particular, these latter skills can be put to use in securing funds for the organization. As Secretary, I will continue to raise the bar set by my predecessor and serve the interests of the organization and its members. I plan to continue our improvements in open lines of communication between members and staff, while providing timely responses to requests for information. I look forward to the opportunity to serve you in the capacity as Secretary, and I thank you for your time and consideration of my candidacy.

Executive Committee Elections 2007 (continued)

Candidates for Treasurer



LEE SOROKO

Firstly, I would like to thank Andrew Hayes for his years of dedicated service. I have been an active member of the SAFD since joining in 2001 and feel that our mission to provide excellence in stage violence as it adheres to actor safety is unparalleled. Now that we are in our third decade we must upgrade our infrastructure so as to track our membership, provide a stronger web presence (often the first point of contact), and simplify administrative duties of both the Secretary and Treasurer. This is an exciting time of change and development as we also re-examine what it means to be an actor-combatant. However, these debates will be meaningless if we don't continue to deepen our membership base. Friends, Actor-Combatants and AAC's are the heart of the organization and we can't afford to lose contact with our membership. As Treasurer I would strive to expand our membership.

Please remember that your vote is crucial to maintaining the high standard of the SAFD. These candidates benefit from a large voter turn out because it offers greater proof of the support they have from the membership. If you don't know someone who is running for an office, this might be the perfect time to introduce yourself and probe deeper into their philosophies. Make your voice heard, and if you have not participated in the past, please take this opportunity to be proactive with this election.



... From the Governing Body (continued)

Mike Mahaffey, Secretary

- Receipt and Return of Paperwork: Confirm with Secretary when any paperwork is received; process paperwork within a timely manner; forward all processed paperwork to Secretary, including notes about anything out of the ordinary (requests for back copies of the Fight Master, SPT forms submitted without payment, requests for information, etc.)
- FM Postcards: Sent to secretary if no test has been received within 30 days for immediate follow-up
- Manage Accounts Receivable: Deposit Checks (Generate Deposit slips, Stamp checks, Copy membership and SPT checks for the files; Manage recording of online payments (Linkpoint / CSI-First Data; Reconcile CSI-First Data Statements with Nevada State Bank statements; Reconcile Nevada State Bank statements)
- Manage Accounts Payable (Electronic Pay Visa Bill, Confirm payment of automatic pay accounts; Reconcile Visa credit card bill)
- File Financial Records
- Update Secretary and Treasurer

Added Seasonal Responsibilities:

- Prepare and Distribute 1099's – to be completed no later than January 30 of each year
- Collect Documents for Tax Preparation in time for May 15 filing

This position should run from March 1, 2008 to Feb 28, 2009. For application specifics and additional criteria, see our next issue.

The Fight Master Needs Your Help!

The Fight Master is seeking a new Advertising Director. As a bi-annual publication, *The Fight Master* strives to enhance the intellectual and artistic knowledge of the Society of American Fight Directors through engaging articles, scholarly related information, and education opportunities.

Responsibilities for this position include the following:

- Interacting with all SAFD sanctioned events and/or their coordinators
- Soliciting new advertising
- Coordinating with production to collect and process advertisements
- Invoicing advertisers
- Working in conjunction with the SAFD Treasurer to verify the receipt of payments

Qualified applicants must meet the following requirements:

- Be a current SAFD member in good standing
- Must be detail-oriented
- Have a working knowledge of Microsoft Office and Adobe Acrobat
- Be willing to focus on the expansion of advertisements in order to offer our readers products and services that coincide with our industry

To apply, send an updated CV, a cover letter noting qualifications and a vision for *The Fight Master*, as well as contact information for three references to John Tovar, Art Director for *The Fight Master*. His email is john_tovar@sbcglobal.net, and questions regarding this position may be emailed to him as well. Thank you for considering this great opportunity.



One Great Workshop... Two Great Places The NSCW - East and West



By Angela Bonacasa and Michael G. Chin

The 2007 National Stage Combat Workshop (NSCW) was one for the record book. As a result of the continuing success of the Society of American Fight Directors' (SAFD) training and the growing interest from students seeking to further their stage combat experience, the SAFD approached this summer with a "divide and conquer" perspective. Two NSCWs were held in two different locations. The University of Nevada, Las Vegas, which has been the gracious host of the NSCW for the past nineteen years was chosen to be the home of the Intermediate Actor Combatant Workshop (IACW) and the Advanced Actor Combatant Workshop (AACW), and was dubbed the NSCW/West. North Carolina School of The Arts (NCSA) in Winston-Salem, N.C., which has been associated with the SAFD since 2004, was awarded the Actor Combatant Workshop (ACW), the Introduction to Stage Combat course (ISC), as well as the Teacher Training Workshop (TTW). This workshop was aptly referred to as the NSCW/East.

NSCW/East Staff

Coordinator: CT Angela Bonacasa

On-Site Coordinator: FM Dale Girard

Head Teaching Assistant: CT Mike Mahaffey

Head Intern: AAC John Lynch

TTW Instructors

CT Aaron Anderson: *Curriculum Advisor*

FM J. David Brimmer

FM Richard Raether: *Coordinator*

TTW Teaching Assistants

CT Mike Mahaffey: *assisted FM Brimmer*

CT/FD Jack Young: *assisted FM Raether*

ACW Instructors

FM Erik Fredricksen

FM Dale Girard

FM J. Allen Suddeth

FM David Woolley

ACW Teaching Assistants

CT Jacki Blakeney: *assisted FM Suddeth*

CT John Tovar: *assisted FMs Girard and Woolley*

CT/FD Robert "Tink" Tuftee: *assisted FM Fredricksen*

CT D.C. Wright: *assisted FMs Girard and Suddeth*

ISC Instructors

AAC Lacy Altwine

AAC H. Russ Brown

AAC Jonathan Cole

AAC Lee Crouse

AAC Ted deChatelet

AAC Matthew E. Ellis

AAC Robert Hamilton

AAC Gregg Lloyd

AAC Jill Matarelli Carlson

AAC Robert Najarian

AAC Martin Noyes

AAC Darrell Rushton

AAC Lee Soroko

AAC Katharine Cuyler Stage

AAC Christi Waldon

AAC Michael Yahn

Interns

Tatsuya Aoyagi

Dan Granke

Diana Christopher

Maggie Macdonald

Alaric Toy

Heidi Wolf

NSCW/West Staff

Coordinator: FM Michael G. Chin

On-site Coordinator: Linda McCollum

Head Teaching Assistant: CT Ray Rodriguez

Head Intern: AAC Elizabeth Ritchie

IACW & AACW Instructors

FM Geoffrey Alm: *IACW Coordinator*

FME David Boushey

FM Michael G. Chin

FM Chuck Coyl

FM Drew Fracher: *AACW Coordinator*

Teaching Assistants

CT/FD Scot Mann: *assisted FM Fracher*

CT/FD Ian Rose: *assisted FM Coyl*

CT Ray Rodriguez: *assisted FM Alm*

Interns

AAC Carlo Riviaccio

AAC Melissa Ruchong: *assisted FM Chin*

AAC Robert Smith: *assisted FM Chin*

AAC Matthew Wilson: *assisted FM Chin*

NSCW/East Report

Along with the Coordinator, On Site Coordinator and Curriculum Advisor, a staff of five Fight Masters (FM), six Teaching Assistants (TA) and seven Interns kept the students hopping and the classes running smoothly at this year's NSCW/East.

Daily classes for the 27 students in the Actor Combatant Workshop (ACW) included Rapier and Dagger with FM Erik Fredricksen and CT/FD Robert "Tink" Tuftee, Unarmed with FM J. Allen Suddeth and CT Jacki Blakeney, and Broadsword with FM David Woolley for the first two weeks, FM Dale Girard for the last week, and CT John Tovar. Additional classes included Quarterstaff with Robert "Tink" Tuftee during week one, Broadsword and Shield with John Tovar in week two and Film Fighting with CT DC Wright, FM Girard, and FM Suddeth rounding out week three. In addition to daytime classes, students also received master classes during the first

One Great Workshop... Two Great Places *(continued)*



NSCW East - Photo by Mark Pashayan

week from Jacki Blakeney (Swashbuckling), J. Allen Suddeth (Acting with Single Sword) and DC Wright (Pool Noodles from an Acting Perspective). Evening rehearsals began at the close of week one, with TAs and Interns observing as students rehearsed the techniques they had learned.

Students in the Introduction to Stage Combat course (ISC) ranged from students in high school through college and beyond, including a professional dancer



Mirle Criste - Photo by Mark Pashayan

from New York and a university theatre instructor. They received instruction in Unarmed, Broadsword, Quarterstaff, and Single Sword during the first half of

the workshop, and Rapier and Dagger, Broadsword and Shield, Smallsword, and Knife for the second half. The Teacher Training Workshop (TTW) candidates served as instructors for the ISC, and led the students through the basics in all eight weapons. Classes met Monday through Friday and consisted of classroom instruction, swashbuckler films shown on the big screen and history lectures/demonstrations, courtesy of the TTW students. Saturday master classes were optional and included classes such as Acting the Fight, Groin

Shots are Funny, and Pool Noodles from an Acting Perspective.

The TTW experience was intense and the schedule fully packed. Led by TTW Coordinator FM Richard Raether, his assistant FM J. David Brimmer, and Curriculum Advisor CT Aaron Anderson,



Shawn Engler and Jeffrey Colangelo - Photo by Mark Pashayan

the TTW began classes two days earlier than the rest of the NSCW with classes in pedagogy, classroom generalship, and the glossary of terms, among other topics.

While half of the candidates started Monday morning as ISC instructors, under the watchful eye of the TTW staff; the other half were undergoing their own heavy class schedule, including choreography classes, tutoring in specific weapons by the



Mirle Criste and Josh Brocki - Photo by Mark Pashayan

TTW staff and Guest FMs, and other stage combat related courses. Evenings involved more class work and feedback/critique sessions for those teaching in the ISC. In the middle of week two, when the ISC rotated to the next four SAFD disciplines, the TTW candidates rotated as well. TTW students who had served as instructors now became the students, and the rest of their classmates stepped into the roles of ISC instructors.

Morale Officers did a lot to keep everyone's spirits up. There was "Crazy Hat Day" in the TTW, as well as regular stories of past TTW survivors sending their best wishes. Students in the ISC and ACW created a variety of musical numbers about the staff, including



Sabrina Jess - Photo by Mark Pashayan

a footwork dance set to Michael Jackson's *Thriller*. During the second weekend of the workshop, a wiffle ball game broke out in the parking lot of the apartment complex and included a large number of the students and staff. Everyone had a great time; including the Harry Potter readers in the bleachers.

By the last night all the students were

One Great Workshop... Two Great Places (continued)



reveling in their success but were also sad to leave their new friends and eight-hour-a-day regimen of stage combat. Classes for the ISC culminated with an afternoon awards ceremony. Students received certificates as well as special awards and prizes from the ISC staff. Many family members and friends attended, and some of them were just as excited by the newly awarded inflatable swords and shoulder sitting parrots as the students were.

Several of the ISC students stayed to watch the completion of the ACW SPTs, which ran throughout the day. Family members, friends, as well as students in other programs at North Carolina School of the Arts (NCSA) attended these performances. The work was very entertaining, and the encouragement shown from the students in the audience demonstrated just how strong a bond this group created.



The closing ACW ceremonies, catered by the NCSA in the Eisenberg Social Hall, were a great deal of fun as well. The evening began with the always popular intern awards, followed by an ACW student presentation which outlined the plot of their new "movie." It told the story of the attempted takeover of NCSA and the admirable actions taken by the NSCW instructors to prevent it, complete with impressions of select members of the staff. The impressions were frighteningly accurate, and were the highlight of the ceremonies.

The official awards handed out were as follows:

Best Female Actor Combatant
Pamela Z. Sears

Best Male Actor Combatant
Roger Casey

Best Scene
Collin Bressie and Jason Perego for *Scapin*

Paddy Crean Award
Angela Bonacasa

The last portion of the evening consisted of a dash for raffle tickets, the final drawing and the words "I call the NSCW/East officially closed." Goodbyes continued long into the night, a fitting end to the intensity and fun of this workshop.

NSCW/West Report

Although considered intimate by past workshop attendance standards, the students at the NSCW/West made up for the low numbers with their enthusiasm and skill. For the first time in SAFD history, a workshop consisting of all "non beginner" level students was assembled.

During the first week of the workshop, the 25 participants were afforded the opportunity to renew their skill proficiency in all eight weapon forms (if they qualified). Regardless of their workshop affiliation, participants were broken into four smaller groups for three days of almost one-on-one training from FM Geof Alm (Quarterstaff and Rapier and Dagger), FM Michael Chin (Sword and Shield and Knife), FM Chuck Coyl (Unarmed and Broadsword) and FM Drew Fracher (Single sword and Smallsword) in preparation for their Skill Proficiency Renewals (SPRs).



On Thursday evening all participants performed their SPRs. The personal training and additional tutoring from CT/FD Scot Mann, CT/FD Ian Rose and CT Ray Rodriguez paid off as everyone, including all five interns (AACs Carlo Riviuccio, Elizabeth Ritchie, Melissa Ruchong, Robert Smith and Matthew Wilson), passed all 104 opportunities. This was a pretty impressive number for group of this size.

The following day, the IACW reassembled into a single group of 19 while the remaining "Lucky Six" made up the AACW. Everyone immediately started work on the Skills Proficiency Tests (SPTs). FM Alm coordinated and taught Smallsword and Single Sword for the IACW. His counterpart FM Fracher taught Quarterstaff for the AACW while FM Coyl taught Knife for both workshops.

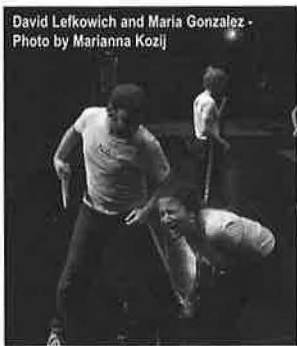


The Maestro, David Boushey arrived to lend his help during the second week. For three days he taught Film Fighting to the IACW, while the AACW students worked on a very modest independent film --complete with a barroom brawl.

Both workshops were also treated to master classes in such diversified topics as Contact Improv (Fracher), Rapier & Cloak (Rose), Gun safety and gun battles (Mann), Real knife fighting (Coyle), Blood (Fracher), Shaolin spear (Chin), Acting The Fight (Fracher), Takedowns (Coyle), Small sword & Ponaird (Alm), Small sword and Single sword fighting techniques (Rodriguez), "Ten-minutes to rehearse" Fights (Alm, Chin, Coyle, and Fracher), Text Analysis (Fracher), Mask work (Mann), Swords & Stairs (Fracher),

One Great Workshop... Two Great Places (continued)

R&D: Tybalt vs. Mercutio (Chin), Single stick / Single sword and Double Stick/Double Sword (Mann), The role of the Fight Captain (Fracher), Rapier & Buckler (Alm), and Follow The Pain (Mann).



David Lefkovich and Maria Gonzalez - Photo by Marianna Kozij

Without a doubt, the highlight of the second week was the surprise birthday celebration thrown for Maestro Boushey. The Maestro was presented with a video entitled *Fight Scenes for Motion Pictures*, which can be found in the Mark Allen catalog; and special thanks go to Cathy Moore in the AACW, who found a David L. Boushey Bobble-Head doll, complete with sweat pants and baseball cap.

Because of the intimate size of the AACW, the six students present were given the opportunity to not only test and renew proficiency in weapons, but also to act, direct, and fight choreograph. FM Coyl even catered specific knife SPT choreography for each of the three knife scenes. The "Lucky Six" truly got their money's worth.

SPT fights were presented at the end of week three. The students from both workshops rocked by recording 68 passes out of 72 test opportunities, or a passing ratio of 94 percent. We were

also treated to musical numbers from *Les Miserables* and *Wicked* as well as a very twisted interpretation of the "morn-ing after" scene from *Romeo and Juliet*.

The closing night ceremonies were a blast. Paul Steger did his balloon mime act, which brought down the house. Marole Officer/Platoon Sgt Moe Rall then led the troops through one last session of "Glossary Terms with Dale." This was followed by the extremely popular intern awards as well as presentations of the official workshop awards.

Best actor in the IACW

Jason Whicker

Best Actress in the IACW

Lisa Kopitsky

Best Scene in the IACW

Lisa Kopitsky and Kalob Martinez for *Juliet and Her Romeo*

Best Actor in the AACW

Nathan Unsworth

Best Actress in the AACW

(Tie) Sarah Pitard and Cathy Moore

Best Scene in the AACW

Adam Critchlow and Sterling Swann
Lonesome West.

This year was also a bit sad as it marked the end of an era. Since 1997, when I was CT Rat Guinn's assistant, Chuck Coyl and I have been present at every NSCW in some capacity. At the end of this year Chuck will step down as President and will not be in the rotation for next year's NSCW. I will truly miss him. In a heart moving presentation FM Coyl awarded his President's Award to

FM Drew Fracher and in an equally tear-jerking moment, Maria Gonzalez was presented the Paddy Crean award. The highlight of the evening, however, was the world premier of "The South Loop Club", a fight extravaganza that the AACW students had worked on. Recognition of Linda McCollum's work as the on site coordinator closed the evening as she was presented with a gift by the Teaching Assistants (TAs), Ray, Ian and Scot.

While it may have been a small workshop, all in all it was a truly fantastic three weeks.

ACW Participants

Luke Aeschleman	Candace Hackett
Jamieson Alcorn	Kirstin Hendrix
Jacqueline Avitable	Sara Hodges
Danette Baker	Jeff Hylden
Matt Beman	Sabrina Jess
Collin Bressie	David McCormick
Roger Casey	Jason Peregoy
Sean Chin	Amie Root
Tom Dewey	Mark Rosenthal
Michael Feldscher	Pam Sears
Pedro Gonzalez	Rick Sheski
Chaya Gordon	David Simmons
Ross Gosla	Trevor Swann
Kelly Grenga	

ISC Participants

Sarah Beckerman	Angelina Grenga
Josh Brocki	Jarrad Henderson
Jeff Colangelo	Rafael Hernandez-
Allison Collins	Roulet
Mirla Criste	Alex Pasyahan
Shawn Ergler	Mike Toperzer
Courtney Flower	Josh Trumm

IACW Participants

Steven James	Marianna Kozij
Anderson	David Lefkovich
David Bunce	Tonya Lynn
Matthew Crider	Lance Martin
Cameron DeVictor	Paul Kalob Martinez
Christopher Elst	Jamie McCoy
John Evenden	James Messenger
Charlton Gavitt	Michael Speck
Maria Gonzalez	David Sterritt
Lisa Kopitsky	Jason Whicker

AACW Participants

Brandon Burk	Sarah Pitard
Adam Critchlow	Sterling Swann
Cathy Moore	Nathan Unsworth



NSCW West - Photo by R. Marsh Starks/JNLV Photo Services

One Great Workshop...

(continued)

Special thanks from Angela and Mike

This was a great first year for the NSCW/East, and I would like to thank all the attendees in the ISC, ACW, and TTW for their hard work and dedication. These workshops wouldn't exist without you. To the TTW Candidates: Congratulations on surviving, regardless of the outcome. You are better teachers now than when you arrived. To the staff: thank you for diving into the workshop with both feet and for giving so much of yourselves to making this beast run. It is appreciated more than you know.

A heartfelt thanks goes to the NCSA Drama Department, particularly Mary Jane Degnan and Teresa Prefatte, for their continuous support and help. I would like to add a special thanks to Mike Mahaffey, for being my sounding board and helping out with the preparation and running of this workshop, and Jacki Blakeney and DC Wright for stepping in as Guest Artists with the NCSA High School Drama Program. Thank you to Mike Chin for acting as my unofficial advisor and answering my many questions. Finally, thank you to my rocking intern staff: Head Intern John Lynch, Tatsuya Aoyagi, Diana Christopher, Dan Granke, Maggie Macdonald, Alaric Toy, and Heidi Wolf. I hope to cross swords with you all again soon.

— Angela

I too would like to thank the many people who made the NSCW/West possible. From the top, I thank Dean Jeff Koep and Department Chairman Chuck O'Connor from the Theatre Department at UNLV for their continued support of the SAFD. I would also like to thank the Chairman of the Dance Department Louis Kavouras and of course The Empress in Residence, Linda McCollum, without whose tireless work there would be no workshop.

I am thankful for my great faculty and staff, Head Intern AAC Elizabeth Ritchie, who served well these past two years and now steps down to pursue other interests, and my other interns AACs Carlo Riviuccio, Melissa Ruchong, Robert Smith and Matthew Wilson. I thank "My Boys", Head Teaching Assistant CT Ray Rodriguez, CT/FD Scot Mann and CT/FD Ian Rose. And, I thank my brothers and colleagues, FMs Geoffrey Alm, Chuck Coyl, Drew Fracher and The Maestro David Boushey.

Finally, on behalf of Angela and myself, we thank all the hard working students at both workshops for making this summer so much fun. See you next time.

— Mike

**Want to attend the next NSCW?
The 2008 workshops have been
announced!**

NSCW-West

**at University of Nevada Las Vegas
Advanced Actor Combatant Workshop /
Intermediate Actor Combatant Workshop
July 7 – 25, 2008**

AACW Cost: \$1900 Full tuition
\$1805 Equity/SAG/AFTRA discount
\$1710 SAFD member discount

IACW Cost: \$1700 Full tuition
\$1615 Equity/SAG/AFTRA discount
\$1530 SAFD member discount

These prices are the "Early Registration Rates" and will apply to those who choose to register prior to Feb 1, 2008. After that date, tuition for the IACW and AACW will increase for full tuitions, with Union / SAFD Membership discounts applied thereafter.

NSCW-East

**at North Carolina School of the Arts
Actor Combatant Workshop /
Introduction to Stage Combat Workshop
July 6 – 25, 2008**

ACW Cost: \$1520
SSC (College tuition): \$1320
SSC (High School tuition): \$1220

**Mark your calendars!
These workshops provide you with
the best opportunities in stage
combat training!**



Report from the Trenches

By Darrell Rushton

It is with great pleasure that I have been charged with the challenge of reporting on the Teacher Training Workshop for 2007. Those of us who attended the workshop experienced the absolute best training the Society has to offer its membership.

In alphabetical order, Aaron Anderson, David Brimmer, and Richard Raether headed up the workshop, with Richard as overall coordinator. Mike Mahaffey acted as morale officer and liaison/coordinator sitting in on nearly every class with us, and helping all of us through the process. Jack Young filled out the ranks of our teachers, adding advice, support and encouragement.

The workshop began with an entire weekend of pedagogical assignments, working lectures on teaching stage combat, and designing a syllabus, led by Aaron Anderson, and classes in warm ups, drills and classroom generalship led by Richard Raether and David Brimmer. The goal of this was to prepare all of us to step into the classroom with the Students of the ISC workshop.

Our Guest Artists included Erik Frederickson, David Woolley and J. Allen Suddeth, all on hand as Teachers of the ACW workshop, but leading us in tutorial sessions, choreography sessions and helping each and every one of us realize our potential as a teacher of Stage Combat. On a daily basis, we had classes with 3-4 Fight Masters in everything from teaching style to learning the martial applications of the glossary of terms, drills, games and great voice and breathing classes from both David Brimmer and Jack Young. Richard Raether personally led all the mentoring and open topic discussions, facilitating any and all problems or questions the group (or individuals) may have had during the process, as well as leading us in the ins and outs of choreographing Skills Proficiency Tests, and generally acting as the calm captain (of a ship crewed by sixteen maniacs with



TTW Candidates - Photo by Mark Pashayan

swords...) a role he never faltered in. Said crew was split into two groups, with everyone partnered for the entire workshop with another candidate. Each pair was responsible for two classes at the ISC workshop, trading off the roles of assistants and teachers, and a history lecture-demonstration on one of the 8 weapons forms recognized by the Society. One set of 8 taught the first week and a half while the other choreographed their SPT tests and learned two others. After the first week and a half, the groups flipped, with the second 8 going into the classroom and the first 8 into tutorial sessions, rehearsing their SPT choreography, and had tutorials and choreography classes. This format allowed everyone to teach, fight, choreograph or demonstrate at least 6 of the 8 weapons during the course of the workshop.

Most of us are still numb, still trying to process the experience, whatever the outcome, and wondering what the next step is for us as we join the ranks of

Certified Teachers of Stage Combat with the Society of American Fight Directors. For me, the best description I can attempt as I unpack my clothing, books, notes, and certificate is this: picture a week of Graduate School every single day led by the best teachers in the business all of whom want nothing more than to make you the best teacher that you can be.

I presume to speak for my fellow classmates, colleagues and the greatest group of people I have ever had the pleasure to work with in my entire life. But if you ever hear the war cry "Bumboo!" look behind you; it's a member of the Teacher Training Class of 2007.





Smallsword Resources

By Michael Mueller

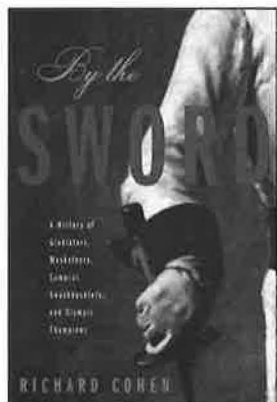
The Cutting Edge is proud to present the next section in our reference material series. This section is the fifth in a growing list of reference material we hope to provide you with in each issue.*

We are structuring 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.

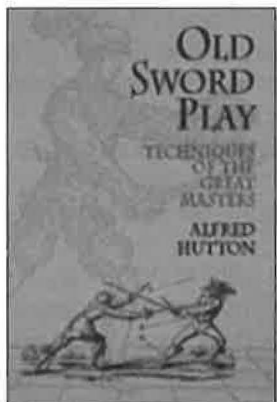
Please let us know your thoughts on these lists. What should be added? Why? What should not be on the list and why? Please email comments, suggestions and thoughts to Michael Mueller at cuttingedge@safd.org.

*Special thanks to Friend Allen Johnson, CT Brian Letraunik, CT/FD Ian Rose, CT Darrell Rushton, CT/FD Nick Sandys CT Paul Steger for their input on this section.

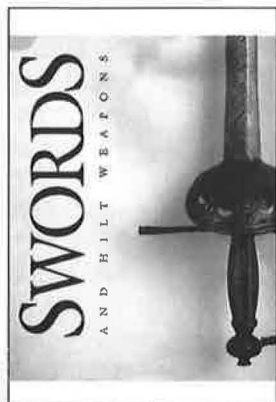
Books



By The Sword
by Richard Cohen



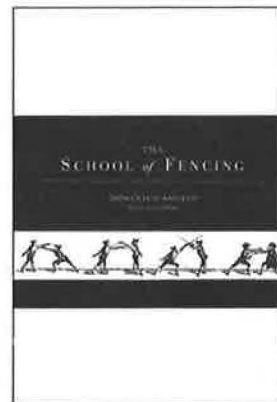
Old Sword Play
by Alfred Hutton



Swords and Hilt Weapons
by Anthony North



New Method of Fencing
by William Hope



The School of Fencing
by Domenico Angelo
ed. Jared Kirby

Film/TV



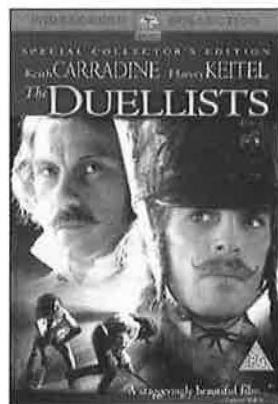
Clarissa



Casanova



Scaramouche



The Duelists



Valmont

NSCW Scholarship Award Winners ...In the Footlight



Sarah Pitárd



Sara Hodges



Kirstin Terese Hendrix

If you're interested in being featured or nominating another member, contact Editor-in-Chief Michael Mueller at cuttingedge@safd.org.

The National Stage Combat Workshop (NSCW) in Las Vegas recently awarded three scholarships to SAFD members to attend the NSCW. The Douglas Fairbanks, Jr. Award, as described on the SAFD website, provides full tuition and housing, while each of the Patrick "Paddy" Crean and Ian McKay Scholarships are in the amount of \$600 each. Scholarship winners AC Sarah Pitárd, Sara Hodges, and Kirstin Terese Hendrix recently talked to Associate Editor Marcus D. Gregio.

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

SARA HODGES: The concepts of stage combat were first presented to me in college and I immediately began looking for more information. A web search quickly resulted in the SAFD website.

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

SARAH PITÁRD: My first teacher, Nick Sandys, was the reason why I wanted to get involved. His class was so different from anything that I had ever done before—and was so much fun—that I decided I wanted to continue studying.

MDG: Why did you become a member?

KIRSTIN TERESE HENDRIX: I would have been silly not to—all the cool stage combat people are [SAFD members]!

MDG: How has involvement in the SAFD benefited your work in the theatre?

SH: The support system I've gained from being involved with the SAFD is invaluable; no matter what my question is (and believe me, they have been many and varied), there is always someone who is more than willing to help me.

SP: It has opened up the theatre world for me. It has helped raise my confidence and improve my movement skills.

MDG: What is your favorite weapon and why?

KTH: Single Sword because I like its style and fluidity.

SH: I'm going to have to go with knife. It's so visceral, and I love the messiness. The impulses that can come from work-

ing with a knife are both disturbing and exciting, and learning how to put them to work in a scene is a great experience.

SP: My favorite weapon is Small Sword. I am French.

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

SH: Good communication, trust, and dedication to excellence. Difficulties in technique, in acting, and in other areas can be overcome if both partners are committed to making the scene as compelling as possible.

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

SP: I love the fight in *Rob Roy*. The difference between the two fighters is immense, but I love the acting going on there.

KTH: I would have to say my favorite film with combat would be *The Court Jester* (check out the end fight with Danny Kaye and Basil Rathbone). I enjoy combat not only as a good workout, but also as a fun activity.

MDG: What is your favorite restaurant in your city and why?

SP: There is a little place here in Chicago called Café Selmarie. It is right in the heart of Lincoln Square. You can sit out on the patio and watch dogs and little kids playing in the fountain outside. You can sit back and bask in the Chicago summer air with your wine and quiche.

KTH: Stella's because the food is great, so are the milkshakes, and they have comic book characters on the walls.

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

SH: I am a voracious reader (my mom taught me early). I think I'd be a pen in the hand of one of my favorite authors (Lewis, Tolkein, Bradbury or Lawhead). I'd love to be the conduit for so many great thoughts!

SP: A pair of shoes. I would be able to travel all over the place.

KTH: I would be Bartholomew "Black Bart" Robert's pirate flag

Scholarship Winners

...In the Footlight *(continued)*

because not only is he my favorite pirate, but what is better than seeing the world from atop a mast?

MDG: What is the one place in the world (or beyond) that you would like to live and why?

SP: I would like to live in Syria. I lived there as a kid for a short while and someday I would love to have a little cottage on the coast of Latakia. It's beautiful there and the weather is amazing.

SH: Probably Ireland. My whole family is descended from Irish stock, and I would love to see where my people came from.

MDG: What is in your pockets right now?

KTH: My L card, cell phone, and mint julep chap stick.

SH: Burt's Bees peppermint oil lip balm. I am addicted.

SP: [laugh] I do not have pockets. I am wearing a dress, as usual.

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

KTH: I have learned that stage combat is one of my most expensive addictions and that it really impresses any interviewer when you say you play with swords. My advice to anyone who wanted to be part of the SAFD would be: do it!

SH: Saturate yourself. Go to workshops. Actively seek out criticism from your instructors. Get connected with the amazing people who make up this society, and stay in touch. Some of the greatest times I've had at workshops have been in conversation late at night with people who have been involved in the SAFD for years. You can learn so much from just listening.

SP: Take as many classes as you can, go to Vegas at least once, and find opportunities to choreograph as much as you can, even if it's a project of your own.

Kirstin Terese Hendrix is a recent graduate of Saint Michael's College in Vermont and is currently pursuing stage combat and life in Chicago, IL.

Sarah Pitárd is a recent graduate from The Theatre School at DePaul University in Chicago. She was best female AC in 2006 and one of two best female AAC in 2007.

Sara Hodges is a graduate of James Madison University in Harrisonburg, VA, and recently fight directed her first show, Michael John LaChiusa's musical, *See What I Wanna See*.

Upcoming

SPTs/SPRs

When: September 1-3, 2007

Where: University of Houston, Houston, TX.

What: SPTs and SPRs as per workshop needs.

CTs: Leraldo AnzanIdua, Mark Guinn, and Jack Young.

Adj.: Brian Byrnes and k. Jenny Jones.

Info: Brian Byrnes - (713) 446-4004

bbyrnes123@yahoo.com

When: December 2007, exact date TBD

Where: Virginia Commonwealth University, Richmond, VA

What: SPT - UA and R&D (*R&D subject to change*)

CT: Robb Hunter

Adj.: David Leong

Info: Robb Hunter - (917) 604-3008

robhunter@preferredarms.com

When: First week of December, 2007

Where: Western Illinois University, Macomb, IL

What: SPT/SPR - BS and S&S

CT: DC Wright

Adj.: TBD

Info: DC Wright - (309) 836-6359

dc-wright@wiu.edu

When: December 10, 2007

Where: Grand Valley State University, Allendale, MI

What: SPT/SPR in UA, KN and SiS

CT: Ian Borden

Adj.: TBD

Info: Ian Borden - (616) 331-8076

bordeni@gvsu.edu

When: December 12, 2007

Where: University of Michigan, Ann Arbor, MI

What: SPT/SPR - UA, QS, and R&D

CT: Erik Fredricksen

Adj.: Chuck Coyl

Info: Erik Fredricksen - hannis@umich.edu

When: December 12, 13, and or 14...still TBA

Where: Columbia College Chicago, Chicago, IL

What: UA, BS and R&D (McFarland)

S&S, KN and SS (Woolley)

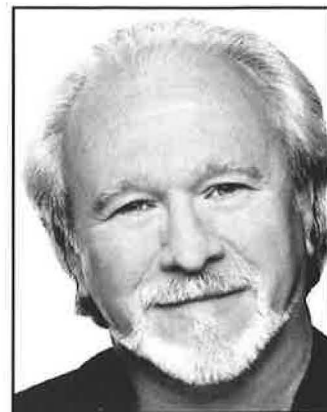
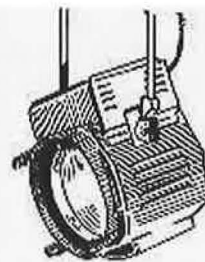
CT: David Woolley and John McFarland

Adj.: TBD

Info: David Woolley - dwoolley@colum.edu



Actor/Combatant Robert Goodwin ...In the Spotlight



If you're interested in being featured or nominating another member, please contact Editor-in-Chief Michael Mueller at cuttingedge@safd.org.

Robert Goodwin has been a sword master, stunt/fight coordinator in film for the past fifteen years, and has been choreographing combat for the stage since 1985. He has forty-five years of Asian martial arts experience and has been studying European martial arts for the last twenty-three years. For film, he has trained actors to fight in the original *Teenage Mutant Ninja Turtles* and has trained Christian Bale for *Batman Begins*. He is sword master to Kristanna Loken, Ron Perlman, and has coordinated fights on stage for Ving Rhames. His theatre credits include Off Broadway's Second Stage, the Utah Shakespearean Festival, the Mark Taper Forum, and Syracuse Stage. He has directed skirmishes for other regional theatres in the USA with such noted directors as Tony Kushner and Harold Scott. Mr. Goodwin has taught at, and choreographed productions for, many universities from New York to Los Angeles. He currently teaches at the American Musical and Dramatic Academy's Los Angeles campus. Associate Editor Marcus D. Gregio talked to Mr. Goodwin for *The Cutting Edge*.

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

BOB: While teaching T'ai Chi at Webster University in St. Louis, MO, Dr. Robin McFarquhar taught a SPT in May of 1984.

MDG: Was that also your first involvement with the SAFD?

BOB: Yes. Maestro David Boushey adjudicated that [1984] SPT and I passed [it] on June 15. I believe it was Unarmed, Quarterstaff, and Rapier and Dagger.

MDG: Why did you eventually become a member?

BOB: To help establish myself as a qualified professional educator, meet other like-minded individuals and have fun. I continued my studies at the 1984 NSCW in Salem, MA, and attended Maestro Joseph Martinez's three week workshop in 1985. Since then I have attended classes with various Fight

Masters and Certified Teachers over the years.

MDG: What is your current SAFD title?

BOB: I am an Actor Combatant. I was out of touch with the SAFD from 1988 to 1992 when the SAFD grandfathered people into the Fight Director and Certified Teacher categories. That was while I was working and teaching in New York.

MDG: Now that you are back in touch, how has the SAFD benefited you in your career?

BOB: Learning the principles of telling a story physically, being able to teach principles of safety and realism have opened doors to me that would not have been possible otherwise. Being a member of an internationally recognized organization and able to network with other fight directors and teachers has allowed me to continue my studies in both Asian and European martial arts. Being taught by some exceptional teachers in the SAFD has been a driving force in my continued studies.

MDG: Within those studies, what is your favorite weapon and why?

BOB: By country (all because of the specific footwork peculiar to each weapon): Chinese swords (the long, low postures [help] to realize Capo Ferro's lunges and transitions from his lunges [while providing] the sensitivity and efficiency of the European small sword), Japanese Katana (the footwork stressed in the Japanese sword system eliminates the need to parry most of the time [so] one learns to move the body efficiently for "one cut, one kill"), Filipino knife or Kali (trains both sides of the body equally and stresses in close fighting techniques using angular footwork), and European small sword (the pinnacle of efficiency with a thrusting weapon).

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

Being taught by some exceptional teachers in the SAFD has been a driving force in my continued studies.

Robert Goodwin...In the Spotlight *(continued)*

BOB: The perfect fight partner is constantly watching, listening, floating, acting, forgiving, intense, adjusting, and above all safe. That person is Payson Burt.

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

BOB: Philippe de Broca's *ON GUARD*. The story was told through combat that was driven by a thirst for knowledge, honor, revenge and respect for a fallen teacher. Without those factors driving the sword we would only see empty gestures. The true duel is a test of wills and the actors in each fight prove that. The Japanese say: the sword is in the man.

MDG: What is your favorite restaurant in your city and why?

BOB: Hop Li, because of the service, fresh seafood and variety of great dishes.

MDG: If you were a fruit, vegetable, or an inanimate object, what would you be and why?

BOB: Petrified wood. Ahhhh, the stories I could tell.

MDG: What are three of your guilty pleasures?

BOB: French red wines, movies, and collecting edged weapons (surprise!).

MDG: What is the one place in the world (or beyond) that you would like to live and why?

BOB: Los Angeles, Calif. Many of my realized dreams and fondest memories came from living in [L.A.], both professionally and personally. Living the characters I was playing when I was a child is satisfying and fun. The theatre and film industry have allowed my creative visions to be realized and challenged.

MDG: Applying those creative visions, and using what you have learned so far on your journey, what advice would you give to someone just becoming interested in the SAFD?

BOB: Listen to your teachers, question your teachers, mimic your teachers. Then, forget some of what your teachers taught you. Find your own voice while standing on your teachers' shoulders.

ers' shoulders. Never stop studying. Whatever your love is, practice everyday.

MDG: What is in your pockets right now?

BOB: My keys, a cell phone, and a tissue.

AC Goodwin teaches film fighting classes at 2238 Purdue Avenue, at Olympic Boulevard, West Los Angeles, Calif., on most Sundays. Most recently, he stunt coordinated "Andrew Jackson's Indian Wars" for the History Channel. He recently finished teaching at the Paddy Crean Workshop in Canada. Mr. Goodwin was also interviewed for, and will appear in, the Twentieth Anniversary re-release of The Princess Bride, and should appear in the movie Little Hercules in 3D as the martial arts teacher; he was also sword master for the film.



On the set of The History Channel's Andrew Jackson's Indian War. From Left to Right: Justin Leeper, Spike Steingasser, Payson Burt, Jeff Lewis and Goodwin. Photo by Jim Lindsey.

Listen to your teachers, question your teachers, mimic your teachers. Then, forget some of what your teachers taught you. Find your own voice while standing on your teachers' shoulders. Never stop studying. Whatever your love is, practice everyday.

Regional Reports

North West Region

Alaska,
Oregon,
Washington



By **Jonathan
Cole**

NWRegRep@safd.org

Region news:

Some of you may be curious about why you didn't hear anything about the Oregon Knockout this May. That's because it's been moved! The coordinators (AAC Ted deChatelet and I) had to cancel this May due to a last minute venue conflict, but rest assured: the Oregon Knockout will be happening this fall, and will be held in Portland! Stay tuned: info will be coming in August. In the meantime, I encourage the membership to take advantage of all the training opportunities in our region (particularly in the Seattle area!) There are a lot of workshops and master classes being offered. We also have two candidates in the upcoming TTW from our region: things are picking up steam in the Pacific North West!

FM Geoffrey Alm completed his teaching duties at the University of Washington, Cornish College of the Arts, the University Of Puget Sound, and Freehold Theatre Lab, with all four culminating in SPTs. He also held an independent Sword and Shield class as well. He did a little work on the Intiman Theatre's production of *Skin of Our Teeth* and coordinated the IACW at the NSCW west. Geoff also fight directed Village Theatre's productions of *The Who's Tommy* and a new musical called *Terrazin*. The summer ended with him teaching for Seattle Children's Young Actor Institute, and staging fights for *Twelfth Night* at Seattle Rep.

AC Molly G. Boettcher has been working the past few months to further her stage combat skills. She started the year off attending the IOSF Paddy Crean

Workshop in Banff Canada. There she had the great privilege to work with fellow combatants from all over the world as well as a few neighbors from the states. Upon her return she worked as fight captain for *Titus Andronicus* and helped coordinate with AAC Heidi Wolf the second The Fights of Spring, a movement and stage combat workshop co-sponsored by the UW and Macha Monkey Productions. "Watching the workshop come to life through the students and teachers, and having recently been a student myself, my love for this art form was renewed yet again." She said. "I am constantly reminded of one of FM Geoffrey Alm's favorite phrases; 'you never stop being a student.'"

CT Bob Borwick has just completed performing in Taproot Theatre Company's production of *Seven Keys to Bald Pate*. He had to leave a week early to attend the birth of his and wife Kelly's first child, Lyella Kate Borwick. More fight stuff will come later, if he can get away from pure beauty!

AC Casey D. Brown has been busy in 2007. In January, he attended the IOSF Paddy Crean Art of the Sword Workshop in Banff, Canada, where he met fellow combatants from all over the world. The workshop offered classes ranging from Paddy Crean smallsword to Bartitsu to Rock Paper Scissors Kung Fu. Casey took full advantage of it all. Upon his return, he continued assisting FM Geof Alm with his classes at Cornish College for the Arts in Unarmed, Rapier and Dagger and Broadsword. In the spring, Casey attended the Fights of Spring 2007 workshop, which was a rousing success, offering classes in trapeze, fighting in costume and waltzing! Later, he portrayed Count De Nolli in *Enrico IV* and also served as Fight Captain under FD Robert MacDougall. Finally, he taught children's theater this summer at Studio-East in Kirkland, and is looking forward to continuing his training for whatever lies ahead.

AAC Jonathan Cole attended the TTW in July at NCSA, and is gearing up to teach a stage combat course in Unarmed

and Single Sword at Willamette University in the fall. Jon recently choreographed violence for a new musical, *O Pioneers!*, and did gun consultation for Hood River High School. He also was awarded his first degree black belt in Danzan Ryu Jujitsu at the Salem Budokai (www.salembudokai.com) this March. He recently co-taught Aikido at Willamette University, and coordinated and taught in self defense seminars for the university and community. He will co-coordinate (along with AAC Ted deChatelet) the Oregon Knockout this fall and will continue to teach Stage Combat, Directing and Theatre History at Willamette University in Salem, Ore., where he stands for tenure in the fall.

AAC Ted deChatelet attended the TTW this summer in NC. He choreographed fights for *Henry V* this past year at Western Oregon University and will adapt, direct and choreograph *The Three Musketeers* at WOU next season. He will also co-coordinate (along with AAC Jonathan Cole) the Oregon Knockout this fall. As your AC/AAC/Friend Representative, Ted attended his first Governing Body meeting in May and greatly appreciates all those who shared their opinions on the "State of the SAFD." Keep 'em coming! tedechatelet@yahoo.com.

Friend Christopher DuVal is in the middle of a season at the Oregon Shakespeare Festival, playing Yepikhodov in *The Cherry Orchard* and Trinculo in *The Tempest*, as well as serving as fight captain for *Romeo and Juliet*. He has also been busy teaching stage combat workshops and fight directing at a variety of venues in the area. In late June, Chris assisted CT/FD Gregory Hoffman in a two-week Dueling Arts International Workshop hosted at Southern Oregon University. He is currently preparing to go on an Oregon Shakespeare Festival ocean cruise in November to Panama where he will be on board acting, fighting, and teaching.

AAC Kevin Inouye just wrapped fight choreography for *Capitol Hill High 4: Seeing Red, the Final Period* at Capitol

Regional Reports (continued)

Hill Arts Center, and is in the midst of work on the Indie film *ManCrush*, for which he's orchestrating and acting in a mixed martial arts tournament scene. Other recent choreography gigs include *Peter Pan* in Bellingham and *Amadeus* at Lakewood Playhouse. He taught stage combat with Youth Theatre Northwest again this summer and is working the Renaissance Faire. Prop rentals are going strong! Kevin has also started an active Stage Combat and Film Fights industry blog at www.blog.myspace.com/fightdesigner. He is always happy to have more people join in the conversation.

AC Adam Noble accepted a professorship in acting and movement in Indiana University's MFA program for the fall. Before he leaves the Pacific Northwest, however, he will be teaching movement workshops at Central Washington University and the University of Washington. Adam recently starred in a visceral music video by local Seattle band, Key Note Speaker, due out on iTunes later this year. Adam would like to congratulate all the candidates in this year's TTW, adding: "Gambate kurosai!"

AAC Heidi Wolf recently organized a Smallsword master class taught by visiting FM Drew Fracher and a series of renewal classes taught by FM Geof Alm. She attended a workshop in June 2007 produced by the Dynamic Presence Project (AC Adam Noble and his wife Melissa), which focused on Suzuki, trapeze, and other movement forms. In July she served as an Intern at the NSCW East.

Pacific West Region

Arizona, California,
Hawaii,
Nevada



**By Robert
Hamilton**
PWRegRep@safd.org

AAC Lacy Altwine has had a busy

spring/summer so far. She is still teaching stage combat at the Academy of Musical & Dramatic Arts in LA. This spring she assisted CT/FD Payson Burt with SPT classes in Unarmed and Rapier & Dagger and co-assisted his Smallsword SPT alongside AAC Robert Hamilton. In addition to her teaching schedule, she also found time to work on a History Channel documentary about Andrew Jackson in which stunt coordinator Robert Goodwin had her take a spectacular gunshot to the chest. In March, she and CT/FD Mike Mahaffey traveled to Cincinnati for the first time to teach at the March Madness Workshop. And lastly, Lacy attended the 2007 Teacher Training Workshop.

CT/FD Dexter Fidler is currently working on fights for Sacramento Shakespeare Festival's Japanese-style *Macbeth*, and will be teaching Rapier again for San Francisco Ballet School. He will also be returning to teach another Stage Combat and Safety workshop for Kaiser Permanente's acting company. Upcoming projects include choreographing swordfights for *Peter Pan* and writing and directing world premieres of *Turk & Runt* and *How I Became A Pirate* at Peninsula Youth Theatre, where he is Artistic Director.

AC Durand Garcia, who founded Fight Action Associates this past year after almost ten years of directing fights in the San Francisco Bay Area, is finishing a year in which he choreographed fights for the short film *Bully*, a brawl for Shady Shakespeare Co.'s *Taming of the Shrew*, comedic violence for African-American Shakespeare's ...*Shrew*, and fights for Dragon Productions Theatre Co.'s *North Shore Fish*. He also worked on Teatro Didactico Popular's *Hipolito - Ready Aim Fire*, Danse Lumiere's *The Fifth Book of Peace* based on the book of the same name by Maxine Hong Kingston, knife fights for Palo Alto High School's *Romeo and Juliet*, wolf fights for Pinole Valley High Schools *Beauty and the Beast*, and he is slated to choreograph fights for Hillbarn Theatre Co.'s *Man of La Mancha* and *I Hate Hamlet*. He attended A. C. Weary and FM/FD, J. Allen Suddeth's

2006 Action Film Workshop and CT/FD, Gregory Hoffman's Dueling Arts International Winter Workshop in Las Vegas. Teaching credits include stage combat for youth in the African-American Cultural Complex's summer program in the Western Addition of San Francisco and the Academy of Art University's Department of Motion Pictures and Television where he taught Unarmed and Single Rapier. In the fall semester, as faculty, he is looking forward to teaching an additional course in Broadsword and Rapier and Dagger. Durand is a licensed armourer by the ATF and holds an entertainment fire arms permit from the DOJ.

AAC Robert Hamilton is still the head of the Stage Combat Department at the Academy of Musical & Dramatic Arts in LA and was recently nominated the acting Secretary for the Los Angeles Fight Academy. Robert assisted **CT/FD Mike Mahaffey** this spring with SPT classes in Unarmed and Rapier & Dagger, and co-assisted **CT/FD Payson Burt** with his Smallsword SPT alongside **AAC Lacy Altwine**. In addition, he also attended the Winter Wonderland Workshop in Chicago and the 2007 Teacher Training Workshop in North Carolina.

AC Brian Herndon choreographed the fights for the San Francisco School's production of *Romeo & Juliet* and performed FM Richard Lane's choreography in Marin Theatre Company's production of *The Good German*. He will resume teaching stage combat for Odyssey Middle School and Solano College this fall.

AC Jeff M. Lewis has had a busy 2007 thus far. He starred in the play *Crazy Eights* and the world premiere of *Weedwacker*, a musical with Circus Theatricals. In addition, he choreographed *Hamlet* for Hollywood Repertory Theater and another *Hamlet* for Ethos Theater Co, where he played Orcino in their production of *Twelfth Night*. Jeff also starred in the film *Goat Brothers*, based on the novel, directed by Brett Fallentine and stunt coordinated a *Rockstar* commercial. Currently, he is choreographing *Saint Joan* for the Charlens Company and will be playing Richmond and chore-

Regional Reports (continued)

ographing *Richard III* for "Shakespeare in the Park" in Los Angeles. Jeff was also named Show Captain for the *Zorro Stunt Show* at Universal Studios Hollywood. The month of May marked the grand opening of Jeff's new stage combat/workout weekly class held in North Hollywood. The class cycles monthly, focusing on a different area of stage combat each month; June is Quarterstaff, July is Single Sword, etc. Jeff's film company, DeepEnd Productions, has begun pre-production of their latest feature film, *Space Ninjas From Outer Space*. Their last film, *Flying Naked*, is currently running in seven film festivals internationally and the "Short Film Corner - Festival de Cannes."

AAC Andrea Robertson, Associate Instructor with Dueling Arts International, formed her own Phoenix based company Fight Call, LLC (www.fightcall.com) for fight direction and education. She choreographed several independent movies including one where she played a "bad guy." Andrea also played Gwendolyn in *The Importance of Being Ernest*, is directing a production of *The Nerd* at the Peoria Center for the Performing Arts and has been enjoying a break from teaching theatre and film at Phoenix College.

AAC Travis Sims spent his summer teaching and choreographing for the Young Actors Workshop and their production of *Robin Hood* in Oakland, Calif. Travis is starting his second year as resident fight director for Brand New Theatre at the University of Southern California. As of August, Travis will also be the resident fight director for the East L.A. Classic Theatre, choreographing their touring productions of *Much Ado About Nothing* and *Romeo & Juliet* under the artistic direction of *Ugly Betty's* Tony Plana.

AC Alaric Toy wrote the recent three-part article series "East Meets West" for *The Cutting Edge* with Gia Mora. It discussed how traditional Chinese medicine can be an alternative choice for keeping the actor healthy and injury-free. This summer he will be an Intern at the NSCW East, serving as one of the First Aid Officers.

South West Region

Arkansas, Louisiana,
New Mexico, Oklahoma,
Texas



**By Ann
Candler Harlan**
SWRegRep@safd.org

FM Brian Byrnes' projects this summer include working as a Guest Artist, teaching Theatre Movement with the Alley Theatre's "Young Performers Studio" as well as Stages Repertory Theatre's "Young Actors Conservatory", directing a play for the Children's Theatre Festival in Houston and serving as Fight Director for the Houston Shakespeare Festival's production of *Romeo & Juliet*. This fall and into next spring, he'll be coordinating and teaching at The Texas Intensive Stage Combat Workshop & Fight Directors Forum on Labor Day Weekend, Directing a play for Stages Repertory Theatre in the fall, and Fight Directing on several Houston Grand Opera 2007-2008 productions including *A Masked Ball*, *The Abduction from the Seraglio* and *Billy Budd*.

This spring, **Friend Lloyd Caldwell** taught Red-Nose Clowning and Commedia at Oklahoma State University and CT Michelle Ladd was brought in to adjudicate the BFA Commedia/Clown ensemble. Lloyd has done stunts for the independent film *Unsolved*, shot this summer in Oklahoma City with Lance McFarland as Director, as well as taught in Wales for the BADC workshop and a firearms class for RC-Anne in London. He's working on an article for *The Fight Master*, and will host Rachel Brown-Williams, a certified instructor for BADC who teaches for the Central School in London, in the fall and FD Tony Wolf in January. These amazing international teachers will both teach master workshops for Oklahoma State University.

AAC Matthew Ellis just finished his second year as Assistant Professor of

Movement and Acting at the University of Oklahoma. This past year Matthew directed *The Crucible* and was Fight Director for *The Doctor in Spite of Himself*, *The Precious Young Maidens* and *The Beauty Queen of Leenane*. This summer he was the Fight Director at Oklahoma Shakespeare in the Park for their production of *Cyrano de Bergerac*, and attended the 2007 SAFD Teacher Training Workshop.

Over the course of the spring months **AC Ann Candler Harlan** designed costumes in the Houston area, performed in a premiere of *Traffic In Women, Part II* at the University of St. Thomas and choreographed fights for Upstage Theater's *Sherlock Homes: The Final Adventure*. Her summer projects included fight choreography for the opera, *The Face On The Barroom Floor*, with the Texas Lyric Theater, a children's theater version of *Treasure Island* for StageLeft Productions and serving as Sponsor and Coordinator for the Fight Directors Forum as well as the Texas Intensive Stage Combat Workshop.

Friend Alan Hutton was the principle fight choreographer for *Excalibur Fantasy* this past spring and served as fight choreographer for the Texas Renaissance Festival's 2007 season. He gave historical arms demonstrations and created the fireworks display that closed the festival every night.

Friend Bill Riddle organized classes for DFW (Dallas/Fort Worth) - Stagefight to study with CT Bill Lengfelder over the last year. The group received Skills Proficiency Testing in Single Sword and Unarmed with FM Brian Byrnes adjudicating. Riddle has also continued to serve as the Fight Director of the Scarborough Renaissance Festival (a.k.a. Scarborough Faire) and created two "Living Chess Match" shows for the festival this year.



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

The 4th Annual FIGHT DIRECTORS FORUM and the TEXAS INTENSIVE STAGE COMBAT WORKSHOP 2007

A Regional event Sanctioned by the Society of American Fight Directors

The Fight Directors Forum

7:00-9:00pm Friday, August 31st, 2007

Start the weekend off with a unique opportunity to gain a better understanding of this important aspect of performance.

"A special seminar in fundamental principles of stage fighting from a fight director's point of view". This event is open to the public and free to workshop participants.



The Texas Intensive

9:00am-6:30pm Saturday and Sunday

September 1st & 2nd, 2007

Applying performance principles of stage combat in a variety of classes for the beginner and the advanced level actor/fighter.

Skills Proficiency Renewals (SPR) offered on Monday, Sept. 3rd, based on interest. Additional fees apply.



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Leraldo Anzaldúa (CT)
Brian Byrnes (CT/FD/FM)
Mark Guinn (CT)
k. Jenny Jones (CT/FD/FM)
Jack Young (CT/FD)
additional staff TBA

Location: University of Houston, School of Theater & Dance; Cullen at Elgin Drive, Houston, Texas

Fees: Texas Intensive **\$175.00** (for both days) PRICE INCLUDES A T-SHIRT, BREAKFAST, LUNCH AND SNACKS BOTH DAYS!!

10% discounts available (for a reduced fee of \$157.50) for - S.A.F.D. members - or - groups of six or more! Only one discount per participant accepted. Send a copy of current S.A.F.D. membership card - or - send your group's registration forms together to qualify for a discount.

Send registration fees with your complete contact information to: Judy Frow's Show Business 5041 Nina Lee Lane, Houston, TX 77092
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Send inquiries to Ann C. Harlan, sponsor, via SWRegRep@safd.org or call 713-952-4867

Upcoming Workshops

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The 7th Annual Philadelphia Stage Combat Workshop

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Your tuition includes continental breakfast, cheesesteak lunch and 8 classes. Recerts are available on Oct. 5th

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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.

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...

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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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Current Skills Proficiency Test Results (Please list most recent SPT for each weapon)

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Quarterstaff			
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Single Sword			
Smallsword			
Sword & Shield			
Unarmed			

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

Call for SAFD Historical Information

The Cutting Edge is seeking additional historical information on the Society of American Fight Directors (SAFD). In honor of the SAFD's 30th anniversary, we are looking to update the website and establish a more concrete system of record keeping to preserve the legacy that was started by our founders.

We are looking for the following:

1. Photos from past SAFD events with captions;
 - Please send photos as jpg, tif, or eps files.
 - We accept black & white as well as color photos.
 - 300 dpi is preferred, but contact us if you are having problems.
 - Please include name of photographer, subjects names and membership levels.
2. Lists of attendees for any and all SAFD sanctioned events.
3. Detailed examples of how the SAFD has assisted you as an artist, an educator, and/or choreographer.

Please send submissions and any questions to our email, cuttingedge@safd.org. This is a tremendous opportunity to share your favorite memories and inspire new generations of members. We hope that you will find the time to take advantage of this opportunity.

Definition

Pronation

Main Entry: **pro•na•tion**

Pronunciation: proh-ney-shuh n

Function: *noun*

- 1 : rotation of the hand or forearm so that the surface of the palm is facing downward or toward the back (opposed to *supination*)
- 2 : a comparable motion of the foot consisting of abduction followed by eversion
- 3 : the position assumed as the result of this rotation
- 4 : any similar motion of the limbs or feet of animals

SAFD Definition: The position of the hand where the palm is turned down, nails of the sword-hand facing the floor.

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**Submissions for the
January/February
issue are due
November 1st!**



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