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The Society of American Fight Directors

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The Cutting Edge, March/April 2008, Vol. 18 Issue 2

The Society of American Fight Directors

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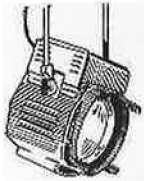
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The Cutting Edge



CT/FD Geoffrey "Jefe" Kent ...In the Spotlight



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

CT/FD Geoffrey "Jefe" Kent is the SAFD's newly-elected President. He has taught throughout the United States and hosts the annual Rumble in the Rockies in Colorado, where he resides. CT/FD Kent currently teaches at the National Theatre Conservatory and with the University of Denver. He is an accomplished actor whose recent credentials include a string of performances with the Colorado Shakespeare Festival where he has also worked as Fight Director for numerous productions. While his new SAFD position will require him to have greater visibility, he is well-known to many in the organization who have had the honor of being instructed by him at the Paddy Crean International Stage Combat Workshop in Canada, at the National Stage Combat Workshops in Las Vegas, or at one of the many regional workshops in places such as Chicago, Seattle, and Manhattan. Associate Editor Marcus D. Gregio recently had the great pleasure of talking with President Kent for *The Cutting Edge*.

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

GK: My first stage combat workshop was a "Fighting for Film" class taught by FM David Boushey. I had a blast and I did so many head reactions [that] I couldn't move the next day. He promoted the SAFD, the importance of stage combat training to an actor, and the national workshops.



Geoffrey sings as Montano in Othello. Photo by Eric Laurits (www.ericlaurits.com).

MDG: How did you first get involved with the SAFD and why did you become a member?

GK: My first SPT was Unarmed, Rapier & Dagger, and Broadsword back when we did them all at once. Our scene was self-written and had something to do with a choreographer fighting with an actor.

MDG: It sounds like you have rather fond memories of that scene. I would like to see the recording of it.

GK: Those tapes have been burned! I was hit in the hand twice with a rapier and FM Boushey [who was adjudicating] had us start over twice. Not sure how I passed that one. I joined the SAFD in 1993 at that test. I collected the rest of the weapon disciplines (6 at the time), went to the Winter Wonderland Workshop in December of 1996, the AACW in Vegas in 1997, and I was hooked.

MDG: As FM Boushey did in that first workshop, all members of the

Governing Body have a responsibility to increase awareness about what the SAFD is and promote the importance in what it does. Part of increasing awareness, as you know being the only CT/FD in your area, is reaching those in remote areas. What ideas do you have to reach more of the remote areas of the country as the SAFD expands?

GK: Regional workshops are growing and that is a great place to get a taste for what the SAFD does well. I want to see more. Some universities and cities are experimenting with the intensive SPT (a complete test in one week). As these succeed, hopefully we will see more CT's traveling to teach them and more theatre companies and universities scheduling [to have] them.

MDG: What do you think is the biggest problem that the SAFD faces?



Geoffrey parries an attack before the final kill. Photo not credited.

continued on page 6



The pen is mightier
than the sword . . .

Michael Mueller, Editor-in-Chief

My resolution to embrace the present in 2008 has brought me to the realization that simplicity can be the most efficient way of achieving this goal. Though the currents of change and chaos continue to swirl around me, creating a gyratory haze of thought and emotion, I have found myself extremely calm in the eye of this personal hurricane. Months before the New Year my focus was on running after every opportunity, exploring all aspects of each new challenge, and trying to solve all the troubles that came my way. This caused tremendous amounts of stress with very little satisfaction from my accomplishments. By adding simplicity as a factor to the carpe diem equation I am finding that it is actually possible to accomplish more with less energy.

This is not a new concept by any means, but in our hectic world it seems more and more important to remind ourselves of the benefits of simplification. My awareness of creating a calm and efficient way of thinking was physicalized recently when I attended the Winter Wonderland Workshop in Chicago this past January. During those three days I was reminded of how efficient simplicity can be when combined with grace and agility.

FM J. Allen Suddeth brought this to the forefront of my consciousness in his class on Paddy Crean's Hollywood Single Sword work. Mr. Suddeth's emphasis on simple movements building to a dynamic fight arrangement was amazing. By the time the group showed their work for the class, a very exciting and rhythmic sequence had been created using only simple phrases. Each new phrase held little pressure since the movements were so basic, but the challenge came from establishing the rhythm and flow necessary in achieving a grace that comes with both practice and patience. Mr. Suddeth's demonstrations and teaching were great examples of this poise in action and his encouragement added not only to the enjoyment of the learning process but also to the overall feeling of accomplishment.

Over the last few months *The Cutting Edge* has also been working toward a graceful transition toward simplification. Gregg Lloyd, our Workshop Editor, will be shifting his focus toward his tenure review at Christopher Newport University and John Tovar will be working toward improving the SAFD as our new Vice-President. We look forward to hearing about all their hard work and wonderful achievements. For the moment, Darrell Rushton and I will be handling workshop correspondences, reports, and ads while Marcus D. Gregio will train with John over the next couple issues to take over as our new Layout Editor. We are very thankful for both John and Gregg's contributions and anticipate that this simplification will actually help us to grow even more.

As for my journey with a pregnant wife, a new job, and recent move back to Boise, Idaho; I find that riding the currents of change and transition rather than working to be in one place or another has left me feeling more at ease than I would have previously thought. With very little planning over the last few months I have actually found many wonderful things happening that I could never have planned for six months ago. Enjoying each day of my wife's pregnancy, being able to attend an SAFD workshop, reclaiming my Actor Combatant status, obtaining acting/teaching employment have all lead to a renewed sense of purpose while bringing about more inspiration toward not only the SAFD but my overall wellbeing. There may be something to this "living for the moment" stuff. I'll keep you posted. Until next time I remain . . .

Enjoying the highs and lows that come my way.

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 2008: | November 1, 2007 |
| March/April 2008: | January 1, 2008 |
| May/June 2008: | March 1, 2008 |
| July/August 2008: | May 1, 2008 |
| September/October 2008: | July 1, 2008 |
| November/December 2008: | September 1, 2008 |

Regional Report Schedule and Deadlines:

- Jan./Feb., July/Aug. Editions include Int'l, SE, EC, NE**
(deadlines Oct. 15 and Apr. 15 respectively)
- Mar./Apr., Sept./Oct. Editions include PacWest, NW, SW**
(deadlines Dec. 15 and June 15 respectively)
- May/June, Nov./Dec. Editions include MA, RM, GL**
(deadlines Feb. 15 and Aug. 15 respectively)

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| | |
|--|--------------------|
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| Associate Editor-Footlights/Spotlights | Marcus D. Gregio |
| Associate Editor-Regional Reports: | Darrell S. Rushton |
| Advisor/Editor-Layout: | John Tovar |
| Advisor: | Willie Meybohm |

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



... From the Governing Body

Willie Meybohm, Secretary

NSCW Scholarships Now Available

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

In 2008, we will also be offering The Patrick "Paddy" Crean Memorial Scholarship to honor the memory of a great teacher, friend and inspiration to the SAFD and the art of stage combat. This scholarship will provide a significant tuition discount for the recipient at the Actor Combatant Workshop (ACW), the Intermediate Actor Combatant Workshop (IACW) or the Advanced Actor Combatant Workshop (AACW).

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

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

To apply for a scholarship, please download a copy from the SAFD website. All requested items must be included in one packet (no partial applications, please), and received no later than the March 1, 2008 deadline in order to be considered. Incomplete, partial or late applications will not be reviewed.

Please be aware that this application process will include two scholarships this year, and not being selected for the Fairbanks Scholarship automatically makes you eligible for the Paddy scholarship. Information regarding the registration and application process for the 2008 ACW, IACW and AACW will be available in at www.safd.org. Please keep checking the website for the most up to date information on all National Stage Combat Workshops.

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



Just My Opinion

John Tovar, Vice President

In the nine years I have been involved with the SAFD, I have been fortunate enough to meet some wonderful people. If someone had asked me nine years ago if I would be where I am today I would have said, "Not a chance in hell." Life is funny that way. Something comes along to make you re-evaluate and make different choices. I wouldn't trade my choices for anything in the world because it has given me the opportunity to become involved with an organization I feel incredibly passionate about.

In talking with many of the people I have met thus far, I have found one common element: People love to complain. I am one of them. I love to sit around, perhaps over a frothy beverage of some kind, and talk about the problems with everything. When it comes to talking about problems, it's like the old saying: "Everyone wants to come to the party, but no one wants to clean up." I get tired of people who complain about an organization they say they love so much, but won't do anything to help make it better. No one needs to have the answers; it is simply important to say "I'd love to help" and then follow through with the declaration when someone accepts the offer. In order for a volunteer organization to thrive, it has to rely on its members to step up and be willing to work. Volunteering involves doing work and expecting nothing in return but the satisfaction of helping.

If this is an organization you love, what will you do to help it grow? Tell your member representatives about things you don't like so they can do their job of representing you. Offer to work on the publications. If you have talents in art, offer to design images for publicity. If you have talents with computers, offer to help with the website or data entry. Offer to do whatever you can to help make the SAFD a better organization. I'll bet if you offer assistance, a number of people will take you up on it.

I look at the SAFD and I see a wonderful organization; an organization on the forefront of the industry; an organization that has potential to be so much more. This can only happen if you, the membership, volunteer to help it grow. It doesn't take much. Try it, you might actually like it.

That's just my opinion.

A Call for NSCW Coordinators for 2009

The SAFD is soliciting applications for NSCW coordinators for 2009. All applicants must be an SAFD member in good standing.

NSCW East Coordinator*

A candidate for NSCW East Coordinator must be organized, focused, and able to multitask exceptionally well. Responsibilities will include (among many others) scheduling, making housing arrangements, creating advertising copy, creating budgets, working with SAFD Governing Body, and maintaining a current Operations Manual. Excellent communication skills are vital, as this position requires the ability to work with and abide by the needs and rules of multiple sponsoring organizations. A candidate must possess exceptional managerial skills, as well as the ability to adjust quickly and easily to constantly changing work environments. The Coordinator is also the official face of the SAFD and NCSA to staff and students as well as all other interested parties, so a candidate must be a good leader, and possess self-assurance, poise, and the ability to perform under pressure.

NSCW West Coordinator*

A candidate for NSCW West Coordinator must be organized, focused, and able to multitask exceptionally well. Responsibilities will include (among many others) scheduling, creating advertising copy, creating budgets, working with SAFD Governing Body, and maintaining a current Operations Manual. Excellent communication skills are vital, as this position requires the ability to work with and abide by the needs and rules of multiple sponsoring organizations. A candidate must possess exceptional managerial skills, as well as the ability to adjust quickly and easily to constantly changing work environments. They must also act as liaison between the SAFD and the University of Nevada, Las Vegas, so a candidate must be a good leader, and possess self-assurance, poise, and the ability to perform under pressure.

* If selected, applicant will need to be available to travel in July for on-site training. Some duties will start immediately upon completion of the 2008 NSCW.

Both are paid positions with onsite responsibilities and intermittent annual work. To apply please submit the following:

- A letter of intent stressing past coordinator experience
- Current CV
- Letter of reference(s) from an organization(s) or person(s) supporting your coordinator abilities

Deadline for applications is March 31, 2008. If you are interested in applying, please send the above materials via email or snail mail to:

Geoffrey Kent, SAFD President

president@safd.org

3047 West 47th Ave, #512

Denver, CO 80211

A Call for Applications for Teaching Assistants and Interns at the NSCW Workshops

The SAFD will be running two National Stage Combat Workshops in July of 2008. A full Teaching Assistant and Intern staff will be required for both locations.

NSCW East:

Workshops: Actor Combatant Workshop and Introduction to Stage Combat

Location: North Carolina School of the Arts in Winston-Salem, NC

Dates: July 6 to July 25. All faculty and staff members are required to be on site from July 5 through the evening of July 25.

Positions Available: Four Teaching Assistants and Five Interns

Contact: NSCW East Coordinator Angela Bonacasa at goodhouse@hotplate.us

NSCW West:

Workshops: Intermediate Actor Combatant Workshop and Advanced Actor Combatant Workshop

Location: University of Nevada, Las Vegas in Las Vegas, NV

Dates: July 7 to July 25. All faculty and staff members will be required to be on site from July 5 through July 26.

Positions Available: Two Teaching Assistants and Four Interns

Contact: NSCW West Coordinator FM Mike Chin at mikechin@thestagecombat.com

A Call for Applications for Teaching Assistants and Interns at the NSCW Workshops *(continued)*

Teaching Assistants:

Teaching Assistants will be chosen from the ranks of current SAFD Certified Teachers and Fight Directors, and will receive salary compensation, per diem, housing and travel reimbursement. The exact figures will be determined by enrollment.

NSCW West: If selected, you will be asked to assist wherever needed, and possibly teach a three to four day master class in a non testing weapon for the IACW.

NSCW East: If selected, you will be asked to assist in the ACW, and one or more of the following: (1) teach master classes or a series of classes in a non testing weapon for the ACW or ISC, (2) seven 90 minute classes in any of the eight SAFD disciplines in the ISC (3) Broadsword or Single Sword in the NCSA Drama High School Program.

Interns:

Interns will be chosen from the ranks of current SAFD Actor Combatants and Advanced Actor Combatants. Priority for the available Intern positions will be given to SAFD members holding Advanced Actor/Combatant status. In the event that there are not enough applicants who meet this qualification, then choices will be based upon the highest degree of skill proficiency.

Interns will receive housing and a small stipend.

To Apply for a Teaching Assistant Position:

Please submit a letter of intent outlining the following:

- Previous NSCW experience
- Any previous Regional Workshop experience
- Your contact information
- Whether you would prefer to serve on the NSCW East or West staff. If you do have a preference, it will be taken into consideration. Please note, however, that there is no guarantee of preference, and you will be assigned based on the needs of the workshops. If you do not indicate a preference, it will be assumed that you are willing to serve at either location

Unlike previous years, no additional information is required to apply.

To apply for an Intern Position:

Please submit the following materials and information:

- Letter of Intent outlining whether you would prefer to serve on the NSCW East or West staff. If you do have a preference, it will be taken into consideration. Please note, however, that there is no guarantee of preference, and you will be assigned based on the needs of the workshops. If you do not indicate a preference, it will be assumed that you are willing to serve at either location
- If you have computer/word processing skills
- If you have a car you would be willing to use for SAFD business/transportation (you will be reimbursed for gas once on campus)
- If you have technical theatre skills (lighting, sound, etc.)
- Proof of paid up dues
- Proof of valid Advanced Actor/Combatant Status (if applicable)
- Picture and acting resume
- Stage combat resume
- Letter of recommendation from one of the following: Fight Master, Fight Director, Certified Teacher

Applications for all positions may be submitted by email or by snail mail.

To apply by email (preferred), please send your application in Word, PDF, or image file format (.jpg , .tiff, .gif., etc) to SAFD President Geoffrey Kent at: president@safd.org

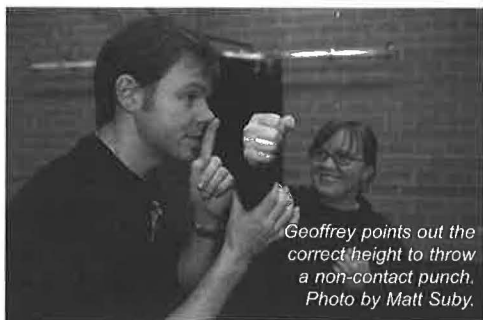
To apply by snail mail, please send your application to:

NSCW Staffing Committee
c/o Geoffrey Kent
3047 W. 47th Avenue
Unit #512
Denver, CO 80211

The deadline for all applications is March 31, 2007. Applicants will be notified of staffing decisions no later than April 15, 2007, and those chosen must accept or decline the offer no later than April 30, 2007.

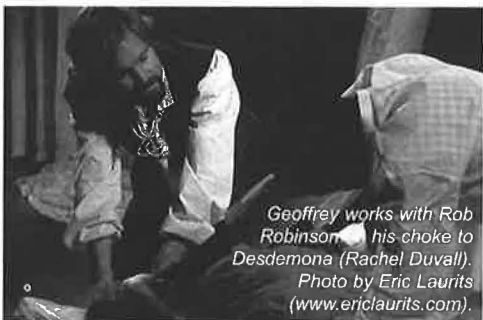
CT/FD Geoffrey "Jefe" Kent

...In the Spotlight (continued from page 1)



Geoffrey points out the correct height to throw a non-contact punch. Photo by Matt Suby.

GK: An organization's public opinion is only as good as its weakest link, meaning one bad experience with an SAFD member (or Equity, IATSE, etcetera) can color our relationship with a director or theatre forever. Our current job as the governing body is to put forth a united front of professionalism and make sure any standards we create for our members are in pursuit of representing the SAFD as *the* place to go for fight direction, stage combat instruction, and trained actors.



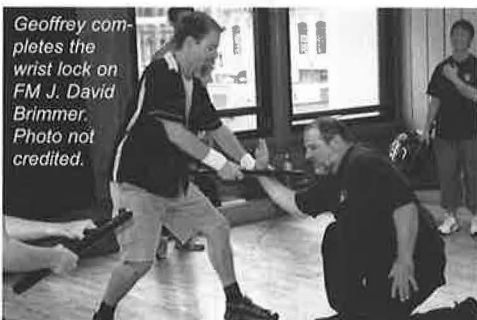
Geoffrey works with Rob Robinson on his choke to Desdemona (Rachel Duval). Photo by Eric Laurits (www.ericlaurits.com).

MDG: In terms of those positive role models, those strong links that strengthen the organization, who has influenced your work in combat the most?

GK: In terms of the way I work in the classroom, I credit my mentors. FM David Boushey and FM Dale Girard opened doors for me before my resume ever would have. My TTW class of 2001 has also been there as we have developed as teachers. In terms of fight direction, all of the above, but it was the FDW helmed by FM Allen Suddeth at the Celebration Barn in Maine that got me thinking [that] maybe I could try [making a living with] this Fight Director thing.

MDG: Along the same lines, what has been your greatest stage combat inspiration?

GK: Attending the 2000 International Paddy Crean workshop in Banff, Canada, as an intern, pretty much blew my mind. First we celebrated the millennium together as a staff, then I had a week to watch practitioners from around the world show us what they did best. I still find myself wondering, "How would Scot Witt from Australia construct this gag?" or "How flashy would Jean Francois Gangon from Canada make this?" Not to mention watching Paddy Crean, mostly in a wheelchair at the time, slowly stand and tell us: "You...are all...my family."



Geoffrey completes the wrist lock on FM J. David Brimmer. Photo not credited.

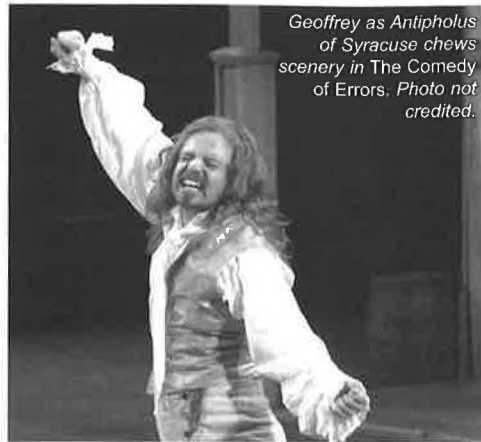
MDG: What is your favorite weapon and why?

GK: I remember asking this same question to the College of Fight Masters at the 1997 AACW. No one wanted to be pinned down to a specific weapon and now I see why. I really see the benefits of each discipline. However, as an actor, I love the specificity of Small Sword. As a teacher, I am hooked on the humor of Single Sword. As a Fight Director, nothing is more important to me than an



Geoffrey plays himself (right) with Karen Slack as Hermia. Photo not credited.

actor who can throw a solid punch and take a big fall. Unarmed is the building block for everything we do.



Geoffrey as Antipholus of Syracuse chews scenery in *The Comedy of Errors*. Photo not credited.

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

GK: As a Fight Director, communication is key. That includes sharing when something feels awkward to perform (I mean *you* have to do this eight shows a week, not the FD) and tossing in your ideas as well. Some of the best kills I have staged started as an idea from an actor. Second, [would be] a willingness to try something that may be new to you. There is more than one way to stage a fight, just like acting a scene. Each FD is a little different and they may send you into rehearsal and into future shows with a new take on a weapon or character. As an actor, I love a partner that remembers that acting doesn't stop when you pick up a sword [and one that] brings new choices to each rehearsal.

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

GK: I still howl when I see Lester's *The Three Musketeers*. I think I finally get my shot at that style of "3M" at the Colorado Shakespeare Festival this summer and I can't stop watching that movie. I am also known to cue up the Basil/Kaye fight in *The Court Jester* and Basil/Powers'

CT/FD Geoffrey "Jefe" Kent ...In the Spotlight (continued)

Mark of Zorro. Combat is about the pursuit of a physical, tangible objective. It always makes more sense to me than some of the more ethereal Chekhovian objectives—I mean, just go to Moscow already!



Cassio (John Behlman) drunkly attacks Montano (Geoffrey). Photo by Eric Laurits (www.ericlaurits.com).

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

GK: Pomegranate. I'm kind of all over the place.

MDG: What are three of your guilty pleasures?

GK: Flaming hot Cheetos dipped in sour cream, World of Warcraft, and the musical stylings of Britney Spears.

MDG: Are those stated in the order of preference?

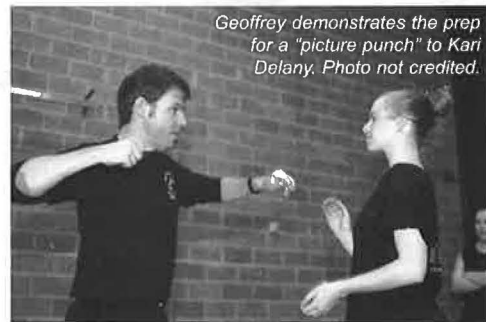
GK: [No, in fact,] all three can be combined.

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

GK: Train, train, train. The older you get, the harder it is to make the time. Try a regional workshop and let us know what we can offer you.

MDG: What will you do to get more of the membership involved and invested in the SAFD?

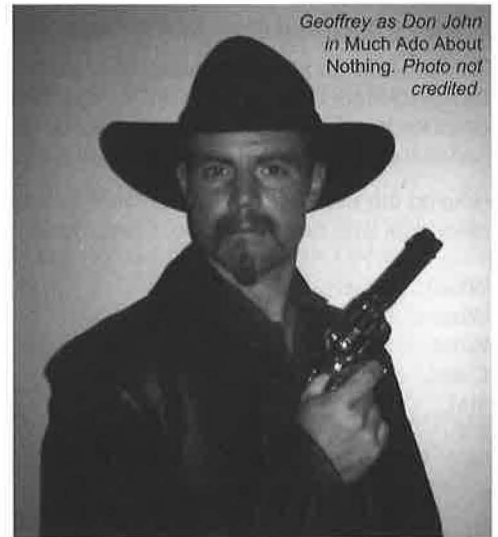
GK: If I can do anything to provide [what the SAFD has given me, the office of president] seems like a good place to do it. I think what we do best is train actors and I use that training in practically every role I play onstage. The SAFD, specifically its members and its training, have provided me with the opportunity to make a living in the theatre. This issue of *The Cutting Edge* is soliciting applications for three positions, all open for the membership to apply. This is our annual call for potential NSCW coordinators as well as an Art Director and Advertising Director for the *Fight Master* magazine. I say stay tuned to *The Cutting Edge* for more chances to help or email me with your ideas: president@safd.org



Geoffrey demonstrates the prep for a "picture punch" to Kari Delany. Photo not credited.

MDG: Where would you like to see the SAFD when you are writing your exit statement?

GK: I'd like to see our actor gun-training program in full swing. I'd like the potential for SAFD Fight Directors to have union representation and benefits. I want every actor that wants to train in stage combat [to have the opportunity to do so in a way that is both] affordable and available. I want to see the return of a conference for Certified Teachers to



Geoffrey as Don John in *Much Ado About Nothing*. Photo not credited.

collaborate and share.

MDG: What is in your pockets right now?

GK: A handcuff key. Don't ask.



Tony Marble (right) as Hamlet and Geoffrey Kent as Laertes. Photo not credited.



Train, train, train. The older you get, the harder it is to make the time. Try a regional workshop and let us know what we can offer you.

- CT/FD Geoffrey "Jefe" Kent

Upcoming SPTs/SPRs

The SAFD membership is eager for opportunities to train, so *The Cutting Edge* is looking to expand our section on SPT/SPR information to include the dates and times of classes being offered that will lead up to an SPT or provide an opportunity for an SPR. These classes can be through a college, university, private session or independent organization.

The structure of the information we have been requesting and providing will remain the same with the addition of this one category, Class: Date(s)/Time(s). TBAs/TBDs are fine as long as there is contact information, and it doesn't matter how far ahead the dates may be. We will continue to print the information you send us in each issue until the date of your SPT/SPR has passed. As you find out more details, please update us so that we can maintain current information for the membership.

Helping the membership to find more training opportunities and assisting those providing these opportunities to spread the word is our primary goal with this expansion. Please email your events, suggestions and thoughts to cuttingedge@safd.org.

When: March, 2008
Where: Combat Inc, New York, NY
What: SPT - SiS
Class: 01/13 - 03/08 (Sun. Time TBD)
Inst: CT Ray Rodriguez
Adj: TBD
Info: Combat Inc - (917) 969-9550
info@combatinc.com

When: March 9, 2008
Where: The Actor's Gym, Chicago, IL
What: SPT's - UA, R&D, KN
Inst: FM Chuck Coyl
Adj: TBD
Info: The Actor's Gymnasium -
email@actorsgymnasium.org

When: March 11, 2008
Where: DePaul University, Chicago, IL
What: SPT's - UA, R&D, KN
Inst: CT/FD Nick Sandys and guests
Class: 1/3/08 - 3/11/08 (TR 9-11 am)
Adj: FM Chuck Coyl
Info: Nick Sandys - (773) 398-3034
npullin@depaul.edu

When: March 15, 2008
Where: AMDA, Los Angeles, CA
What: SPT's - UA, R&D, KN
Inst: CT Hamilton, CT/FD Burt, CT Mahaffey, CT Altwine
Adj: TBD
Info: Robert Hamilton - (310) 367-7396
ftnv@charter.net

When: March 28, 2008
Where: Regent Univ., Virginia Beach, VA
What: SPT - UA, R&D, BS and QS
Class: MFA Acting Students
 Precedes The Virginia Beach Bash
Inst: CT Michael Kirkland
Adj: TBD
Info: Michael Kirkland - (757) 226-4730
michkir@regent.edu

When: April 14, 2008
Where: University of Oklahoma
 Norman, OK
What: SPT's - SiS
Inst: CT Matthew Ellis
Adj: David Leong
Info: Matthew Ellis - (405) 325-6053
mellis@ou.edu

When: Late April or Early May, 2008
Where: Philadelphia, PA
What: Emphasizes SPT/SPRs + others
Inst: CT/FD Ian Rose
Adj: TBD
Info: Ian Rose - (215) 802-3885
www.ianrosefights.com

When: Late April or Early May, 2008
 (exact date TBD)
Where: University of Houston
 Houston, TX
What: SPT's - UA, SiS, 3rd TBD
Inst: FM Brian Byrnes
Adj: TBD
Info: Brian Byrnes - (713) 446-4004
bbyrnes123@yahoo.com

When: May, 2008
Where: Muhlenberg College
 Allentown, PA
What: SPT - BS
Class: Undergraduate Students
 01/08 to 05/08 (Sat 12-3 pm)
Inst: FM Michael G. Chin
Adj: TBD
Info: Michael G. Chin - (646) 246-4061
mikechin@thestagecombat.com

When: May, 2008
Where: Adelphi University
 Garden City, NY
What: SPT - R&D and S&S
Inst: CT Ray Rodriguez
Adj: TBD
Info: Ray Rodriguez - (646) 373-8106
ranthrod66@yahoo.com

When: May, 2008
Where: Brooklyn College, Brooklyn, NY
What: SPT - UA
Class: Graduate Students
 January to May, 2008 (T 2-5 pm)
Inst: FM Michael G. Chin
Adj: TBD
Info: Michael G. Chin - (646) 246-4061
mikechin@thestagecombat.com

When: May, 2008 (exact date TBD)
Where: Frostburg State University
 Savage Mountain Combat Club
What: SPT - SiS
Inst: CT Darrell Rushton
Adj: FM Chuck Coyl
Info: Darrell Ruston - (301) 687-4487
dsrushton@frostburg.edu

When: May 10, 2008
Where: University of Wisconsin
 Stevens Point, WI
What: SPT/SPR - UA, R&D, QS
Inst: CT H. Russ Brown
Adj: FM Richard Raether
Info: H. Russ Brown - (715) 347-1376
rbrown@uwsp.edu

When: May 10, 2008
Where: University of the Arts
 Philadelphia, PA
What: SPT-all eight SAFD disciplines
Inst: FD Charles Conwell
Adj: FM J. Allen Suddeth
Info: Charles Conwell - (215) 717-6454
cconwell@uarts.edu

When: May 21, 2008
Where: Denver Center Theatre Academy
 Denver, CO
What: SPT - R&D
Class: 4/8 - 5/21 - (MW 6:30-9 pm)
 \$275 plus \$35 SAFD Test Fee
Inst: CT/FD Geoffrey Kent
Adj: TBD
Info: Geoff Kent - (303) 446-4892
www.denvercenter.org

When: June 5, 2008
Where: DePaul University, Chicago, IL
What: SPT - UA, R&D, and TBA
Inst: CT/FD Nick Sandys
Adj: FM Chuck Coyl
Info: Nick Sandys - (773) 398-3034
npullin@depaul.edu



Rapier & Dagger/Single Sword Resources

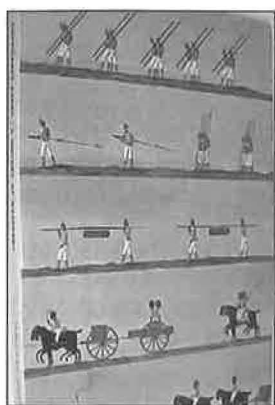
By Michael Mueller

The *Cutting Edge* is proud to present the second installment of our section on Single Sword/Rapier and Dagger reference material. Special thanks to FM Brian Byrnes, CT/FD Robert MacDougall, and CT Darrell Rushton for their input on this section.

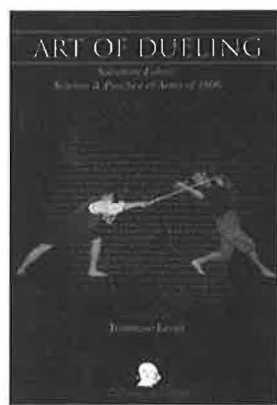
The information provided is categorized into the various disciplines the SAFD recognizes and operates on a rolling submission basis. These lists consist of books that have been found to be extremely helpful, films that give examples of well choreographed/acted fights and serve as positive instruction, as well as 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. What should be added to our list? Why? What should not be on the list and why? Please email comments, suggestions and thoughts to Michael Mueller at cuttingedge@safd.org.

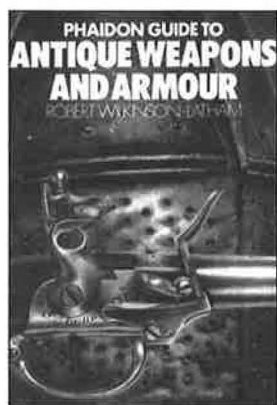
Books



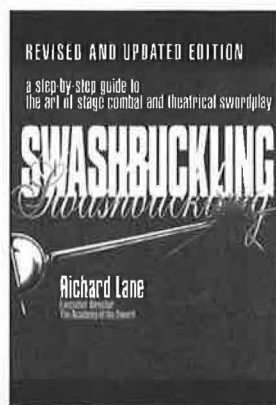
A History of Weaponry
by Courtlandt Canby



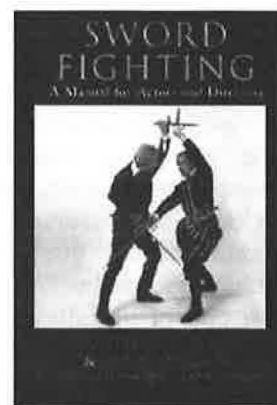
Art of Dueling: 17th Century Rapier Combat
as Taught by Salvatore Fabris



Phaidon Guide to Antique Weapons and Armour
by Robert Wildinson-Latham



Swashbuckling
by Richard Lane



Sword Fighting: A Manual for Actors and Directors
by Keith Ducklin and John Waller

Film/TV



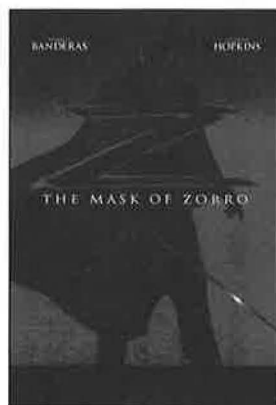
Captain Blood



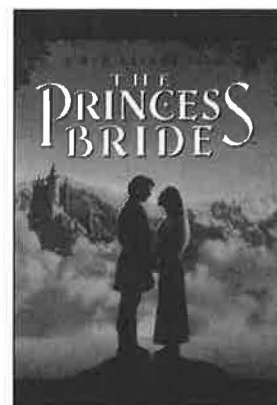
Cyrano de Bergerac



The King's Guard



The Mask of Zorro



The Princess Bride



A New CT's Perspective on the 2008 Winter Wonderland Workshop

By Darrell Rushton



Rapier & Dagger class. Photo by Deb Fialkow

Though I was not invited to teach at the Winter Wonderland Workshop (WWW), I jumped at the chance when John Tovar said "come up anyway, watch some classes and jump into some if you want." So, despite a tree trimming accident the Sunday before that required several stitches above my left eye, I drove up with one of my students to attend my fourth WWW.



Suddeth's Single Sword class. Photo by Deb Fialkow

I took up with old friends, offered my help, and was immediately put into service selling WWW swag. FM J. Allen Suddeth was kind enough to allow me to take his Small Sword for the Cognocenti class and new president Geoffrey 'Jefe'



Suddeth's Single Sword class. Photo by Deb Fialkow

Kent allowed me to assist him in the Small Sword Renewal class. Everyone welcomed me; I had amazing conversations about the state of the SAFD and learned a ton of new things.

Once again, FM David Woolley was the impetus for another article from me (thanks!) because he asked me at the closing party, before John McFarland had his head shaved and we all went to bed, "Well, what DID you learn?" So in no particular order, here is my top ten list of what I learned:

1. Paddy Crean Cheek Cuts, Scissor Cuts and Blade Music - Suddeth's Hollywood Single Sword class.
2. Lightsabers still make me giggle with glee - Coyl's Lightsaber class.



Smallsword class. Photo by Deb Fialkow

3. Smallsword doesn't HAVE to be pretty - Suddeth's Smallsword for the Cognocenti.



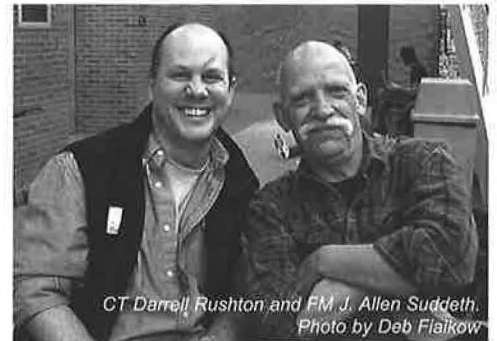
Smallsword renewal. Photo by Deb Fialkow

4. But it's okay if it is - Kent's SS Renewal class.
5. There is no way you can EVER be safe enough with firearms - Travers' Intro to Firearms.



"Kick 'em While They're Down" class. Photo by Deb Fialkow

6. Groin Shots are STILL funny - Wright's GSAF #11 in a series.
7. Broadsword points should return to threaten your partner online as soon as possible and always - Travers' German Broadsword.
8. You can never be too informed about the reality of violence if you are going to teach others to act it - Brown's Forensics of Violence.
9. I will probably never have the time to get as good at Bullwhip as Scott Mann.



CT Darrell Rushton and FM J. Allen Suddeth. Photo by Deb Fialkow

10. The best thing about the SAFD is that the friends you make are immediate and forever.

Thanks to every student who was kind to me, to the CT's who let me crash their classes and took the time to answer my questions, to the interns who helped me find my way around, to the TA's who took time to talk to me, to the Fight Masters who gently corrected some of my own technique, and to Tovar for inviting me. Oh, and to FM Chuck Coyl, without whom I would not own one of Lewis Shaw's swords or have had as much explaining to do when my wife found out.

The Fight Master is Seeking Applications

The Fight Master is seeking an Advertising Director as well as an Art 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 Advertising Director may include, but are not limited to, 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 Advertising Director applicants should meet the following requirements:

- 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

Responsibilities for Art Director may include, but are not limited to, the following:

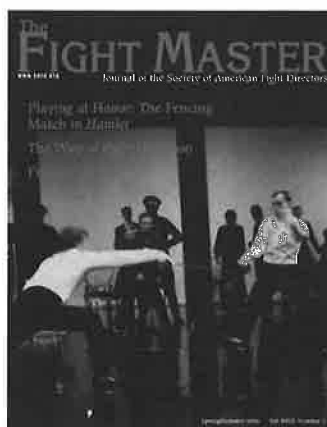
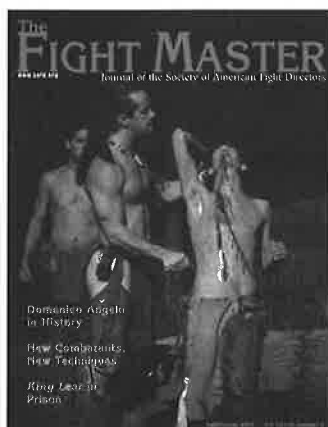
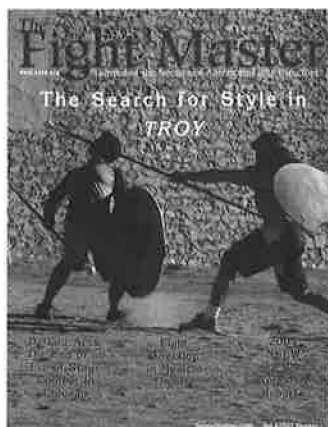
- Working in conjunction with the Editor-in-Chief and the Advertising Director in order to meet deadlines

Qualified Art Director applicants should meet the following requirements:

- Must be detail-oriented
- Have a strong working knowledge of Quark Xpress, Adobe Photoshop, Adobe Illustrator, Adobe Acrobat, Microsoft Word and Excel
- Have an understanding of the commercial print industry including such items as CMYK vs. RGB, Pantone colors, separations, bleeds, crossovers, line screens, registration, et al
- Be willing to focus on the expansion of advertisements in order to offer our readers products and services that coincide with our industry

We are looking to fill these positions as soon as possible and are currently accepting applications. The Advertising Director is a volunteer position and the Art Director's pay rate will depend upon experience. Both will take effect once a qualified applicant has been accepted. SAFD members will be reviewed before non-members however all are welcome to apply. Candidates must have sent their information post marked by March 31, 2008.

To apply, send an updated CV, portfolio, and cover letter noting qualifications as well as contact information for three references to John Tovar, SAFD Vice President. His email is vicepresident@safd.org, and questions regarding this position may be emailed to him as well. Thank you for considering this great opportunity.





Report from the 2008 Winter Wonderland Workshop

By John Tovar



Lunch at the 2008 WWW. Photo by Deb Fialkow.

The 2008 Winter Wonderland Workshop was held for second year at Elgin Community College and the turnout was what we hoped: 124 students and 45 staff took over the Visual and Performing Arts Center along with the Events Center for what would be one amazing weekend.

This year included a passing of the torch; CT Neil Massey stepped down as a Coordinator to focus more on his thriving business, Rogue Steel (www.roguesteel.com). I have become the new Coordinator and brought on a few new people to help make this workshop bigger and better. AAC Deb Fialkow, Greg Poljacik and Friend Claire Yearman are the WWW's new Assistant Coordinators. We could not be more excited having such a wonderful, hard working group of people striving to make the WWW as efficient and enjoyable as possible.



Case of Rapiers class at the 2008 WWW. Photo by Deb Fialkow.

Now that AACs are being given the opportunity to teach one introductory class at the workshop, in addition to all of their other responsibilities, the WWW has brought on CT DC Wright as the Assistant Coordinator in charge of the Teaching Assistants. His job is to create an environment for the Teaching Assistants to learn more about the art and science of teaching by guiding them through what is to be expected of TTW hopefuls. This welcome addition to the WWW staff could not have been possible without the help of CT/FD/FM Richard Raether.



Nerf Knife Fighting class at the 2008 WWW. Photo by Deb Fialkow.

We also started offering more than just the usual t-shirt this year. AAC Deb Fialkow spearheaded our new merchandising by offering tank tops, scarves, microfleece vests and jackets, in addition to the winter skull caps that were brought on in 2006. The items were well received overall and we have plans to offer many more options in 2009.

We also hit another milestone, offering 129 class slots for students to participate in. In fact, some classes were so popular that several took place three times to handle the positive response. These included the CT/FD/FM Chuck Coyl's Lightsaber, FME David Boushey's Film Fighting 1 & 2, and CT/FD Robert Macdougall's Pentjak Silat, among others. It seems repeat classes will be a staple at the WWW.



Fighting for Film class at the 2008 WWW. Photo by Deb Fialkow.

The Lecture series continued this year as part of the class selection options. Staples like CT Neil Massey's Weapon Maintenance was joined by others, including: CT Christina Traister's Blood Basics, and CT H. Russ Brown's Forensics of Violence. The WWW will continue this series and try to bring in more industry professionals to discuss an even wider range of topics in the future.



Bullwhip class at the 2008 WWW. Photo by Deb Fialkow.

Our new President, CT/FD Geoffrey "Jefe" Kent, stopped by, not only to work on transitioning the duties of his new appointment from past President CT/FD/FM Chuck Coyl, but to also teach a Smallsword renewal. Our thanks go out to "Jefe" for being so generous with his valuable time.

Normally all of the proceeds of our WWW raffle go to benefit Broadway Cares/Equity Fights Aids or our local organization, Season of Concern. This year, in light of the financial and emotional hardships of one of our locals, the

Report from the 2008 Winter Wonderland Workshop

WWW raffle proceeds will be donated to David Kelch and his wife, Becky, who has been struggling with cancer. We could not be more grateful to everyone who donated so generously to this worthy cause. CT/FD John McFarland (the WWW's eternal raffle hucksterer) even donated his hair in an effort to bring in more money. It's a good thing he has a decent shaped head!



John's pretty head at the 2008 WWW. Photo supplied by Deb Fialkow.

So, what is in the future for the WWW? First and foremost, the coordinators are working the website. It will have a whole new look, the photo gallery will finally be put together, a video gallery will be on there, a portal page will take you everywhere you need to go without having to re-enter your username and password, a new format for the links page, as well as new design implementation.



Contact Improv class at the 2008 WWW. Photo by Deb Fialkow.

Another thing the WWW will have next year is a new series of classes geared toward stage managers. The new Stage Management intensive track will focus on information and techniques stage managers need in order to have a full understanding about safe and effective stage combat within theatrical productions.

Based on the great response toward our new merchandise options, we will have other items available for purchase. We will be looking at the feedback forms to help us determine just what will be available.



New Microfleece vests premiere at the 2008 WWW. Photo by Deb Fialkow.

Several other things will be implemented next year, but you will just have to wait and see what those might be. It is this type of forward thinking and constant change that will make the Winter Wonderland Workshop such an incredible event for years to come.



Some of the illustrious interns at the 2008 WWW. Photo by Deb Fialkow.



The 2008 WWW Staff

Coordinators:

CT Neil Massey
CT John Tovar

Assistant Coordinators:

Friend Claire Yearman
CT DC Wright

Instructors:

FME David Boushey
CT/FD/FM Chuck Coyl
CT/FD/FM Richard Raether
CT/FD/FM J. Allen Suddeth
CT/FD/FM David Woolley
CT/FD Dexter Fidler
CT/FD Geoffrey "Jefe" Kent
CT/FD Robert Maccougall
CT/FD Scot Mann
CT/FD John McFarland
CT/FD Joseph Travers
CT Angela Bonacasa
CT H. Russ Brown
CT Jill Matarelli-Carlson
CT Stephen Gray
CT Denise Hurd
CT Brian LeTraunik
CT Neil Massey
CT Lewis Shaw
CT John Tovar
CT Christina Traister
CT D.C. Wright

Teaching Assistants:

AAC Jonn Baca
AAC Melissa Bennett
AAC Robert DeHoff
AAC Aaron Einhorn
AAC Dan Granke
AAC Maria Henriksen-DeHoff
AAC Catherine Moore
AC Adam Noble

Interns:

Greg Poljacik (Head)
Friend Julianna Allen
AC Stephen Anderson
Friend Jeff Batchler
Friend Diana Christopher
Friend Ben Davis
AC Christopher Elst
AC Andrea Graves
AAC Rachel Mock
AAC Melissa Ruchong
AC Travis Sims
AC Mike Speck
AAC Jason Speicher



Teaching Symposiums Past and Future

By CT/FD Michael "MJ" Johnson

While planning and preparing the upcoming Teaching Symposium (TS), scheduled for May 24 – 26, 2008, I am reminded of the rousing success of the first Symposium nearly two years ago. It was held at Roosevelt University in Chicago. Nine Advanced Actor Combatants got the opportunity to work on SPT choreography, as well as share how they taught specific compulsory techniques to their students. There were also special classes, guest speakers and lunchtime discussions on different aspects of stage combat.

"The only person in my way was me, and the Teaching Symposium helped [give me] a better understanding of my strengths and weaknesses as an educator and a combatant."
- AAC/CT Lee Soroko

The nine participants included our brand-new CTs – Lacey Altwine, Russ Brown, Ted de Chatelet, Jill Matarelli-Carlson, Darrell Rushton, and Lee Soroko – as well as David Kelch, Willie Meybohm, and Andrea Robertson. Unfortunately, our tenth participant had to bow out the night before the TS started. That meant re-arranging the schedule for Friday, which was the SPT Choreography Day.

Originally, the ten participants were to be teamed-up into five pairs, with each pair being given an intern to work with. The participants were told to prepare half the choreography for three weapons – Unarmed, Broadsword and Rapier & Dagger. They would not know until Friday which choreography they would be using. Each person in the pair would teach the other person their choreography. The intern would shadow the participant learning the choreography so it would be easier, and quicker, to learn later in the day. This was to simulate how a CT would choreograph a fight and teach it to an assistant, in order to show it to their students. After a prescribed time, the participants would then show

their choreography to the TS teachers and get feedback. Later in the day, each participant would get the opportunity to direct their partner, and their assigned intern, in a non-verbal scene featuring their choreography.

"The Teaching Symposium was a weekend intensive that challenged me as a teacher and let me know exactly what my strengths and weaknesses were."
- AAC/CT Ted deChatelet

However, having lost a participant, it was time to improvise. My comrade-in-arms, CT Angela Bonacasa (also the Onsite Coordinator) and our interns – Jessica Dunne (Head Intern), Mary Karcz, Brenda Kelly, Toby Minor, and Missy Styles – put our heads together and came up with a plan. Missy would team up with Ted, using her R&D choreography, with Mary being the intern for the pair. Because Missy was evening out the number of participants, we needed one more intern for Friday. As it happens, Eric Fredrickson (the student, not the FM) was available, and did a fine job as guest intern for us on Friday.

Since this particular TS was designed to give the participants a chance to evaluate, for themselves, if they were ready to apply to the 2007 TTW, one of our four teachers for the weekend, CT Aaron Anderson, talked about how he developed an evaluation process for the British Academy of Stage and Screen Combat's (BASSC) version of the TTW – their Teacher Certification Workshop. Aaron had suggested parallel evaluation methods for the 2007 TTW and shared some of them with us. During the lunch break, FM Dale Girard shared his views on how he choreographs SPT fights, and what kinds of scenes he likes to use for them. Friday evening was a time for all of us to have dinner together and talk about the day's events.

Saturday was Teaching Practicum Day, in which the participants shared how they taught specific techniques from assigned weapons. I lead off with a list of six components, from Aaron's list, of what we would be looking for in the participants' teaching. Dale gave a 15 minute example of what we were looking for to start off and then it was the participants' turn. Each of them had 15 minutes to teach two techniques. The interns rotated in as assistants for each participant. Angela, Aaron, Dale and I gave them our feedback during the lunch break. Toward the end of lunch, Aaron gave a preliminary talk on pedagogy before we went into a mediated master class (MMC) in Single Sword with Angela teaching and me assisting. During the master class Aaron would make comments on specific aspects of pedagogical skills Angela was using. Aaron would do that with all of the mediated master classes over the weekend. The three MMCs gave the participants a look at how a specific CT, FD and FM taught a class in a specific weapon or on a special topic.

"The experience of teaching a group of your peers and then being evaluated on said teaching is something we all have nightmares about. Yet, somehow the Symposium was able to make this a positive learning experience – not by telling us what we did wrong but by asking why?"
- AAC/CT Jill Matarelli-Carlson

We ended the afternoon with special guest, FM David Woolley, talking about the importance of teachers working in the professional field. He told the participants his views of how to market oneself and what to charge for their services. It wasn't until several weeks later that one of the participants realized just how important Woolley's visit was for the TS. It opened the participant's eyes to a new way of looking at the professional/academic aspects of stage combat

Teaching Symposi­ums Past and Future (continued)

during the participant's summer job. Another special guest, FD John McFarland dropped in to see what we were doing. He was so intrigued that he asked if he could come back on Sunday. I said yes, of course, and promptly told him he would be assisting me in one of the mediated master classes for that day. Another dinner/discussion session was held on Saturday evening with Woolley and Johnny Mac also in attendance.

"Having Aaron Anderson there to talk about pedagogy was very helpful to me [because] I'd never really thought about how I teach or why I teach a technique a particular way."

- AAC/CT Lacy Altwine

There was one thing I missed when I set the TS for that specific weekend in May – Mother's Day. So my first announcement on Sunday was to tell everyone to call their mothers/wives/grandmothers/significant others and anyone else I missed and wish them a happy Mother's Day. I didn't want any of mothers to come after me for not allowing those at the TS to make that call. I am not making that mistake this year!

Dale taught the first MMC on how he teaches certain aspects of the Knife discipline. Angela was his able assistant. My MMC was based on a general weakness we saw in the participants – the use of their core (a.k.a. the Pilates powerhouse) in demonstrating stage combat

techniques. I augmented it by teaching the participants real martial applications for self-defense and how that can transfer to stage combat. Johnny Mac was a great assistant for me. Aaron continued to add just the right comments on our pedagogical skills throughout the day.

Sunday's special guest was one of our Certified Teachers from the 2004 TTW, John Tovar. He talked about his experiences in the 2004 TTW. As an added bonus the participants got an idea about how much the TTW has changed over the years as the teaching staff, including Johnny Mac, represented every TTW from 1989 to 2004.

In our final session the teachers gave the participants some general observations about what we saw as they worked/taught/directed during the weekend. We gave some closing remarks and the participants filled out a survey/questionnaire about their experiences over the weekend. Their comments and suggestion have helped in formulating this year's Teaching Symposium, which will be held this year on Memorial Day weekend – May 24 through 26 at the University of Washington in Seattle. The tentative faculty members are FM Geoff Alm, Angela, CT Lewis Shaw, AAC Heidi Wolf (Onsite Coordinator) and me.

We are looking for ten to fourteen participants. They must currently hold the rank of AAC or equivalent ranking in a sister organization. Application material for participants must include: a headshot, a resume, two letters of

recommendation (one from a CT, FD or FM [or equivalent rank in a sister organization] and the other from an employer for whom you have taught) as well as proof of your current rank as an AAC, or equivalent rank in a sister organization.

The material should be sent in Word, .pdf, or image file format to Angela Bonacasa and me, by e-mail (goodhouse@hotplate.us and mj2rd@yahoo.com, respectively) by March 15, 2008. If you prefer snail mail, send it to Angela at: 346 The Shore Road, Castine ME 04421.

In addition, we will also be looking for five to seven AACs as interns; first preference will go to local Seattle AACs, but those from out of town are welcome to apply as well.

More information will be posted on the SAFD forum as well as given to the Regional Reps to circulate. If you are an AAC considering becoming a teacher, or have been teaching for a while and want to hone your skills, take time to apply for this excellent opportunity.

"The mentoring and instruction the Symposium provided were of great help [and provided] information and advice [for me to] work with in the year leading up to the TTW. I feel that I was much more prepared for the challenges of the TTW based on my experiences at the Teaching Symposium."

- AAC/CT Jill Matarelli-Carlson

Teaching Symposium 2008

University of Washington in Seattle, WA
Memorial Day Weekend; May 24-26, 2008

For more information, contact:

Coordinator Michael Johnson (mj2rd@yahoo.com)
Coordinator Angela Bonacasa (goodhouse@hotplate.us)
or Onsite Coordinator Heidi Wolf (mailbag@bookrats.net)

Interested in being an intern? We're looking for a few! Please contact the coordinators above for more information.

Regional Reports

North West Region

Alaska,
Oregon,
Washington



**By Heidi
Wolf**
NWRegRep@safd.org

FM Emeritus David Boushey and his staff are gearing up for another year with the International Stunt School. This will be their 16th year as the foremost stunt training facility in the film industry. Every year the school continues to grow and prosper. Maestro Boushey's focus is pretty much tied into the stunt school; however, he is also initiating an endowment in his name at his alma mater Central Washington University. He intends to tie the endowment specifically to the theatre department and also establish a relationship with the SAFD whereby selected student(s) will be able to train in Las Vegas year to year as part of the proposed endowment. There will be more news forthcoming regarding the project.

AC Casey D. Brown has continued to stay busy in 2007. During the summer, he taught an introduction to unarmed stage combat class for Studio-East's Young Actor Professional Intensive. This course introduced the basic techniques and the importance of character development within the fight. He followed this up by teaching another course called "Battle With the Bard," which served as a dual introduction to unarmed and Shakespearean language on stage. He was assisted by the class's co-creator, AC Molly Boettcher. Casey also returned to Seattle Opera in the fall of 2007 to play a Greek fighter in *Iphigenia in Tauris*, which was directed by Steven Wadsworth. Spending his days teaching and his evenings fighting with good friends and colleagues this past year, he looks forward to 2008 and all the fights and friends it might bring.

CT Jonathan Cole successfully completed the TTW in North Carolina this spring (bumboo!), and just taught his first SPTs in Single Sword and Unarmed at Willamette University during the fall semester. FM J. David Brimmer adjudicated, and the students had a blast! Business is also booming for Revenge Arts, Jonathan and CT Ted deChatelet's stage combat company. They just launched their new website (www.revengearts.com), and expanded their associate artists to create RA branches all over the U.S.! Jonathan and Ted would like to welcome CT Lacy Altwine, CT H. Russ Brown, CT Robert Hamilton, CT Mike Mahaffey, CT Lee Soroko, CT K.C. Stage and AC Christopher Duval to the fold. Jonathan also co-taught a series of workshops for Portland Center Stage (www.pcs.org) and recently choreographed and/or ran guns for *Driving Under the Influence* and *The Three Musketeers*, and he will choreograph *The Women* this spring.

AAC/CT Ted deChatelet successfully completed the TTW this summer (whew!) and it wasn't nearly as daunting as he feared it would be. This fall he and fellow CT Jon Cole have expanded their Revenge Arts business and taken on more fight directing work than they can reasonably handle. Ted is acting in and choreographing a sword fight for *A Christmas Carol* at Portland Center Stage (yes, there IS a sword fight in this version!). He will return to teaching at Western Oregon University in January where he will adapt, direct and choreograph *The Three Musketeers* for a spring production as well as teach his first SPT classes in SiS, UA and BS. Ted looks forward to continuing to serve as your AC/AAC/Friend Representative and wants to hear whatever you have to say about the SAFD. Please contact him often at acrep@safd.org.

AC Christopher DuVal finished the 2007 season at the Oregon Shakespeare Festival playing Trinculo in *The Tempest* and Yepikhodov in *The Cherry Orchard* and served as the fight captain for *Romeo and Juliet*. In 2008 he

will return for his tenth season to play Roderigo in *Othello* and Tesman in *The Further Adventures of Hedda Gabler*. Chris participated in a terrific SPR weekend at OSF taught by CT Ted deChatelet and will be traveling to Fredonia, NY, to study with CT Ted Sharon. He will also be returning to Las Vegas to assist and study with Gregory Hoffman and Dueling Arts International. He continues to be active teaching stage combat, directing, and fight directing in southern Oregon. For more information, please visit www.christopherduval.com.

AAC Lee Ann Hittenberger got her final weapon under her belt, (Sword & Shield) though it's a bit bulky. She now has the full collector's set of proficiency tests in all 8 weapons. This year she has also choreographed *Oklahoma!*, *Meet Me in St. Louis* and *Guys & Dolls*. Acting highlights were playing Aunt Eller (*Oklahoma!*), Anna Smith (*Meet Me in St. Louis*), Fraulein Schneider (*Cabaret*) and creme de la creme is playing Eleanor in *Lion in Winter* with Renton Civic. She also received Best Actress for *Road to Mecca* from Kitsap A & E. What a year.

AAC Kevin Inouye choreographed fights for *Holes*, *Rosencrantz & Guildenstern are Dead*, and *Camelot* this Fall, all of which were well received. Film work has included some gun wrangling and a bit of fight assistance on the feature *Zombies of Mass Destruction*. Prop weapons rentals through FightDesigner.com have been brisk, and he's snuck a little teaching in as well. 2008 is already filling up with new collaborations including *The Pillowman* in Boise, ID, in January. His work towards his Masters in Strategic Communication is also beginning to align with his theatre and film work, as student projects allow him to investigate topics within stage combat, community/arts relationships, etc. Hopefully there will also be time and opportunity for renewals in 2008, lest he lose those letters before his name!

AC Jessica Jacob reports from Anchorage, AK, that stage combat is alive and flourishing in the Last Frontier.

Regional Reports (continued)

Multiple local theatre organizations provide stage combat basics including the Alaska Theatre of Youth, TBA Theatre, and the University of Alaska Anchorage. Jacob assisted Frank Delaney (both recognized Associate Instructors with Dueling Arts International) with TBA Theatre Stage Combat workshops in Talkeena, AK, and Delaney assisted Jacob with the training and choreography of a fight-heavy version of *Antony & Cleopatra* for Fairbanks Shakespeare Theatre in Fairbanks, AK, in 2007. Other stage combat productions in 2007 included *Cyrano* starring Jeff McCamish, a youth theatre *Macbeth* choreographed by Paul Schwegert, and a fight show directed by Delaney, the much-anticipated highlight of the annual Three Barons Renaissance Faire. Jacob is the current instructor of Combat for the Stage at the University of Alaska Anchorage.

AAC Heidi Wolf assisted FM Geoffrey Alm in various classes during the fall of 2007, and will be coordinating The Fights of Spring 2008, a movement and stage combat workshop sponsored by Macha Monkey Productions and the University of WA School of Drama, to be held March 29-30 in Seattle. Please visit www.machamonkey.org/education.htm for details.

Pacific West Region

Arizona, California,
Hawaii,
Nevada



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

CT Lacy Altwine received her Certified Teacher status this summer at the 2007 TTW, then promptly went back to Los Angeles and taught a Broadsword SPT to the AMDA Alumni. All twelve students passed, two with EAE's. She was very proud of all of them. Lacy also did some motion capture work on the upcoming

movie *The Mummy: Tomb of the Dragon Emperor*. She is ALL of the female mummies in the mass battle sequence. Plus, the documentary she shot earlier in the year for the History Channel called *Andrew Jackson* aired in November. She appeared as Elizabeth Jackson, Andrew's mother, and then later also played a friendly Indian that gets shot spectacularly in the Fort Mims massacre. Lacy still teaches stage combat at AMDA-LA and is looking forward to teaching another round of SPT's in the spring.

AC Collin Bressie attended the ACW 2007 at the North Carolina School of the Arts, passed SPTs in Broadsword, Unarmed and Rapier and Dagger-EAE. He also received the award for Best Scene at the ACW workshop along with his partner Jason Peregoy. In August he choreographed his first film fight, for a directing student attending the LA Film Academy. It is currently in the final stages of postproduction. This past semester Collin began serving as a teaching assistant to his stage combat professor at Long Beach City College working on Unarmed. In October he choreographed an unarmed fight for LBCC's fall production of *Steambath*. Collin has also been training with CT Martin Noyes, mostly quarterstaff since early September. He plans to attend the WWW in Jan. of 2008 and hopefully the Virginia Beach BASH.

CT/FD Dexter Fidler was busy doing fights for the Bay Area Premiere of *Lovers and Executioners* at Marin Theatre Company, as well as fights for *Oliver!* and also adapting and directing *Turk & Runt* (World Premiere) for Peninsula Youth Theatre. Upcoming work includes fights for *Peter Pan* and adapting, directing and doing fights for *How I Became a Pirate* at PYT.

AC Robert Goodwin has the big news of being added to the 20th Anniversary Collector's Edition of *The Princess Bride* featurette, "The Art of Fencing". Bob has also been cast as a sailor/fighter in the LA Opera's performance of *Tristan und*

Isolde. Additionally, Bob has been the stunt coordinator for The History Channels "Andrew Jackson" and can be seen as the old senator jumping out the window in the White House. Bob continues to teach at AMDA's LA campus and is currently making plans to visit and teach workshops in Europe this spring.

CT Robert Hamilton received his CT status this past summer at the Teacher's Training Workshop at North Carolina School of the Arts. (Bumboo! to all his TTW classmates!) Robert is currently the Head of Stage Combat at the American Musical & Dramatic Academy in Los Angeles and just completed teaching his first SPT class in Unarmed and Rapier & Dagger with great success. Robert is a member of the Los Angeles Fight Academy who have just completed their 4th annual "Food Fight" event, raising funds and food for the Los Angeles Regional Food Bank. Robert will be performing as a featured fighter in the LA Opera's upcoming production of *Otello* in their 2008 season.

AC Brian Herndon is doing the fight choreography for Diablo Light Opera Company's production of *Man of La Mancha* in February 2008, as well as directing and choreographing the fights for Odyssey Middle School's production of *Romeo and Juliet* in April 2008. He also just finished teaching Unarmed and Single Rapier for Solano College's Actor Training Program.

AAC/CT Mike Mahaffey (former Secretary) had a very busy 2007! The year started off with a production of *Romeo & Juliet* at the ArtSpace theatre in Los Angeles, directed by former *Murphy Brown* actor and current *George Lopez Show* director Joe Regalbuto. The show was such a huge success that it was moved to the Odyssey Theatre in April, where Mike filled in the role of Tybalt during the run. For those of you keeping score, I've now played Gregory, Samson, Mercutio and Tybalt in *Romeo and Juliet*. He is now searching for a director crazy enough to give him a shot at Friar Laurence. In March, Mike finally

Regional Reports (continued)

got across-the-board representation in LA, making him just another LA actor who's unhappy with their agent (a rite of passage, apparently). Also in March, Mike traveled to Cincinnati to teach at the March Madness workshop (pirate knife fighting) and enjoy the fine barbeque that Cincinnati has to offer. Also in the spring, Mike had sixteen students adjudicated by FM k. Jenny Jones from his SPT classes at the American Musical & Dramatic Academy, with eleven new SAFD members! In April and May, Mike was on stage with the Southern California Renaissance Pleasure Faire with the Bold & Stupid Men to record crowds and thunderous applause. After the faire closed, Mike was back on stage in June at the Ricardo Montalban Theatre, where he was playing Tristan in Lope de Vega's *The Dog and the Manger*.

In July, Mike had the honor to serve as head TA for the 2007 NSCW-East as well as assist FM David Brimmer in his TTW classes. Mike would like to thank NSCW-East coordinator and fellow AAC/CT Angela Bonacasa for the opportunity, and looks forward to our efforts in 2008 and beyond (and congratulations on your wedding!) In August, Mike breathed and went on his first vacation with his wife and newly appointed CT Lacy Altwine where they spent a week at a Disney World Resort doing little else but sleeping, eating and riding roller coasters. In September, Mike was back at the faire, this time at the Northern California Renaissance Faire for more Bold & Stupid Men Show fun. In October, his six AMDA students from his fall SPT classes were adjudicated by FM Drew Fracher, where all six passed in Unarmed and Rapier & Dagger with some EAEs as well! Finally, in November and December, Mike was off to Japan with fellow CT Michelle Ladd to work on the CGI feature film *Resident Evil – Degeneration* which will be released in late 2008. Mike was hired for performance capture: Main body movements, along with facial expressions via "facial capture", where small reflectors are placed directly on the face. Mike will be portraying Senator

Ron Davis, a corrupt, cowardly, and despicable politician.

December also marked the end of his term as SAFD Secretary and he, while relieved of his duties, will continue to serve the SAFD as needed and required by the SAFD and its members.

CT Martin Noyes just landed a job in Savannah, Ga. He is the new Professor of Movement and Combat at Savannah College of Art and Design. He is very excited and will be moving there almost immediately. Martin will miss all of his Southern California fight buddies, but is looking forward to joining the combat family on the east coast.

AAC Andrea Robertson started an acting program at a high school this past year that included some unarmed combat. She also continued her teaching at Phoenix College with an Acting class and an Arts Grant at an elementary school. She's had the opportunity to fight direct several shows and movies including *Dracula*, *Oklahoma*, and *Extremities*. She's also furthered her movement training with Krav Maga (an Israeli fight technique) and several handgun classes. Her company Fight Call, LLC is starting to take off and she's finding more and more opportunities to teach workshops, classes and fight direct.

Instructor for the 2007 Forum of Fight Directors and Texas Intensive Stage Combat Workshop. All this was in addition to his full-time teaching duties at the University of Houston.

AC and Regional Rep. Ann Candler Harlan assisted Brian Byrnes in coordinating the 2007 Forum of Fight Directors and Texas Intensive Stage Combat Workshop, which continues to grow in attendance every year. This year a raffle was held to raise funds for Broadway Cares: Equity Fights AIDS. The raffle met with enormous support from the community with excellent prizes (gourmet truffles, hand-knit woolen socks, Opera tickets and a tattoo, to name a few). This led to competitive ticket buying among participants and a generous donation to a worthy cause! Ann also assisted with fight choreography in Upstage Theater's production of *The Pink Panther Strikes Again* and is currently working on costume designs and acting in the third part of the trilogy *Traffic In Women*.

Don't forget to
keep your
contact
information
updated!
Go to
www.SAFD.org
to check and
update your
information
today.

South West Region

Arkansas, Louisiana,
New Mexico, Oklahoma,
Texas



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

FM Brian Byrnes has been busy as the Fight Director for *Othello* with the Alley Theatre as well as *The Abduction from the Saraglio* and *Billy Budd* with Houston Grand Opera. He also served as Associate Director for *Henry IV Part I and II* with American Player Theatre and as Curriculum Coordinator and

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 one year 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

March Madness V

**Stage Combat Workshop
Northern Kentucky University
March 15, and 16, 2008**

THIS YEAR'S DREAM TEAM (SO FAR):

Michael Chin, Chuck Coyl (SAFD Fight Masters)
Michael Johnson (SAFD Fight Director)
Gina Cerimele-Mechley, DC Wright, John Tovar, Andrew Hayes (SAFD Certified Teachers)
Plus Many More!!!!

PAST CLASSES:

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

WORKSHOP FEE: \$200

Fee includes catered breakfasts, lunches and t-shirt
\$175: SAFD members, union affiliates, students with valid ID OR early registration
\$150: SAFD members, union affiliates, students with valid ID WITH early registration
ALL DISCOUNTED PRICES MUST BE PAID IN FULL BY 2/14/08

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

Upcoming Workshops

don't stab the actors!

March 21-22, 2008



the stage combat workshop@louisiana tech university

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

Regent University Proudly Presents the 5th Annual

VIRGINIA BEACH BASH

March 29 & 30, 2008

This Year's Theme

Fighting On Film

Featuring *Eyeborgs* production team members Richard Clabaugh (Dir), Dale Girard, FM (Stunt Coordinator), Tim Bell, CT (Asst. Stunt Coordinator), and Robert Westley, CT/FD (Stunt Performer)

Additional Staff Includes

FMs Chuck Coyle and Michael Chin, and CTs Michael Kirkland and Gregg Lloyd

Price: \$250.00 for two solid days of instruction (T-Shirt included);

Various union and professional society discounts available.

For complete information, updated instructor list, and intern opportunities, see our Web Site at:

www.regent.edu/beachbash

Or call 757-226-4730

Upcoming Workshops



THE CENTRAL ILLINOIS

STAGE COMBAT WORKSHOP
AT EUREKA COLLEGE

May 12 – May 30, 2008

Group and individual instruction in
SINGLE SWORD & QUARTERSTAFF

*All skill levels welcome *\$1675 per person * Financial Aid Available



WESTERN
ILLINOIS
UNIVERSITY

New this year!

You will automatically receive \$300 off this summer's
National Stage Combat Workshop when you register
for the CISCW and pay in full by 4/1/08.

Register now at www.eureka.edu/summer.htm

The annual Central Illinois Stage Combat Workshop is co-
sponsored by Eureka College and Western Illinois University.



Eureka College 300 East College Avenue Eureka, Illinois, 61530-1500 www.eureka.edu 888.4.EUREKA



Rumble in the Rockies



This year: Cowboy Punch-ups!

www.rumbleintherockies.com

Date: May 24-25, 2008
Location: Denver, CO
Cost: \$225 (CC Accepted!)
Register: (303) 446-4892
Email: list@thefightguy.com

Tentative Teachers:
SAFD FM Dale Girard
SAFD FD Geoffrey Kent
SAFD FD Robert Westley
SAFD CT Aaron Anderson

The Rumble is back for it's 7th year! Rumble participants take the workshop together and are team taught by the entire teaching staff, building toward our Sunday night barroom brawl. Expect to learn to spin and shoot a gun, crack a whip, throw some big ol' roundhouses and tossed over tables. Yeeha!

Sponsored by the Denver Center Theatre Academy



Upcoming Workshops

**The Society of American Fight Directors
and
North Carolina School of the Arts**

present the

**2008 National Stage
Combat Workshop-East**

July 6-25, 2008

**Introduction to Stage Combat
and
Actor Combatant Workshop**

ISC Cost:

\$1350 - Full tuition (High School students)
\$1250 - Full tuition (College students/Professionals)
\$810 - Room & Board

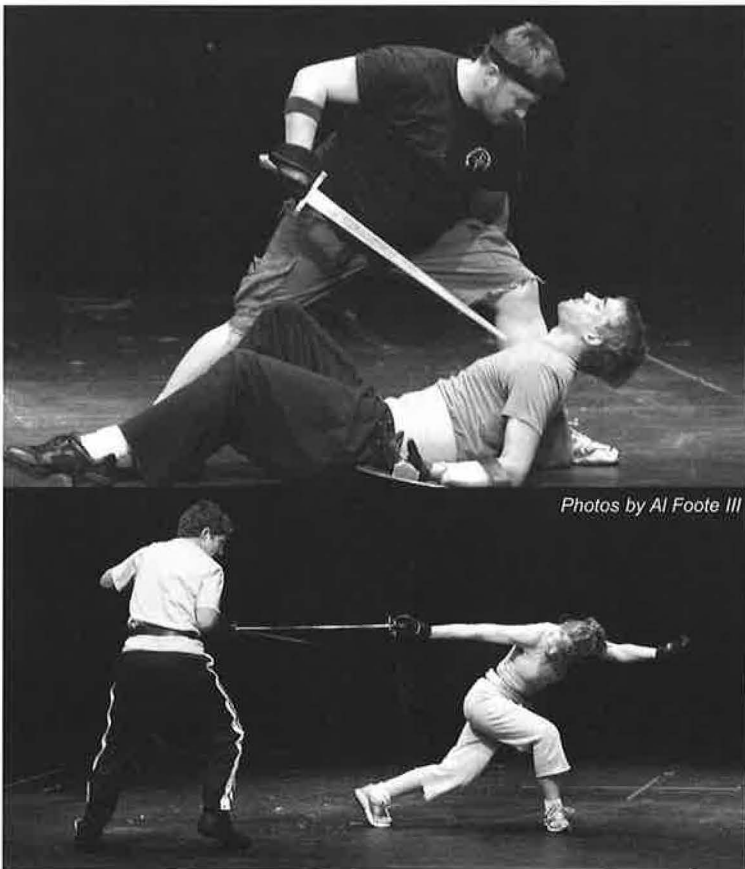
ACW Cost:

\$1500 - Full tuition
\$810 - Room & Board

For more information on this workshop and other SAFD events go to: www.SAFD.org/events.asp



Photos by Mark Pashayan



Photos by Al Foote III

**The Society of American Fight Directors
and
The University of Nevada-Las Vegas**

present the

**2008 National Stage
Combat Workshop-West**

July 7-25, 2008

**Intermediate Actor Combatant Workshop
and
Advanced Actor Combatant Workshop**

IACW Cost (before 3/1/08):

\$1700 - Full tuition
\$1615 - (AEA/SAG/AFTRA)
\$1530 - (SAFD members)

AACW Cost (before 3/1/08):

\$1900 - Full tuition
\$1805 - (AEA/SAG/AFTRA)
\$1710 - (SAFD members)

IACW Cost (after 3/1/08):

\$1850 - Full tuition
\$1757.50 - (AEA/SAG/AFTRA)
\$1665 - (SAFD members)

AACW Cost (after 3/1/08):

\$2050 - Full tuition
\$1947.50 - (AEA/SAG/AFTRA)
\$1845 - (SAFD members)

Housing costs are TBA

For more information on this workshop and other SAFD events go to: www.SAFD.org/events.asp

SAFD Membership Application/Annual Dues Form

Please complete the entire form. In order for the SAFD to maintain accurate records, it is important that all of your information in our database be current. You can either send in your payment with this form, or you may pay online with a credit card at www.safd.org.

Reasons to join the SAFD:

- Subscription to **The Fight Master**, a journal published twice yearly
- Subscription to **The Cutting Edge**, our bimonthly newsletter
- Access to back issues of both publications and online discussions in the members only section at www.safd.org
- Discounts to national and regional stage combat workshops
- The right to vote for members of the Executive Committee and Governing Body
- And much, much more...

Status (Circle one): New Member Current Renewing Member Lapsed Renewing Member Gift*

*If giving a membership as a gift, please print your name here _____

Please fill in the information for the gift receiver below.

Amount Enclosed (\$35.00/year USA, \$40.00/year Outside USA) \$.00 **Check #**

General Information

| | |
|-------------------------------|---|
| Name (First, MI, Last) | Membership Level (circle one): Organization, Friend, Actor/Combatant, Advanced Actor/Combatant, Certified Teacher, Fight Director |
|-------------------------------|---|

Address (Permanent):

| | |
|--------------------|--------------------|
| Home Phone: | Cell Phone: |
|--------------------|--------------------|

| | |
|--------------------|--------------------|
| Work Phone: | Fax Number: |
|--------------------|--------------------|

| | |
|-------------------|---------------|
| Voicemail: | Pager: |
|-------------------|---------------|

E-mail Address(es):

| | |
|-----------------|---|
| Website: | Union Affiliations (SAG, AEA, etc.): |
|-----------------|---|

University (name/address):

Employer (name/address):

Publications should be mailed to (please circle one): Permanent University Work

I am interested in getting involved (circle any that apply):

Material Donations - Merchandise - Grant Writing - Publicity/Promotion - Data Entry - Publications - All

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

| WEAPON | Month/Year | Instructor | Adjudicator |
|-----------------|------------|------------|-------------|
| Broadsword | | | |
| Knife | | | |
| Quarterstaff | | | |
| Rapier & Dagger | | | |
| Single Sword | | | |
| Smallsword | | | |
| Sword & Shield | | | |
| Unarmed | | | |

Photocopy & Mail with payment to:

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

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 (SAFD). 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

Disengage

Main Entry: **dis·en·gage**

Pronunciation: dis-en-geyj

Function: *verb (used with object)*

- 1 : to release from attachment or connection; loosen; unfasten
- 2 : to free (oneself) from an engagement, pledge, obligation, etc.
- 3 : *Military.* to break off action with (an enemy)

Function: *verb (used without object)*

- 4 : to become disengaged; free oneself

SAFD Definition: a.) *noun.* The act of removing the blade from contact with the partner's blade. b.) *verb.* Passing the blade around the opposing weapon's guard, from an engaged position of the blade, and terminating on the side opposite to the original engagement.

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



The Society of American Fight Directors
1350 East Flamingo Road
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www.safd.org

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