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The Society of American Fight Directors

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The Cutting Edge, May/June 2008, Vol. 18 Issue 3

The Society of American Fight Directors

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The Cutting Edge

Blast from the Past!

2nd NSCW (1981): University of Michigan



First Row: David Leong, ?, ?, ?, Jeff DeRocker

Second Row: ?, Chris Villa, ?, ?, ?, Maestro Pichensky, ?, ?, Patrick "Paddy" Crean

Back Row: ?, Erik Fredricksen, ?, Joseph Martinez, ?, Steven Earl Edwards, Rick Sordelet, ?, ?, ?, ?, ?

In Erik Fredricksen's first year as a teacher at University of Michigan (before moving to Cal Arts in 1985), he and FM David Boushey decided to host the second National Stage Combat Workshop at University of Michigan. This photo was taken at this event in 1981. Maestro Pichensky, a very well known competitive fencing master from the Boston area, now deceased, was the stage combat partner of the young David Leong. Patrick "Paddy" Crean was invited by Maestro Fredricksen to be on the faculty of the workshop because he had worked

with Paddy on several things around the country during this time.

Photos like this one are invaluable pieces of historical record for the SAFD and we, at *The Cutting Edge*, are working toward enhancing and preserving this information as completely and accurately as possible. If you know of anyone else not listed in the identification please email us at:

cuttingedge@safd.org

The Cutting Edge would like to thank FM Erik Fredricksen for sharing this with the membership and FM Brian Brynes, FM Michael Chin, FM k. Jenny Jones, and FM Richard Raether for providing identification assistance. This is an excellent example of the kind of material we are searching for.



The pen is mightier than the sword . . .

Michael Mueller, Editor-in-Chief

It's about this time of year, when the spring begins to give way to the heat of summer, that all the planning, which began in January with visions of achievements, accomplishments and goals for 2008, hits the hard reality of time. Planning these goals seemed reasonable in January, but as schedules begin to play out, time vanishes leaving only weary eyes, coffee stained desktops and wonder at what we could have possibly been thinking when we agreed to do all that we have on our plate.

Inevitably the problem lies in the unforeseen events that arise, seemingly to derail our planned schedule of accomplishments. From family shifts, to increased workloads, to simply forgetting to factor in the extra time to eat, life's unforeseen demands constantly creep up on us. Often the best way to address these issues is to divide them into smaller, more manageable pieces, and delegate where possible. Thankfully, these trying times tend to come in varying intervals for most people, enabling us to help one another ease our burdens while at the same time increase our productivity.

This issue is packed with opportunities and requests for assistance from the SAFD. The National Stage Combat Workshops are coming up fast and regional workshops continue nationwide. In addition, the Governing Body is working hard to improve the membership's communication by increasing the support for the website and publications. They are also searching for a new Regional Representative Coordinator, so if you have been feeling the need to become more involved with the SAFD, I encourage you to take advantage of this opportunity.

Attending workshops as a student is just as important to maintaining this organization as volunteering because without attendance, the workshops would fade, decreasing the opportunities to train for everyone. If you can't afford to attend, volunteer! It costs less, and the education will give a better appreciation of all that must happen for a workshop to run smoothly.

Just because we are midyear doesn't mean that it's too late to make something happen. It's easy to get caught up in the day-to-day tasks and forget that there is still half of 2008 left. By making decisions now to increase your involvement with the SAFD you can alleviate the pressure at the end of the year to make large resolutions for next year. Divide and conquer has been used in battle, business, and home organization to simplify and reduce stress. So divide the year and set a goal for the second half of 2008 that involves the SAFD.

For me, I find that I am in the same place I usually am at this time of year; swamped, scrambling, and praying for a break in the action, even if just for a moment or two. What I find ironic is that I am once again in this position, despite planning to avoid this sense of overwhelming. While I don't feel that I have fallen away from my resolution for the year, it has become apparent to me that enjoying the moment must include seizing opportunities and taking note of what comes my way. Things may be busy now, but I like being busy. It keeps me sharp and available to learn new things. Now is the time to take advantage of the sparks of inspiration presented in this issue, after all if you want to pick up the pace toward your long term goals, summer is a perfect time to turn up the heat.

Michael Mueller

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Mission Statement of The Cutting Edge:

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

Our publication aims to:

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

Cutting Edge Submission Deadlines:

<u>Issue</u>	<u>Material Due Date</u>
January/February 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)

SAFD

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Associate Editor-Regional Reports:	Darrell Rushton
Advisor:	John Tovar

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



... From the Governing Body

Lee Soroko, Treasurer

Treasurer's Ward

Let me begin by stating that the fiscal health of our organization remains strong and healthy due to the wise planning of the previous members of the Governing Body. Last year marked the beginning of new era in the SAFD with the National Stage Combat Workshops East and West. The use of the campus at the North Carolina School of the Arts for the Summer Intensive, Actor-Combatant and Teacher Training workshops proved effective. Having been on campus, I noticed first hand the well-oiled machine of the NSCW East. The beautiful campus and longtime home of our organization remains the University of Las Vegas and the NSCW West, which held the Intermediate and Advanced Actor-Combatant workshops. Both locations are integral to our success in providing the highest quality of stage combat training available.

The quality of combat training at the NSCW West goes unrivaled. Sadly the number of attendees was lower than expected this past year and more of our membership should seriously consider attending. This next level of training is high and demanding, and I would like to encourage all who have gone to the ACW to continue through to the next level of training at your earliest opportunity. As a past participant of the IACW in 2003, I can guarantee that your skill level will take drastic steps forward into the arena of excellence. The demands and training at the AACW is even greater (and in my opinion) is the best of what the SAFD has to offer in honing your martial and performance skills. The individuals in your class at the IACW and AACW are more skilled and motivated due to the hard won knowledge of at least three weapons under their belt. If you have gone to the AACW in the past and would like to return, we would love to have you back because you will make all those around you even better while under the eye of seasoned instructor.

Lastly, the lifeblood of our organization is the membership. Please be sure to let the Secretary (Willie Meyhborn) know when you move. Although you may fill out the on-line update, currently our computer does not generate an automatic response with this update the Secretary. This small step will ensure that you get the services from us that come with membership. We are working on finding and eliminating the kinks to the system. If you find one, please let me know and I will see what I can do to address the issue.

If you have a friend or classmate that wishes to join the SAFD, please encourage them to do so. Often University students and those who take an SPT for the first time don't join the organization and I would like to discover why and see if we can address this decision. It is incumbent upon our Certified Teachers to really encourage all students who study with them to join our ranks and become members of the SAFD. With an increase of membership comes an increase of notoriety for continued excellence as practitioners of stage violence. It is my belief that if we want the industry at large to fully recognize our contributions (as they do with dance choreographers), we must have the numbers at the base of our organization to support this initiative.

I look forward to continuing to serve you.



SAFD NATIONAL MEETING

The Annual National Meeting of the Society of American Fight Directors will be held at the 2008 National Stage Combat Workshop – East, in North Carolina. All members are invited and encouraged to attend. For more information, please contact John Tovar, Vice President at vicepresident@safd.org.

North Carolina School of the Arts
Friday, July 18, 2008
7:00 PM
Catawba Theatre at Performance Place

Call for Applications

The Society of American Fight Directors office of the President is soliciting applications for a Regional Representative Coordinator. This is a volunteer position, taking effect August 1, 2008 and lasting for a minimum of three years, responsible for managing the ten Regional Representatives recognized by the SAFD and will serve as the Chairman of the Regional Representative Committee. At the conclusion of the three-year term the option to renew for another term will be provided. They will provide information and facilitate communications with other SAFD entities while maintaining the Regional Representative's actions under the Policies and Procedures of the SAFD.

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

- Maintaining and updating the committee handbook
- Installing new Regional Representatives as needed:
 - Advertise and provide The Cutting Edge with contact information for new representatives
 - Collect and review applications and maintain files on all applicants
 - Facilitate installation of the new representatives with the former representative
- Collecting yearly reports from all Regional Reps. and submit a complete report to the Executive Committee

Qualified applicants should meet the following requirements:

- A member in good standing for at least three years with the SAFD
- Detail oriented with excellent communication skills and reliable access to the internet

Please submit a letter of intent, updated CV, and contact information for three references via email or post by May 31, 2008 to one of the following addresses: president@safd.org or

SAFD President
Geoffrey Kent
3047 West 47th Avenue, #512
Denver, Co 80211

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

The Society of American Fight Directors is also seeking a web application development team to renovate the existing www.SAFD.org website and provide a visual overhaul of the SAFD brand.

Responsibilities for the development team may include, but are not limited to, the following:

- Adding dynamic functionality, CMS/back-end administration, a new UI and revamped visual design to the existing website
- Integrating legacy systems, which include code in ASP/VBScript, PERL and Jscript, and data in Access and SQL, as well as an online payment system
- All will need to be developed on a LAMP (or LAM with Ruby on Rails) or other open-source that is an easily supported platform
- Some AJAX/DHTML wizardry is desired, but could be negotiated during UI planning phase
- Modifications must be built using semantic, extensible, cross-browser/platform, W3C compliant XHTML/CSS.

Qualified development teams should meet the following requirements:

- Must have outstanding art direction and design skills, as well as excellent UI design chops
- 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

We are looking to fill these positions as soon as possible and are currently accepting applications. The pay rate will depend upon experience and will include a fee for creation as well as the potential for a monthly maintenance fee. Employment will take effect once a qualified applicant has been accepted. Candidates must have sent their information post marked by May 31, 2008.

To apply, applicants should submit an updated CV, portfolio, and letter of intent, noting qualifications as well as contact information for three references to Geoffrey Kent, SAFD President. His email is president@safd.org, and questions regarding this position may be emailed to him as well. Thank you for considering this great opportunity.



Broadsword Resources

By Michael Mueller

The Cutting Edge is proud to present the second installment of our section on Broadsword reference material. Special thanks to CT Denise Hurd, Friend Allan Johnson, CT Mike Mahaffey, CT/FD Ian Rose, CT/FD Nick Sandys, CT Jim Stark, CT Joe Travers and FM David Woolley 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



Sword Fighting: A Manual for Actors and Directors

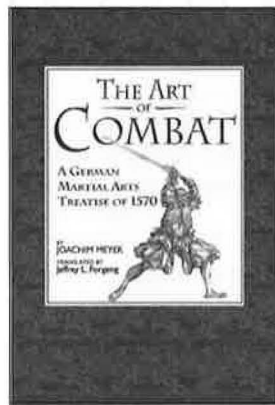
by Keith Ducklin and John Waller

"[This book] has good chapters on two-hand and on hand-and-a-half broadsword work." CT Jim Stark



Codex Wallerstein: A Medieval Fighting Book

by Grzegorz Zabinski



The Art of Combat: A German Martial Arts Treatise of 1570

by Joachim Meyer, Jeffrey L. Forgeng (Translator)



Sigmund Ringeck's Knightly Art of the Longsword

by David Lindholm



The Martial Arts of Renaissance Europe

by Sydney Anglo

"I love this book! It is a well researched and comprehensively illustrated book with pictures ranging from plates from fencing books to historical cartoons." CT Denise Hurd

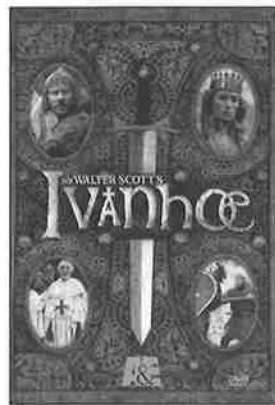
Film/TV



Excalibur

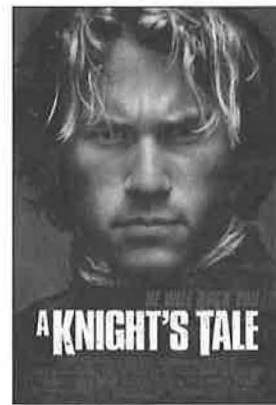


Ladyhawke



Ivanhoe

"Excellent broadsword fight at the conclusion." CT Denise Hurd



A Knight's Tale



Hamlet (1991)

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

When: Late April/Early May, 2008
(exact date TBD)
Where: University of Houston, School of
Theatre & Dance - MFA Acting Program
What: SPT - SiS, UA and a 3rd SPT TBD.
CT: Brian Byrnes
Adjudicator: TBD
Contact: Brian Byrnes -
(713) 446-4004
bbyrnes123@yahoo.com

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

When: May, 2008
Where: Brooklyn College, Brooklyn, N.Y.
What: SPT - UA
Class Info: Graduate Students
January to May, 2008
Tuesdays 2-5 p.m.
CT: Michael G. Chin
Adjudicator: TBD
Contact: Michael G. Chin -
(646) 246-4061
mikechin@thestagecombat.com

When: May, 2008
Where: Muhlenberg College, Allentown, PA
What: SPT - BS
Class Info: Undergraduate Students
January to May, 2008
Saturdays 12-3 p.m.
CT: Michael G. Chin
Adjudicator: TBD
Contact: Michael G. Chin - (646) 246-4061
mikechin@thestagecombat.com

When: May 3, 2008
Where: Frostburg State University,
Frostburg, MD
What: SPT - SiS
CT: Darrell Rushton
Adjudicator: Chuck Coyl
Contact: Darrell Ruston - (301) 687-4487
dsrushton@frostburg.edu
<http://www.frostburg.edu/savagemtn/combatsfghting.htm>

When: May 3, 2008
Where: University of Miami, Department of
Theatre Arts, Coral Gables, Fla.
What: SPT - UA and R&D
CT: Bruce Lecure and Lee Soroko
Adjudicator: David Bimmer
Contact: Lee Soroko - (305) 284-9206
Lsoroko@miami.edu

When: May 9, 2008
Where: Roosevelt University, Chicago, IL
What: SPT - UA and SiS
CT: Chuck Coyl and Neil Massey
Adjudicator: TBD
Contact: Neil Massey - (708) 485-2089
neil@roquesteel.com

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

When: May 10, 2008
Where: NFAC 283, University of
Wisconsin, Stevens Point, WI
What: SPT/SPR - UA, R&D, QS
CT: H. Russ Brown
Adjudicator: FM Richard Raether
Contact: H. Russ Brown -
(715) 346-3664 (home),
(715) 347-1376 (mobile)
rbrown@uwsp.edu

When: May 13, 2008
Where: The State University of New York-
Fredonia, Fredonia, NY
What: SPT - BS
CT: Ted Sharon
Adjudicator: J. Allen Suddeth
Contact: Ted Sharon - (716) 673-3597
tsharon@hotmail.com

When: May 21, 2008
Where: Denver Center Theatre Academy,
Denver, CO
What: SPT - R&D
Class Info: April 8 - May 21, 2008
Mon. and Wed. 6:30-9 p.m.
\$275 plus \$35 SAFD Test Fee
CT: Geoffrey Kent
Adjudicator: TBD
Contact: Geoffrey Kent - (303) 446-4892
www.denvercenter.org

When: June 5, 2008
Where: The Theatre School at DePaul
University, Chicago, IL
What: SPT - UA, R&D, QS and TBA
CT: Nick Sandys
Adjudicator: Chuck Coyl
Contact: Nick Sandys - (773) 398-3034
npullin@depaul.edu

FM Brian Byrnes ...In the Footlight



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

Former SAFD Vice President, FM Brian Byrnes, is an associate professor at the University of Houston School of Theatre & Dance. As an actor, he has performed throughout the country including the Metropolitan Opera and Off-Broadway. As a fight director, New York and regional credits include work with Lincoln Center, American Players Theatre, New American Theatre, Iowa Summer Repertory, San Antonio Opera, and many other companies. FM Byrnes serves as an official adjudicator for the SAFD Skills Proficiency Tests and has twice served (2001 and 2004) as an official adjudicator/judge for the Royal Academy of Dramatic Arts (RADA) "Henry Marshall Prize Fights" with other judges including field leaders such as John Barton. Associate Editor Marcus D. Gregio talked to FM Byrnes for *The Cutting Edge*.

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

BB: When I was an undergrad at the University of Iowa Department of Theatre Arts, John Nelles (a graduate student at the time who is now a Teacher and Fight Director with the FDC) had trained at one of the very first SAFD National Stage Combat Workshops back in the early 1980s. John brought his stage combat skills back to Iowa and taught a class in Unarmed skills. I was a student in the class and, eager for more work, I asked John to teach me some basic swordplay. John agreed and we worked together on a regular basis that semester. [When] John Nelles graduated, James Finney joined the theatre faculty as a professor of acting and movement. I did a senior honors thesis under James' supervision in the spring semester of my senior year. At one point, James mentioned I should look into the upcoming 1986 SAFD Actor Combatant NSCW in Memphis, TN.

MDG: It sounds like you attended that event. I presume that you were interested.

BB: Of course I was interested, and James told me to call the workshop coordinator, David Leong. I called David and signed up for one of last slots for the workshop. I moved to New York in May and then went to Memphis in July, meeting a number of teachers that would change my life.

MDG: Who were those influences?

BB: Allen Suddeth and Rick Sordelet. I also met Patrick "Paddy" Crean at [that Memphis] workshop. After returning to New York, I stayed in touch with Allen. That fall I began to study in earnest for the next several years with Allen, Rick, and also Richard Reather at the Actors Combat Training School (ACTS). It was a truly unique number of years training and working with those guys. They gave me my start. [These were] great instructors who enthusiastically enjoyed [my] work and encouraged me to continue.

MDG: What prompted you to accept the nomination for Vice President six ago?

BB: I served as Regional Rep. in Iowa for a while and the longer I was a part of the SAFD, giving back in a service position seemed the right thing to do. That led me to run for Vice President.

MDG: How would you like to be remembered as Vice President?

BB: As one who dedicated himself to the betterment of the SAFD as a whole, and always tried to look at the bigger picture when considering plans for the SAFD.

MDG: What is your favorite weapon and why?

BB: The one I'm working with. Seriously, I think I used to have a "favorite", but the longer I explore the various skills, they all keep revealing new things. And it's the discoveries that the weapons reveal to you that is really cool.

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

BB: You need to give your partner exactly what *they* need, so that their sequencing works as it should. If your partner is doing the same for you, a fight can be pretty exciting on stage. It ties to being very able and willing to give and take physically, mentally, and emotionally within the context of the scene itself.

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

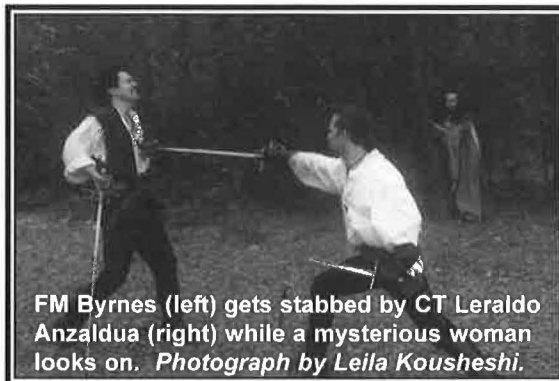
BB: The films that embrace character and story development, and have great spontaneity with a given environment, are the fights that I enjoy most. Good examples include: Jet Li in *Unleashed*, Richard Ryan's and William Hobbs' film fights, and many more.

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

BB: If you like the work, train your skills. You will be hired because you have the skills, are good to work with, and you can do your job within the scope of the production and as a part of an ensemble.

MDG: What is in your pockets right now?

BB: Driver's license, a couple of credit cards, Alley Theatre and Houston Grand Opera IDs, a couple of receipts, and 39 cents.



FM Byrnes (left) gets stabbed by CT Leraldo Anzaldúa (right) while a mysterious woman looks on. Photograph by Leila Kousheshi.

Welcome Our New Regional Representative

The staff at *The Cutting Edge* welcomes a new Regional Representative to the SAFD. CT Ray Rodriguez will be taking over for CT Dan O'Driscoll in the East Central Region. Thanks to CT Dan O'Driscoll for his years of service. We hope that you will take a moment to welcome Ray.



**Dan
O'Driscoll**

After seven years as Regional Representative for the East Central region it's time for a change. I'm happy to report that CT Ray Rodriguez will be assuming these responsibilities. I wish Ray success in this endeavor and am sure that he will serve the membership with the same wonderful energy and conscientiousness that he displays in his work. Thank you for everything.

CT Dan O'Driscoll

East Central Region

Delaware, Maryland,
New Jersey, New York,
Pennsylvania, Washington D.C.



**By Ray
Rodriguez**
ECRegRep@safd.org

I would first like to thank Dan O'Driscoll for his time and effort as EC Regional Rep. Having been a student of Dan's at one time, I feel honored to follow him as your new Representative. As you know the regional representative is a liaison for the information by any of our members in our region. I hope to hear from

you regarding your current and future projects. I look forward to meeting our newest members as well continuing to be of service to our veteran members.

ABOUT CT RODRIGUEZ

Ray began his stage combat career with New York Fight Ensemble in 1993. He continued studying with NYFE and working until his first test in 1995. Many tests and jobs later, he is now teaching stage combat and basic theater movement at Adelphi University in Long Island. He is the resident fight director for New Perspectives Theatre Company and Moosehall Theater Company in New York City. He has taught, assisted, or appeared at many venues and looks forward to continuing. Ray is also a partner of Combat Inc.

Regional Reports

Great Lakes Region

Illinois, Indiana,
Michigan, Ohio,
Wisconsin



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

Friend **Mary Shen Barnidge**, continues to contribute to *Moulinet*, a newsletter dedicated to the art of theatrical violence in Chicago, and to promote the work of all of the practitioners who are active in that city. She is a friend indeed to the art of stage combat.

AAC/CT H. Russ Brown reports that after completing the Teacher Training Workshop this past summer (YEEHAW!), he has kept very busy at UW-Stevens Point. In the fall, he coached

movement for *Lend Me a Tenor* and *Urinetown* and taught a Quarterstaff class. He also taught at the Winter Wonderland Workshop in January. In the spring, he directed *Fifth of July*, created bloody choreography for *Julius Caesar* and taught an Unarmed/Rapier & Dagger class. He is also currently overseeing his students' fight choreography in a fundraiser for the local food pantry, *FOOD FIGHTS: An Evening of Fight Scenes*. Beginning in Fall 2008, however, Russ is thrilled to be heading back to his native Texas (YEEHAW!) where he will be serving as Head of Performance for the Theatre Dept. at Lon Morris College in Jacksonville, where his hopes to make his final stop on "the ol' academe express".

AAC Leland Burbank has teamed up with Greg Hopla (Greg is featured in *The Fight Master* Fall/Winter 1999 "To the Point"). Greg and Leland have recently finished their tour of Mexico with Greg's joust show. Greg's performance troupe

will additionally be heading to Europe for a five-month gig!

CT/FD Jamie Cheatham spent the summer staging violence for the Illinois Shakespeare Festival, where he worked on *Henry V* and *Much Ado About Nothing*. He also directed *The Imaginary Invalid* and is currently staging fights for *Playboy of the Western World* at his place of teaching, the University of Wisconsin-Parkside. This April, he will be staging fights and playing the lead in *Macbeth* at the University of Wisconsin-Parkside.

FM Chuck Coyl reported that he recently staged the fights for the Broadway production of the new Tracy Letts play, *August: Osage County*, and staged the violence for the Steppenwolf Theatre Company's production of *The Crucible*. He is also currently teaching a three weapon SPT class at the Actor's Gymnasium and continues to teach SPT classes at Roosevelt University.

Regional Reports continued

In January, **CT/FD Bruce Cromer** happily choreographed fights for both the Human Race Theatre's *Romeo and Juliet* and Wright State University's *The Fantasticks*. He'll play King Lear for the Cincinnati Shakespeare Company in March/April and will direct *Angels in America: the Millennium Approaches* at Wright State after *Lear* closes. He then hopes to return to act with the Shakespeare Theatre of New Jersey for the summer, maybe with son and AC Charlie Cromer. In the fall, he'll resume his teaching duties at WSU and will play Salieri in the CSC's *Amadeus*.

CT/FD Paul Dennhardt recently directed *Spring Awakening* for the Illinois State University School of Theatre. He has also created movement/violence for several university productions including *Tommy*, *Bury the Dead*, *A Midsummer Nights Dream*, *Unnatural and Accidental Women*, and others. In April, Dennhardt will be in residence at the Shakespeare Festival of St. Louis creating violence and movement for *Richard III*. Dennhardt was recently appointed Head of Graduate Acting at Illinois State University and spearheaded the development of the curriculum for the redesigned MFA in Classical Acting, a three year - two summer program linked to the Illinois Shakespeare Festival. The inaugural class will be recruited next fall and spring for admission into residency in the fall of 2009. Interested applicants should contact Dennhardt for additional information regarding the program and audition process.

AC Victoria Floro has recently wrapped the role of Rian in Cinemosity Pictures' feature film, *Silver Gold*, which is currently in post-production. She had a featured role as Sharon the Bartender in Chicago's own *Chicago Overcoat*, and has been cast in the Harry Potter parody, *Harvey Putter*, by Richardson Productions. She is also looking forward to fighting in an upcoming Columbia College Short entitled *February Night*.

AAC Amy E. Harmon was most recently seen in *Babes With Blades*' fall 2007 production of *Horror Academy*, a new

work by Chicago playwright Darren Callahan, featuring fighting roles for five or more women. She is serving as producer on BWB's spring 2008 production of *Los Desaparecidos* (The Vanished), a new work by Chicago playwright Barb Lhota, directed & choreographed by Fight Master David Woolley. This production features fighting roles for three or more women and two or more men. *Los Desaparecidos* will be BWB's first co-ed production!

CT Andrew Hayes is enjoying his freedom from the responsibilities of being SAFD treasurer. He taught at the recent March Madness Regional Workshop and continues to look for a venue to produce his gender-modified version of *Cyrano de Bergerac*. He plans to revive his service to the SAFD by serving on the Advisory Board over the next three years.

Friend Rob Johansen is doing a show in Bloomington, Ind. with Cardinal Stage Company, called *O, Lovely Glowworm*. He enjoys working with choreographer AAC Adam Noble and said of the fight: "One particular brawl between me and another man is pretty much an exercise in groin shots. I think we have seven in one fight."

Friend Kateri Kline-Johnson oversaw all the physical actions in *The Miracle Worker* (January) at the Grand Rapids Civic Theatre as well as staged the fight in *Lady of Lockerbie* for Calvin College. She has also just started pre-production planning for *Copacabana* and will be staging the pirate fight.

CT Brian LeTraunik took the grad school plunge and is halfway through his first year of the MFA acting program at Western Illinois University in lovely Macomb, Ill. While at WIU, Brian co-taught SPT's with WIU faculty member and fellow CT DC Wright and staged fights for *Moon Over Buffalo* (directed by DC Wright) and *The Pillowman*.

CT/FD Robin McFarquhar has recently choreographed *Cymbeline* and *Othello* for Chicago Shakespeare Theatre, and

will start work on *The Comedy of Errors* in April. At Steppenwolf he just finished work on *Carter's Way*. At the University of Illinois where he is Professor of Theater, he has worked on *Metamorphosis*, *R & J*, *Measure for Measure* and an all female production of *Henry IV Part I*.

AC Adam Noble recently accepted a professorship at Indiana University, where he is now teaching movement and combat. At IU, Adam served as a movement coach for many of this year's productions, including: *Measure for Measure*, *Metamorphoses*, and *The Seagull*. Adam was honored to serve as a teaching assistant at this year's Winter Wonderland Workshop, where he got to cross swords with so many talented fight folk! Adam choreographed the stage violence in *Fatal Attraction: the Greek Tragedy* for the Bloomington Playwrights Project, and in *Oliver!* and *O Lovely Glowworm* for Cardinal Stage Company. This summer Adam has signed on to direct the fights and play Edmund in Pennsylvania Shakespeare Festival's *King Lear*.

CT/FD Nick Sandys recently directed the Chicago premier of Steven Dietz's *Fiction* for the Remy Bumpo Theatre Company and has designed fights for the Lyric Opera of Chicago's productions of Handel's *Giulio Cesare* and Verdi's *Falstaff*, Victory Gardens' world premier of *The Defiant Muse* by Nick Patricca, Emerald City Theatre's adaptation of *How I Became a Pirate*, and for Shattered Globe's hit revival of Rod Serling's *Requiem for a Heavyweight*. Aside from teaching BFA2 and SPT classes at The Theatre School at DePaul, Nick is currently appearing as Montano in *Othello* at the Chicago Shakespeare Theater with fights choreographed by CT/FD Robin McFarquhar, and will next appear in Lookingglass Theatre's new adaptation of *Around The World In 80 Days*.

Since the last report, **CT Jim Stark** led the first SPT class ever seen at Hanover College, with students testing in Unarmed, Knife and Rapier/Dagger.

Regional Reports continued

(Thanks to FM Drew Fracher for his insightful responses.) Other recent projects include dialect coaching for *Hay Fever* and directing *Measure for Measure* (including fight direction), both at Hanover College. He also co-directed *One Good Marriage* for the Riverrun Theatre Co., of which he is artistic director. Summer finds him directing *The Last Five Years* for the South Carolina Repertory Company.

FM David Woolley performed as Guido in *The Swordsmen!* (with Douglas Mumaw), finishing their 18th season on New Year's Eve at the Paramount Theater in Charlottesville, Va. and began their 19th season at the Noble Fool in St Charles, Ill. This winter he staged fights for: *Fatboy* at A Red Orchid Theatre; *Columbinus* at Raven Theatre; and, *West Side Story* at Columbia College Chicago. He also directed, and staged fights, for the Babes With Blades' *Los Desaparacidos* at the Raven Studio, taught Stage Combat and oversaw the violence for mainstage and directing projects at Columbia College (22 productions this semester), and taught at the Dublin Institute of Technology in April.

Mid America Region

Iowa, Kansas, Minnesota,
Missouri, Nebraska, North
Dakota, South Dakota



**By Mike
Speck**
MARegRep@safd.org

To all Mid-America folks:

Please add my email addresses

MARegRep@safd.org

vegetablevoice@yahoo.com

to your address book so that updates don't get trapped in your spam filter, and please make sure the SAFD has updated contact info for you!

AAC Mary Karcz spent five months of 2007 performing in a live stunt show in Dalian, China. Upon her return to the

USA, she was immediately cast in the Minnesota Opera's production of *Romeo & Juliet* as a sword fighter and the fight captain. Additionally, she has accepted the role of Twin Cities Local Rep within the SAFD's Mid-America Region.

Friend Karla Kash directed and choreographed fights for a production of *Jerry Springer: the Opera* for StageWest Theatre Company in Des Moines that opened January 25. She also did fight choreography for *Macbeth* and *Widow's Blind Date* at Drake University, where she is spending the spring semester on faculty.

Friend Peter Moore just returned from Norfolk, Va. and his third season playing Mr. Scrooge in the Virginia Stage Company's production of *A Christmas Carol*. He is currently choreographing the fights for the world premiere of a new translation of *Peer Gynt* by Robert Bly at the Guthrie Theater. This March he will direct *The Soul of Gershwin*, the inaugural production of the National Jewish Theater in Ft. Lauderdale, and will also teach stage combat at the University of Minnesota. Other upcoming directing gigs include Pioneer Place Theater in St. Cloud, the University of Minnesota Showboat and Park Square Theatre in St. Paul.

AC David Schneider is performing in Minnesota Opera's production of *Romeo & Juliet*.

AC Mike Speck spent summer 2007 in Vegas with the IACW, following a brief stint in *Major Barbara* at the Guthrie Theater in Minneapolis. In the fall he began a six-month marketing/sales gig with Maples Repertory Theatre in Macon, Mo. While there he choreographed fights for Maples' *Holiday Memories*, as well as for local productions of *The King & I* and *Big Bucks*. In October he performed in *Twelfth Night* (Malvolio) and *Richard II* (Northumberland) at Bard in the Barn, Macomb, Ill. In addition, this past January he served as a Demon Turtle ("Interns assemble!") at the Winter Wonderland Workshop.

AAC Jason Tipsword has been staying busy over the last year fight directing *Macbeth* for the Classics at BruceMore, and *Hamlet* for City Circle Acting Company as well as playing Laertes. His company, Rage Theatrics, has also been busy, producing *Love and Rage* at the University of Iowa in January 2007, *Your Swash is Unbuckled: three pirate plays by Jeff Goode* at the Iowa Fringe Festival in Des Moines, and the Englert Civic Theater in Iowa City, both in July 2007. He also did the fight direction and stage management for *Hero Stories* again with Rage Productions, opening at the Old Creamery Theater, January 19, 2008. In November 2007, he accepted a real-life job with the University of Iowa Department of Public Safety and may attend police academy in the fall.

Rocky Mountain Region

Colorado, Idaho,
Montana, Utah,
Wyoming



**By Jeff
Bull**
RMRegRep@safd.org

AC Benaiah Anderson has had a very busy year so far. In addition to getting his hair cut off, he has choreographed violence for shows such as *Misery*, *Musical Comedy Murders of the 1940s*, *Romeo and Juliet*, and a 5th grade *Hamlet*. He was Geoff Kent's Assistant Fight Director for Listen Production's *Macbeth*, in which he also performed as Murderer 1 and Posse member; it was a whole lot of dusty wild west fun. He will be working in Kansas in March and April choreographing two productions of *Romeo and Juliet*, one for Kansas State University, and the other for Topeka High. He was recently tested and received the rank of Scholar with the Chicago Swordplay Guild, an historical organization dedicated to the research and application of Western Martial Arts. Finally, he is still working with Dennis Graves making swords. Yes, that's a shameless plug....

Regional Reports continued

AAC Jeff Bull played MacMurtry and Siward in CT/FD Geoff Kent's production of *MacBeth*, for which he grew a truly gnarly mustache, and had the honor of being killed by MacBeth twice every night. Otherwise, he has been working too much and cursing his bum knee. He will be interning at the Rumble in the Rockies in May, and urges everyone who can make it to come.

Friend Fulton Burns recently fight directed a production of *Boy Gets Girl*, and directed *Good Person of Setzuan* at the University of Montana. He was the Fight Director and Fire Arm Safety Coordinator for *Sister Mary Ignatius Explains It All For You* with Montana Repertory in Missoula.

CT/FD and SAFD President Geoffrey Kent was recently selected for a Denver Post Ovation Award as the Reader's Choice for Theatreperson of the year. In January he was FD for the Denver

Center's productions of *Plainsong*, *Lydia* and *Our House*. He is currently FD and actor in *The Lieutenant of Inishmore* at Curious Theatre. Then he acts in *Complete Works of William Shakespeare Abridged* and hosts the Rumble in the Rockies (www.rumbleintherockies.com). This summer Geoffrey will play MacDuff and Aramis as well as FD for the Colorado Shakespeare Festival. In the Fall he will direct *The Grapes of Wrath* for Theatreworks and act in the regional premiere of *Fat Pig* by Neil Labute.

AC Terry Kroenung directed and provided fight choreography for the Pointed Remarques production of *Romeo and Juliet*. He is also working on a fight-oriented fantasy novel which features a wisecracking shape-shifting sword, goofy pirates, and a black magic-wielding John Wilkes Booth. This summer he will be portraying William Shakespeare and Hector Barbossa at the Colorado

Renaissance Festival as well as designing & performing fights for both characters. He also plans to visit Stratford and the Globe this summer to see how fights are staged across the pond.

AAC Kat Michels will be choreographing, doing stunts and acting in an upcoming independent short film called *The Intruder* this May, along with AC Benaiah Anderson.

AAC Erin Ramsey choreographed *Romeo and Juliet* at Golden High School, *Cabaret* at Metro State College of Denver, and *Little Shop of Horrors* at Westminster High School. She has also been CT/FD Geoff Kent's assistant for an Unarmed class and various workshops.



The Fight Master is Seeking Applications

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 may 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 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

This, commission-based, paid position is limited to SAFD members and will take effect as soon as a candidate has been selected. Members interested must have sent their information postmarked by June 30, 2008.

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, 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.

Upcoming Workshops



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



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May 12 – May 30, 2008

Group and individual instruction in
SINGLE SWORD & QUARTERSTAFF

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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.



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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*

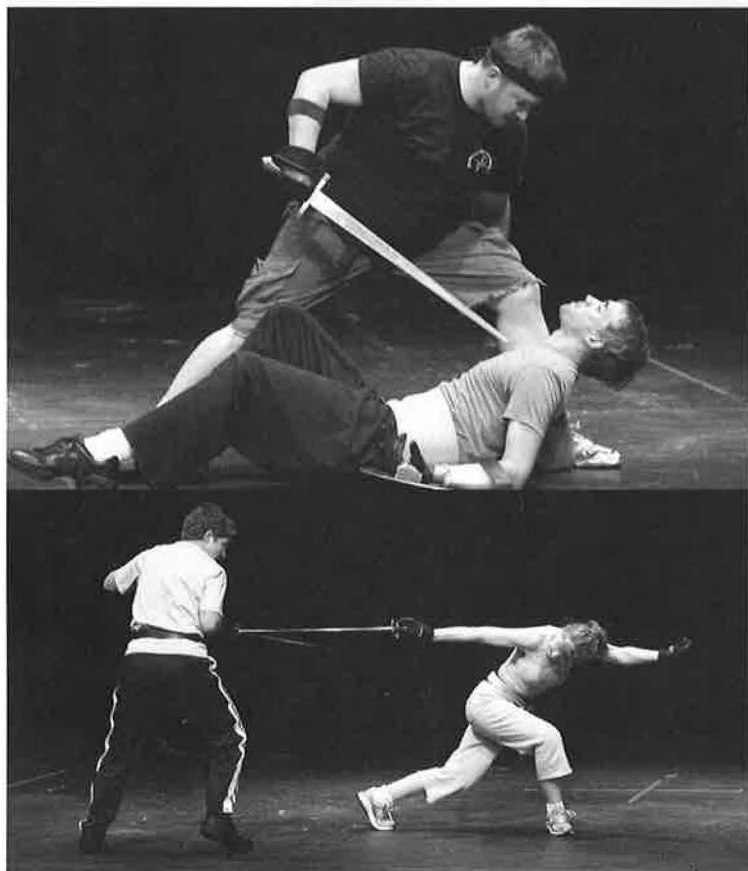
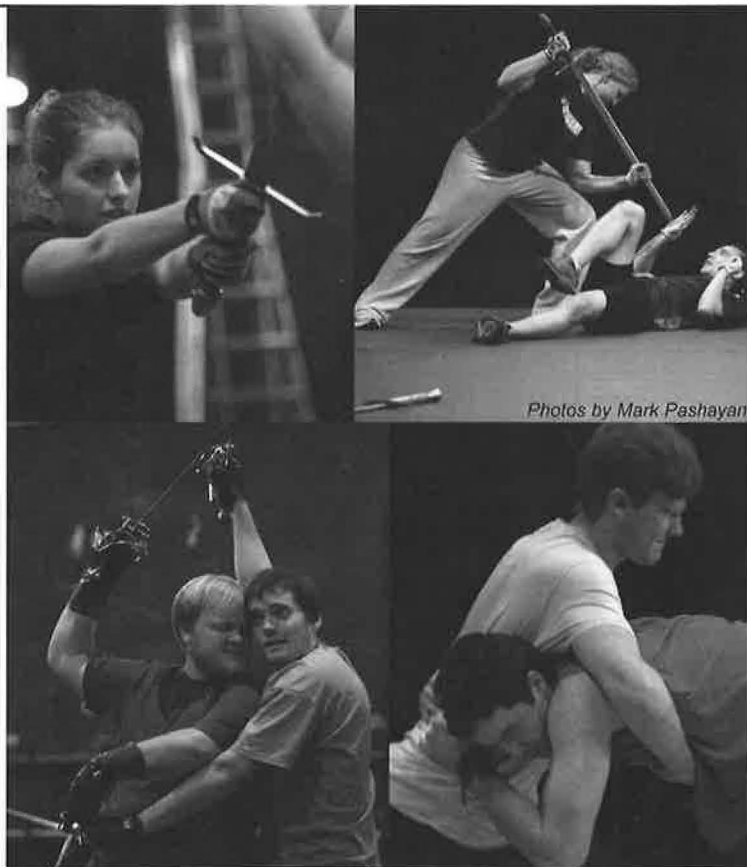
ISC Cost:

\$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



**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 Information

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:

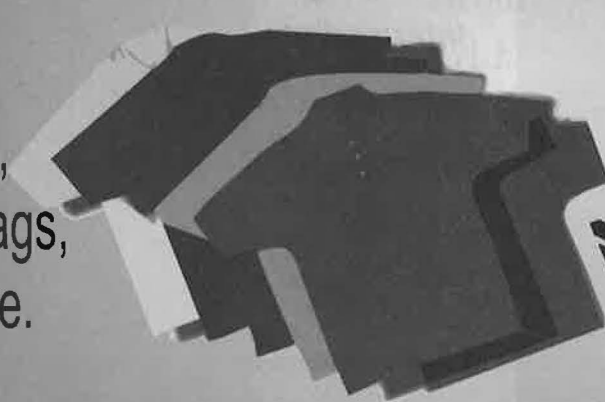
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Please complete the entire form. In order for the SAFD to maintain accurate records, it is important that all of your information in our database be current. You can either send in your payment with this form, or you may pay online with a credit card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

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

*If giving a membership as a gift, please print your name here _____
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I am interested in getting involved (circle any that apply):

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

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Knife			
Quarterstaff			
Rapier & Dagger			
Single Sword			
Smallsword			
Sword & Shield			
Unarmed			

Photocopy and 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). 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
 - a. Please send photos as jpg, tif, or eps files
 - b. We accept black & white as well as color photos
 - c. 300 dpi is preferred, but contact us if you are having problems
 - d. 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

Expulsion

Main Entry: **ex-pul-sion**

Pronunciation: ik-spuhl-shuh n

Function: *noun*

- 1 : the act of driving out or expelling:
expulsion of air
- 2 : the state of being expelled: *The prisoner's expulsion from society embittered him*

SAFD Definition: (also Throw Off) Using the energy and movement of a check or prise de fer to throw or fling the opposing arm and/or weapon aside.

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



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