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The Cutting Edge

The Society of American Fight Directors

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## The Cutting Edge, July/August 2008, Vol. 18 Issue 4

The Society of American Fight Directors

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# The Cutting Edge



**The Cutting Edge is Going Green!**



After weighing the many pros and cons regarding this issue, the Governing Body has decided that *The Cutting Edge* will transition to an online publication as of January 1, 2009. This means that your Nov./Dec. 2008 issue will be the last printed newsletter you will receive in the mail.

The biggest reason for this decision is cost. Currently, the SAFD spends over \$7,500 per year to print and mail this publication. It is the opinion of the Governing Body that this money could be used more effectively to promote the SAFD through new initiatives, like the creation and maintenance of our new website!

What will this mean for you, as a member? Rather than receiving a hard copy a month late, and perhaps badly damaged in delivery, you will receive an email notification when the latest issue is available on the website, ready to be read and/or printed. For those members still wishing to read *The Cutting Edge* the old fashioned way, a printer friendly version will also be available to download. The advantage for you in this transition will be the SAFD's ability to get you current information in a more efficient manner. In addition, the online version will also be able to include full-color photos, streaming video, links for more information, and much more.

Since this change will affect you the most, we want to hear from you about it. Please contact our Editor-in-Chief, Michael Mueller, at [cuttingedge@safd.org](mailto:cuttingedge@safd.org) and let him know what you think about this transition. Think it's a great idea? Email him. Think it's a terrible idea? Email him. Either way, we want to know what you think. After all, if it weren't for you, the membership, there wouldn't be a publication in the first place.



## Searching for Intelligent Life

**By Willie Meybohm**

Fourteen hours in an airport gives you time to square your life into some form of order. Right now, I'm in my third hour in Denver. My airline was nice enough to change my gate and lose my plane somewhere over Montana.

On my laptop, I dig around the fledgling build of the new SAFD website that launches in January. What I'm playing with at the moment is a new feature unavailable on the current site: the member profile tab. How it works is this: you log in, and the site greets you with your own customized profile page. Here you have access to all sorts of information about yourself, your status within the organization, and events or individuals in the area.

The information in my profile is out of date; the mailing and e-mail address are wrong. I edit and update my profile with the changes. Ten seconds later, my new regional representative gets an email about me moving to the area. With a few more clicks, I upload my new headshot.

On my main tab, I see that I need to renew in a few weapon proficiencies before the end of the year. I also see that someone in Georgia is running an SPT in September. This is so cool.

Over the loudspeaker at my new gate, B3, the attendant informs us of another delay. Apparently, my airline mixed-up the manifests between my flight home to Charlotte and a non-stop to Frankfurt. Lucky me.



# The pen is mightier than the sword . . .

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

The ability to adapt and change is one of life's determining factors of success; the strong survive and the weak fall away into history. As a symbol of strength and leadership in our area of the entertainment industry, the SAFD is working hard to continue the advancement of our ideals, established by our founders and maintained through the years of skilled leadership. This issue demonstrates both the need to adapt as well as the efforts being put forth by your fellow members to raise the SAFD to a higher level of excellence.

The recent Governing Body (GB) meeting brought about some significant changes planned for the SAFD, specifically toward this publication with regard to our distribution. Now, more than ever, it is important to make your voice heard on the topics presented in this issue. Your voice is vital in the decisions that are being made to forward our organization, and the GB wants to hear from you. Voicing your opinion to provides them with the support, or criticism, they need to make well-informed decisions on your behalf.

I would also urge you to expand on both the positive and negative comments you offer. Making criticism constructive is something I tend to forget when expressing my opinion on an issue I feel passionately about. Unfortunately, simple negative responses give the GB only limited feedback on the ideas presented without providing alternative solutions necessary for addressing the problems facing our organization. Expanding on your positive feedback is also important since it helps to reinforce the aspects you feel are most important. With a clearer understanding of why the membership feels a certain way, it is possible for the GB to better serve the needs and desires of this growing organization.

With regard to *The Cutting Edge's* planned transition, I believe that this is the right decision. Honestly, when I was first approached about this idea I was against it. Call me old fashioned, but I felt, and still do, that maintaining a hardcopy record of SAFD information is vital to preserving our history. I enjoy reading my hardcopy when it arrives in the mail, but it never arrives on time and when it does it is usually destroyed by the delivery service. *The Cutting Edge* is a newsletter meant to give you the most current information available regarding the SAFD. This relevance is harder to maintain with the current distribution, given the amount of time needed to send the publication through the mail. My support of this transition was bolstered when I found out that the issue would continue to be available to download and print from the website. In my estimation, this transition will both reduce the amount of time needed to get important information to you while maintaining the ability to preserve this information in a hardcopy format. Enabling the SAFD to utilize the funds spent on publication distribution toward improving our online presence makes this decision even better.

My feeling on this issue may be different from yours. You may see additional problems that have not been addressed yet. Please email me with your thoughts on the planned transition of *The Cutting Edge*. This is a publication for you, so let us know what you want from it. I welcome all your comments and criticisms, and will dutifully pass them along to the GB in my reporting.

As our organization moves forward to meet the demands of the larger entertainment industry, it is important remember that we all have a voice in the direction that is taken. Please email your Membership Representatives and/or the Executive Council with your thoughts, opinions, and criticisms. There will be a new website in 2009 and policies affecting the entire membership are currently being discussed. Our success as an organization relies on our ability to adapt and change, and the key to this success comes from strong lines of communication. I plan to be part of these discussions as much as possible, and I hope you will choose to do the same. Our evolution depends on it. The decision to participate now lies in your hands.

*Michael 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:**

<b><u>Issue</u></b>	<b><u>Material Due Date</u></b>
January/February 2008:	<b>November 1, 2007</b>
March/April 2008:	<b>January 1, 2008</b>
May/June 2008:	<b>March 1, 2008</b>
July/August 2008:	<b>May 1, 2008</b>
September/October 2008:	<b>July 1, 2008</b>
November/December 2008:	<b>September 1, 2008</b>

## **Regional Report Schedule and Deadlines:**

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

## **SAFD**

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Send all submissions, comments and questions to  
[cuttingedge@safd.org](mailto:cuttingedge@safd.org)



## ... From the Governing Body

**Willie Meybohm, Secretary**

# Governing Body Wrap-up, May, 2008

On May 10 and 11, the Governing Body met in the city of Denver to discuss the current state and future of the organization. All member representatives and officers were present; each member representative gave reports from their constituencies and each officer reported on the health and status of their office.

With the aid of Executive Consultant, Susan Kelly, who was gracious enough to step into our meeting and analyze our structure, we tattooed the walls for two days with some of the following: calendar items, agendas, and a five year plan of goals and benchmarks. We focused on membership incentives and retention, as well as the creation and establishment of our brand image and its place of recognition within the professional community.

What follows is a selection of the items discussed and voted on, along with some items that we tabled for further discussion. Please use these notes as a launching pad for further discussion with your officers and member representatives. You can reach me at [secretary@safd.org](mailto:secretary@safd.org).

A full copy of our minutes is currently available on the website no later than July 1, 2008. All P&P changes will be in place by August 1, 2008 and available for perusal on the website at that time.

### Items Approved

- To streamline the renewal process for CTs and FDs, the deadline for renewing will be moved up to September of the CT/FD's renewal year.
- Starting in 2009, an online renewal option will be available to all CTs/FDs that will allow them to upload their packet directly to the committee for review and voting.
- In an effort to solidify a calendar for the renewal process, all CTs/FDs who are slated to renew in 2008 and 2009 will have their status extended until 2010. Membership dues will be still be required for these years, but going forward, all CTs and FDs will renew on the same calendar cycle.
- The Vice President, with aid from the Secretary and Treasurer will draft two documents for the membership: 1) an opt-out clause that allows members to elect not to be contacted by the organization and 2) the creation of a privacy policy for our members to better illustrate what the SAFD does with a member's information.
- *The Cutting Edge* will transition to an online format starting in January of 2009 to better provide for fiscal security of the organization while promoting more interactive features, such as streaming video and integration with our new online services.
- CTs and FDs will receive copies of "30 hour" certificates for students who do not pass their Skills Proficiency Tests but want proof of credit for the hours they studied to be used in future SPTs.
- Reviewing the accountability of the balloting process to reduce the possibility of duplicate voting, resulting from votes being accepted through electronic and paper forms.
- The Advisory Board will be expanded with professionals within our field who are not members of the organization to give us a broader presence, brand image and brand recognition.
- Approval of a 35% one-time discount to students who have attended previous NSCWs within the past three year in order to increase the incentive to attend the 2008 NSCWs.
- Creation of a stackable discount to promote long term membership. Members will receive a blanket 5% discount their first year, which will increase in increments of 5% to a maximum of 25% off any national Workshop at and after year five. This does require that members stay current consecutively, as any break in membership will cause the discount to reset. All members will be grandfathered in at this discount level. An example of this would be members with a consecutive history of three years will receive a 15% discount to Nationals. This discount does not apply to Regional workshops, whose budgets are set outside the scope of the treasurer and the SAFD.
- NSCW coordinators will begin a rotation, so that they will serve for a period of no more than three years. This cycle will be offset amongst the workshops so that two or more workshops do not have new coordinators in the same year. This will allow for qualified members to gain experience coordinating a National Workshop.



# Governing Body Wrap-up continued

- The new safd.org website will officially launch on January 1, 2009. Announcements for beta testers will go out this fall. Beta testers will be volunteers from within the organization that will rate the site in terms of usability, overall design and functionality.
- Increase the amount of communication between Regional and Member representatives and their constituencies. Regional Representatives and Member Representatives will need to contact their constituents a minimum of once a month, and provide quarterly reports to the GB for discussion and review during conference calls.
- The GB will have monthly conference calls, the first Sunday of every month. These calls will last no more than two hours.
- Creation of a twelve-month, eighteen-month, three year and five year calendar to allow for better management and planning of the organization's goals.
- Starting in 2009, all new and renewing members will receive, along with their membership card, a SAFD-branded t-shirt.
- The P&P will be amended with a discrepancy clause for the following areas: CT/FD Renewals, the Scholarship Application process, and Regional Workshop Approval process. This change will allow for applicants who do not meet the full and exact requirements to account for this discrepancy within their packet, so that the GB can address delinquencies on a case-by-case basis.
- Approval of the Gun Safety Instructor Certification that will enable CTs/FDs and FMs to certify as instructors on the Gun Safety course approved by the previous GB. Included in this is the exception that members with sufficient credits—number to be determined—in union work as a gun wrangler can replace the minimum CT requirement for certification.

## Items Tabled / Sent Back to the Membership

(For these items, please take the time to contact your Regional Representative, Member Representative, or an Officer to give us your input. Your contributions to the discussion are invaluable.)

- Clarification of the Advanced Actor/Combatant status, so that the status reflects a marker of skill and not time within the organization.
- Increasing membership dues and/or testing fees to account for inflation, fiscal need and plans for increasing member incentives.
- The creation of a sliding scale for Adjudicator fees to address the increasing number of SPTs where students test in more than three weapons. An example of this scale in practice would be as follows: test in two weapons at the base price; up to four at base price + \$10; up to six at base price + \$20; and up to eight at base + \$30.

## The SAFD at Work

With all the transition and expansion the SAFD has been going through over the last few months, *The Cutting Edge* staff felt that it was important to provide you with an updated list of your fellow members who are working hard to improve this great organization. Some of the positions are still in transition, or in the creation process, but our goal is to clarify and remind everyone how many people are needed to keep us going. We thank everyone listed below and those who filled these positions in the past.

**AAC/AC/Friend Representative:** Ted DeChatelet  
**Business Manager (new in 2008):** Angela Bonacasa  
**CT Representative:** Michelle Ladd  
**Election Committee Chair:** Chuck Coyl  
**FD Representative:** Jamie Cheatham  
**FM Representative:** Richard Ryan  
**Mentorship Committee Chair:** Robb Hunter  
**Merchandise Committee Head:** Cathy Brookshire  
**PR & Marketing Director:** TBD  
**President:** Geoffrey Kent  
**Professional Union Task Force:** Chuck Coyl and Drew Fracher  
**Regional Representatives:** Ray Rodriguez (EC), Jim Stark (GL), Bret Yount (Int.), Mike Speck (MA), Richard Hedderman (NE), Heidi Wolf (NW), Robert Hamilton (PC), Jeff Bull (RM), John Cashman (SE), Ann Candler Harlan (SW)  
**Regional Representative Coordinator:** H. Russ Brown  
**SAFD Accountant:** Neil Fishman  
**SAFD Advisory Board Chairman:** Jeffrey Koep, Ph.D.

**SAFD Advisory Board Members:** Dale Girard, Robert L. Hobbs, Lisa M.K. Jones, Kim Zimmer  
**SAFD Pro-Bono Legal Counsel:** Andrew Hayes  
**Secretary:** Willie Meybohm  
**SPT & Actor/Combatant Task Force:** Richard Ryan, Michelle Ladd and Ted DeChatelet  
**The Cutting Edge Advisor:** John Tovar  
**The Cutting Edge Editor:** Michael Mueller  
**The Cutting Edge Editor (Associate):** Darrell Rushton  
**The Cutting Edge Layout Editor:** Marcus D. Gregio  
**The Fight Master Advisor:** Drew Fracher  
**The Fight Master Ad & Art Director:** Nigel Delahoy  
**The Fight Master Editor:** Linda Carlyle McCollum  
**The Fight Master Editor (Associate):** Julie Artman  
**Treasurer:** Lee Soroko  
**Vice President:** John Tovar  
**Web Designer:** TBD  
**Webmaster:** Al Foote III



# Screw the “If”. You Can Make It Here

By AC Lisa Kopitsky

I came to New York for a job I didn't get, to an apartment I didn't have, and it was the best decision I could have made. Yes, I didn't have a job for a month and yes, I slept on my sister's couch for longer than that, but just the mere fact of being here opened up vast opportunities that simply couldn't have been available to someone living outside of this city.

There is this idea floating around, particularly in our niche circle of fight performers and choreographers, that the New York market is overcrowded, overwhelming, and that there is no room for another fight director in this city, especially one just starting out. Well, the people here, established or otherwise, are warm, welcoming and willing to help almost anyone they come across.

For those of us interested in the choreography/direction side of stage combat, finding ways to break into the industry may seem a bit more daunting than those interested in performing. Performers have a more clear-cut first step: go out and audition. There is no “go out and audition” immediately available to fight directors; however, there are number of methods I have found to be effective as well as many people who are happy to help you along the way.



Owiso Odera, Anthony Carrigan, Alex Lane, Brian Tyree Henry, Susan Hyon, and Alex Podulke at fight call for *Romeo and Juliet*, New York Shakespeare Festival/The Public Theater, 2007. Lisa was the assistant fight director on the show.

Photograph by Lisa Kopitsky.

If you don't know the CTs and FM's here, it is important that you contact them. It's hard to get hired if no one knows who you are. Go to their classes. Combat Inc., Fights4 and Swordplay teach SPT classes in New York all the time. Get in

touch with the folks who form these organizations and talk to them about assisting. Teachers and choreographers are often desperate for assistants. Even if they're not, I have found that they'll probably take on an assistant anyway; it helps both you and them. If they can't pay you, it's still great experience. Do a good job, and make them want to pay you the next time. When a job comes along that they can't take, maybe they'll recommend you instead.

People in our industry aren't going to get the glory and name-recognition, no matter how many times they work on Broadway. Most audience members, and many theater professionals, don't pay attention to who choreographed that fight or who did that awesome stunt in the background. Word of mouth and personal recommendation are what will get you the furthest in this business.

As will that classic improv idea, “Yes, and...” Say yes to everything that comes along. Your cousin's friend's brother is doing a play in a 30-seat house in Brooklyn and no one is getting paid? Say yes! Do a good job, and for the next show, they'll ask you back. They'll also tell other people about you. Then you're on your way toward establishing yourself. Build your resume and your reputation, prove yourself available and indispensable, and with a little patience and persistence the work will begin to find you.

I met Ray Rodriguez and Mike Yahn, both partners in Combat Inc., at the National Workshop in Las Vegas two years ago. When I moved to New York, I got in touch with them about classes that they were teaching. After taking classes with them, I asked if they wanted assistance. I worked with Yahn on a show (for free) and assisted Ray in his classes at Adelphi University (for free). They liked my work, and now, I'm assisting Ray on a class for Combat Inc. and getting paid.

A girl I work with is a director who has asked me to come in and choreograph for her. We've done two way-off-Broadway shows together where pretty much no one was getting paid. We liked the work each other was doing and established a rapport. Now I'm about to work on a show for her with puppets, whips, and pay!

It may be slow going, and you may have to work for little or no pay for quite a while. I still do. But that's what is so great about New York, the sheer number of opportunities and the constant threat of homelessness. Come anyway. You can stay on my couch.



# Quarterstaff Resources

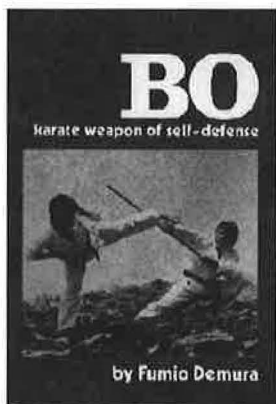
By Michael Mueller

The Cutting Edge is proud to present the second installment of our section on Quarterstaff reference material. Special thanks to FM Geoffrey Alm, CT Denise Hurd, CT/FD Michael Johnson, CT Michael Kirkland, CT/FD Robert MacDougall, CT/FD Ian Rose, and CT/FD Nick Sandys 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](mailto:cuttingedge@safd.org).

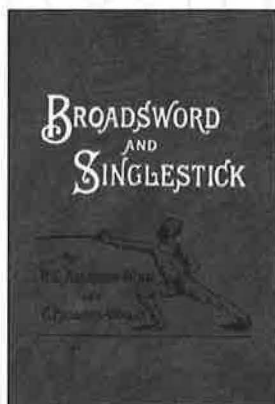
## Books



**Bo, Karate Weapon of Self Defense Book**  
by Fumio Demura



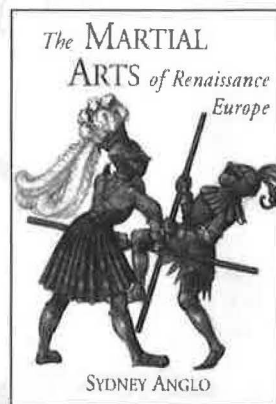
**Fechtbuch**  
by Durch Joachim Meyer



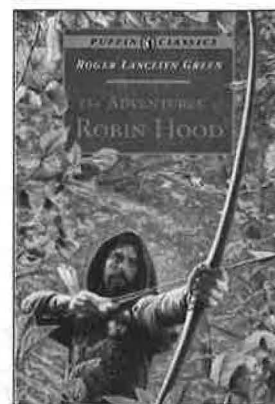
**Broadsword and Singlestick**  
by Allanson-Winn, R.G. and C. Phillips-Woolsey

"There is an interesting chapter on quarterstaff as a competition sport, but it's a lot of fun and well worth the perusal. It also covers broadsword, single-stick, bayonet, cudgel, shillelagh, walking stick, umbrella, and 'various accessories'."

CT Michael Kirkland



**The Martial Arts of Renaissance Europe**  
by Sydney Anglo



**The Adventures of Robin Hood**  
by Roger Lancelyn Green

## Film/TV



**Once Upon a Time In China Part 2**



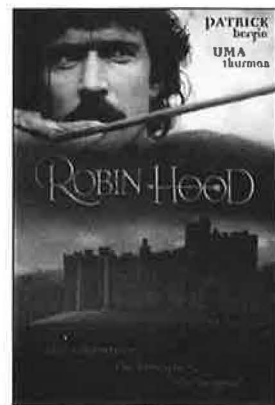
**Hidalgo**



**Enter the Dragon**



**Hidden Fortress**



**Robin Hood**





# All of Shakespeare's Kings: experiences with stage combat

By Marcus D. Gregio

My first experience with stage combat was as an undergraduate in drama school. A one day optional workshop was offered to our class. I opted to attend. The workshop gave me a taste for stage combat that has never left. And, due to that experience, while I knew more than some about the craft, let's face it, I knew (after one workshop) nothing substantial. That was to change many years later.

It was not until I moved to England that I began to seriously train in the art of stage combat. I was fortunate to work with both the British Academy of Dramatic Combat (BADC) and the British Academy of Stage and Screen Combat (BASSC). As the BADC states in its literature, it is "the longest established stage combat teaching organization in the United Kingdom." Everyone in the SAFD should know the name William Hobbs. He, along with Henry Marshall, spearheaded the creation of the Society of British Fight Directors (SBFD) in 1969. It was Hobbs who also created the title of Fight Master in 1969. Not until 1996 did the SBFD become the BADC. And, if not for that British organization, that he worked with in its early days, FM Emeritus David Boushey might never have been inspired to begin our organization (only eight years after the origins of the BADC).

During my time in England, I was also fortunate to work with the Royal Shakespeare Company (RSC). The origins of the RSC go back to 1958 when Peter Hall formally accepted the directorship of the organization (primarily, at that time, the Memorial Theatre as it was not yet the RSC). It was Peter Hall who changed the face of Stratford (with a little help from Shakespeare, of course). In those early years, Hall hired many talents to assist him; one of those people was John Barton. It must be said that John Barton was known to be 'fierce with a sword'. In other words: he was dangerous. The stories that I have heard about the gifted Barton are the classic (legendary) tales of the SBFD. And, as I was to learn, via working with BASSC, those tales were true.

The BASSC was founded in 1993. It was a firm and serious break from the conventions of the BADC. Indeed, it was old school versus new school with the latter (a group of young combatants) deciding to start a new organization away from the auspices of the old school. There was little ripple in the waters of British combat until 'the great RADA coup'. The Royal Academy of Dramatic Art (RADA), the UK's leading drama school, had always used the BADC to train their actors. In a virtual tsunami, they changed policy and began to employ the BASSC as their (primary and exclusive) instructional team.

When I worked with both combat organizations, there were significant differences in training. And they were shocking, significant differences. I have also worked at Shakespeare's Globe in London and it was there that I first experienced the BADC in action. Like the stories of John Barton's training in those early RSC days, on my first day of training, I was given a sword and was literally attacked by my instructor and told to defend myself. I was terrified for my life! I truly thought that I was going to be injured. This type of training was the norm that I experienced when working with the BADC. And, yet, I was still fascinated with stage combat because I was learning some helpful lessons (mostly getting good exercise from running away).

It was when I worked with the BASSC that I learned a method for training. At my first class, (of many workshops) that I took with members of the BASSC, there were no swords involved. Everything was about safety. I learned terminology. I learned the difference between fencing and stage combat. It is something that I tell my own students of the sword on every first day: Fencing is about deceiving and hitting your opponent; stage combat is about not hitting your opponent and making certain that everyone knows what everyone else is doing.

It has been some time since those early days when I was a young undergraduate. When I left the UK and came back to NY, I joined the SAFD. I discovered that my experiences with both organizations in England came in most helpful. I understood safety and terminology yet I had the skills to defend myself if something went wrong in a fight. My desire to delve into stage combat came from a simple workshop and it grew due to my serious interest in classic drama from the Early Modern Period. Having had experiences with the three best combat organizations in the world, I not only am able to choreograph stage combat, but I can (when called for) personally take on William Shakespeare and all of his kings. Look out John Barton!



Marcus D. Gregio discusses proper sword placement with Dan Landa during a recent rehearsal for *Romeo and Juliet* in New York. Photograph by Diana di Grandi.



# CT John Tovar ...In the Footlight



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

CT John Tovar, actor and fight choreographer, is the newly elected Vice President of the Society of American Fight Directors. CT Tovar has taught stage combat at DePaul University, Illinois State University, Ball State University, The Actor's Gymnasium in Evanston, Illinois, and was a Guest Artist at Roosevelt University. He has also taught at numerous stage combat workshops across the country including The Winter Wonderland Workshop in Elgin, Illinois (where he is the Coordinator). Currently, John teaches stage combat at the College of DuPage at Elgin Community College. Associate Editor Marcus D. Gregio recently talked to CT Tovar for *The Cutting Edge*.

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

**JT:** I first heard about the SAFD when I took a two-day Single Rapier workshop with CT/FD Paul Dennhardt at Illinois State University in 1998. I had been in theatre for a while, but I never really came across the SAFD until Paul. His passion and talent really sparked my interest in the organization.

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

**JT:** A friend of mine was taking an Unarmed SPT with FM Chuck Coyl through The Actors Gymnasium in Evanston. He asked Chuck if I could partner with him. Thankfully, Chuck said yes. We passed the test and I was hooked--not just because I passed the test, but because everyone was so incredibly inviting. You just don't find that kind of camaraderie nowadays.

**MDG:** How do we, as an organization, 'hook' people? What do you think is the biggest problem that the SAFD faces?

**JT:** Member retention. We need to give our members a reason to stay members at any level. We are working on that.

**MDG:** Does part of your plan include the involvement of educational institutions?

**JT:** I would love it if we had people who could go to educational institutions and theatre companies across the country and promote the organization. Unfortunately, we can't force theatre departments and companies to hire SAFD members. All we can do is promote the work we do the best as we can. We are working on a promotional packet which could be mailed out, but what seems to get people more interested is the personal contact and interaction. Maybe we should rent a Winnebago and go on tour?

**MDG:** That sounds like fun. If you were to invite, on that tour, the person who has influenced your work in combat the most, who would that person be?

**JT:** CT Angela Bonacasa. She has always inspired me to be the best I can be. I couldn't have asked for a better influence and friend.

**MDG:** What else will you do to get more of the membership involved and invested in the SAFD, a volunteer organization?

**JT:** Whatever it takes. If people don't volunteer their time and energy into making it better, it will stay [the way] it is. It's an amazing feeling when you accomplish something for the sole purpose of making something better for the group and not just the individual. I know people [have] time constraints, but there is always something that can be [done]. I'll bet if anyone asks if they can help out, I will find a place where they can.

**MDG:** What has been your greatest stage combat inspiration?

**JT:** The challenge of being left-handed in a right-handed world inspires me. I say that because I love a challenge. Over the years, I have found that right-handed teachers and choreographers tend to have issues in dealing with a left-handed fighter. When I decided that I wanted to teach and choreograph for a living, I went and took SPT classes over as a right-handed fighter. It helped immensely.

**MDG:** Using either hand, what is your favorite weapon and why?

**JT:** Unarmed. There is nothing like taking someone in your bare hands and submitting them to your will or being in a situation where you are the one who must fall to the desire of the other character. That is very powerful stuff [and] makes for great storytelling.

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

**JT:** You always need to be listening to the other person. Whether it is the dialogue or the fight, if you are not listening to your partner, the scene will feel disjointed. Actors always have to listen and respond to each other.

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

**JT:** Practice, practice, practice! Be the eternal student. Don't think that just because you passed one test in one discipline, that it means you have "mastered" that discipline. You can always learn something new.

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

**JT:** Nothing. I carry around a backpack; it has everything in it.



# The 2008 Virginia Beach Bash Report

By FD/CT Michael Kirkland



This year's Virginia Beach BASH ran from March 29 to 30, and took as its focus "Fighting for TV and Film". The weekend began with six of Dr. Kirkland's MFA Acting students passing their SPTs in a range of styles including Unarmed, Rapier and Dagger, and Broadsword.

Kirkland gathered yet another fine group of SAFFD FMs, FDs, and CTs for this year's BASH, including FMs Dale Girard, Mike Chin, and Chuck Coyl. Also joining this year's staff was CT/FD Robert Westley, CT Tim Bell, CT Gregg Lloyd, and Kirkland rounding out the field.

This year's staff included a very special guest: Richard Clabaugh, director of the feature film, *Eyeborgs*. Clabaugh brought with him decades of experience on capturing action on film, as well as how to make use of computer graphics to enhance stunt work on film. Other members of the *Eyeborgs* stunt team included FM Dale Girard, the Stunt Coordinator on the film, CT Tim Bell, CT/FD Robert Westley, and FM Chuck Coyl, all of whom appear in the film and taught a range of workshops for fighting on stage and for the screen. Clabaugh and Girard team-taught two workshops, one of which focused on capturing action on film, the other on staging action for film.

After dinner on Saturday, the workshop reassembled in one of Regent University's state-of-the-art Screening Rooms for an evening session that saw director Clabaugh screening several action clips from *Eyeborgs* while he, Girard, and the *Eyeborgs* stunt team took questions from the workshop participants. Of course, the evening would not have been complete without showing an "Out Takes" reel.

One of the highlights of the BASH occurred on Sunday afternoon when FM Girard led a detailed lecture/demo which concluded with CT Tim Bell being set aflame for a spectacular upper body burn! This year's BASH ended with a forty-five minute Q&A session, affording all forty-seven participants the opportunity to ask questions of the staff. BASH '08 also participated with a group photograph taken in a chilly, CO2 fire extinguisher induced fog, as FM Girard and CT Bell depleted what CO2 remained in the extinguishers used in Bell's burn!

According to Kirkland, Regent University's top-notch facilities, excellent technical staff, (supplemented by staff from Regent University's Cinema and Television Department) along with a highly professional BASH staff, made this year's event truly spectacular! So what's in store for BASH '09? Flaming swordsmen doing high falls? You never know!

## Regional Reports

### East Central Region

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



By Ray  
Rodriguez  
ERegRep@safd.org

CT/FD/FM Michael Chin is currently teaching a Smallsword class thru FIGHTS4. He also realizes that its been eleven years to the month that he taught his infamous Single Sword class of which all ten students passed and eight gold-starred (adjudicated by FM J Allen Suddeth). Of those ten, five are CTs, two teach stage combat on a regular basis, one is TD and on faculty at Fordham University's Theatre Department and one performs at the New York Renaissance Festival. The last one has

been "lost in the mists of time". Good Luck Emperor!

AC J. Alex Cordaro of Philadelphia had three shows up and running in mid April; *Romeo and Juliet* and *Pericles* for The Philadelphia Shakespeare Festival, and *Othello* for The Lantern Theater Company. All the fights are getting good reviews. He then took a vacation with his wife Suzanne to Florida, so they could sit on the beach and drink rum.

AC Alexandra Devin passed her Single Sword SPT (with CT Rodriguez), is studying Small Sword with FM Chin, climbed a mountain, and is filming a short film playing her first Jewish mom (check out <http://www.leprika.com/>).

CT Al Foote III served as Fight Director and played the eponymous king in *Agamemnon*, a new play by Steven Gaultney. He is acting in a new adaptation of Maxim Gorky's *Barbarians*, which goes up in early May.

CT Michael Hood, at Indiana University of Pennsylvania, had the great pleasure of hosting FM Mike Chin to choreograph a mass battle and individual fights for *Henry IV, part one*, with CT Darrell Rushton assisting. Michael directed this production, and reports that the rehearsals were instructive, exciting and the comradeship uplifting.

CT Denise Hurd choreographed the fights for a production of *Breath, Boom* at CCNY. She just finished a production of *De Donde* at the same place. Also, she will be teaching an SPT class in Single Sword in conjunction with the Actor's Shakespeare Company of New Jersey. The test date is TBD.

AC Casey Kaleba continues to stay busy in the D.C. area. He arranged fights for *Nest* and *The Happy Time* at Signature Theatre, put his Grand Guignol training to use with Molotov Theatre's *Blood, Sweat & Fears*, *Kit Marlowe* at Rorschach Theatre, and

# Regional Reports continued

*Anima* with Gateway Arts Ensemble. He continues to teach stage combat classes for the Shakespeare Theatre, and staged university productions at McDaniel, Gallaudet, UMBC and UMD-College Park. He also took a break from writing his dissertation to serve as Head Intern at the Virginia Beach Bash.

**AC Nancy Kane** has just been elected President-Elect of the National Dance Association. She hopes to continue her studies with FM Richard Ryan this summer, and would like to raise awareness of SAFD within the dance community.

**AC Jared Kirby** is rehearsing for a production of *Same Time, Next Year*. He is still teaching fencing at SUNY Purchase and studying at the Martinez Academy of Arms in the city. He was teaching Dusack in Seattle a few months ago and is teaching at Rapier Camp in California. He will be teaching at the 9th annual International Swordfighting and Martial Arts Convention in Detroit, Mich. the weekend of July 31, 2008.

**AC Lisa Kopitsky** has been very busy assisting SPT classes with CT Ray Rodriguez and CT Mike Yahn in New York--all of which have been very successful! She's also been working on her own. Two shows she choreographed are having further lives past those productions: *White Hot* by Tommy Smith is being published by Dramatists Play Service, and *Tostitos* by Michael John Garces has been accepted into the Ensemble Studio Theater's One Act Marathon (both directed by May Adrales). She will be observing Thomas Schall in upcoming rehearsals for *Hamlet* with the New York Shakespeare Festival and Shakespeare in the Park. In non-fight related news, Lisa was recently promoted to Literary Assistant at The Public Theater.

**AAC Craig Lawrence** has been assisting CT Robb Hunter with his Sword and Shield SPT class. Everybody tested Sunday, April 13 under the watchful eye of FM Allan Suddeth. Craig has also been working hard choreographing for a

number of local high school shows including *Romeo and Juliet* (Westfield), *MacBeth* (Churchill) and *Beauty and the Beast* (Fairfax). This summer, for the third year in a row, he'll be the resident stage combat instructor for Fairfax County's Institute for The Arts program. In non-work related news, AC Kayce Allison and Craig are working hard at planning their upcoming wedding! They announced their engagement at the 2007 WWW, and are getting married in the early fall. They would like to thank everybody who has wished them well along the way.

**AAC Tonya Lynn** is proud to add "advanced" to her title after an amazing three weeks at last year's NSCW-West. Stage combat in Pittsburgh has kept her hopping over the past several months. Immediately after the NSCW, Tonya set fights for the Pittsburgh Irish and Classical Theater's production of *Private Lives*. Last fall, she choreographed fights and performed the roles of Witch and Murderer in *Macbeth* for Pittsburgh Shakespeare in the Parks. She then jumped into a small ensemble production of *Measure for Measure*, performing seven roles and generally throwing herself about the stage in a comic fashion. In the winter, Tonya worked with urban youth in the Youth Performing Arts Collective as a stage combat consultant for *Hey, Little Walter*. Earlier this year, she collaborated with Friend Adam Rutledge to coordinate a "Night at the Fights" fundraiser event for Pandora's Box Theatre. Tonya was also fight choreographer and movement director for Prime Stage Theater's May 2008 performance of S.E. Hinton's *The Outsiders*. It's been an exciting year so far, and she looks forward to what's ahead!

**AC Galway McCullough** is presently rehearsing the original play *Ghost Dancers* with Stone Soup Theatre as actor and fight choreographer. He's also choreographing fights for a short film titled *Jaya*, working with director Juan Loney for the second time. Presently he is assisting CT/FD Robert "Tink" Tuftee in his Quarterstaff class. Having passed

the Single Sword SPT (with CT Rodriguez), he is now one renewal away from qualifying as an Advanced Actor-Combatant.

In January, **AAC Catherine Moore** served as Fight Director for the world premiere of the play *13th Of Paris*, at Pittsburgh's City Theatre, and is currently Fight Director for Pittsburgh Opera's production of *I Capuleti e i Montecchi*. (Thank Gosh she speaks Italian!)

**AC Chris Niebling** has had a crazy start and first quarter of 2008. He directed *Underground*, a new play by award-winning playwright James McManus, as part of the first Inkubator Festival of The Inkwell. He also choreographed fights for *Life's a Dream* at Journeyman Theatre, *Mad Breed* at Active Cultures, and *Romeo and Juliet* at Alvernia College in Reading, Pa. Chris also smashed, bashed and passed his way through CT Robb Hunter's Sword & Shield class. To top it all, Chris and his wife, fellow AC Valerie Fenton, have just purchased their first house, which could not be more exciting or terrifying. Thankfully, this does mean that their arsenal of weapons can stop leaning against the couch and be moved to the workshop.

**AC Derek Peruo** just finished assisting FD Nicolas Sandys choreograph a production of *Carmen* at Chamber Opera Chicago, and is currently working with him to stage the combat for a premiere production of *Hurrah For The Next Who Dies*, by Mark Mason, at DePaul University. He will also be appearing as Papacacia in a production of *Kosi Dasa*, by Shepsu Aakhu, going up in Mid-May (also at DePaul University).

**CT/FD Ron Piretti** was the Fight Director for Broadway's *In the Heights* and just staged the fights for *The Optimist* directed by Jace Alexander.

**AAC Carlo Riviuccio** traveled to New Bern North Carolina to the Carolinian Shakespeare Festival to Play Mercutio and fight direct *Romeo and Juliet*. He also will be performing *Fight Night*, a



# Regional Reports continued

(partially) one man fight show. When he returns he will be producing the Second Annual Shortened Attention Span Horror Festival, featuring original short works of the Horror Genre (i.e. blood, guts, eyeballs being gouged out and eaten, and Vampires!) so any fellow SAFFD'ers who either have a short piece they would like to submit or would somehow like to be involved please contact him via email at [ShortenedAttentionSpan@yahoo.com](mailto:ShortenedAttentionSpan@yahoo.com).

**CT Ray Rodriguez** is happy to be the new East Central Regional Representative and looks forward to the job. He just finished teaching a Single Sword SPT for Combat Inc., adjudicated by FM Michael G. Chin. Thirteen students passed! He received a copy of the short film *Kingdom Come*, of which he co-fight directed and was Fight/Stunt Coordinator. The film is expected to be submitted to festivals - so see it, if you can. He is looking forward to testing his students at Adelphi University, where he is been on faculty for four years now. In addition, he appeared as Pischik in a commedia-inspired run of *The Cherry Orchard* for New Perspectives Theatre Company, and did the fight direction for *Romeo and Juliet* and *Curse of Capistrano-Zorro* for Inwood Shakespeare Festival in June. Currently, he is in Las Vegas as Head TA for the NSCW-West. THE SLING IS BACK!

**CT/FD Ian Rose** is getting things ready for the Philadelphia Stage Combat Workshop.

**AC Stephanie Rosenberg** was recently seen dancing with the Saeko Ichinohe Dance Company in their newest piece *TraA/Cnsending Traditions*. It received a warm review in *The New York Times*. Stephanie is still living in Manhattan and developing a one-woman cabaret. She would love to hear from everyone and is eager to see and work with them again.

**CT Darrell Rushton** recently hosted FM Chuck Coyl as the adjudicator for his Single Sword and Knife SPTs. Everyone passed, and two of his students are now Actor Combatants, Steve Custer and Sean Jeffries. Wish them well when you

see them. This summer he will again coordinate the Savage Mountain Summer Arts Academy, which includes a week long combat workshop, assisted by AAC Craig Lawrence and AC Sara Huges. Spring semester, he was Fight Director and Movement Coach for *Almost, Maine* and *A Raisin in the Sun*. He also taught a highly successful Physical Comedy Class, which culminated in a public performance of his student's works.

**AC Mark James Schryver** has been hired as the Fight Director for the New York Renaissance Faire, 2008.

**Friend Alexander Sovronsky** recently finished fight directing the world premiere of Ty Jones' *Emancipation* at the Classical Theatre of Harlem in New York City. This exciting new play, about the Nat Turner slave rebellion of 1831, ran through May 3, 2008 at the historic Audubon Ballroom in Manhattan. Alexander will next be appearing in productions of *All's Well That Ends Well* and the national tour of *Hamlet* with Shakespeare & Co.

**AAC Sterling Swann** choreographed the fights for *The Rover* this spring at Sarah Lawrence College, after working in Vegas on that very text. He also did fights for *This is Our Youth*, *Les Miserables*, *Julius Caesar* and two productions of *Hamlet* this semester.

Over the last couple of months, **CT/FD Joseph Travers** served as fight director for the New York premier of Sarah Ruhl's *Dead Man's Cell Phone* at Playwrights Horizons, (starring Mary Louise Parker), and staged the fights for the Mercer County Community College production of *Macbeth*. In addition, he is enjoying his sixth year on the faculty of the American Musical and Dramatic Academy, and his thirteenth year as Managing Director of *Swordplay*, New York City's oldest continuously running stage combat school. [www.jt4fights.com](http://www.jt4fights.com)  
[www.swordplaystagecombat.com](http://www.swordplaystagecombat.com)

**CT/FD Robert Westley** held an SPT in December. He was down in Florida at

the Asolo Conservatory in January. In January and February, he was also the Fight Arranger for an independent filming of *Romeo and Juliet*, now in post-production and scheduled for completion late this year. February and March found him fight directing for the DiCapo Opera's New York City premiere of *The Dangerous Liaisons* as well as its production of *La Fanciulla Del West*. In March, he was on staff at the Virginia Beach Bash with fellow NYC'er Mike Chin, and is about to complete his second year as Head of Movement at Hofstra University teaching mask, clown nose and theatre movement.

**AAC Matthew R. Wilson** is now based in Washington, D.C., where he is finishing his MFA in acting at the Shakespeare Theatre Co.'s Academy for Classical Acting. (yes, it still exists, and it has bright hopes for the future despite whispers you might have heard last year!) He will return for his fifth summer to teach with Antonio Fava at the International Workshop in Commedia dell'Arte in Reggio-Emilia, Italy, and he continues to perform *The Great One-Man Commedia Epic* wherever he can. (He's got D.C. real estate costs to worry about, so be a pal and book him to come play at your school or festival!) He enjoyed interning for FM Michael Chin at the NSCW-West, regretted missing March Madness for the first time in three years, and happily returned as an intern for the Virginia Beach Bash. [www.matthewrwilson.com](http://www.matthewrwilson.com).

## New England Region

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



**By Richard  
Hedderman**

[NERegRep@safd.org](mailto:NERegRep@safd.org)

**CT Angela Bonacasa** moved to Maine in May of 2007, and got married at her new home, surrounded by a whole contingent of her stage combat friends.



# Regional Reports continued

Since then, she has been making her way into the Downeast theatre scene, most notably with productions of *Peter Pan* at the Penobscot Theatre Company in Bangor and *Macbeth* for The Theatre at Monmouth. She has taught weekend intensives in Unarmed and Single Sword, and is preparing for ongoing classes at the Waterfall Arts Center in Belfast. She is currently serving as fight director for *Almost, Maine* and *Bus Stop*, with *The Night of the Iguana*, *Carousel*, and *True West* to begin production soon. She has also been a guest artist at NCSA twice this spring, and is preparing for the insanity and fun that is the NSCW East.

**AC Kim Carrell** choreographed fights for *The Three Musketeers* for the Park School of Brookline, Mass.; the one-act *To Hell With This Village!* by S. Travis Taylor for the SLAM! Boston Festival; and taught Stage Combat Basics for Burlesque at the Boston Burlesque Expo. He will be directing *Footloose* for the Bigfork Summer Playhouse in Montana and putting a fight between Ren and Chuck back in.

**AC Meron Langsner** composed violence for Dessa Rose at New Repertory Theatre, both parts of *Angels in America* with Boston Theatre Works, and *Rosencrantz & Guildenstern Are Dead* with Tufts University. He taught a course on armed stage combat at Tufts University, where he recently won an award for Outstanding Contributions to Undergraduate Education. He is currently working on his dissertation concerning representations of martial arts on the American stage, at Tufts as well.

**AAC Robert Najarian** worked on a broadsword fight, stabbing and a rape for the play *For Love of the Nightingale* with Boston University. He also worked on the Melinda Lopez play *Gary* at Boston Playwrights' Theatre. He joined the company of *Shear Madness* in Boston and also managed to find himself playing Pablo and the Doctor in *A Streetcar Named Desire* at the Worcester Foothills Theatre, the latter for which he also designed the fights.

He team-taught a combat course for the grad program at the American Repertory Theatre with CT Robert Walsh and also has started teaching an Acting 101 class with in the Theatre Department at College of the Holy Cross. In May he will reprise his role as Albert Einstein in Alan Lightman's *Einstein's Dreams* for the World Science Festival in NYC.

**CT Robert Walsh** has been busy teaching, acting and directing with Brandeis University, American Repertory Theatre's Institute for Advanced Theatre Training and Actors' Shakespeare Project, where he is a resident performer.

## South East Region

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



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

**CT Tim Bell** continues to drive fast and take chances on a daily basis at *Lights, Motors, Action!* for Disney in Orlando. He is awaiting the release of *Eyeborgs!*, *Ace Ventura Jr.* and *Beethoven: The Reel Story*, all of which he performed stunts for. This spring he was an instructor at the Virginia Beach Bash, teaching classes in Knife, Case of Rapiers, Film Fighting, and Theme Park Auditioning. He also performed a great fire burn demonstration to punctuate a lecture given by FM Dale Girard. He'd like to thank FM Dale Girard, FM Chuck Coyl, CT/FD Robert Westley, CT Dr. Kirkland, Casey, the TA's, Interns and everyone who helped keep him safe before, during, and after the burn. He followed up the burn at The Bash with three days in St. Thomas, U.S.V.I., performing as a sword-fighting pirate at a corporate convention. He can still be found wielding a sword as a Stunt Pirate for *Mickey's Pirates and Princess Parade* at The Magic Kingdom.

**Friend Cathy Brookshire** is the new chair of of the merchandising committee for the SAFD. She urges everyone to check out the SAFD merchandise website (linked to the SAFD site). In addition to teaching Intermediate Acting, Children's Theater, and Creative Dramatics, Cathy taught an Unarmed Stage Combat class for the University of South Carolina's spring semester using, CT Gregg Lloyd's material for teaching a basic Unarmed course. She also wrote and directed an original play, *At The Water's Edge*, for Children's Theatre USC. Cathy will be directing the new production, *You 101* by John Wells for the University of South Carolina in the fall.

**AC Benjamin Cole** is currently acting as a fighter and Fight Captain for the Orlando Shakespeare Theater during their 2007-2008 season. He's helped mold and protect actors in Unarmed fights for *The Comedy of Errors*, *As You Like It*, and *Macbeth*. OST's production of *Macbeth* has Benjamin working with fellow AC's Paul Bernardo, and Ian Bedford in the title role. Fights include a double Single Sword versus double Broadsword fight, and several other Single Sword and Dagger fights, and Unarmed encounters.

**Friend Benjamin Curns** spent the last year working at the American Shakespeare Center's Blackfriars Playhouse, the world's only recreation of Shakespeare's indoor theatre, where he appeared as the title characters in *Macbeth* and the rarely performed *First Quarto Hamlet*. He also played Enobarbus and Mercutio (opposite CT John Paul Scheidler's Tybalt). In addition, Benjamin directed fights for a Young Company production of *Titus Andronicus*, and studied Single Sword with CT/FD Colleen Kelly, which he passed with an EAE. Currently, Benjamin is playing Cloten in ASC's *Cymbeline* and looks forward to his turn as Falstaff in ShakespeareNYC's upcoming *Henry IV*.

# Regional Reports continued

**AC Sara Hodges** had a busy year. After receiving the Patrick "Paddy" Crean Scholarship and attending the Actor Combatant Workshop in North Carolina last summer (completed with an EAE in Unarmed!), she returned home and began choreographing shows (including *Fifteen-Minute Hamlet* and *Deja Rendezvous*) at her alma mater, James Madison University. She attended her second Winter Wonderland Workshop in January and was happy to see so many people from the summer in attendance. She interned at the Virginia Beach Bash in March, and it was one of the best experiences she's ever had! Currently, Sara is assisting fellow AC Wolf Sherrill in his production of *Twelfth Night*, and in June, she will assist CT Darrell Rushton and AAC Craig Lawrence at the second Savage Mountain Summer Arts Academy Physical Acting and Stage Combat Workshop at Frostburg State University. She hopes to spend the summer and fall doing much more fight work than is reasonable, or sane. In her spare time, Sara is sending out more internship applications and keeping her fingers crossed!

**Friend Allen Johnson** attended the Virginia Beach Bash.

**CT/FD Jeff A.R. Jones** is teaching as adjunct faculty at Duke. His students tested in Unarmed for Chuck Coyl on April 30. He also recently did a production of *Pericles*, which included a mixed heavy weapon free-for-all tournament. He is currently working on some violence for *Spring Awakening* and staging a battle between a prince and a giant dragon puppet for the ballet *Sleeping Beauty*. In the fall, he will be working on throat slitting and blood effects for *Sweeney Todd*.

**CT, and BASH Coordinator, Michael Kirkland**, reports the successful conclusion of the fifth Virginia Beach BASH.

**FD Bruce Lecure** just finished fight directing *The Tragedy of Carmen* for Opera Omaha and directing *Cat on a Hot Tin Roof* for the Jerry Herman Ring Theatre at the University of Miami. He

also worked with CT Lee Soroko on a SPT held in May at the University of Miami with FM David Brimmer adjudicating.

**CT/FD Scot J. Mann**, recently traveled to India to work as the On-set Swordmaster for the major Hindi feature film *Drona* starring Abhishek Bachchan, Kay Kay Menon, and Priyanka Chopra. Scot assisted FM Richard Ryan with the choreography in the states, and then experienced Bollywood in the northern Indian desert where he adapted sword-play for the shoot and served as a stunt double for the principal actors. He extends his thanks for the trust to Mr. Ryan. The film is set for release in Asia in the summer of 2008. Scot also traveled to Chicago to teach Stage Combat at the Winter Wonderland Workshop, instructing disciplines of Movement, Kali, Bullwhip, and Case of Rapiers. In addition, Scot also traveled to Louisiana Tech where he taught several classes in Film/Stage Combat at the seventeen annual Louisiana Stage Combat Workshop. In theatre, Scot recently choreographed violence and gunplay for The Horizon Theatre Company's production of *In Darfur*, a compelling work and call to action. Recently, Scot directed, choreographed, and designed sound for Mercer University Theatre's production of *Rashomon*, where he is an Assistant Professor and Theatre Director.

**AC Kelly Martin** co-taught Double Stick and Bullwhip with FD Scot J. Mann at the Winter Wonderland and the Louisiana Stage Combat Workshops. She was also Assistant Choreographer for *In Darfur* at the Horizon Theatre in Atlanta, Ga. She is currently developing an independent educational program through Action Arts, LLC.

**AC James McClellan** choreographed fights for a sixth century *Camelot* at Theatre Winter Haven (The jousting song was replaced with Lancelot fighting three melee rounds: Spear vs. Spear, Sword and Shield vs. Sword and Shield, and Unarmed vs. War Hammer. The song "Guinnevere" was under-

scored by Lancelot, and his spear, dispatching a number of Arthur's knights). He also choreographed the fights for *I Hate Hamlet* at Southeastern University and *The Comedy of Errors* for Central Florida Community College. He is still teaching Yang T'ai Chi at the Lakeland Family YMCA and kung fu at Champions MMA.

**Friend Tyler Moss** recently joined the SAFD and is excited to say he's been putting his tools to work. Working at the American Shakespeare Center this past year he performed as Tybalt (*Romeo and Juliet*; Rapier; Rapier/Dagger), Benvolio (*Romeo and Juliet*; Rapier), Don Mathias (*The Jew of Malta*; Rapier/Dagger), and Young Siward (*Macbeth*; Axe). He also had unnamed character knife fight at the top of *Romeo and Juliet*. In addition, he helped Friend Ben Curns renew his certification in Knife and Rapier/Dagger, under the tutelage of CT/FD Colleen Kelly and CT John Paul Scheidler. While Colleen choreographed the *Romeo and Juliet* fights, he got to work collaboratively on the fights for *The Jew of Malta* and *Macbeth* (under Colleen's supervision, of course).

**AC Brad Oxnam** is an actor in Nashville and an adjunct professor at Middle Tennessee State University. Most recently, he helped choreograph Unarmed combat and comedic bits for A.C.T. I.'s productions of *Don't Drink the Water* and *Born Yesterday*, as well as *Oedipus the King* for Nashville School of the Arts. For the same production of *Oedipus the King*, Brad and AC Heather Snider helped coordinate the chorus.

## International Region

All locations outside  
the United States



**By Bret  
Yount**

**IntlRegRep@safd.org**

There is nothing to report for this issue.

# 1981 NSCW at the University of Michigan

## Second NSCW photo update

After publishing the photo (below) of the second National Stage Combat Workshop in the May/June issue of *The Cutting Edge*, Linda McCollum emailed us with some additional information that we would like to share with the rest of the membership.



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

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

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

The July 1981 issue No. 14 of *The Fight Master* lists the participants and instructors at this workshop, which might help in identifying people. There are 27 people in the photo and, subtracting the three instructors (Fredricksen, Martinez and Crean) who did not test, there are 24, which match up with the list below.

David Boushey taught Rapier and Dagger and Broadsword

Joseph Martinez taught Unarmed and Quarterstaff

Patrick Crean held seminars in point work as well as Rapier and Dagger

David Leong taught Preparation for Movement, CPR, Stretching, and conducted a seminar in Circus Technique

Erik Fredricksen taught Court Sword, Aerobics Training, Adapted Aikido Techniques and Ki Training.

(Martin Katz, a second-degree black belt, conducted two classes and assisted Fredricksen.)

Christopher Villa attended the workshop and also assisted with weapon instruction and weapon maintenance.

In addition to the classes, there was also an evening on Black Powder with three members of the 31st Michigan Volunteer Infantry, a company formed during the Civil War. They demonstrated loading and safety features with vintage weapons. The emphasis at this workshop was not only on technique but the relation of the weapons to movement patterns, physical and psychological, in terms of the performing, moving actor.

Those students who were awarded a certificate were:

John Bacon (Rec)

George W. Bellah (Rec)

Louis Brockway

Jeffrey Dill

Ray C. Fishburne

Andrea Gonzales

Erick Hagen

Richard Hayden (Rec)

Charles Hefferbman

Martin Katz

Teresa Kochowicz

John Koensgen (Rec)

David Leong

Ted Levine

James Nosedá (Rec)

Joseph Pechinsky

Richard D. Smith

Ty Smith (Rec)

Rick Sordelet

Warren Treisman

Bruce Vieira

Christopher Villa (Rec)

Gregg Zellen

Joe Zubrick

Special thanks goes to Linda McCollum for this additional information. Without membership assistance like this, our quest for historical preservation borders on the impossible. If you recognize any of the names, and can identify them in the photo, please email us at [cuttingedge@safd.org](mailto:cuttingedge@safd.org). We appreciate everyone's effort to help share their knowledge about the SAFD. It strengthens our organization and provides a solid foundation from which future generations will build upon.



# 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**

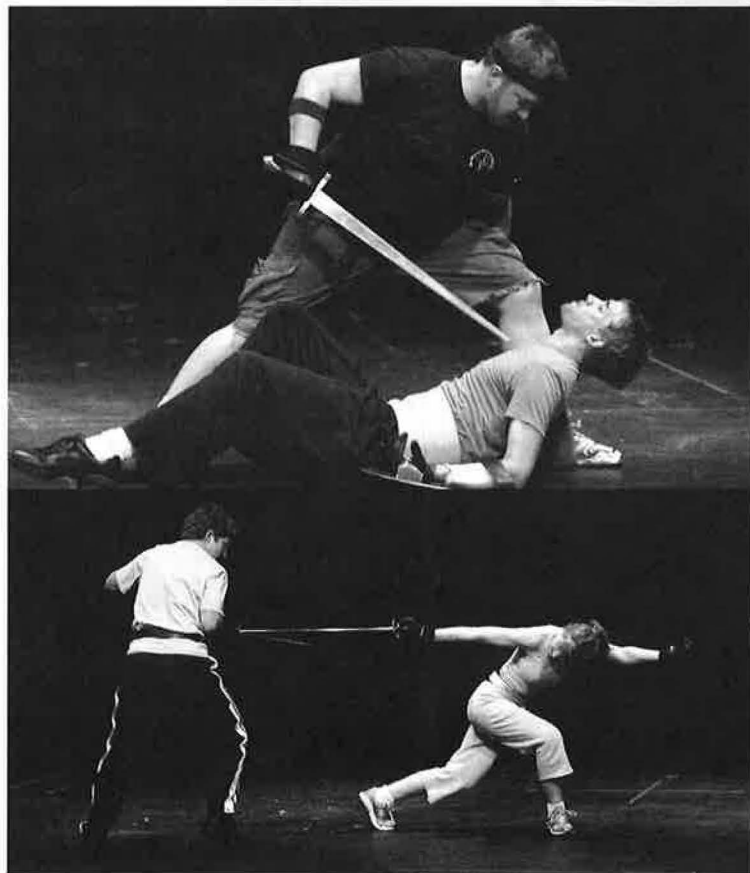
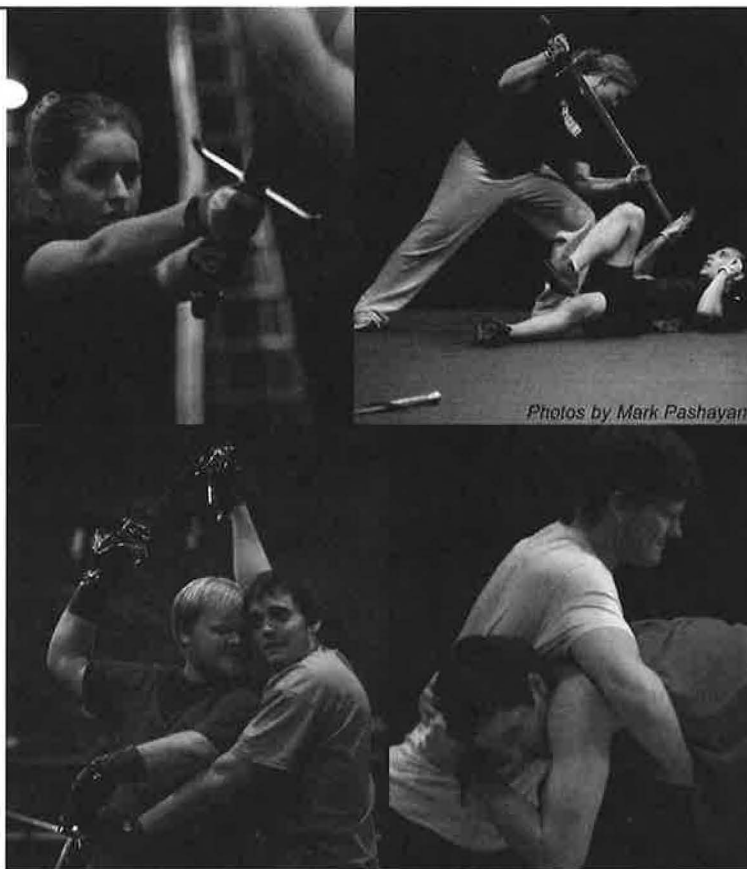
**ISC Cost:**

\$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](http://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](http://www.SAFD.org/events.asp)



# Upcoming Workshops



FIGHTS<sup>4</sup> | NYC



## Summer Sling 11

The New York Regional Stage Combat Workshop

[www.fights4.com](http://www.fights4.com)

**Date:** August 14-17, 2008

**Location:** New York, NY

**Cost:** \$300 (\$75 per day)

\$270 (\$70 per day) SAFD or Union Discount

**Register:** [www.fights4.com](http://www.fights4.com)

Join Fights4 and their friends for the return of one of the crown jewels of the SAFD regional workshops! Four days of fist fighting, staff swinging and, of course, steel slinging!

*Hosted by The Atlantic Theatre Company*

## The 5<sup>th</sup> Annual FORUM OF FIGHT DIRECTORS and the TEXAS INTENSIVE STAGE COMBAT WORKSHOP 2008

A Regional event Sanctioned by the Society of American Fight Directors

Instructors: S.A.F.D. Fight Masters Brian Byrnes and k. Jenny Jones, S.A.F.D. Fight Director and Certified Teacher Jack Young, Certified Teachers Leraldo Anzaldúa and Mark Guinn, AAC Intern Jake Guinn; additional staff, t.b.a..



**The Forum of Fight Directors** 7:00-9:00pm Friday August 29th, 2008

A unique opportunity to gain a better understanding of this important aspect of performance, presented in a panel discussion format with experienced fight directors and stage combat instructors. "A special seminar in fundamental principles of stage fighting from a fight director's point of view". Admission is free.

**The Texas Intensive Stage Combat Workshop:** 9am-6:30pm Sat. and Sunday, August 30<sup>th</sup> & 31<sup>st</sup>, 2008 (Labor Day Weekend)

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

Previous classes include: Knife and Tomahawk Throwing Rapier Rough and Tumble Assassin Vs. Assassin Single Sword Whips Introductory classes in Various Skills

\*SPR (Skills Proficiency Renewals for SAFD Actor/Combatants offered Monday Sept. 1 based on interest. Additional fees apply.

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

10% discounts available for - S.A.F.D. members -or- groups of six or more! Only one discount per participant accepted.

Send a copy of current S.A.F.D. membership card -or- send your group's registration forms together to qualify for a discount.

Send fees and contact information to: Judy Frow's Show Business 5723 Nina Lee Lane, Houston, TX 77092 or Fax to: 713-683-0467

**Location for both events:** University of Houston, School of Theater and Dance; Cullen at Elgin Drive, Houston, Texas

\*Send inquiries to Ann C. Harlan, Sponsor, via [SWRegRep@safd.org](mailto:SWRegRep@safd.org) or call 713-952-4867 \*

Participate in a RAFFLE to raise funds for Broadway Cares! Equity Fights AIDS. Just 1\$ per ticket to win theater tickets, t-shirts and more! Donations accepted.

# Upcoming Workshops

## Philadelphia Stage Combat Workshop!

[www.philascw.org](http://www.philascw.org)

**Date:** October 3-5, 2008

**Location:** Philadelphia, PA

**Cost:** \$250 or \$175 if SAFFD by 9/1/08

**Register:** (215) 802-3885

\*Your tuition includes continental breakfast, cheese steak lunch and a weekend of classes.

### **Instructors:**

SAFFD CT/FD John Bellomo

SAFFD CT/FD Charles Conwell

SAFFD CT/FD Ian Rose

FD J. Alex Cordar



### **Discounts:**

10% SAFFD at the door

\$225 SAFFD & Student ID at the door

\$275 at the door



*Hosted by the University of the Arts*

See pictures from last year on our Myspace account:

<http://www.myspace.com/phillyfightworkshop>

### **Past Classes:**

Cavalry Sabre

Melee vs. Duel

Skirts, Heels, & Swords

Unarmed vs. Knife

Motion Capture

Fascinating Rhythm

Rifle & Bayonet

Athletic Smallsword

Twirling Sticks of Doom

Classes in all 8 SAFFD

Disciplines

## Call for Applications

SAFFD Marketing and Public Relations Consultant for 2008: The Society of American Fight Directors' Business Manager is soliciting applications for a Marketing and Public Relations Consultant. This is a part-time, paid position that reports directly to the SAFFD President, and is responsible for increasing the visibility of the SAFFD.

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

- **Research & Development:** working to increase new membership while maintaining existing members; increase attendance at the National Stage Combat Workshops
- **Branding:** helping to create and promote a consistent graphic identity for the SAFFD, website, and publications
- Additional duties as negotiated

Qualified development teams should meet the following requirements:

- Extraordinary verbal and written communication skills
- Reliable internet access

We are looking to fill this position as soon as possible and are currently accepting applications. The pay rate will depend upon experience and will take effect once a qualified applicant has been employed. SAFFD members will be reviewed before non-members however all are welcome to apply.

To apply, please send an updated CV, cover letter noting qualifications, and contact information for three references (at least one must be able to be contacted by phone) to Angela Bonacasa, SAFFD Business Manager, ([business@safd.org](mailto:business@safd.org)). Candidates must have their information post marked by September 1, 2008, and will be contacted for interviews individually thereafter. We hope you'll take this opportunity to help the SAFFD!

# 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:

[cuttingedge@safd.org](mailto:cuttingedge@safd.org)

# SAFD



SOCIETY OF AMERICAN FIGHT DIRECTORS

T-shirts,  
Hoodies,  
Swordbags,  
and More.



**SAFD  
MERCHANDISE  
ON-LINE!**

[www.companycasuals.com/SAFD](http://www.companycasuals.com/SAFD)

# 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](http://www.safd.org).

Reasons to join the SAFD:

- ☐ Subscription to **The Fight Master**, a journal published twice yearly
- ☐ Subscription to **The Cutting Edge**, our bimonthly newsletter
- ☐ Access to back issues of both publications and online discussions in the members only section at [www.safd.org](http://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....

<b>Status (Circle one):</b> 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.			
<b>Amount Enclosed (\$35.00/year USA, \$40.00/year Outside USA) \$</b> .00    Check #			
<b>General Information</b>			
<b>Name (First, MI, Last)</b>		<b>Membership Level (circle one):</b> Organization, Friend, Actor/Combatant, Advanced Actor/Combatant, Certified Teacher, Fight Director	
<b>Address (Permanent):</b>			
<b>Home Phone:</b>		<b>Cell Phone:</b>	
<b>Work Phone:</b>		<b>Fax Number:</b>	
<b>Voicemail:</b>		<b>Pager:</b>	
<b>E-mail Address(es):</b>			
<b>Website:</b>		<b>Union Affiliations (SAG, AEA, etc.):</b>	
<b>University (name/address):</b>			
<b>Employer (name/address):</b>			
<b>Publications should be mailed to (please circle one):</b>		Permanent    University    Work	
I am interested in getting involved (circle any that apply): Material Donations - Merchandise - Grant Writing - Publicity/Promotion - Data Entry - Publications - All			
<b>Current Skills Proficiency Test Results (Please list most recent SPT for each weapon)</b>			
<b>WEAPON</b>	<b>Month/Year</b>	<b>Instructor</b>	<b>Adjudicator</b>
Broadsword			
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](mailto: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

### Moulinet

Main Entry: **mou-li-net**  
Pronunciation: NA

Function: *noun*

- 1 : The drum upon which the rope is wound in a capstan, crane, or the like
- 2 : A machine formerly used for bending a crossbow by winding it up
- 3 : In sword and saber exercises, a circular swing of the weapon

#### SAFD Definition:

(also *Mollinello*) Means "little windmill" and describes the action of pivoting the blade in circles (either forward or backward) in a diagonal, vertical or horizontal plane.

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**Submissions for the  
November/December  
issue are due  
September 1st!**



The Society of American Fight Directors  
1350 East Flamingo Road  
# 25  
Las Vegas, NV. 89119  
[www.safd.org](http://www.safd.org)

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